



**DAWSON COLLEGE (Montreal, Canada)**  
**FINE ARTS DEPARTMENT**

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<b>SEMESTER</b>	Fall 2018
<b>INSTRUCTOR</b>	<b>Andres Manniste</b>
<b>CONTACT INFO &amp; AVAILABILITY</b>	<a href="mailto:amanniste@dawsoncollege.qc.ca">amanniste@dawsoncollege.qc.ca</a> ; Office: 3B.14, Phone 4930 Office hours: See schedule posted outside my office door. Communication preference outside of class / office hours: MIO; response time is within 48 hours, Monday to Friday.
<b>COURSE TITLE</b>	Introduction to Internet Art and Culture ( <i>Arts Literature &amp; Communications, Studio Arts, Term 3</i> )
<b>COURSE &amp; SECTION #</b>	511-315-DW/01
<b>PREREQUISITES</b>	None
<b>CLASS TIME / LOCATION</b>	Friday, 2:00-6:00 in 4G.10
<b>COMPETENCY</b>	054V
<b>PONDERATION</b>	Ponderation: 1-3-3

This course outline has been prepared in conformity with the **Institutional Student Evaluation Policy (ISEP)**. The Institutional Student Evaluation Policy (ISEP) is designed to promote equitable and effective evaluation of student learning and is therefore **a crucial policy to read and understand**. The policy describes the rights and obligations of students, faculty, departments, programs, and the College administration with regard to evaluation in all your courses, including grade reviews and resolution of academic grievance. The **ISEP** is available on the Dawson website.

### **COMPETENCY OBJECTIVES**

Appreciate the language specific to an arts, literature and communication field.

### **ELEMENTS**

1. Distinguish between the fundamental elements of the language.
2. Analyse the use of the language in cultural objects.
3. Use the fundamental elements of the language in a creative concept.

### **STANDARDS**

- 1.1 Accurate characterization of the language
- 1.2 Accurate recognition of creative techniques or processes
- 1.3 Adequate description of codes or conventions, genres or categories
- 1.4 Clear differentiation of the role played by each fundamental element of the language
- 2.1 Appropriate review of the fundamental elements of the language
- 2.2 Accurate interpretation of how codes and conventions are used or violated
- 2.3 Relevant explanation of the contribution made by each fundamental element of the language to the production of meaning
- 2.4 Appropriate interpretation of the discourse as a structured whole
- 3.1 Clear formulation of the concept
- 3.2 Identification of appropriate creative techniques or processes
- 3.3 Original use of the fundamental elements of the language
- 3.4 Relevant justification of the choice of fundamental elements of the language in light of the desired meaning
- 3.5 Observance of the rules of English

### **COURSE DESCRIPTION**

The matter of this course comes from Internet, and the interactive art on the Internet. The student through readings, the theoretical and practical exercises, suspends to compare works artistic and literary and create with data-processing technologies approaches rather than traditional.

### **LEARNING ACTIVITIES**

Through lectures, there will be an exploration of contemporary attitudes and approaches to art making and aesthetics. We will look at artists who use the computer as a medium, tool, or theme. Traditional forms such as literature and visual representation will be compared with hypertext, networking and digital media.

You will be assigned specific readings and works of art to analyse and compare with traditional forms in art and



literature. The vocabulary of the new technologies will also be explored. Through written and practical assignments and guided critiques, you will learn the proper terms to discuss artwork in a coherent manner.

During weekly labs, you will be introduced to the computer interface and will use basic digital media and tools for art projects. You will be introduced to the formalities regarding the use and availability of computers on campus. You will be introduced to appropriate ways to make full use of available computer time. You will be introduced to media and library resources to help you with your work.

The difference between the network and the representational world will be discussed with practical exercises in working on a network. You will be expected to work individually and in groups at home and in the labs, applying your knowledge of digital media to assigned art projects.

### **TEACHING METHODS**

Lectures, discussions, demonstrations, Internet and library research, individual and class critiques.

### **GRADE DISTRIBUTION: A minimum grade of 60% is required to pass this course.**

40% – Projects or essay

20% – Summative assessment

10% – Practical assignments

10% – Written assignments based on readings and studio work

20% – Tests

- **Summative Assessment:** Specific projects, stated in advance, contain a summative assessment mark. In order to pass the course, students must obtain an overall minimum 60% in this summative assessment category.
- Your assessment will consider studio practice and professional attitude, which includes applied problem-solving, organization, self-discipline, consideration and respect for others, as well as clean-up of the studio. Students are responsible for bringing appropriate materials to work in class, on time, according to schedule and verbal instructions.
- Students are expected to ***come to class with the necessary materials, even if absent from the previous class.***
- End-of-semester pick-up of student work and projects: Students are required to pick up their marked work at a date specified by the instructor. After this date, the department is not responsible for the storing of student work.

### **DEPARTMENT GRADING POLICY FOR LATE ASSIGNMENTS**

Project deadlines (date and time) **MUST BE RESPECTED**. During the term late submissions will carry penalties, however, the **FINAL ASSIGNMENT / TEST** must be handed in by the deadline to be considered for grading.

#### Penalties for late assignments

Up to: 1 week late	10% deducted
2 weeks late	15% deducted
3 weeks late	20% deducted
4 or more weeks late	0% assigned

#### Penalties for late/missed final assignment or test

Final assignment/test	0% assigned
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If the project is late due to sickness, then a medical note must be handed in to reduce or waive the penalty. Evaluation of all assignments, tests and presentations requires that students **MUST** be available in class for teacher feedback.

### **ATTENDANCE & PARTICIPATION POLICY**

Presence and participation are necessary components of learning. Students who fail to attend or participate may jeopardize their successful completion of the course.

Attendance will be taken in every class. Arriving late or leaving early is considered an absence. After two absences, the instructor will notify the student and the department of his/her precarious state in the course. Three absences will significantly impact your final grade as this represents a loss of 20% of class time and course work. It is at the instructor's discretion to require documentation for absences. ***Note: When absent from class, the student is responsible for inquiring about missed information and assigned homework.*** Students should refer to the



Institutional Student Evaluation Policy (Section IV-C) regarding attendance.

#### **LITERACY POLICY**

When submitting course work in English, students are expected to adhere to college-level standards of literacy and presentation and to follow a standard academic documentation style such as the *MLA Style Sheet*.

#### **ACADEMIC INTEGRITY POLICY**

Academic integrity is a fundamental value of Dawson College. Both academic achievement and creative production are based on honesty and artistic integrity. Authorship of submitted work, in part or in whole, must not be misrepresented. If it is suspected that the work submitted is the result of the un-acknowledged use of source material or involvement in any dishonest or deceptive practice, the student may be required, at the teacher's discretion, to provide proof of authorship in the form of preliminary work. The same assignment may not be submitted to multiple courses unless approved by all the respective teachers. Any student who submits work where cheating or plagiarism is suspected will be reported to the office of the Dean of Creative & Applied Arts in accordance with ISEP Section V C.

#### **STUDENT CONDUCT**

Everyone has the right to a safe and non-violent environment. Students are obligated to conduct themselves as stated in the Student Code of Conduct and in the ISEP section on the roles and responsibilities of students.  
(ISEP Section II-D)

#### **POLICY ON RELIGIOUS OBSERVANCES**

Students, who intend to observe religious holidays, must inform their teachers in writing as prescribed in the ISEP Policy on Religious Observances. (ISEP Section IV-D) Alternative arrangements will be discussed to make up for class material missed. All resulting changes in the tentative schedule of assignments must be finalised within the first two weeks of classes.

#### **DEPARTMENTAL CELL PHONE AND INTERNET POLICY**

All cell phones must be turned off during class / studio / lab time. Use of social networking sites, personal e-mail, text messaging, etc. is allowed only during class breaks (except when it is an integral part of course work). Failure to respect this policy may result in marks being deducted from the student's 10% professionalism grade.

#### **INTENSIVE COURSE CONFLICTS**

If a student is attending an intensive course, the student must inform the teacher within the first two (2) weeks of class, of the specific dates of any anticipated absences.

#### **PORTFOLIOS**

From their first term in the program, students should keep all their work and creative projects in a portfolio. This will be useful for the Integrating Activity Course and for university admission.

#### **RECOMMENDED TEXTS**

A list of readings/www links will be provided at the beginning of the course.

<http://dept.dawsoncollege.qc.ca/finearts/Faculty/AManniste/index.html>

#### **REQUIRED MATERIALS**

Portable hard drive or a large usb storage device, sketch/notebook, printing costs for handouts and class work.



## SYLLABUS

(Subject to change, please verify for the most recent version at:

[http://dept.dawsoncollege.qc.ca/finearts/Faculty/AManniste/Text/andres\\_office.htm](http://dept.dawsoncollege.qc.ca/finearts/Faculty/AManniste/Text/andres_office.htm))

### PART 1: THE GRAPHIC USER INTERFACE

#### Week 1 (August 24):

Lecture: Introduction to course: New Media Art PowerPoint Presentation

Lab: Introduction to Macintosh lab. Logon, working with programs, entering and exiting files, portable memory, network.

Browsing: *Hyperallergic* (art blog out of NYC), *Rhizome Artbase*, <http://rhizome.org/artbase/>, *Digital Art Museum* <http://www.dam.org/intro.htm>, <https://www.facebook.com/MuseumOfInternet>, editors: Emilie Gervais and Felix Magal (<http://museumofinter.net>), *New Hive*, [Newhive.com](http://Newhive.com)

Reading: William J. Mitchell (1994) "Intention and Artifice" in *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*, Cambridge: MIT Press, pp.23-57.

#### Week 2 (August 31)

Lecture: Intention and Artifice (PowerPoint); the GUI and working with digital images.

Lab: Project #1, "My last self portrait in cegep" (painting and drawing with the computer and working with photographic images, 15%)

Browsing: Stellarc (1996) *Ping Body* (Google it!) , Olia Lialina (1996) *My Boyfriend Came Back From the War* , Shelley Jackson (1997) *My Body*, and Petra Cortright (2007) *vvebcam*.

Reading: Mark and Jana, Reena (2007) *New Media Art*, "Art in the age of digital distribution", pp.6-9 9 ("Defining New Media art" to "Themes/tendencies").

### Labour Day, September 3

#### Week 3 (September 7):

Lab: Work session: Introduction to image manipulation programs.

Browsing: Napier, Mark (1998) *The Digital Landfill* <http://www.potatoland.org/landfill/>, Mattes, Eva and Franco (1998) *Vaticano.org* <http://0100101110101101.org/vaticano-org/>; John F. Simon, Jr. (1997) *Every Icon* , Erin Baillie-Rutter (2012) *how to live 4 ever and* Dina Kelberman (2012) *I'm google*, John Boyle-Singfield, *Reconstitution* (2015), *Terms of Service* (2015)

Readings: *How to write a Project*, Tribe, Mark and Jana, Reena (2007) *New Media Art*, "Art in the age of digital distribution", pp.10-13 ("Themes/tendencies" to end of article)

#### Week 4 (September 14):

Lab: Work session. Network printers and printing.

Browsing: Eva and Franco Mattes (2008) *It's always six o'clock*, and Mu Gallery, Eindhoven, NL (2008) *It's always six o'clock*; Heemskerck, Joan and Paesmans, Dirk (2006) *Max Payne cheats only* <http://maxpaynecheatonly.jodi.org/>

Reading: Walter Benjamin (1992, c.1936) "The Work of Art in the Age of Mechanical Reproduction", extracts from *Illuminations*, trans. Harry Zohn, London, Fontana, 1992 pp. 211-24.4 (read: **Sections I, II, IV, V and XII**);

### PART 2: PROGRAMS AND APPLICATIONS

#### Week 5 (September 21):

Guest Speaker: John Boyle-Singfield (4pm to 6 pm)

John Boyle-Singfield is an artist based in Montreal. He was born in Canada and studied at the School of Fine Arts in Lyon. His work echoes a society in which the effects of technology and late capitalism have been absorbed into our bodies and altered our vision of the world. He often uses appropriation as a technique to explore the ideological ramifications of authority, authorship and identity in the internet age. He is also interested in banal forms and everyday objects, especially when they become art by renouncing their likeness to the living. From them, he elaborates social constructs and complex installations, questioning structures of value, language, and memory, within an equally constructed class society.



**Week 6** (September 28):

Lab: Working with Quicktime and Film Editing Software

Browsing: Cosic, Vuk (1999) *Deep ascii* <http://www1.zkm.de/~wvdc/ascii/java/> , Young-Hae Chang Heavy industries (2005) *Super Smile*. [http://www.yhchang.com/SUPER\\_SMILE.html](http://www.yhchang.com/SUPER_SMILE.html).

Readings: Mark Amerika (1997), "Surf-Sample-Manipulate: Playgriarism on the Net", *Telopolis*, Munich: Heise Zeitschriften Verlag GmbH & Co. and Joy Garnett (2004) *Steal this look*.

**Week 7** (October 5):

Lecture: Walter Benjamin

Lab: Working on Project #1

Reading: Tilman Baumgärtel (1997) "Interview with Jodi" *Telopolis*, Munich: Heise Zeitschriften Verlag GmbH & Co.

Browsing: Ed Fornieles (2016) *DER GEIST: FLESH FEAST #selfmanagement #biohacking #diet #lowcarb #highfat*  
**Thanksgiving October 8**

**Mid-term deadline**

**No class October 12**

**Week 8** (October 19):

Lecture: Anime to arts

Lab: Work session. Working on simple animations, gifs. Make a small animation. (5%)

Assignment: Write an appreciation of your completed project 1 or 2, taking into consideration the readings that have been assigned. (500 words maximum, due week 15) 5%

Browsing: Amalia Soto (ongoing) *Molly Soda's Newhive* and Molly Soda (2017) *Peanut Butter*, Takeo Yamaguchi (2006) *Candy Factory Projects*, Tokyo *Rose Advertising*: <http://artonline.jp/tokyorose.htm>, Joy Garnett (2003), *The Bomb Project*.

**Week 9** (October 26):

**Project #1 due**

Presentation of projects, class evaluation of project #1.

Lecture: Video presentation by Yn Hsien Chen and Angellque Padua based on the 'Vernacular Web' essays by Olia Lialina. Introduction to **Project #2** (individual project, moving graphics 10%)

Readings: Lialina, Olia (2005) *A Vernacular Web, The Indigenous and The Barbarians*

<http://art.teleportacia.org/observation/vernacular/> and *Vernacular web 2* <http://www.contemporary-home-computing.org/vernacular-web-2/>

Browsing: Amalia Ulman (2014) *Excellences & Perfections* and *Amalia Ulman's Instagram*: <https://www.instagram.com/amaliaulman>

**PART 3: INTERNET ART**

**Week 10** (November 2):

**TEST 10%** (On browsings, readings and computer knowledge to date)

Lecture: Copyright and plagiarism

Introduction to **Project #3**: Group project, "Is technology moral?" (15%) or

**Project 3:Option #2**: A written synthesis of the readings and browsings (1500-2000 word term paper, 15%)

Homework: Write a proposal for Project #3, (5%)

Lab: Introduction to webpage architecture. Simple webpage mini-tutorial. Working on simple webpage.

Browsing: Wattenberg, Martin (1997) *Bewitched.com*, <http://www.bewitched.com/bewitched> , Rafael Rozendaal (2010) <http://www.towardsandbeyond.com/> and <http://crazyimages.com/>

Reading: Natalie Bookchin and Alexei Shulgin (1999) *Introduction to net. art*

**Week 11** (November 9):

Lecture: Post Internet?

Lab: More html

Assignment: Simple webpage. (5%)

Browsing: Alexei Shulgin (1998) *386DX Cyberpunk rock band*, *Mouchette* (Avatar, 1996-2010, Martine Neddham)



<http://www.mouchette.org/>, Andres Manniste (2003) *La Corne*, (2005) *Cacophonie*, Jodi [www.jodi.org](http://www.jodi.org).  
Reading: Émilie Gervais (2014), *A LETTER TO YOUNG INTERNET ARTISTS*

**Week 12** (November 16):

**Project #2 Due**

**Project 3 proposal due**

**Small animation due**

Presentation of proposals. Formation of groups. How to work in groups

Lecture: Network Art. Art in the age of digital distribution Slide Show

Lab: Work session

Browsing: Penny Goring (2015) *Deletia-self portrait with no self*

(about: <http://rhizome.org/editorial/2015/mar/9/penny-goring-deletia-2015/>); Marina Abramović (2010) *The Artist is Present*; Dora Moutot (2012) *You Made Me Cry*

**Week 13** (November 23):

**Simple webpage due**

Browsing: Eugenio Tisselli (2009) *We are the facebots! We are delighted to be your friends*, Computers Club  
*Computers Club Drawing Society* and Jon Rafman (2010) *Nine Eyes (Google Street Views)*

**Week 14** (November 30):

**TEST 10%** (On browsings, readings and computer knowledge to date)

Work session

**Week 15** (December 7):

Presentations and discussion.

**Appreciation due. Term paper (if approved) due.**

***(Please note: December 12, 2018 at 12:00 noon, is the last time to receive all projects)***