

**Course:** DMED 540: Installation Art and Contemporary Digital Practices (3 credits)  
**Term:** Summer 2019 – 1194  
**Instructor:** Malcolm Levy  
**Email:** TBA

### Course Goal

Installation Art and Contemporary Digital Practices will focus on the current trends, movements and strategies involved in creating digital art in the contemporary art world. The emergence of digital art practices through exhibitions, artists, curated shows, museums and digital creative companies work in the field at this time. The course is specifically designed for students who work in practical digital/interactive media production, or who are interested in media theory.

Prospective students should be interested in the constitutive elements of the new narrative forms presented by these new media technologies and beyond. The course takes a seminar-based approach to knowledge building through discussions moderated by the instructor. Specific readings, group discussion, and a final exhibition involving guest advisors from the greater community is core to the course as well.

***NB: All students are encouraged to submit a two page proposal with their concept for the course in advance of applying. The proposal should include a clear concept for their installation/artwork, a description of what they want to get out of the course, and a clear end goal of what their final goals are with the work its self. While not necessary it is encouraged.***

### Course Objectives

Outcomes include exploration of and a critical perspective on digital art, which will act as a common basis for all subsequent discussion and collaboration between students with artistic, technical or interdisciplinary backgrounds. A key theme of the course is the development of art founded within the realm of Contemporary Digital Art Practice. The main objectives of the course include learning the foundations of digital art, gaining early expertise in exhibiting work and install, and gaining an understanding of the greater digital art landscape.

### Course Topics

- History of Installation Art in the Digital world
- Semiotics and its importance in the mediated world
- Recent trends in digital art i
- Art criticism in media art
- Illustrations of different media art practitioners historically
- Conceptualizing media art installations and processes
- An introduction to the larger digital arts world including institutions and festivals
- Writing for installation based works
- Understanding technical riders and their importance
- Installing and Exhibiting digital artwork



## Format of the course:

The course takes a seminar-based approach to knowledge building through discussions moderated by the instructor. Specific readings, guest speakers and lecturers, and a final exhibition involving guest advisors is core to the course as well.

## Required Readings:

- Walter Benjamin: Art in the Age of Mechanical Reproduction (Selected Sections)
- Semiotics (Roland Barthes) (Selected Readings)
- Boris Groys: Art Power (Selected Sections)
- Provocative Alloys: A post- media Reader (Metamute)
- Kodwo Eshun: More Brilliant than the Sun (Selected Readings)
- The Genealogies of the New Aesthetic (Christiane Paul and Malcolm Levy)
- Marisa Olson (PostInternet: Art after the internet)
- The New Aesthetic (Selected entries)
- Rhizome (Selected entries)

## Course Assignments:

Assignment	Due Date	Weight
Participation: Contribution to class discussion, participation in group activities	Throughout term	15%
• Installation Concept Presentation	Week 4	15.00%
• Technical Rider	Week 6	15.00%
• Final Assignment: Installation	Week 12	55.00%

## Assignments in Detail

### Participation

This grade is determined by meaningful contributions to the class in the context of discussions and in class activities. Failure to attend class may result in a lower class grade

### Assignment 1 – Installation Concept Presentation

Students will begin to discuss notions of projects they are interested in considering for their end term projects. Students will get acquainted with the varied depth of engagement and attention that are hailed in different task types within digital art. Students have the opportunity to add value in depth (researching, creating and editing entries) to their specific work over this period.

Students also have the opportunity to have their own work revisited and criticized through peer-peer engagement.

The assignment will concept of:

1. The overall project concept (300-500 words)
2. How the student is approaching their artistic practice at this time?
3. Project description, your thoughts (to date) and references
4. Explanation of ones approach to their practice.



## Assignment 2 – Technical Riders

Students will present their technical riders for their specific installations including:

5. Location for the installation.
6. Proposed timeline and technical breakdown for the production, including size/complexity of the deliverable.

## Assignment 3 – Final Installation / Project

One of the most valuable aspects of collaborative presentations is this participatory concept allows ongoing dialogue and criticism. For the 6-12<sup>th</sup> weeks in the course, through participatory pedagogy, the students will be working on their installations in class each week. In these weeks we will continually explore and apply the concept of presentation and conceptualization. Students will be asked to think about how they present, bring forward work to fruition. This will carry on throughout the entire course and include:

- Growing a greater understanding of installations, and their contexts (exhibition, festival, public)
- Learning the process of realizing work under a time based situation
- Working with technology and space
- Working with other team members in solving a problem or issue
- Learning techniques for final presentation

Students will present their final installations to the class as a public exhibition, including a number of noted critics who will also attend the exhibition to give feedback to the artists. Students will be graded based on:

7. Installation of the work (Technical, Aesthetic)
8. Written Didactics on the specific piece

## Course Schedule

Class	Topic
Week 1	Introduction to Digital Art and the Course
Week 2	History of Installation Art / Week 1: Installation Concepts
Week 3	Semiotics and its importance to Media Art / Week 2: Installation Concepts
Week 4	A rounded introduction to media artists / Presentation of Installation Concept
Week 5	Writing for Art / Beginning the Installation Process
Week 6	The cyclic nature of digital art and art discourse / Technical Riders and Presentations
Week 7	Final Conceptualization and Preparation Week 1
Week 8	Final Conceptualization and Preparation Week 2
Week 9	In studio Installation Week 1
Week 10	In studio Installation Week 2
Week 11	In studio Installation Week 3
Week 12	In studio Installation Week 4
Week 13	Final presentation and critique

**Attendance:**

Regular attendance is expected of students in all their classes (including lecture, laboratories, tutorials, seminars, etc.). Students who are unavoidably absent due to illness or disability should notify to their instructors of their situation.

**Evaluation:**

In class activities and participation	15
Mid-year concept presentation/Technical Rider	30
<u>Final project installation</u>	<u>55</u>
Total	100

Note on assessment: There will also be an ungraded mid-term Self/Peer Assessment. This will provide a baseline and guidance for growth over the rest of the semester.

**Written & Spoken English Requirement:**

Written and spoken work may receive a lower mark if it is, in the opinion of the instructor, deficient in English.

**Religious Accommodation:**

The university accommodates students whose religious obligations conflict with attendance, submitting assignments, or completing scheduled tests and examinations. Please let your instructor know in advance, preferably the first week of class, if you will require any accommodations on these grounds.

**Academic Integrity**

MDM considers plagiarism to be the most serious academic offense that a student can commit. Regardless of whether or not it was committed intentionally, plagiarism has serious academic consequences and can result in expulsion from the university. Plagiarism involves the improper use of somebody else's words or idea's in one's own work.

It is the student's responsibility to ensure you fully understand what plagiarism is. Please see the SFU website for an explanation of the various types of plagiarism and to take the plagiarism tutorial: <http://www.lib.sfu.ca/help/writing/plagiarism>

**Grading Profile**

A+	95-100
A	90-94
A-	85-89
B+	80-84
B	75-79
B-	70-74
C+	65-69
C	60-64
F	0 – 59



## Policies

The student and academic policies of the Master of Digital Media Program and of Simon Fraser University apply within this course.

Relevant SFU policies can be found at:

- Graduate General Regulations  
[http://students.sfu.ca/calendar/for\\_students/grad\\_regulation.html](http://students.sfu.ca/calendar/for_students/grad_regulation.html)
- Academic Honesty and Student Conduct Policies  
<http://www.sfu.ca/policies/Students/index.html>
- Teaching and Instruction Policies  
<http://www.sfu.ca/policies/teaching/index.htm>
- University Policies (complete site)  
<http://www.sfu.ca/policies>

