

Programma van week tot week – literatuur en opdrachten

Week 16 (LN)

Hoorcollege 1 - Nieuwe media – introductie en remediation

- Inleiding en Remediation

Literatuur:

- Bolter, J.D. & Grusin, R., 'Introduction: The Double Logic of Remediation', In: idem, *Remediation. Understanding New Media*. Cambridge: MIT Press (1999), pp. 2-15. Online <http://catalogus.rug.nl/DB=1/SET=1/TTL=1/SHW?FRST=1> (let op: link werkt via de universiteitsbibliotheek)

Werkcollege 1

- Inleiding op werkcolleges; toelichting op literatuur, presentaties en leesvragen; verdeling in subgroepjes.

Week 17 (LN)

Hoorcollege 2 - Interactieve multimedia-installaties en immersie

- Interactieve installaties
- Terminologie – interactiviteit en immersie
- Geschiedenissen
- Karakteristieken immersie

Literatuur:

- Ross, C., 'The projective shift between installation art and new media art: from distantiation to connectivity'. In: Trodd, T. (ed.), *Screen/Space. The projected image in contemporary art. Rethinking Art's History*, Manchester/New York, Manchester University Press, (2011), pp. 184-205. (PDF)

- Codognet, P., 'Artificial Nature and Natural Artifice'. In: *Future Cinema: The Cinematic Imaginary After Film*. Shaw, J., Weibel, P. (Eds.), MIT Press, (2003), pp. 462-465. (PDF)

- Grau, O., 'Virtual Art – Digital! The Natural Interface'. In: *Virtual Art. From Illusion to Immersion*. Cambridge/Massachusetts: MIT Press, (2003), pp. 193-211. (PDF)

Werkcollege 2

Casestudy 1

Introduceer in je presentatie de Nederlandse kunstenaar **Marnix de Nijs** en geef een globale schets van zijn oeuvre (w.o. type werken, enkele karakteristieken van de werken en de omgang met/visie op (digitale) media/technologie). Ga vervolgens in op het werk *Exploded Views* (2008). Geef een uitvoerige beschrijving van dit werk waarbij je nadrukkelijk aandacht besteed aan het beeld zelf, aan de rol van het publiek, en aan het 'spel' tussen beschouwer en technologie. Richt je tot slot op de vraag in hoeverre hier sprake is van onderdompeling van de beschouwer (immersie). Illustreer je presentatie met verhelderend beeldmateriaal. Gebruik online beschikbare interviews, essays en/of beschrijvingen, om je presentatie te ondersteunen. (o.a. <http://www.marnixdenijs.nl/>, <http://vimeo.com/user6199244>)

Leesvragen nr. 1 over

- Bolter, J.D. & Grusin, R., 'Introduction: The Double Logic of Remediation', In: idem, *Remediation. Understanding New Media*. Cambridge: MIT Press, (1999), 20-50. Online <http://catalogus.rug.nl/DB=1/SET=1/TTL=1/SHW?FRST=1> (let op: link werkt via de universiteitsbibliotheek)

Week 19 (LN)

Hoorcollege 3 - Digital Performance (LN)

- 'live' en hier-en-nu in de performancekunst
- internetballet, synthetic performances and other actual-virtual theatre projects
- technologische lichaam

Literatuur:

- Auslander, P., 'Afterword: Is there Life after Liveness?' in: Broadhurst, S. & Machon, J. (eds.), *Performance and Technology. Practices of Virtual Embodiment and Interactivity*. Palgrave Macmillan (2006), pp. 194-198. (PDF)

- Shani, H., 'Modularity as a guiding principle of theatrical intermediality. ME-DEA-EX: an actual-virtual digital theatre project' in: Chapple en Kattenbelt [eds.], *Intermediality in Theatre and Performance*, Amsterdam/New York: IFTR/FIRT, (2006), pp.207-221. (PDF)

- Vanhoutte, K., 'Genealogieën van de toekomst. Het theaterwerk van Crew.' In: Havens, Kattenbelt, De Ruijter, Vuyk (red.), *Theater & Technologie*, Toneelacademie Maastricht/Theater Instituut Nederland, (2006), 170-186. (PDF)

Aanbevolen literatuur:

- Dixon, S., 'Liveness' In: *Digital Performance. A history of New Media in Theater, Dance, Performance Art, and Installation*, Cambridge/Massachusetts: The MIT Press, (2007), pp.115-134. (PDF)

Werkcollege 3

Casestudy 2

Introduceer in je presentatie de kunstenaarsgroep **Blast theory** en geef een globale schets van hun oeuvre (w.o. type werken, enkele karakteristieken van de werken en de omgang met/visie op (digitale) media/technologie). Ga vervolgens in op het werk *Uncle Roy All Around You* uit 2003. Geef een beschrijving van dit project, waarbij je nadrukkelijk aandacht besteed aan de wisselwerking tussen de 'actual space' en de 'virtual space', aan de performers en verschillende type 'gebruikers' en aan (mogelijke) verhaallijnen. Illustreer je presentatie met verhelderend beeldmateriaal. Online (waaronder hun eigen site) staan bruikbare beschrijvingen/video's, interviews om je presentatie te ondersteunen (gebruik alleen niet het essay van Kate Adams). (o.a. <http://www.blasttheory.co.uk/bt/index.php>)

Leesvragen nr. 2 over

Adams, Kate. 'The Threshold of the real: A Site for Participatory Resistance in Blast Theory's *Uncle Roy All Around You* (2003)' in: Broadhurst, Sue en Edwards, Barry (eds.) *Body, space & technology journal*, London: Brunel University. Online: <http://people.brunel.ac.uk/bst/volo601/kateadams/home.html>

Week 20 (AR)

Hoorcollege 4 – Music and new media

Recommended reading:

- 1) P. SCHAEFFER, *Traité des Objets Musicaux*, Paris 1966
- 2) P. SCHAEFFER, *La Musique Concrète*, Paris 1967, dt. Stuttgart 1974
- 3) Voss R.F. Clarke J. (1975) *1/f noise in music and speech*.
etc.

Werkcollege 4

Casestudy 3

Introduce in your presentation the early new music movements (music with new media). Choose and present the works of one key artists: **Pierre Schaeffer, Pierre Henry, Karlheinz-Stockhausen** OR **Iannis Xenakis**. Use the internet as sources for your presentation. Present some of the compositions as audio-stream, use, if available, the notations used in these compositions to illustrate the case of music with new media. Use all available online resources (wiki, youtube, flickr, etc.) on these artists to support your presentation. Focus on the means of producing the music or sounds.

Leesvragen nr. 3 over

Beil, Michael: *Herhaling in de (nieuwe) muziek* (Vertaling van “Wiederholung in der (Neuen) Musik, door Michael Beil, translated from “off-topic” *Journal of the Academy of Media Arts*, 2011) (available as PDF).

Week 21 (AR)

Hoorcollege 5 – Film and new media

Recommended reading:

Shaw, J., Weibel, P. (eds.), *Future Cinema: The Cinematic Imaginary After Film*. MIT Press, 2003.

Werkcollege 5

Casestudy 4

Introduce in your presentation the Australian artist **Jeffrey Shaw** and describe briefly his major works. Focus in particular on the role of the body, embodied experience, immersion and interactive installations, on the art works *EVE* (1993), *ConFIGURING the CAVE* (1996), and *Place - Ruhr* (2000). Describe the technical settings and the respective content of the art works in equal length. Use available interviews, and further essays or descriptions, to support your presentation (<http://www.jeffrey-shaw.net/>, <http://www.icinema.unsw.edu.au/>).

Leesvragen nr. 4 over

Hansen, M. "C2: Framing the Digital Image: Jeffrey Shaw and the Embodied Aesthetics of New Media" in: *New Philosophy for New Media*, 2004, MIT, pp. 47-91 (available as PDF)

Week 22 (AR)

Hoorcollege 6 – Internet art and new media

Recommended reading:

- Akin, Ahmet Atif (Ed.), *Uncharted - User Frames in Media Arts*, Santralistanbul, 2009.
- Bosma, J. *Nettitudes: Let's talk net art*. Rotterdam: Nai-publishers, 2011.
- Goriunova, Olga: *Art Platforms and Cultural Production on the Internet*. Routledge, 2011.

Werkcollege 6

Casestudy 5

Introduce in your presentation the **early NetArt movements**. Present the key artists, such as Ubermorgen (Lizvix/Hans), Olia Lialina, Alexei Shulgin, Vuk Cosic, Jodi.org, Critical Art Ensemble, eToy, or others of your choice. Emphasize key projects of historical relevance, e.g. in the case of Ubermorgen: Amazon Noir, Vote-Auction, gwei.org.... Use the following websites: <http://www.ubermorgen.com/>, <http://www.net-art.org/>, <http://www.teleportacia.org>, <http://www.ljudmila.org/~vuk/>, <http://www.jodi.org/>, <http://asdfg.jodi.org/>, <http://www.eto.com/>, etc., and other online resources (wiki, youtube, flickr, etc.) on these artists to support your presentation. Relate these media activists practices with issues addressed by Lovink in his lecture on "Critical Internet Culture".

Leesvragen nr. 5 over

Geert Lovink, *The Principle of Notworking: Concepts in Critical Internet Culture*, Amsterdam: Amsterdam University Press, 2005. Inaugural speech as director of the Institute of Network Cultures. (available as PDF)

Week 23 (AR)

Hoorcollege 7 – Literature and new media

Recommended reading:

Peter Weibel: *The Open Work 1964-1979* (English and German Edition), 2008.

Werkcollege 7

Casestudy 6

Introduce in your presentation the Austrian-French art couple **Christa Sommerer** and **Laurent Mignonneau**. Describe briefly their major works, focus on *A-Volve*, *Interactive Plant Growing*" and esp. on *LifeWriter* (Literature), etc. Describe in particular on the usage of artificial intelligence and artificial life for producing data, such as words in literature. Use audio-visual material from <http://www.interface.ufg.ac.at/christa-laurent/>, but also from other common sources (YouTube, etc). Describe the technical setting and the content of the art in equal length.

Leesvragen nr. 6 over

K. Sims, "Evolving Virtual Creatures", *Computer Graphics* (Siggraph '94 Proceedings), July 1994, pp.15-22. (available as PDF)
