

ART 361
Post-Internet Art and Aesthetics

Units: (4u)

Spring 2020

Mondays & Wednesdays

Time: 9-11:40 am

Location: WAH B6

Instructor: Jean Robison

Email: jlrobiso@usc.edu will reply to emails within 48 hours

Phone: (213) 740-2787 (Fine Arts Office)

Office: Watt Hall 104 or in classroom

Office Hours: By appointment Fridays 10am-12 pm

Class Website: roski4d.net

Intermedia Cage: Jon Wingo

Office: Harris 120

Contact Info: Tel: [\(213\) 740-7431](tel:(213)740-7431), wingo@usc.edu

IT Help: Nikhil Murthy, Watt Hall

Hours of Service: 9-5

Contact Info: roskisupport@usc.edu or (213) 821-6578

Course Description

This studio course is an experimental forum for questioning the potential of the Internet and creating online projects that push its boundaries. Students will be exposed to an array of experimental websites, online archives, digital mash ups, community projects, and social spaces that will inspire their own original online ideas. Each student will conceptualize, propose, and execute individual or collaborative projects based on concepts established in class, using the web as medium, environment, and experience.

Learning Objectives

1. To approach the medium/environment of the Internet from a fine arts perspective using critical thinking.
2. To gain an understanding of the various aspects of creating and publishing information on the Internet.
3. To create, use and understand media types associated with the Internet.
4. To understand and use the vocabulary associated with art-and-the-Internet.

Prerequisite(s): ART 260 Extended Media 1: Introduction to Video Art, Projection & Virtual Worlds in Art: 4 units

Co-Requisite(s): none

Concurrent Enrollment: none

Recommended Preparation: Interest in the Internet

Course Notes

Due to the nature of some of the material that will be addressed in this course, there is a need to be clear on how we will approach, discuss and critique the topics. It is crucial that we are respectful and considerate to each member of the class even if their opinion or sensitivity level is different from our own. No part of a student's grade is based upon agreeing or disagreeing with any particular argument. Every viewpoint is to be treated as sincere and valid and will be regarded using the conceptual tools that this course cultivates. We should also acknowledge that this course may include reading materials, screenings, and discussion topics of a contentious nature. As a class, it is imperative that we work together to make all the students comfortable participating in class. Listen attentively, ask constructive questions and respect classmates who may have a different viewpoint than your own. This course emphasizes and promotes collaborative research and critical thinking through creatively interpreting a wide range of topics of network culture. *Adapted with permission from Prof. Charlie White's course *Pornographic America: From the Fringe to the Mainstream*, at The Roski School of Art and Design.

Technological Proficiency and Hardware/Software Required

Proficiency with Macintosh computers, access to Adobe Creative Cloud.

Required Readings and Supplementary Materials

Required Materials: Notebook/sketchbook, flash drive or external hard drive. Have these materials at *all class meetings*.

Required Texts: *The Dark Net*, by Jamie Bartlett and *Mass Effect: Art and The Internet in the Twenty-First Century* Edited by Lauren Cornell and Ed Halter

Suggested Text: *The Internet Does Not Exist*, e-flux Journal, Sternberg Press

Description and Assessment of Assignments

The projects are graded on the conceptual and aesthetic quality of finished work, technical/craft expertise as well as conceptual and technical investment of time. Grading for projects includes project development and project analysis. Projects that are turned in late are penalized 5 points. Approved extra credit can be used as a means to raise grades. Group cooperation, consistency of effort, technical development, creative and imaginative growth are evaluated for grading.

Projects:

Net Art Report is a research and short presentation project. Using Rhizome's Net Art Anthology site, focus on one net artist. Prepare notes for a 3-5 minute presentation covering the artist's background and contribution to net art. Showcase at least one meaningful art work.

1. **One Image/One Page** is an exploration of the browser window as a framing device for well-chosen content. With these limited parameters in place, one image inside of one browser window, create a meaningful web experience that emphasizes the content (image) as well as the medium/frame (browser window) and the importance of the relationship between content and context. 10 points.

2. **IRL Actions** Inspired by the grandfather of conceptual art, Marcel Duchamp, and others in the Dada movement, this "performance" will subvert expectations for grand gestures by embracing absurdity. Conceive of an action that incorporates a physical, human gesture with the presence of some kind of technology. Event or performance time variable, 5 min max. 8 points.

3. **Self Portrait Collage with JavaScript** Through research on the website W3 Schools (and others), locate and utilize bits of javascript and/or jquery into an HTML document. Maintain the functionality of the js snippets but change the content to reflect yourself. Maintain an awareness of the importance of the relationship between content and functionality.

4. **10-20 min. Written Proposal/Presentation** to the class discussing and pitching an idea for an online art project. Your proposal will include text, images and links and will be accompanied by one page written description to be handed to the instructor. Class presentation includes visual representations, schematics, list of resources needed and influences (websites, videos, photographs, specific themes etc.) The sky is the limit when conceptualizing. Paper: 5 points, Presentation: 5 points.

5. **20 min. Mid-point presentation** a progress report made by collaborating groups or individuals. We will see visual representations of actual work completed and precise plans for the completion of the project. This is a midterm check-in on your project. Consider the class as your control group. Bounce ideas off of and raise questions to the class as you present the progress of your project. Provide a one page narrative text outlining the goals of your project, concepts, techniques you are using and the expected outcome.

Paper: 5 points, Presentation: 5 points.

There will be a one-page follow up critique reflection due on the next class period.

6. **Final Web Project** - A completed, uploaded and functioning art project that is viewed online. The piece relates specifically to the Internet and reflects ideas and knowledge gained in the class. This project may be achieved as an individual or group effort. The project may utilize the expertise and resources of people and software found outside this classroom environment. First Draft Uploaded Week 15, Completed Week 16. (cont'd on next page)

* OR *

Final Web Project continued

A non-web based artwork that is specific to the Internet Age. This work is drawn from the net experience and informs the audience of its need to be IRL instead of online. Completed and documented by Week 15. All projects will be discussed and “work shopped” with the instructor and peers throughout the semester. 17 points (including project description.)

Additional Final Project Requirements

- 3-4 paragraph project description that includes process, evolution, intent, cited influences, resources etc. Use links or other forms of citation to readings, class topics, discussions, field trips, artist presentations etc. This is due early so there will be time to edit.
- 200x200 px thumbnail image that represents your project.
- URL for your project and screen grabs or other form of documentation of the project.

- **Reading Responses/Discussions** – Uploaded to Google Drive. Students are expected to maintain an ongoing record of responses to the assigned readings, class discussions, field trips and guest lectures. Responses are 2-4 well-written paragraphs that explore the topic in depth. Reading responses are due the class period that follows the assigned reading. Written responses and in-class discussion will come in the form of questions, further examples/arguments and other forms of commentary which exhibit critical thinking.
- **Proposals 1, 2 and the Critique Reflection** are due as printouts to be handed to the instructor as well as uploaded to Google Drive.
- **Web Artist Presentation** - Students will give a live presentation on a web artist that they find particularly interesting. Required: 1 page of notes to be uploaded to Google Drive. Presentation dates to be scheduled with the instructor. 5 min.
- **Net Art Anthology Report** - Write a one-page report to be given to the class on an early net art project. Cover the historical context, aesthetics and content of the work. See handout. 5-8 min presentation.

Project Due Dates:	
2/3 Net Art Report	2/24 Project 4: Final Project Proposal
2/5 Project 1: One Image One Page	3/9 Project 5: Mid-point check in
2/12 Project 2: IRL Performance	4/20 Project 6: Final project
2/26 Project 3: Self Portrait with JavaScript	Web Artist Presentation dates variable

Grade Breakdown:

05% Net Art Anthology Report
10% One Image/One Page Project
05% IRL Action (performance with technology)
08% Javascript Collage
10% Project proposal (printed 1 page paper and presentation)
10% Mid-point presentation (printed 1 page paper and presentation)
05% Critique Reflection
05% Web Artist Presentation
15 % Final web project (online + folder of final project documentation)
02% Final Project Description
10% Participation in discussions, peer review.
15% Reading responses

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Submission Policy Most assignments will be submitted via Google Drive.

Grading Timeline Project grades will be posted on Blackboard within 1 week of due date.

Additional Policies

Conceptual merit: your projects should be interesting and well thought-out. They will be evaluated in terms of degree of ambition and complexity, and should also reflect a growing understanding of the art historical and theoretical concepts discussed in class.

Technical execution and effort: in addition to the overall level of skill you bring to your projects, they will be evaluated for the degree to which they answer the technical requirements of the project and the amount of in-class and out-of-class effort evident in the project.

Planning and organization: because the overall process is often the most challenging and innovative aspect of art-making, your project grade will take into account the level of thought and preparation of your work at each stage: from initial proposal, through the stages of work, to the presentation of the final piece. Reworking of projects is usually needed and will be required in such cases.

Participation/Effort: active and constructive participation in class discussions, blogs and critiques is a requirement of this class. Your grade will be lowered if you do not arrive prepared to work during open studio times. This class emphasizes interactive discussion, collaboration and constructive questioning/listening. Two late arrivals to class equal one unexcused absence. Four unexcused absences results in a failing grade.

Class Conduct

Cell phone usage and online browsing (other than for class purposes) will not be tolerated in class. After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in an absence for that class session. **NO CELL PHONE USE IN CLASS.**

OUTLINE OF TOPICS

The theme of networked culture, art and media is vast and constantly in flux. The class will focus on the following areas of interest.

- Introduction to technical terms and tools for web content creation
- Brief history of the Internet and Internet Art
- Happenings, Relational Aesthetics, Performance Art, Social Practice, Activism
- Surveillance, Technology/Military-influenced imagery
- Digital Art Preservation
- Copy/Paste, Remixes, Sharing, Stealing, Borrowing
- Equality, Parity, Sexism on the net
- Technology and the Body
- The Dark Web
- The Self and the Web

Course Schedule: A Weekly Breakdown (continued on next page)

IMPORTANT:

In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing, and other academic activities. **For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.**

(Please refer to the *Contact Hours Reference* at arr.usc.edu/services/curriculum/resources.html.)

	Topics/Daily Activities	Readings and HW	Due Dates
Week 1 M 1/13	Course introduction and overview Screen: previous student work First day questionnaire + first assignment given.		
W 1/15	Lecture: Art Websites Overview Demo: Intro to HTML+CSS Lab intro, loan equipment guidelines and loan forms	Reading: Internet Art p. 8-28	

Week 2 M 1/20	HOLIDAY – no class meeting		
W 1/22	Lecture: Early Participatory and Interactive Art and Experimental Websites View Net Art Anthology on Rhizome Student sites/projects of interest and areas of interest in art – roundtable <i>Assign Project 1 One image/One Page</i> Demo: HTML+CSS View: W3 Schools + Code Academy	HW: Research sites for Net Art Anthology presentations Readings: Allan Kaprow and POSTINTERNET Art After the Internet by Marisa Olson	<i>Reading response due</i>
Week 3 M 1/27	Class rescheduled for Kimberly Drew Visions and Voices event T 1/28.		
W 1/29	Lecture: Happenings, Relational Aesthetics, Earlier Net Art: JODI, Mouchette, Cory Arcangel, the Telegarden, Satellite Arts Project and more Lab: <i>Project 1 One image/One Page</i>	Reading: Doing Assembly: The Art of Cory Arcangel by Tina Kukielski , <i>Mass Effect</i>	<i>Reading responses due</i>
Week 4 M 2/3	Net Art Anthology Reports Demo: FTP (upload to class server) Lab: <i>Project 1 One image/One Page</i>	HW: Printed notes for upcoming meeting with instructor Reading: Cory Arcangel, On C	Net Art Anthology reports due <i>Reading response due</i>
W 2/5	<i>View Project 1</i> Lecture: Performance Art, Happenings, Readymades <i>Assign Proj 2</i>	Reading: Seth Price, Dispersion	Project 1 due
Week 5 M 2/10	Screen: The Century of the Self Part 1 Sign up for discussion slot (check in re performance and final project ideas) Lab: Work on project proposals		<i>Reading response due</i>

W 2/12	IRL Performances Lab: Work on project proposals	Reading: The Dark Net p IX-109	Project 2 due performances
Week 6 M 2/17	HOLIDAY – no class meeting.		
W 2/19	Assign Project 3 Lab: Project 3 JavaScript Collage	Reading: The Dark Net p 110-192	
Week 7 M 2/24	Project proposal presentations. Lab: Project 3 JavaScript Collage	Reading: The Dark Net p 193-243 Prepare 2 questions drawn from the final chapter for class discussion.	Project 4 due Project Proposals: in-class presentations + paper
W 2/26	Discussion: The Dark Net wrap up Screen: Everything Is A Remix (Demo: Data Mosh) Lab: Work on Projects		<i>Reading response due</i> <i>Project 3 due</i> JavaScript Collage
Week 8 M 3/2	Screen: The Internet's Own Boy: The Story of Aaron Swartz (poss. Field Trip)	Reading: If You're Not Paranoid You're Crazy	
W 3/4	Discussion: Privacy with security Lab: Work on Projects		<i>Reading response due</i>
Week 9 M 3/9	Screen: Citizen Four Lab: Work on Projects Individual meetings	Reading: Trevor Paglen in Conversation with Lauren Cornell, <i>Mass Effect</i>	
W 3/11	Lecture: Trevor Paglen, Hito Steyerl, James Bridle Lab: Work on Projects		<i>Reading response due</i>
Week 10 M 3/9	Mid-point review presentations		<i>Project 5 due</i> <i>Mid-point presentations</i>
W 3/11	Mid-point review presentations (cont'd)	Reading: Constant Dullaart Interview	<i>Critique reflection due</i>

	Individual meetings		
	SPRING BREAK		
Week 11 M 3/23	Lecture: AI Lab time	Readings: Wikipedia's Sexism & Black Vernacular: Reading New Media, Martine Syms, <i>Mass Effect</i>	<i>Peer blog reviews due</i> <i>Reading response due</i>
W 3/25	Individual meetings: Are you ready to upload? Lab: Work on projects	HW: Work on projects	<i>Reading response due</i>
Week 12 M 3/30	Lecture: The Body and the Web Lab: Work on projects/Individual meetings		
W 4/1	Screen: Ai Wei Wei Never Sorry Lab: Work on projects Individual meetings		
Week 13 M 4/6	Sign up for discussion slot Lab: Work on projects	Reading: Copyright is Over if You Want It	
W 4/8	Round table discussion: How has your concept evolved/solidified? + new ideas or questions related to the class topic Lecture: Creative Commons Lab: Work on projects		<i>Reading response due</i>
Week 14 M 4/13	Peer review meetings Individual meetings Demo: Splinter groups to review uploading process / Technical issues follow-up		Peer review meetings <i>due (in class)</i>

	Lab: Test and fine tune projects		
W 4/15	Individual meetings Lab: Project upload		
Week 15 M 4/20	Individual meetings Review final project requirements		
W 4/22	Individual meetings Lab: Test and fine tune projects		
Week 16 M 4/27	<i>Final critique</i> on completed, uploaded and functioning web projects: Day 1		<i>Project 6 due</i>
M 4/29	<i>Final critique: Day 2</i>		
FINAL	Finals Schedule: https://classes.usc.edu/term-20201/finals/		Final Exam: Friday, May 8 8-10 a.m.

SCHEDULE SUBJECT TO CHANGE AT THE DISCRETION OF THE INSTRUCTOR

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/student/scampus/part-b>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Discrimination, sexual assault, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the *Office of Equity and Diversity/Title IX Office* <http://equity.usc.edu> and/or to the *Department of Public Safety* <http://dps.usc.edu>. This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage <http://sarc.usc.edu> fully describes reporting options. Relationship and Sexual Violence Services <https://engemannshc.usc.edu/rsvp> provides 24/7 confidential support.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://ali.usc.edu>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* <http://dsp.usc.edu> provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

Artwork Documentation Request

At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation of their projects via Dropbox for the Roski Archives. Students will receive an invitation to a shared Dropbox folder via USC email. Images and caption list must be uploaded before December 19th.

Dropbox invites will repeat directions below. In short, we request hi-res image files for 3 significant works.

1. WORD DOC (includes captions for the three works.) One doc for each course.

Title the word doc as follows: Last name, first name, semester, course, instructor
(Example: Doe_Jane_FA14_FACE310_Koblitz.doc)

All works in word doc MUST include title, date, medium, dimensions

Example:

Best Work Thus Far, 2011

inkjet print

30 x 40 inches

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows: Last Name_First Name_Title.extension

(Example: Doe_Jane_BestPieceThusFar_.tif)

Directions for WEB-BASED COURSES

Include your website in the word doc and upload a selection of screenshots in jpg or tiff format.

Use your discretion as to how many screenshots best reflect your project.

1. WORD DOC detailing images. One doc for each course.

Word doc titled as follows: Last name, first name, semester, course, instructor

(Example: Doe_Jane_FA14_FACE310_Koblitz.doc)

Website address

Screenshot 1

Screenshot 2

Screen shot 3

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows:

Last Name_First Name_Screenshot Number.extension

(Example: Doe_Jane_1.tif)

Where do these images go? Images may be used on the Roski Flickr or in slide presentations for prospective students (Portfolio Forum, eg). Works are reproduced at a high quality. We make every effort to notify students works used in Roski printed matter and social media. Finally, we accommodate any request to remove work from our website or Flickr.

Consistent with university policy, students retain copyright ownership to student-created works.

Students grant the University permission to use, reproduce and publicly distribute copies of those works. USC Roski makes every reasonable effort to notify and credit the creator of a work.

Potential outlets include print publications, institutional websites, e-communications, multimedia presentations, exhibitions and documents about USC Roski for recruitment, advancement, alumni relations, and other promotional activities.

Questions or comments: Hanna Guthrie (hguthrie@usc.edu)

Roski IT Support

For all your IT needs, please contact Roski IT Support. When emailing, please make sure to include best way to contact you, your locational and a brief description of your request.

General Contact:

roskisupport@usc.edu or (213)821-6578

IT Staff:

Hayk Avetisyan – IT Manager

(213) 821-1414 / havetisy@usc.edu

Nikhil Murthy – IT Support Specialist

(213) 7408804 / nmurthy@usc.edu

IT Self Help Resources and Links

USC's main website: <http://www.usc.edu/>

USC Roski School of Art and Design website: <http://roski.usc.edu/>

Information Technology Services: <http://www.usc.edu/its/>

ITS Policies: <http://www.usc.edu/its/policies/>

I. Setting up USC computer accounts:

- First Log-In: <http://www.usc.edu/firstlogin>
Use the USC First Log-In page to obtain your USC email address, username and password.

II. Using USC e-mail (Webmail, Apple Mail, Outlook Express, Outlook)

- General Office 365 email help and instructions: <http://www.usc.edu/its/email/index.html>

III. Connecting to USC from Remote Location

- Wireless (on campus only): <http://itservices.usc.edu/wireless/>
- Connecting to USC Resources using VPN: <http://www.usc.edu/its/vpn/>

IV. Computer Lab Hours & Locations

- Fine Arts' Intermedia Arts Labs: <http://roski.usc.edu/undergrad/areas/intermedia/facilities/>
- Other Public Computing Center Hours and Maps: <http://www.usc.edu/its/pcc/>

V. Library and Online Resources for your Research

- Homer, USC's Library Catalogue: <http://libraries.usc.edu/>
- Computer Software available at USC: <http://www.usc.edu/its/software/>

VI. Technology Enhanced Learning at USC

- Blackboard homepage: <https://blackboard.usc.edu/>
- Blackboard Quick Tutorials: <http://www.blackboard.com/quicktutorials/>