Seize the opportunity to use the technology to produce radical systems with roots that grow to touch others in exciting new ways. Don’t let any technology fall into the well-worn ditch that so many have ended up in. The Internet has vast potential, but mostly it is used to deliver static content because business-safe practices have forced uninspired design to reign supreme. I don’t want to see yet another personalized e-commerce shopfront trying to convince me that I’m someone special. I don’t need some marketing manager’s must-buys emailed to me weekly in the vain hope I’ll click the purchase button. I want my computer to explode with life and show me how someone else lives their life. I want my desktop to entertain and enlighten me with ideas I’d never even considered before. And I also want to buy the products I can’t live without, but that’s what supermarkets are for. – Adrian Ward

With identical options to choose from, everyone’s art begins to look and taste the same. - Golan Levin

Course Overview:
Though the practice of creating artwork digitally has flourished in the past decade and a half, the majority of this work has existed only inside the computer and on the monitor or TV screen. In this course, we will primarily be dealing with the ways in which time-based work in video can be used in a physical setting. We will approach the creation of time-based video work as something that can exist beyond simply being an image on the television and look at video as something that can be sculptural; something that can envelope the viewer through its physical presence. We will do this by looking into non-traditional means of presentation for video including the use of multi-channel video, video projection and modification of consumer video display devices to create a series of projects in which the means of displaying video is integral to the meaning and content of the video itself. In this course, time and place are important. You will be
shooting and editing video, manipulating and creating sound, and creating the means to display your time-based work in a way that lends to its meaning.

In this course, we will learn how the computer can be used to produce, or alter audio and video in real-time through the use of various software, low-level programming, and sensors placed in an environment. We will begin the semester with several small assignments which will be handed in roughly every two weeks. We will begin with basic tutorials to familiarize yourself with the software, and work our way up technically towards the final project. The final project will involve the creation of an interactive video piece that either takes the form of an installation in the installation space behind the freight elevator on the 3rd floor of the art building, or you have the option of creating a small scale interactive video object (we will look at examples in class). You will be working in teams on the final project. What this means is that we will be looking at ways in which the computer can be used to create/edit/manipulate video and sound on the fly in a physical space. For instance, we will look at ways that you can make the computer trigger sounds, or change the color or brightness of a video projection as a viewer enters the room, or stands in a particular spot. We will be using the software MAX/MSP/Jitter for most of our projects. Because the genre of interactive video installation is emerging, and the ways in which artists are practicing it is so varied, there are few ‘pre-built’ software solutions for creating a video installation. This means you will be doing considerably more with the computer than ,say, clicking the ‘drop shadow’ button in photoshop.

**Assignments:**

As new techniques are discussed, new assignments will be given in which you will be expected to implement the new techniques discussed as well as add your own unique aesthetic sensibilities. Beyond certain technical requirements, the content of the assignments is completely up to you. We will start with basic principles, and work towards more advanced ones.

As this course is an advanced level studio art course, I will be giving you leeway in terms of the content of your assignments. In general I will set some loose guidelines for assignments (i.e. create a series of videos which relate to eachother and can be longer than 10 seconds in duration) and you will be responsible for the content and formal approach taken. In this regard, you will be expected to do much creative problem solving to complete the assignments.

Expect new assignments to be given every 2-3 weeks with critiques of those assignments on the due dates. During the critiques, you will be expected to give constructive criticism to your fellow students.
**Research assignments**: In addition to the studio component of the course, you may be required to research artists in the field or write short papers on exhibitions in the area in which video installation is present.

**DEL.icio.US**: del.icio.us is a web service that describes itself as “social-bookmarking.” What that means is that instead of bookmarking sites you like to your own computer, you bookmark them to your space on the del.icio.us website. This allows you to browse other people’s bookmarks that may be of interest to you. The system works on the concept of ‘tags’ in that when you bookmark a page, you tag it with a description, for example “video installation” or “interactive video.” For this course, you will be required to set up a del.icio.us account and bookmark at least two websites each week with the tag “artt489k.” This will serve as a sort of library of work for the class to look at for examples in interactive artwork.

**Grading Criteria**:
You will receive letter grades according to the following criteria:

**A**: Overall Excellence, to receive an A, you must consistently exceed the expectations of the assignments and be active in critiques and discussions. Work must go beyond the scope of the assignment, both technically and conceptually. In short, you will have to make work that is strong in all ways, and that has an aesthetic that is unique to yourself.

**B**: Above average: you will meet and exceed the requirements of the assignment. Work should be both conceptually and technically strong, but still with room for improvement.

**C**: Average: You have merely completed the objectives of the assignment. If an assignment calls for 5 images, you have completed 5 images, however you have not been inventive or creative enough in your solution for the assignment.

**D**: Below Average: You have only partially fulfilled the requirements of an assignment, by either not physically completing enough work, or by not addressing the conceptual requirements of the assignment.

**F**: Fail: You have not handed anything in.
Grading percentages break down as follows:

30%  Final Assignment

50% All other studio assignments

10%: in class participation

10%: del.icio.us postings and research projects

Resources:

Due to the technical difficulty of this course, you will want and need references to refer to from time to time. Given the wide range of what can be done with max, I will, unfortunately, not always have the answers. Fortunately, there are a great deal of good resources on the web for your use.

1. Max help files: the software itself has great help files built in, we will look at these as we learn the software.

2. Cycling ’74 website The company that makes max is Cycling ’74, their website has many resources and links to helpful resources. http://www.cycling74.com

3. MAX mailing list: Get on this list!!! The people on this list will be able to answer any question you put to them because the people on the list all have their own areas of expertise within the software. In addition, the authors of MAX and Jitter monitor the list and will also help those in need. Subscribe to the list via the community section of the cycling ’74 website

4. Web resources: There are many website dedicated to max, many with tutorials, we will look at many of these in class, a short list:

ftp://arts.ucsc.edu/pub/ems/MaxTutors/ - very music-centric, but the intro, programming, and problem chapters are well worth reading

http://www.goldbergs.com/max/parsons/ a class taught at Parsons in New York on Jitter
Attendance
The more courses you miss, the further behind you will be in the class, and the fewer opportunities you will have to get feedback on your projects. Though I will not be enforcing an attendance policy, it is my belief those who attend all classes will do better in the course overall.

Late work: Late work will not be excepted! Get your work in on time and don’t fall behind. If something comes up and you can’t get the work done, talk to me before the due date so that arrangements can be made.

REQUIRED MATERIALS:

You will need a large format storage device in order to keep your video and project files. At a minimum you should have a 1 gigabyte USB drive, but ideally you should purchase an external firewire hard drive. An external USB drive is also acceptable, however having a firewire drive will make video editing easier in the lab. An 80 gb drive should be plenty of space. Ipods will also work as storage devices for your video.

The department will make available the use of some video equipment, such as video projectors, however some assignments will require that you come up with your own means of displaying your video projects. This may mean the purchase of some equipment. We will discuss methods of adapting consumer video equipment in class and some places such as thrift stores and surplus stores where used video equipment can be purchased cheaply.

Readings:
Recommended Reading:
Reasons for Knocking at an Empty House, Bill Viola