Department Name and Number

Current SCNS Course Identification

Prefix ___ ___ ___   Level ___   Course Number ___ ___ ___   Lab Code ___

Course Title _____

Effective Term and Year _____

Terminate Current Course ☐   Other Changes (specify below) ☐

Change Course Identification to:

Prefix ___ ___ ___   Level ___   Course Number ___ ___ ___   Lab Code ___

Full Course Title _____

Transcript Title (please limit to 21 characters) _____

Credit Hours: From ___ To ___   Contact Hours: ☐ Base or ☐ Headcount From ___ To ___

Rotating Topic: From ☐ yes ☐ no   To ☐ yes ☐ no   S/U Only: From ☐ yes ☐ no   To ☐ yes ☐ no

Variable Credit: From ☐ yes ☐ no   To ☐ yes ☐ no   Repeatable Credit: From ☐ yes ☐ no   To ☐ yes ☐ no

If yes, ___ minimum and ___ maximum credits/semester   If yes, ___ total repeatable credit allowed

Prerequisites	Co-requisites
From To	From To

Course Description (50 words or less; if requesting a change, please attach a syllabus)

From	To

Rationale /Place in Curriculum/Impact on Program

Department Contact   Name
                       Phone   Email

College Contact   Name
                       Phone   Email

ART4848C Reactive Environments

Goals

- Become aware of the history and foundation of installation.
- Develop an ability to analyze and evaluate installation from an informed point-of-view.
- Gain an awareness of related work in the field with particular emphasis on works that integrate technology.
- Develop the ability to integrate technology in a form that augments the artistic concept.
- Integrate concepts of site specificity and locale as important components of an informed practice.

Catalog Description
Credits: 3; pre-req: senior-level art + technology major, ART3939C or consent of instructor

Students explore site specificity and intervention in three-dimensional space through installation using digital media, emphasizing spatial interactivity.

ART4848C Reactive Environments

instructor information
Instructor:
Office:
Office Hours:
Course site: (INSERT HERE - WE RECOMMEND INSTRUCTOR MAINTAIN COURSE SITE)

course description

This course explores installation and site-specificity using technology as a medium. The course introduces students to technology–enhanced art practices and gives them the opportunity to implement that knowledge into their individual art works. Students will explore a range of strategies available to the site-specific practitioner by borrowing models from a wide range of practices (computer science, biology, electro-acoustics, performance, environmental art, archaeology, architecture, geography, cartography, etc.). Space and site in this course is defined as a physical but also social, political and cultural construct.

This course is for the student interested in beginning to use the evolving forms of new media, digital video, the Internet as well as sensors, motes and other peripherals as an expressive and communicative art form in conjunction with other media. The class format is a series of experiments for artists who want to explore and integrate technology into their artwork. The class will divide its time between the hands-on experience of learning the building blocks necessary to creating technologically based art works as well as critically examining "intent" and discussing how these projects fit into contemporary art history. Aesthetic, technical, historical and conceptual issues will be addressed through lectures, demonstrations, exercises, projects, and readings. Students are evaluated based on their contribution to the class discussions, critiques, and technical proficiency with various media.

3 credits: Prerequisite: senior-level art + technology student, ART3939C or permission of instructor

objectives

Students will demonstrate understanding of the following concepts and techniques both through studio and written assignments:

- • Become aware of the history and foundation of installation.
- • Develop an ability to analyze and evaluate installation from an informed point-of-view.
- • Gain an awareness of related work in the field with particular emphasis on works that integrate technology.
- • Develop the ability to integrate technology in a form that augments the artistic concept.
- • Integrate concepts of site specificity and locale as important components of an informed practice.

topics (in no particular order and this list is subject to change.)

site-specificity, construction of space, movement and time, local, engagement and participation, alternative interfaces, sensor and device control, bio-technology, surveillance, GPS position sensing, psycho-geography, locative art, sound, motion, technology peripherals, chaos, narrative, simulation, mimesis, spectatorship, subjectivity

required materials

Textbook: Installation Art: A Critical History by Claire Bishop and/or One Place after Another: Site-Specific Art and Locational Identity by Miwon Kwon and course packet. These are subject to change.
1 GB Flash Drive (Mac Compatible) for storage of materials
Sketchbook
Access to Software: Flash, Final Cut Pro or Premiere, sound editing software, Max/MSP/Jitter This is also subject to change and augmentation depending on current technology.

suggested course structure (for 16 week semester – to be determined by instructor)

Week 1 introduction—defining "site-specificity" and "installation art."

Weeks 2 and 3—sound

Weeks 3 and 4—video

Weeks 5 through 8--motion and temporality

Weeks 9 and 10— cultural intervention & tactical media

Weeks 11 through 13—green technology

Weeks 13 and 14—locative media

Weeks 15 and 16--final projects and critiques

resources

readings

Space, Site, Intervention: Situating Installation Art by Erika Suderburg

Relational Aesthetics by Nicolas Bourriaud

The Interventionists: Users' Manual for the Creative Disruption of Everyday Life by Nato Thompson

Lure of the Local: Senses of Place in a Multicentered Society by Lucy Lippard

Understanding Installation Art: From Duchamp to Holzer by Mark Rosenthal

Dialogues in Public Art by Tom Finkelpearl

One Place after Another: Site-Specific Art and Locational Identity by Miwon Kwon

Installation Art in the New Millennium: The Empire of the Senses by Nicolas De Oliveira

Illuminating Video: An Essential Guide to Video Art by Doug Hall (Editor)

Blurring the Boundaries: Installation Art 1969-1996 (Paperback)by San Diego Museum of Contemporary Art

Christine Paul, "Telepresence, telematics, and telerobotics" and "Body and Identity," Digital Art (London: Thames & Hudson, 2003), pp.154-74.

"Telematics Timeline" Telematic Connections CD-ROM

Julie Clarke, "The Human/Not Human in the Work of Orlan and Stelarc," in Joanna Zylinksa, ed., The Cyborg Experiments: Extensions of the Body in the Media Age (London: Continuum, 2002), 33-55.

Henri Lefebvre, "Social Space," in The Production of Space

The Visual Cultural Reader

Folding Architecture: Spatial, Structural and Organizational Diagrams (Sophia Vyzoviti)

The Robot in the Garden, ed. Ken Goldberg. MIT Press 2000

online resources

rhizome.org--www.rhizome.org

Ars Electronica--http://www.aec.at/en/index.asp

Media Art Net--http://www.medienkunstnetz.de/mediaartnet/

Survival Research Laboratory http://www.srl.org/

http://www.waag.org/tmn/main.html [Tactical Media Network]

Genomic Art--http://www.genomicart.org/

ArtByte Magazine--http://www.flong.com/telesymphony/press/artbyte/

Leonardo--http://mitpress2.mit.edu/e-journals/Leonardo/home.html#us

National Center for Super Computing--http://www.ncsa.uiuc.edu/

The Arts Catalyst--http://www.artscatalyst.org/projects/space/space_index.html

Artists in Labs--http://www.artistsinlabs.ch/

mongrel--http://www.mongrelx.org

how stuff is made--http://xdesign.ucsd.edu/howstuffismade/

This is the public domain--http://www.thisisthepublicdomain.org/

Site-Specific Blog--http://sitespecific.blogspot.com/

Ideal Flow--http://www.aoe.vt.edu/%7Edevenpor/aoe5104/ifm/ifm.html

2004 Visualization Challenge--http://www.sciencemag.org/cgi/content/full/305/5692/1905

Confluence--http://confluence.org/

The Cactus Project--http://www.thecactusproject.com/about.asp

Onetrees--http://onetrees.org/

Message in a Bottle--http://www.fromramsgatetothechathamislands.co.uk/

The Milk Projectt--http://www.milkproject.net

Hello World Project--http://www.helloworldproject.com/pages/english/01hello.php?english=Hello
Ooz--http://xdesign.ucsd.edu/ooz/sub_index.html
Future Farmers--http://www.futurefarmers.com/survey/farmers.php
Green Museum—www.greenmuseum.org
Plant Anima--http://www.anikoland.com/home.html
Co2nvert--http://www.co2nvert.com/
Urban chameleon--http://www.mee.tcd.ie/%7Emoriwaki/chameleon/
Elevated Wetlands--http://www.elevatedwetlands.com/index2.htm

People of Interest
Ann Hamilton
Nina Katchadourian
Andy Goldsworthy
Petah Coyne
Stephan Barron--http://www.technoromanticism.com/en/projects/earth_artworks.html
Hans Haacke
Sabrina Raaf--http://www.raaf.org/
Laura Stein--http://www.genomicart.org/stein.htm
Ilya Kabakov
Nam June Paik
Tiffany Holmes--http://www.enviroart.org/HolmesColab/docs/
Ana Mendieta
Mel Chin--http://www.pbs.org/art21/artists/chin/clip2.html
Christo and Jean-Claude
Nida Sinokrot
Sol Lewitt
Mateusz Herczka--http://www.westerplatte.net/main/main_fs.html
Bruce Nauman
Tara Donovan
Wolfgang Laib
Sommerer/Mignonneau
Theo Jansson--http://www.strandbeest.com
Paul Kos
Yoyoi Kusama
Eduardo Kac website: http://www.ekac.org/
Henrik Håkansson--http://www.muse.co.jp/newlife/artist/henrik_e.html
Michael Brown
Doug Buis
Jim Campbell--http://www.jimcampbell.tv/
Janet Cardiff
Shawn Decker--http://www.artic.edu/~sdecker/
Paul DeMarinis-- http://www.well.com/~demarini/
Dan Graham
Ilya and Emila Kabakov
Matt Heckert--http://www.mattheckert.com/
Perry Hoberman--http://www.perryhoberman.com/
Ned Kahn-- http://nedkahn.com/
Rafael Lozano-Hemmer-- http://www.fundacion.telefonica.com/at/rlh/eprlh.html
Len Lye
Chico MacMurtrie
Guy Marsden
Joshua Mosley
Joeseph Nechvatal
Orlan
Ed Osborn
Simon Penny
Andrea Polli
Alan Rath
Ken Rinaldo
Pamela Z
Stelarc

Michael Sturtz
Norman Tuck
James Turrell's Roden Crater
Steina Vasulka
Vicotoria Vesna
Gail Wight
Stephen Wilson
The Centre for Metahuman Exploration
Critical Art Ensemble
etoy
Experimental Interaction Unit
repo history
sine::apsis experiments
SEEMEN
subRosa
Survival Research Laboratories

grading and evaluation

The purpose of grading is to clearly and accurately pinpoint the strengths and weaknesses of your progress. You will receive grades on all assignments and receive a progress report at midterm. This report will evaluate progress, note strengths and areas for improvement. Your overall grade will be based on your understanding of the information and ideas discussed, and your formal, technical, and conceptual progress as demonstrated in projects and exercises, and professionalism during the course.

Students will be evaluated through exercises, participation, research, presentations, and technical proficiency with the various software applications, their aesthetic application, and problem solving.

Minus Grades were instituted on campus during Summer A 2009. For more information: http://www.isis.ufl.edu/minusgrades.html.

General info on grades and grading can be found at:
http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html.

Grade Values for Conversion May 11, 2009 and After												
Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E, I, NG, S-U, WF
Grade Points	4.0	3.67	3.33	3.00	2.67	2.33	2.00	1.67	1.33	1.00	.67	0.00

grading scale
A 100–95: Superlative work: Careful attention to craft and presentation. Intent and execution of the piece work together in significant and original way. Goes beyond merely solving the problem- one performance at this level is visibly outstanding.
A– 94–90: superior work, all criteria have been surpassed in a distinguished manner
B+ 89-87: Very fine work: Almost superlative. A few minor changes could be made to bring the piece together. Again goes beyond merely solving the problem.
B 86-83 Above average: Solution to the problem and idea are well planned. Execution is well done. This is an honorable grade.
B– 82-80: slightly above average work
C+ 79-77: A bit above average: Slipping in levels of originality, craft, and presentation. The piece does

not work as well as a unified whole or statement yet effort was made. Solid average work.
C 76-73: You solved the problem: The requirements are met in a relatively routine way.
C– 72-70: below average work – not meeting expectations
D+ 69-67: Barely met criteria
D 66-63: Inadequate work: The requirements of the problem are not addressed. The piece represents careless and /or incomplete effort. Work is substandard.
D– 62-60: Does not meeting criteria
E 59–0: Unacceptable work and effort
Work that is late will be graded one letter grade (10%) down for each day after the deadline of the assignment. Work tunrned in after 3 days receives a failing grade. (A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course.)

distribution of grades
60% Exercises (completion of objectives within the specified time limits; following project parameters; technical proficiency; aesthetic application; and effort)
15% Class participation (attendance, participation in class discussions, reading responses, asking/answering questions, in-class assignments, teamwork, coming to class with all materials, general preparation, and proper classroom etiquette)
15% Quizzes
10% Presentation

expectations for class participation
Participation by all members is critical to the success of this class. Excellent participation is a given and includes contributing to ongoing discussions and critiques, suggests alternative ways of approaching projects, along with a thoughtful process and strong work ethic.

attendance + participation
Good attendance and punctuality are expected for this course and will strongly affect your grade. Only three (3) unexcused absences will be allowed. Every unexcused absence beyond this will lower your grade by a letter grade. A total of seven absences, excused or unexcused, will result in you receiving a grade of "E" for the class. Excused absences include religious holidays, a verifiable death in the immediate family or with a doctor's note.

general university policies and services
uf student guide
This resource covers most policies and procedures important to students - http://www.dso.ufl.edu/stg/

accommodations for students with disabilities
Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Disability Office -– http://www.dso.ufl.edu/OSD/

contacts for university counseling services
Includes personal, academic, crisis and career services. Dial 392-1575.
http://www.counsel.ufl.edu/

contacts for student healthcare center
Dial 911 for medical emergencies.
Dial 392-1161 for urgent after-hours medical questions.
Dial 392-1171 for after-hours mental health assistance.
http://www.health.ufl.edu/shcc/

safety and security
University Police Department - http://police.ufl.edu/

Dial 911 for emergencies.
Dial 392-1111 otherwise.

reading days
The two days prior to the start of examinations in the fall and spring semesters, generally a Thursday and Friday, are designated reading days. No classes or exams are held on these days. Instead, students are encouraged to use these days for study and review.

twelve-day rule
Students who participate in official athletic or scholastic, extracurricular activities are permitted twelve (12) scholastic day absences per semester without penalty. In any case, it is the student's responsibility to maintain satisfactory academic performance and attendance.

absences for religious holidays
Students, upon prior notification of their instructions, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. A student who believes that he/she has been unreasonably denied an education benefit due to religious beliefs or practices may seek redress through the student grievance procedure.

honesty policy
An academic honesty offense is defined as the act of lying, cheating or stealing academic information so that one gains academic advantage. As a University of Florida student, one is expected to neither commit nor assist another in committing an academic honesty violation. Additionally, it is the student's duty to report observed academic honesty violations. These can include: cheating, plagiarism, bribery, misrepresentation, conspiracy, or fabrication.
http://www.dso.ufl.edu/judicial/academichonestystudent.html

computer use and acceptable use policy
All faculty, staff, and students of the University of Florida are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate.
http://www.circa.ufl.edu/computers/
http://www.cio.ufl.edu/aupolicy.htm

disruptive behavior
Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at http://www.aa.ufl.edu/aa/Rules/1008.htm
Be advised that you can and will be dismissed from class if you engage in disruptive behavior.

critical dates on the university calendar
http://www.reg.ufl.edu/dates-critical.html