DEPARTMENT OF ART / ARTD 490/590  
Issues and Practices in Digital Arts

INSTRUCTORS – rotates amongst all digital arts faculty

COURSE DESCRIPTION
This course will focus on discussion of your intention, structure, content, context, and the meaning of your studio work. As an advanced student, you will be encouraged to speak openly about your practice and to gain and accept feedback from your peers. Critiques are designed to assist in the preparation and construction of your individual final projects. You will be responsible for addressing the conceptual, methodological, and theoretical concerns in your work.

COURSE STRUCTURE AND WEEKLY BREAKDOWN:
Because of the size of this group, meetings will be structured in the following manner: The first 3 weeks will be devoted to individual studio visits. The class will be divided into groups of three – each group will critique 3 students – each session should last about 30 minutes. The critique will last for about 20 minutes and for the last 10 minutes the critique group will formulate 5 questions/observations that will be addressed in front of the whole group during the last hour of class. Meanwhile, the rest of us will wander around the studios as observers.

The last 6 weeks will be structured around formal presentations of your work to the group. These presentations should take into consideration the results of your critique as well as speak to the context of your subject matter, an explanation of the genre you are working in and critical issues within your field. You must stress the rigor of your studio practice, your conceptual, methodological and theoretical concerns. You must be able to contextualize your work and influences in relation to all of the above and most importantly how these relate to contemporary art practice. You will be required to write a 1-2 page artist statement/proposal to be handed out to the group on the day of your presentation.

REQUIRED READINGS:
The required text will be “Relational Aesthetics” by Nicholas Bourriaud. This was Bourriaud’s seminal text on 90’s art, a collection of essays written in French in 98 and translated into English in 2002. This text defines many current art practices and is especially relevant in defining how curators affect art practice (not unlike Greenberg and post abstraction). How publicly oriented projects have replaced the sense of aura and how the hand of the artist so skillfully removed by the conceptualists has been replaced once again by a move towards collectivity and interactivity. This text is included with this colloquium so as to assist in the idea of collectivity, understanding diverse practices and searching for a common ground. Bourriaud mentions many cultural theorists, philosophers, post-structuralists and artists – I encourage you to research these individuals.
EXPECTATIONS

BFA students:
One studio visit
One artist’s talk/presentation
One artist’s statement
Completion of readings and 1 comment for discussion during lecture

MFA students:
One studio visit
One artist’s talk/presentation
One artist’s statement
Completion of readings and 1 comment for discussion during each lecture
A 7-10 page research paper that expands the issues raised during your presentation. You must stress the rigor of your studio practice, your conceptual, methodological and theoretical concerns and you must be able to contextualize your work and influences in relation to all of the above and most importantly how these relate to contemporary art practice.

GRADING

A: Excellent - work that pushes beyond what was assigned in basic criteria and exudes extreme care and conceptual development.

B: Good - work exceeds basic criteria and shows creativity.

C: Satisfactory - work meets basic criteria with a basic understanding of craft.

D: Unsatisfactory - work meets basic criteria.

F: Fail

To receive a letter grade of "C" you must maintain regular attendance, complete assignments, and participate in class discussions and critiques. An "A" in this course will require that you far exceed the minimum expectations for both quality and concept. Your work should show a highly developed understanding of the concepts and techniques particular to your field, as well as an innovative incorporation of this medium into your own developed aesthetic. Your contribution to class discussions and class critiques is vital for an "A."

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon. Please bring a notification letter from Disability Services outlining your approved accommodations.