



professor mark cooley  
mcooley(at)gmu.edu

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## Course Syllabus - AVT 280: Introduction to New Media Art

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PLEASE NOTE: Course content may be revised during the semester. Any changes will be announced during class and edits will be made to this document. Please bookmark this page, as you will need to refer back to it often.

Professor: Mark Cooley  
Fall 2017  
Office hours: by appointment MW 9:00 - 10:30 room 2030, or by phone or skype  
Contact: mcooley(at)gmu.edu

### Course Description

Introduction to New Media Art investigates a variety of tools, tactics and concerns of artists working with new forms of media and art. The course explores, through research and practice, the cultural significance and impacts of technoculture and new media technologies with a focus on the context of modern and contemporary art.

### Course Goals & Requirements

#### Projects

Students are required to complete a series of projects forming a constellation of concepts, approaches, concerns, technologies, and genre of importance to new media artists. Each project requires students to:

#### Research

Develop a familiarity with a variety of artworks and key concepts that have contributed to art and cultural inquiry in the context of media and technoculture;

#### Practice

Demonstrate a thoughtful and creative understanding of various concepts, issues and tools in the process of making meaningful artworks;

#### Critique

Demonstrate a functional vocabulary for critically evaluating contemporary artworks;

#### Document

Students are required to setup a course blog to which ALL course projects are to be posted in the appropriate formats (depending on the blogging platform, additional online services may be needed to post audio & video works). Blogs should be private with the professor and course members given read only access. Blogs should contain a separate page and corresponding menu item dedicated to each course project, which includes required research, student work and project summaries. Blog entries should be edited for content, spelling and grammar prior to posting. Work will NOT be considered complete until it is properly posted to the course blog as well as displayed in any additionally assigned formats.

Each project blog post should include the following:

A. Research - Artworks & Assigned Reading and Media.

The function of research in this course is to create an understanding of the issues, concepts and technologies employed in each project.

Look

Blog entry including: A discussion of 3 artworks or series of artworks from the

artists and works referenced in the course outline (100 words minimum for each artwork). Artworks should be taken seriously, and an effort should be made to understand the cultural significance of the works (even if you find them personally unappealing). Additional research beyond the links provided will often be necessary.

Read, Watch or Listen

Blog entry including: A discussion of one of the listed readings or media in the project references located in the course outline. Blog entries concerning assigned readings or media should summarize the main points of the text/media and be a minimum of 200 words. Additional research beyond the links provided will be necessary.

#### B. Artwork

Make  
Completed artwork in the required format and posted to the blog.

#### C. Project Summary

Minimum of 200 words discussing the meaning of the work, as well as discussing aesthetic choices and technical execution with respect to the work's intended impact on an audience.

### Discussion & Critique

All students are expected to participate in class discussions. Thoughtful, creative, critical and sincere attitudes are encouraged. In the context of group critique, it is important that the class openly, honestly and respectfully discuss the work presented. Remember that the goal of critique is to examine and make meaning from what we see. Critique also functions to question the motives, creative decisions, and the conceptual and technical proficiency of the artist. Students are expected to give and take criticism seriously but not personally, and where appropriate, incorporate responses to criticism into future work. The overall goal of critique is to uncover meaning and aid the artist in improving their work. Various methods of critique will be introduced by the professor and practiced by the class during critique sessions. All class members will participate in critical discussion of the works produced in this course in an attempt to:

Identify, practice and question various approaches to theory and criticism in media and art;

Engage with meaning and discuss how meaning is reproduced through works;

Explore technology, media, and aesthetics as expressive and formative of societal values, beliefs, and actions;

Encourage and empower classmates to improve their work.

### Attendance

**Only extraordinary circumstances should prevent students from attending class. Two absences are allowed. There is a 5 point reduction to final grades for each additional unexcused absence. Arriving late or leaving early more than twice results in an absence. Students spending class time on social media, video games and other distractions are counted absent.** In the event of an absence, students are responsible for getting all missed information from their classmates unless extraordinary circumstances require a meeting with the professor during office hours. Class time is not used to review previously covered material in order to compensate for student absence or inattentiveness. In addition, email concerning information missed or misunderstood because of absence or inattentiveness will likely go unanswered. In short, instruction is **not** conducted by email. Students who make a habit of being unprepared, inattentive, or absent do not pass this course. Students may schedule an appointment during the professor's office hours if additional instruction is needed outside of studio hours.

### Deadlines

Late work will not be accepted except under extraordinary circumstances (see the professor for permission). In the event that late work is accepted, grades will be reduced one letter grade for each class day they are late.

Students may rework projects to be considered for a reevaluation

during the semester. However, projects are reevaluated only if the project was originally completed on time.

## Evaluation

Each project requires students to complete assigned research, think and practice critically and creatively, show responsibility for the content of their work, provide meaningful justifications for aesthetic decisions and display a convincing and proficient use of appropriate tools. Each project must be posted (in accordance with the syllabus requirements and due dates on the course outline) to a dedicated page on a website using the blogging service of the student's choice. All grades will be given equal value and averaged together at the end of the semester to obtain a final grade. Grades are distributed through email with little or no comment. Comments concerning grades are given during critique and individually in class.

**A** | Work that is highly creative, well informed, researched, and applied with a high degree of skill.

**B** | Work that is creative, informed, researched, and demonstrates commitment to craft, ideas, and expanding one's vocabulary.

**C** | Work that is complete, though perhaps derivative, and/or could benefit from further research, a more creative direction and/or skillful application.

**D** | Work of below average quality that suffers from unskilled, uninformed, and/or derivative work.

**F** | Work that demonstrates consistent neglect of course requirements, nonexistent work, excessively late work, or poor application of processes, thought, creativity and/or skill.

## Supplies

An appropriate personal data storage device (min. 32 Gb)  
Output Materials (and costs) as needed  
Digital Camera and tripod  
Digital Video Camera

## General Resources

[ARTStor](#) - as a Mason student, you have access to the ARTStor art image database. Please use this database when researching artworks. The images are larger with quality far superior to most versions you'll find online.

[Lynda.com](#) - as a Mason student, you have access to Lynda.com, which provides excellent software instruction. Take advantage of this newly available university resource.

## University and School of Art Policies

[Important University Dates](#) - academic calendar

ArtsBus - Dates for Fall 2017:

September 23

October 21

November 18

[ArtsBus Credit and Policies](#): You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for important information regarding ArtsBus policy. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment. \* If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300\* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

[Visual Voices Lecture Series Fall 2017](#) Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20-9:00 p.m. in Harris Theater: <http://soa.gmu.edu/visualvoices/>  
August 31...Simon Schwartz  
Sept 14...Andy Bichlbaum, from The Yes Men  
Oct 5...Patricia Bello-Gillen  
Oct 19...Sadie Barnette  
Nov 11... Walter Kravitz

[Students with Disabilities and Learning Differences](#) If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide your instructor with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

[Cell Phones](#): School of Art Policies in accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless

communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity: This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design:As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours: SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

Official Communications via GMU E-Mail Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code Students in this class are bound by the Honor Code, and are responsible knowing the rules, as stated on the George Mason University website' Academic Integrity page (<http://oai.gmu.edu/the-mason-honor-code-2/>). "To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code:

***Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.***

Mason's Commitment: To create an environment that is innovative, diverse, entrepreneurial, and accessible-helping you avoid accidental or intentional violations of the Honor Code."

Writing Center Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis. The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit [ittraining.gmu.edu](http://ittraining.gmu.edu) to see the schedule of workshops and to sign up

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## Course Outline

NOTICE: Additions, subtractions and reorganization of course content are likely to be made in response to particular class needs. Changes will be announced during class meetings and/or sent to student GMU email accounts. This web-page will be updated as changes are announced.

All work completed for this course must be posted in the appropriate format to the course blog. Students may also be required to present work in print or other formats before being considered for evaluation.

**Class dates | M 8/28 | W 8/30 | M 9/4 No classes | W 9/6 | M 9/11 | W 9/13 | M 9/18 | W 9/20 | M 9/25 | W 9/27 | M 10/2 | W 10/4 | T 10/10 (Monday classes/labs meet Tuesday. Tuesday classes do not meet this week) | W 10/11 | M 10/16 | W 10/18 |**

M 10/23 | W 10/25 | M 10/30 | W 11/1 | M 11/6 | W 11/8 | M 11/13 | W 11/15 | M 11/20 | W 11/22 No Classes | M 11/27 | W 11/29 | M 12/4 | W 12/6 |

**Additional Date:** Visual Voices Lecture  
Sept 14...Andy Bichlbaum, from The Yes Men

## Montage

| M 8/28 | W 8/30 | M 9/4 No classes | W 9/6 | M 9/11 | W 9/13 | M 9/18 |

**Concepts:** Representation, Appropriation, Reification, Detournment, Juxtaposition, Compositing  
**Genre:** Appropriation, Photomontage, Collage, Assemblage, Cinematic Montage  
**Demos:** Essential Training Photoshop [Lynda.com](#)  
Essential Training Final Cut Pro [Lynda.com](#)

### Assignment

Watch

[Ways of Seeing: Publicity](#) Images John Berger  
[History of Cutting: The Soviet Theory of Montage](#)  
Vsevolod Pudovkin's [5 editing Techniques](#)  
Eisenstein's montage theory [5 methods](#)  
[Hitchcock on Cutting](#)

Read

[Montage/Critique: Another Way of Writing Social History](#) George L. Dillon  
[On the Cutting Edge](#) Author Danto

Look

John Heartfield [1](#) [2](#) [3](#) [4](#)  
Hannah Höch [1](#)  
Raoul Hausmann [1](#)  
Kurt Schwitters [1](#)  
Aleksander Rodchenko [1](#)  
Max Ernst [1](#), [2](#), [3](#), [4](#), [5](#), [Natural History \(Histoire naturelle\)](#)  
Grete Stern [1](#) [2](#)  
Romare Bearden [1](#) [2](#)  
Edward & Nancy Keinholz [1](#) [2](#) [3](#)  
Martha Rosler [1](#) [2](#) [3](#) [4](#)  
Peter Kennard [1](#)  
Winston Smith [1](#) [2](#) [3](#)  
David King [1](#) [2](#)  
Klaus Staeck [1](#) [2](#)  
Seán Hillen [1](#)  
Yoshio Itagaki [1](#)  
Tsunehisa Kimura [1](#) [2](#)  
Kenneth Hung [1](#) [2](#),  
Martina Lopez [1](#)  
Megan Boody [1](#)  
Sally Grizzell Larson [1](#)  
Tom Chambers [1](#)  
Nancy Davenport [1](#)  
Alan Schechner [1](#) [2](#)  
David Delruelle [1](#)  
Ashkan Honarvar [1](#)  
Clay Lipsky [1](#)  
Mr. Sly [1](#)

Cinematic Montage

October, ([montage of the gods](#)) ([intellectual montage sequences](#)), Director - Sergei Eisenstein  
[Strike](#), Director - Sergei Eisenstein  
[Apocalypse Now](#), Director - Francis Ford Coppola  
[Godfather](#), Director - Francis Ford Coppola  
[Naked Gun 2 1/2](#), Director - David Zucker

[Famous Cuts](#) (cinematic montage)

[Psycho](#), Director - Alfred Hitchcock  
[Bonnie and Clyde](#), Director - Arthur Penn  
[Lawrence of Arabia](#), Director - David Lean  
[City of God](#), Directors - Fernando Meirelles, Kátia Lund  
[Dawn of the Dead](#), Director - Zach Snyder

Video Art & Avant Garde

[Dara Birnbaum - Technology/Transformation: Wonder Woman](#)  
Bruce Conner - [a Movie, Mea Culpa](#),  
[Three Screen Ray, the 70s](#)  
[Spectres of the Spectrum](#), Director Craig Baldwin  
[Montage, Remix, Mashup](#)

## Rebirth of a Nation, 2 - DJ spooky

Make  
2 or more photomontage works. Size 300 dpi. 8"x10"  
each. *Complete project description given in class.*

1 or more video montage works. 30 seconds each.  
*Complete project description given in class.*

### Due Dates

Research - **W 9/6**

Summarize - One of the following according to  
syllabus:

[Montage/Critique: Another Way of Writing Social](#)

[History](#) George L. Dillon

[On the Cutting Edge](#) Author Danto

Summarize - 3 montage artworks (photomontage or  
cinematic montage) according to syllabus

Artwork - Photomontage Project Summary - (posted  
to blog) - **M 9/11**

Artwork - Printed work, Size 300 dpi. 8"x10" each - **W  
9/13**

Research

Summarize - One of the following according to  
syllabus:

[History of Cutting](#): The Soviet Theory of Montage

Vsevolod Pudovkin's [5 editing Techniques](#)

Eisenstein's montage theory [5 methods](#)

Artwork - Video Montage - **M 9/18**

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### Score

| **W 9/20** | **M 9/25** | **W 9/27** | **M 10/2** |

**Concepts:** Scoring, Found sound,

**Genre:** Scoring, Field recordings, Found sound, Musique  
concrète, Electroacoustic music

**Demos:** [Audacity Tutorials](#)

### Assignment

Watch

[musique concrète](#) - BBC

Listen/Look

Halim El-Dabh [Wire Recorder Piece](#) 1944

Pierre Schaeffer [1](#), [2](#), [3](#), [4](#), [5](#) 1948

Karlheinz Stockhausen - [Oktophonie](#), 1990-91

[Forbidden Planet](#), Composers - Bebe and Louis

Barron, Director - Fred M. Wilcox, 1956

[The Shining](#), Composers - Krzysztof Penderecki and

Gyorgy Ligeti & others, Director - Stanley Kubrick

[Looper - Nathan Johnson Score Preview 1](#), Composer

- Nathan Johnson, Director - Rain Johnson

[Looper - Nathan Johnson Score Preview 2](#)

[Stalker 1](#), [2](#) - Composer - Edward Artemiev, Director -

Andrei Tarkovsky

Make

a found sound orchestra and use it to score your  
video montage.

### Due Dates

Research - **M 9/25**

Summarize - 3 artworks according to syllabus.

Artwork & Project Summary - (posted to blog) - **M  
10/2**

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### Glitch

| **W 10/4** | **T 10/10** |

**Concepts:** Fandom, Media & Cultural Critique, Parody, Satire,  
Reimagine

**Genre:** Databending, Glitch  
**Operations:** Databending, Glitch  
**Demos:** [Tutorial on Databending and Glitch Art](#) Paul Weiner  
[Databending and glitch art primer, part 1: the wordpad effect](#)  
[Glitch Art Tutorial for Audacity and Gimp/Image Manipulation](#)  
[Glitch Art Resources](#) from Phillip Stearns  
[An Easy 7-Step Protocol for Databending](#) Michael Betancourt

### Assignment

Read  
[Critical Glitches and Glitch Art](#) Michael Betancourt

Watch  
[The Art of Glitch](#) | Off Book | PBS Digital Studios  
[Apple Computers](#), Nick Briz

Look & Listen  
[Ben Baker-Smith](#)  
[Glitch Artists Collective](#)  
Jehad Nga, [The Green Book Project](#)  
[James H. Connolly](#)  
[Rosa Menkman](#)  
[Daniel Temkin](#)  
[Phillip Stearns](#)  
[Joseph Nechvatal](#)  
[Nam June Paik](#)

Make  
a series of glitch artworks. The works can be audio, video or photo based.

### Due Dates

Research - **W 10/4**  
Summarize - [Critical Glitches and Glitch Art](#) Michael Betancourt  
Summarize - 3 artworks according to syllabus  
Artwork & Project Summary - **T 10/10**

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## Composite

| **W 10/11** | **M 10/16** | **W 10/18** |

**Concepts:** Representation, Identity, Simulation, Simulacrum  
**Genre:** Photography, Digital Art, Performance  
**Demos:** Essential Training Photoshop [Lynda.com](#)

### Assignment

Watch  
Stuart Hall: Representation & The Media  
part [1](#), part [2](#), part [3](#), part [4](#)

Look  
William Wegman - [Family Combinations](#), 1972  
Martha Rosler - [Vital Statistics of a Citizen Simply Obtained](#), 1977  
Tibor Kalman [1](#), [2](#)  
[Nancy Burson 2](#)  
Chris Dorley-Brown - [Haverville 2000](#), 2000  
[Daniel Lee - 2](#)  
Jason Salavon - [Every Playboy Centerfold 1988-1997](#), 2002  
Meg Cranston - The Average American Woman, 1996  
Gillian Wearing [1](#), [2](#),  
Don Suggs - [Portrait Machine](#), 1993  
Danny Evans - [Celebrity Make-unders](#), 2006 - 2014  
Sheila Pree Bright - [Plastic Bodies](#), 2013  
[Barbara Kruger, You Are Not Yourself](#), 1984  
[Cindy Sherman](#)  
Nikki S. Lee, [Projects](#) 1990's-00's  
James Ostrer [1](#), [2](#)  
[Innocence en Danger](#) Emoticon Campaign  
Dove campaign [1](#), [2](#), [3](#)  
Esther Honig [Before and After](#)  
[killing us softly](#) - MEF  
[The Gender Ads Project](#)

Make  
a series of 4 composite portraits. Size = 300dpi, 8"x10". *Complete project description given in class.*

## Due Dates

Research - **M 10/11**

Summarize - Stuart Hall: Representation & The Media  
part [1](#), part [2](#), part [3](#), part [4](#)  
& 3 artworks according to syllabus.

Artwork & Project Summary - **W 10/18**

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## Visualize

| **M 10/23** | **W 10/25** | **M 10/30** | **W 11/1** |

**Concepts:** Representation, Identity, Simulation, Media  
Construction, Manufacturing Truth

**Genre:** Data Art, Information Art, Informatism

**Demos:**

### Assignment

Read

[The digital age of data art](#) by Maxence Grugier  
[An Interpretive Framework for Contemporary Database Practice in the Arts](#), Rhizome.org

Look

["Information"](#) 1970 exhibition @ MOMA  
[One and Three Chairs](#), Joseph Kosuth  
[SHAPOLSKY ET AL. MANHATTAN REAL ESTATE HOLDINGS, A REAL-TIME SOCIAL SYSTEM, AS OF MAY 1, 1971](#), Hans Haacke  
[MOMA Poll](#), Hans Haacke  
[The World's Most Wanted and Least Wanted Paintings](#), Komar and Melamid  
[The Most Wanted Song, The Most Unwanted Song](#), Komar and Melamid -  
[Most Wanted Song, Most Unwanted Song](#)  
[The Beauty of Data Visualization, TED Talk](#) David McCandless  
[Data Visualizations](#) - Neil Halloran

Make

a work of Data Art or Information Art.  
Possible data sources: personal profiles, poll data, search engine results, or other forms of data, census data. *Complete project description given in class.*

## Due Dates

Research - **M 10/23**

Summarize - One of the articles:

[The digital age of data art](#) by Maxence Grugier  
[An Interpretive Framework for Contemporary Database Practice in the Arts](#), Rhizome.org  
& 3 artworks according to syllabus.

Artwork & Project Summary - (posted to blog) - **W 11/1**

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## Animate

| **M 11/6** | **W 11/8** | **M 11/13** | **W 11/15** |

**Concepts:** Stop Motion, Object Animation, Pixilation, Cut-out  
Animation, GIF Animation

**Genre:** Gif Art, Animation

**Demos:** [How-To: Cut-out Animation with Monty Python's Terry Gilliam](#)

[How To Create Animated GIFs Using Photoshop](#)

[How to Create a GIF Animation in Photoshop](#)

Photoshop GIF animation [Lynda.com](#)

### Assignment

Read

[Avant-GIFs Turning online animations into high art](#) by  
Jesse Walker

Look  
[Sholim | 2](#)  
[Lorna Mills](#)  
[Eva Papamargariti](#)  
[Kidmograph](#)  
[Micaël Reynaud | 2](#)  
[David Szakaly](#)  
[Scorpion Dagger | 2](#)  
[INSA](#)  
[Dennis Cooper](#)  
Museum of the Moving Image, [First Look at GIFs](#)

Make  
a series of at least 3 GIF animations. *Complete project description given in class.*

#### Due Dates

Research - **M 11/6**  
Summarize - [Avant-GIFs Turning online animations into high art](#) by Jesse Walker  
& 3 artworks according to syllabus

Artwork & Project Summary - **W 11/15**

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### Augment

| **M 11/20** | **W 11/22 No Classes** | **M 11/27** | **W 11/29** | **M 12/4** | **W 12/6** |

**Concepts:** Augmented Reality, Mixed Reality, Virtual Reality  
**Genre:** AR Art, Institutional Critique  
**Demos:** [Make your Own Augmented Reality](#) - with PowerPoint and Aurasma  
[SketchUp Video Tutorials](#)

#### Assignment

Read  
[Augmented reality and artistic experience\(s\)](#),  
Media.digitalarti.com

Look  
Museum Highlights: A Gallery Talk, Andrea Fraser  
[Lapse](#), Ivan Toth Depeña  
[Prosthetic Reality Book](#), various artists  
[The Reaccession of Ted Shawn](#), Ted Shawn, Adam H. Weinert  
[Danger Tree](#), Scarlett Raven  
[Gardens of the Anthropocene](#), Tamiko Thiel  
[SCREENCATCHER](#), [Justine Emard](#)  
[Adrien M & Claire B](#)  
[NeoNature](#), Curated by Jaimes Mayhew

Make  
an augmented reality artwork. *Complete project description given in class.*

#### Due Dates

Research - **M 11/20**  
Summarize - [Augmented reality and artistic experience\(s\)](#),  
Media.digitalarti.com & 3 artworks according to syllabus

Artwork & Project Summary - **W 12/6**

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**Final** - TBA

