

London South Bank University

Faculty of Arts and Human Sciences

BA Arts Management
BA Digital Photography

new media and digital arts

PMA 3 -301

UNIT GUIDE

Unit Co-ordinator Professor Andrew Dewdney
Tel: Ext 5765
Email: dewdnea@lsbu.ac.uk
Room B267b

Unit Guide

New Media and Digital arts

Unit Title:	New Media and Digital Arts
Unit Reference Number:	PMA 3 - 301
Unit Level:	3
Credit Value	15
Parent Faculty	Humanities and Social Science
Parent Course	BA Arts Management
Subject Area	Arts and Media
Prerequisites	None
Unit Study Hours	150
Class contact Hours	36
Student Study Hours	114
Assessment ` Method	2,000 word essay and 2,000 case study equally weighted
Pass mark	Both elements of coursework must gain a minimum of 35% each. A minimum of 40% overall is required to pass the unit
Unit Co-ordinator	Professor Andrew Dewdney Room B267b Ext. 5765 Email: dewdnea@sbu.ac.uk

1. INTRODUCTION TO THE UNIT

Digital technologies are unequivocally impacting upon traditional art forms and media practices, changing the ways in which art and media are made and thought about. Performance artists, photographers, musicians, choreographers, amongst others, have already taken up and developed the use of computer based technologies in their work. A new breed of digital arts is emerging and being taken seriously by arts organisations. In addition the application of information technology is changing not only the management practices of arts organisations, but also, the very way in which we think about art, culture and media. This unit will provide you with an introductory theoretical framework for considering the relationship between art, culture and technology and for developing critical reflection upon digital arts practice. This unit will also provide an overview of the emerging forms of digital arts. It will examine the use of interactive media by artists in relationship to visual and performing artforms as well as the Internet as a site for art practice. It will further look at the way in which artists and art organisations are using the World Wide Web as a medium of communication. It will pay particular attention to questions of digital aesthetics, interactivity and navigation

2. AIMS OF THE UNIT

The unit aims to:

- Provide a descriptive framework for understanding the technological characteristics and creative possibilities of new media
- Examine a range of current art based digital practices and their relationship to previous related artforms
- Outline a theoretical framework within which critical questions of the place of technology within culture and society can be approached.
- Enable students to analyse the likely impact of new digital technologies upon art practice and cultural organisations

3. LEARNING OUTCOMES

By the end of the unit students should be able to:

- Recognise and distinguish the main characteristics of new media practice.
- Identify and explain the main ways in which computer based interactive multimedia technologies are used within media and arts practices.
- Compare and contrast different forms of contemporary digital arts practices
- Summarise how arts organisations are responding to the use of new media
- Analyse and evaluate the main arguments made for and against the notion of the 'radical newness' of new media.

4. TRANSFERABLE SKILLS

Students have the opportunity to further develop:

- Concise and clear written communication
- Analytical skills in making critical judgements
- Organisational and methodological skills in undertaking case studies

5. TEACHING AND LEARNING PATTERN

Lectures

The unit will consist of twelve three hour taught sessions in weeks 1-12. The lectures will vary in length depending on the material from one to two hours and the seminar will vary accordingly. This pattern allows for the demonstration of material and screenings. Lectures will focus upon the theoretical issues related to the impact of new media upon arts organisations and the development of digital arts practices. Students will be introduced to debates and arguments relevant to the subject area.

Seminars

The lecture will be followed by a seminar of varying length, depending upon the length of the lecture. Seminars will support the material delivered in the lectures through the use of relevant texts, articles and examples. Through analysis and discussion students will explore the key issues and debates in greater detail. All students are expected to participate fully in seminars and to come prepared each week with questions and comments on the readings and subject matter.

Self managed study

It is essential for the successful completion of this unit that all students acknowledge the responsibility they have for self managed learning. Students will be expected to read widely and follow up areas of interest through independent screenings and visits to art galleries.

6. INDICATIVE CONTENT

Weeks 1-5

In the first five weeks we will familiarise ourselves with what new media and communications technologies consist of and go on to consider a number of theoretical positions on technology, culture, media and art. The first assessment will be an essay in which you will be asked to consider some of the theoretical material discussed. Essay questions on each topic will be discussed as part of each week's seminars

Weeks 6 – 12

New Media is increasingly constituted as a discrete and specialist area of study with a growing list of published titles. In the second half of the unit we will look more closely at the nature of digital technology and how cultural forms of their use are emerging in a hypermedia or multimedia context. We will examine in detail the ways in which artists have taken up the challenge of working with new media. We will also look at how existing art institutions have responded to new media.

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Topics covered will include:

- Audio-visual technologies in art and cultural practice, on screen imagery
- The technological differences between analogue and digital.
- The concept of interactivity in the digital environment
- The concept of navigation and interface
- The broader context of connectivity between virtual communities.
- The concept of virtual reality.
- Audience and access to electronic and digital arts.
- Cultural identity.
- The local and the global.
- Cultural policies and initiatives for new media.
- New media agencies.
- New media and the gallery.
- New media and performance.

7. ASSESSMENT METHOD

The pass mark for this unit is 40%. In addition students must obtain at least 35% in each separate assessment.

8. WEEKLY TEACHING AND LEARNING

Students are expected to spend approximately 7 hours a week on independent reading, research and seminar preparation.

8.1 ASSESSMENT

A 2,000-word essay based upon the material covered in weeks 1-4 of the course and submitted in week seven. Deadline Friday 17th November 2006.

A 2000 word case study based upon either a critical analysis of a digital artwork or, a study of the impact of new technology upon an arts organisation. (to be submitted in week 15. Deadline Friday 12th January 2007.

8.2 ESSAY QUESTIONS

Question 1

In what ways can Walter Benjamin's understanding of 'mechanical reproduction', in his The Work of Art in the Age of Mechanical Reproduction essay, help us understand 'digital reproduction' in the Twenty First century?

Question 2

Does 'cyberspace' constitute a new world of freedom and creative opportunities?

Discuss with reference to arguments for and against the proposition.

Question 3,

Are we living in a 'digital culture' and if so in what ways can it be described as differing from previous cultural traditions and practices?

8.3 CASE STUDY

Using personal Internet research select an art, media or cultural website that you want to study. Your case study should include:

- A description of the site, including, the address, who produced it, what it contains

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- An analysis of the site from the point of view of the user, its design, interactive elements, its navigation
- An analysis that compares the form or content of the site with an existing art or media form, i.e. books, films, magazines, paintings, performances etc
- An analysis of the 'point of view' or, rhetoric of the website, i.e. what values, ideas, perspectives does it contain. How does it situate itself in relationship to debates about art, media and technology?

Things to bear in mind when reflecting upon your practical analysis

- How do I get to my chosen site?
- What links did I make?
- Waiting for a reply – what did I do?
- How long do I stay on one screen before clicking
- What is guiding my choice?
- What is sustaining my interest?
- How long did I stay there?
- How does the site differ from any other?
- What does it have in common with other sites
- What am, I required to do?
- What is the content of the site?
- What codes and conventions is it using?

Providing a relevant theoretical framework your analysis should make reference to some or all of the following:

4. Determinism v Constructivism
5. Interactivity, linearity v non linearity
6. Continuity v transformation
7. Navigating cyberspace

8.4 PRESENTATION OF COURSE WORK

Essays should be word-processed. Type or write on one side of the paper only. All work should be line spaced at 1.5 with enough space in the left and right margins for comments and corrections

Carefully proof read your work before submission. Grammatical and spelling errors make the work appear careless and will reduce your overall mark.

8.5 SUBMISSION OF COURSEWORK

All work must be handed in to room 105 by the deadline. When you hand in your work you will be given a receipt which you must keep. If the office or lecturer loses your essay your receipt is proof that you handed it in. It is a good idea to keep a hard copy of your work.

8.6 COURSEWORK EXTENSIONS

If you are unable to complete the coursework by the deadline due to extenuating circumstances you must follow the given procedure:

- Talk to the unit co-ordinator as soon as possible and get the agreement of the Unit co-ordinator to an extension of the deadline of submission

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- Get a late submission form from the Undergraduate Office, Room, 105, complete Part A and ask the course director to sign the form agreeing to the extension
- Hand in the form with the coursework on the agreed extension date
- If you request an extension for medical reasons you must supply a medical certificate Applying for an extension does not guarantee getting one
- The maximum extension of the deadline date is two calendar weeks. Coursework submitted with this extended deadline will be marked in the normal way.

8.7 RETURN OF COURSEWORK AND FEEDBACK

Work will be returned within three weeks of the submission date. The work will carry a provisional grade, which remains advisory until the Examination Board in July and written comments from the lecturer. Any student who would like to discuss their essay in more detail should make an appointment to see the unit co-ordinator

8.8 MARKING CRITERIA

Coursework will be marked following the generic criteria found in your course handbook

8.9 MARKS FOR COURSEWORK SUBMITTED LATE

The maximum marks for any coursework submitted up to two weeks after the deadline date (including the late submission date if agreed by academic staff) is 40%. Coursework submitted more than two weeks after the deadline will not be marked. The Examination Board will decide whether the student is to be given the opportunity to redeem failure, provided that the student has submitted a claim for mitigating circumstances has been accepted by the Board.

8.10 UNIT EVALUATIONS

Students will be asked to complete an anonymous unit evaluation in Week 10,11 or 12. Unit evaluations are an important part of the University's quality assurance systems and provide a valuable mechanism for obtaining student feedback and identifying ways in which the unit can be improved and updated. Unit evaluations are processed outside the University and summaries are distributed to the Unit Co-ordinator, Course director and Head of Division and Head of Faculty.

In addition, students may ask the student representative to raise specific issues regarding units at the course board meetings.

9 INDICATIVE READING LIST

Baudrillard, J. (1983) Simulations, Translation. Foss. New York, Semiotexte

Bender, G. Druckery.T (Eds) (1994), Culture on the Brink: Ideologies of Technology, Seattle. Bay Press

Bell, D. & Kennedy, B. (2000) The Cybercultures Reader. London. Routledge

Bolter.J.D and Grusin, R (2000) Remediation. MIT Press. Massachusetts. London

Castells. M, (2001) The Internet Galaxy. Oxford. Oxford University Press

Crary. J. (1990) Techniques of the Observer: On Vision and Modernity in the Nineteenth Century. Cambridge. Massachusetts. MIT Press

Cubitt, S, (1998) Digital Aesthetics. London. Sage

Dewdney, A.& Lister,M. (1996) Silver to Silicon CD ROM. ARTEC. London

Dewdney. A & Ride. P. (2006) New Media Handbook. London. Routledge.

Darley, A (2000) Visual Digital Culture. London. Routledge

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Dovey, J (Ed), (1995) Fractal Dreams, Lawrence & Wishart

Digital Dialogues. (1991) Ten: Eight, Photo paperback Vol. 2 No 2.
Birmingham

Evans, J. & Hall, S. (1999) Visual Culture: The Reader. London.
Sage

Foucault, M. (1971) The order of Things: An Archaeology of the
Human Sciences. New York. Vintage Press

Foster,H. (ed) (1985) Post Modern Culture. London. Pluto Press

Gibson. W, (1986) Neuromancer. New York. Ace Books

Harraway, D (1991) Simians, Cyborgs and Women.The Reinvention
of Nature. New York.Routledge

Harwood, G. (1997) Rehearsal of Memory. CD ROM.
ARTEC/Bookworks. London

Jameson,F.(1984) Postmodernism, or the cultural logic of late
capitalism', New left Review, 146,pp.53-92

Jencks, C. (1999) The Postmodern Reader. London. Academic
editions.

Jones, S. (Ed). (1994). Cybersociety. Sage

Lister, M. (1995) The Photographic Image in Digital Culture.
London. Routledge

Unit Guide

Lister, M (2003) New Media: A Critical Introduction. London. Routledge

Lovejoy, M. (1992) Postmodern Currents. New Jersey. Prentice Hall

Lovejoy, M. (2004) Digital Currents: art in the electronic age London, Routledge

Mackay, H & O'Sullivan. T (1999) The Media Reader. London. Sage

Manovich, L. (2001) The Language of New Media. London MIT.

Mirzoeff, N. (1999) An Introduction to Visual Culture. London. Routledge

Mitchell (1992) The Reconfigured Eye: Visual Truth in the Post-Photographic Era, Cambridge MSA. MIT Press

Morely, D. & Robins, K. (1995) Spaces of Identity: Global Media, Electronic Landscape and Cultural Boundaries. London. Routledge

Negroponte. N, (1995) Being Digital, London, Hodder and Stoughton

Paul.Christiane (2003) Digital Art, London, Thames and Hudson

Poster, Mark. (1990). The Mode of Information. Polity Press

Piper, K. Invisible Geographies (1998) CD ROM. INIVA. London

Ten:Eight. Digital Dialogues: (1988) Birmingham

Unit Guide

Landow. G (1992) Hypertext: the convergence of contemporary critical theory and hypertext.

Richin, F, (1991) In Our Own Image:The Coming Revolution in Photography

Robins, K.1996. Into The Image Routledge. London

Rush, M (1999), New Media in Late 20th Century Art, London, Thames and Hudson

Stone, Roseanne. 1995.The War Between Desire and Technology at the Close of the Mechanical Age Washington. MIT

Wardrip-Fruin, N and Montfort, N.(2003) The New Media Reader, Massachusetts. MIT

Winston, B (1998), Media, Technology and Society, A History from the Telegraph to the Internet. London. Routledge.

Woolley, B. 1992 Virtual Worlds, Blackwell

Wombell. P. Ed. (1987). PhotoVideo River Oram Press. London

9.1 COURSE READERS

If you are going to buy a book to support this unit I would suggest one of the following.

Dewdney. A & Ride. P. (2006) The New Media Handbook. London. Routledge.

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This is a new book, closely developed in relationship to my teaching on this unit over the last three years, together with relevant case studies edited by Peter Ride.

Lister, M. (2003), New Media: A Critical Introduction, London Routledge.

Written by a longstanding friend and collaborator of mine as well as some of his colleagues at the University of the West of England, they really do go through the arguments which parallel my course. This is a really up-to-date book and I strongly recommend it. The only drawback is that it is heavy to hold and carry about.

Lovejoy, Margot.(2004) Digital Currents: art in the electronic age. Routledge. London

This book neatly sums up the arguments of the avante-gardist view of new media, which whilst I don't fully agree with it, it covers a lot of ground and examples.

Manovich, L. (2001) The Language of New Media. Massachusetts. MIT Press

One of the best attempts to account for how we are using new technologies in terms of both the technology and cultural use. Very good on the relation between digital technology and film.

10. THE COURSE AT A GLANCE

Week One Overview – Art, Media and Technology

Lovejoy. M. (2004) Digital Currents: Art in the electronic age (pages 1-10.) Third Edition. London. Routledge

Benjamin.W. (1936). 'The Work of Art in the Age of Mechanical Reproduction' in Evans.J & Hall, S. (Eds) (1999) Visual Culture: the reader. London. Sage/OU.

Week Two The Digital Image

Lister,M. (2003) (ed) New Media: A Critical Introduction. (pages 10-19) London.Routledge

Week Three Nodes and Networks The Information Society

Castells. M, (2001) The Internet Galaxy. Oxford. Oxford University Press

Week FourCyberspace

Turkle, S. (1996) 'Identity in the Age of the Internet', Life on the Screen: identity in the age of the Internet. London. Weidenfeld and Nicolson.

Week Five Remediation

Bolter,J.D and Grusin, R (2000) 'Immediacy, Hypermediacy and Remediation', in, Remediation. MIT Press. Massachusetts. London.

Week Six Surface and Excess – is there a reality to represent

Baudrillard, J. (1983) Ecstasy of Communication, in, Postmodern Culture, (ed) Hall Foster,H. London, Pluto.

Week Seven Practical Workshop 1.

Week Eight Interface & Interactivity

Dewdney. A & Ride. P. (2006) The New Media Handbook. London. Routledge.

Week Nine New Media Practices Case Study 1

Blackman,L. (1998) 'Culture, technology and subjectivity', in The Virtual Embodied, (ed) Wood,J. (1998) Routledge. London.

Week Ten New Media Practices Case Study 2

Dewdney.A. (1995) Computer, Technology and Cultural form', in The Photographic Image in Digital Culture. ed. Lister,M. London.Routledge.

Week Eleven Curating New Media – Beyond the Screen

Rush, M (1999), 'Digital Art', in New Media in Late 20th Century Art, London, Thames and Hudson.

Week Twelve Postmodernity and the Virtual Future

Webster, F, (1999) Information and Postmodernism, in Theories of the Information Society, London, Routledge

Unit Guide

1. Week One Overview – Art, Media and Technology

The lecture will introduce and frame the unit, discussing its aims and learning outcomes. The lecture will characterise the nature of new media and digital technology and go on to give a broad overview of current debates about the significance of digital technology in the context of art practice and media representations. It will touch upon the relationship between digital technology and notions of the future, society, post-modernism, the body, and, the local and the global. The lecture will use Walter Benjamin's seminal essay, The Work of Art in the Age of Mechanical Reproduction to discuss the relationships between technology, art and culture at the beginning of the twenty first century.

Seminar

Group work on attitudes to and experiences of new media technologies.

Required Reading

Benjamin.W. (1936). 'The Work of Art in the Age of Mechanical Reproduction' in Evans.J & Hall, S. (Eds) (1999) Visual Culture: the reader. London. Sage/OU

Further Reading

Bell, D. & Kennedy, B. (2000) The Cybercultures Reader. London. Routledge

Haraway, D. (1991) Simians, Cyborgs and Women: The Reinvention of Nature London. Routledge

Morely, D. & Robins, K. (1995) Spaces of Identity: Global Media, Electronic Landscape and Cultural Boundaries. London. Routledge

Rheingold.H. (1992) Virtual Community. London. Mandarin

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<http://www.odeo.com/audio/1876712/view>

<http://www.mazine.ws/>

<http://www.pandora.com/>

onlinecaroline.com

www.diacenter.org

<http://artport.whitney.org/>

[http://hyperproject.blogspot.com/2003_12_08_hyperproject_archive.ht
ml#nelson](http://hyperproject.blogspot.com/2003_12_08_hyperproject_archive.html#nelson)

<http://www.well.com/user/jmalloy/roarofdestiny/theroar.html>

<http://nodel.org/>

www.furtherfield.org/

www.low-fi.org.uk/

2. Week Two: The Digital Image

The lecture will focus on the impact of digital technology upon chemical photography. It will examine the character of the digital image and consider how digital photography is changing the way we think about the status of the photograph, especially its historical relationship to 'the real'. It will discuss the difference between analogue and digital codes. It will look at examples of CD ROMs, which take up or reflect upon the transition between chemical and digital photography. The lecture will touch upon Barthes's semiology of the image, which will also form a basis of the seminar discussion

Seminar

On looking at images, making meaning and interpretation, signs, signified and signification, codes and conventions,

Required Reading

Lister.M (2003) New Media: A Critical introduction

Further Reading

Barthes.R. Camera Lucida. London. Vintage

Lister, M. (1995) Introductory Essay, in, The Photographic Image in Digital Culture. London. Routledge

Robins.K. (1995), Will Image move us still? In; The Photographic Image in Digital Culture. Ed. Lister.M. London. Routledge.

CD ROM. Examples

Dewdney.A. Lister.M. (1996) Silver to Silicon. London. ARTEC.

Hargreaves.R. (1996) Rehearsal of Memory. London. ARTEC

Mongrel

Meyer.P. (1995) I Photograph to Remember. Los Angeles. Voyager

Meyer.P. (1995) Truth and Fiction. Los Angeles. Voyager

3. **Week Three Nodes and Networks - The Information Society**

This lecture will look outline the historical and technical development of the 'digital and information revolution' and look in more detail at a number of key theories regarding the status and importance of technological development since the 19th.C, including the idea of the 'information' and 'networked' society. It will make reference to the historical development of technology through capitalism and industrialisation and focus upon the debates regarding continuity and change through technology, discussing the dominance of the technological determinist argument in some depth.

Seminar

The problems and pleasures of understanding history and theory.

Required Reading

Castells. M, (2001) The Internet Galaxy. Oxford. Oxford University Press

Further Reading

Castells,M. (1997) 'An introduction to the information age' in Mackay,H and Sullivan,T (1999) The Media Reader: continuity and transformation/ OU/Sage. London.

Harvey.D. (1989) The Condition of Postmodernity:An enquiry into the origins of social change. Oxford.Blackwell

Williams, R. (1974) Television, Technology and Culture Form, London, Routledge OU/Sage

Webster.F. (1999) What information society? In: the media reader: continuity and transformation. London. OU/Sage

4. Week Four Cyberspace

What is cyberspace and what is our relationship to it? This lecture will look at the proponents and critics of cyberspace as a new dimension to global communication and social life. It will example some of the ways in which the www has been taken up and used, including pornography, webcams and personal sites and commercial and institutional uses.

Seminar

Discussion will take place in the LRC computer training rooms where you will have an opportunity to 'surf the net'. Discussion of required reading

Required Reading

Turkle, Sherry. (1996) 'Identity in the age of the Internet', Life on the Screen:identity in the age of the Internet. London. Weidenfeld and Nicolson.

Further Reading

Bell,D and Kennedy,B. (2000) The Cybercultures Reader Routledge.London

Springer,C. 'Digital Rage' in Bell,D and Kennnedy,B. (2000) The Cybercultures Reader Routledge. London

Kember.S, (2000) 'Get Alife' in Digital Desires (2000) I.B.Tauris. London

Harraway, D. (1991) Simians, Cyborgs and Women. The Reinvention of Nature. New York. Routledge

5. Week Five Remediation

Through contemporary examples this lecture will illustrate and explore how the idea of reality and its representation, relates to painting, photography, film, video and now multimedia. The lecture will compare and contrast the interactive computer screen with the still and moving image. In characterising the differences and similarities it will explain the two central concepts of hypermediacy and immediacy.

Seminar

The seminar will be based on the required reading and an attempt to 'test' the validity of its analysis based upon the group's own experience of computers.

Required Reading

Bolter.J.D and Grusin, R (2000) Immediacy, Hypermediacy and Remediation, in, Remediation. MIT Press. Massachusetts. London

Further Reading

Bender, G. Druckery.T (Eds) (1994), Culture on the Brink: Ideologies of Technology, Seattle. Bay Press

Bell, D. & Kennedy, B. (2000) The Cybercultures Reader. London. Routledge

Mitchell, W, (1992) The Reconfigured Eye, Cambridge MA. MIT Press

6. Week Six Surface and Excess – is there a reality to represent

The lecture will locate the discussion of new media and digital technology within understandings about recent changes in the way contemporary culture is viewed. It will consider the historical distinction between high and low culture and compare this with post-modern theory, which not only postulates the end of history, but rejects binary oppositions and posits the collapse of the sign and the signifier. The lecture will consider the significant characteristics of what is called, 'the post-modern condition' and relate them to examples of the use of new media.

Seminar

What should a national or regional policy for new media and the arts contain? Working in groups to produce an outline policy on new media for either the Arts Council, Regional Arts Organisation or a specific arts organisation.

Required Reading

Baudrillard, J. (1983) Ecstasy of Communication, in, Postmodern Culture, Edited Hall Foster. London, Pluto

Required Website viewing

www.tate.org

www.moma.org

www.uni-karlsruhe.de

www.diacenter.org

www.echony.com/~whitney

www.da2.org

Further Reading

Cubitt, S, (1998) Digital Aesthetics. London. Sage

Poster, Mark. (1990). The Mode of Information. Polity Press

7. Interface and Interactivity

In the second part of the unit we will be concentrating on case studies of new media in art and marketing. Websites, computer games, netart and interactive installations all use software which are based upon graphical user interfaces and programming language which allows the user to interact or navigate through the material or database. There has been much critical discussion in new media writing about the significance of interactivity as a defining feature of new media. On the one hand there are those who have argued that interactivity is the defining feature of the new medium itself, whilst others point to the limits of current forms of interactivity and the conceptual confusion about what it means to interact with a machine. This lecture looks at some of the arguments in relationship to a history of examples of interactive programmes.

Required Reading

Dewdney.A & Ride.P. (unpublished manuscript) The New media Handbook, London Routledge, forthcoming.

Further Reading

Manovich, L. (2001) The Language of New Media. London MIT.

Lister,M (2003) New Media: A Critical Introduction. London. Routledge

8. Week Seven Practical Workshop - NetArt

This will take place in the LRC computer training suite and will be organised for you to visit key WWW. art sites as well as an opportunity for you to research new sites for your case study.

9. Week Eight New Media Practices 1

The lecture will look at examples of interactive multimedia and centre upon a discussion of what is often taken to be the distinguishing aspects of new media, navigation and interactivity through a graphical interface. It will contrast the ideas of choice and play with those of empathy and narrative. The lecture will consider the use of metaphorical interfaces and their origins in previous media. It will discuss in detail the CD Rom., Rehearsal of Memory by Graham Harwood

Seminar

Discussion of required reading and further work on the examples.

Required Reading

Blackman, L. (1998) 'Culture, technology and subjectivity'. In The Virtual Embodied, (Ed) (1998) Wood, J. Routledge. London

Background reading and Research

Harwood, G. (1996) Rehearsal of Memory, CD Rom.
London. Bookworks

10. Week Nine New Media Practices 2

The lecture will look further at examples of interactive multimedia extending our understanding of narrative as well as consider the appropriateness of CD Rom for artists work. It will discuss in detail the CD Rom., Relocating the Remains by Keith Piper.

Seminar

Discussion of required reading and further work on the examples.

Required Reading

Dewdney.A. (1995) Computer, Technology and Cultural form. In; The Photographic Image in Digital Culture.
Ed.Lister.M.London.Routledge.

Background reading and Research

Piper,K_(1997) Relocating the Remains. Iniva.London

Harwood,G. (1996) Rehearsal of Memory, CD Rom.
London.Bookworks

Broderbund. (19943) Myst. Los Angeles. CD ROM Novato

Minsky.M. (1994) Society of Mind. CD ROM California.Voyager.

11. Week Ten Curating New Media – Beyond the Screen

This lecture will look at examples of how artists are currently using the web. It will examine to what extent artists are evolving new practices, forms and languages in cyberspace. It will consider how audiences engage with art on the web. It will look at how art on the WWW draws upon previous forms of media practice. It will look at how curators and major galleries are responding to the impact of new media.

Seminar

Discuss the required reading, plus a discussion of the group's experience of Piper.K. (1997) *Invisible Geographies*. CD ROM London. INIVA

Required Reading

Rush, M (1999), Digital Art, in New Media in Late 20th Century Art, London, Thames and Hudson

Required Website Viewing

www.net.art.com

www.razorfish.com

www.channelp.com

www.diacenter.org

www.iniva.org

www.merlin.com.au

Further Reading

Darley, A (2000) Visual Digital Culture. London. Routledge

Dovey, J (Ed), (1995) Fractal Dreams, Lawrence & Wishart

12. Week Twelve – The centrality of the database and Virtuality

This concluding lecture will summarise the course, rehearsing the major arguments and theoretical positions reflected in the core reading.

Seminar

Discussion of required reading, plus the juror's still out on this one? A discussion and debate about where you stand on the technology, art and the future.

Required Reading

Webster, F, (1999) Information and Postmodernism, in Theories of the information Society, London, Routledge

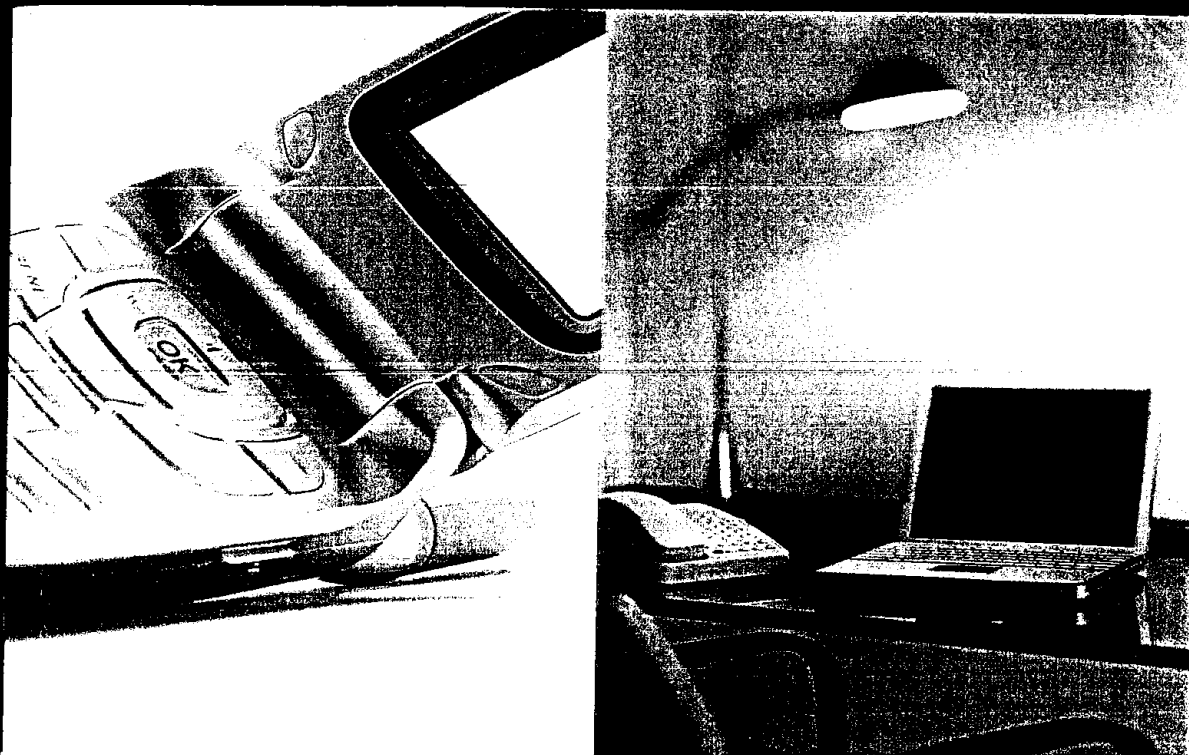
Further Reading

Bell,D and Kennedy,B. (2000) The Cybercultures Reader Routledge.London

Springer,C. 'Digital Rage' in Bell,D and Kemnnedy,B. (2000) The Cybercultures Reader Routledge.London

Kember.S, (2000) 'Get Alife' in Digital Desires (2000) I.B.Tauris. London

Harraway, D. (1991) Simians, Cyborgs and Women. The Reinvention of Nature. New York. Routledge



THE NEW MEDIA HANDBOOK

ANDREW DEWDNEY AND PETER RIDE

