



FIG. 1 - Centralized, Decentralized and Distributed Networks

Associate Professor M. Flanagan
 Department of Art
 University of Oregon
 Mondays, Wednesdays 3-6

ARTD 410

WEBART:

museum memory archive



The Advanced Lab
 Ofc Hrs 1:30 – 2:30 Mon + by appt
 mary@darkwing.uoregon.edu
 www.maryflanagan.com/courses/2002/webfall

This course invites students who wish to broadly examine the museum in relation to technology through the creation of Internet art works. In what ways does internet art explore themes shared by archives, museums, memory? How could sound conjure memory and archived data? How do museum structures participate in the construction of gender, race, sexuality, and postcolonial subjectivity? What are possible shapes and organizations for archives on the Internet? How does net.art function inside a museum, or become a museum itself-- how could a museum become an artwork of its own?

From 3-4pm once per week, we share class discussion time with an advanced Architecture studio taught by professor Glenn Wilcox. This is your chance to learn from those working in a parallel creative practice, as well as get outside feedback on your work; assignments will be reviewed by both groups. In the fourth creative exercise, students work collaboratively on different aspects of the same project.

The web brings us experiences, conversations, news, sound, video; because of its accessibility, it is a compelling artistic medium. This medium is not without its challenges, however. To make artwork for the internet – and to see that the internet itself is a medium – requires creativity, technical knowledge, attention to detail such as file size, and an understanding that the artist's work resides amidst the billions of web pages, many commercial, already in existence. This quickly paced course explores the Internet based artwork through reading, discussion, technical lessons, and practice. Students are expected to devote time to personal inquiry using this medium. This is an advanced course and requires a good deal of work outside class as well as independent initiative. The course is intensively engaged with critical issues in electronic media and net.art.

Method of Instruction:

The course combines assigned "screenings", readings and class discussions with exploratory exercises and active learning techniques devised by the instructor in response to particular concepts and issues. Cross-disciplinary conversations are important to the course. The class will endeavor to attend relevant lectures, events, and excursions whenever an inspirational opportunity presents itself. Students will complete high-quality personal artworks and work with architecture students in exercise 3. Students will also read articles and participate in-group discussions about the history, formal, structural, aesthetic, political, and personal aspects of net.art.

Upon successful completion of the course, each student will have demonstrated:

- Imaginative breadth
- An ability to consider a structure such as a museum in a different medium
- An understanding of the social, conceptual, and aesthetic concerns of web art for the creation of personal art making
- Adept html skills, beginning to intermediate programming skills using actionscript, independent and team learning skills, keen problem-solving abilities, with the goal of putting ideas first, not technology.
- Ability to analyze and write about existing sites and draft artist statement
- Ability to work with and synthesize ideas between different disciplines (architecture and art)
- A heightened sense of individual, social, and cultural awareness, as well as the implications specific to the medium in terms of personal creativity and expression.

* DJH's version of The Library of Babel from http://www.themodernword.com/borges/jlb_babel.html

This course includes the theories, ethics, political and cultural issues involved in the area of web art. Our understanding of the field is ever-evolving. Students are expected to master the techniques/software discussed in class as well as the design/aesthetic/ conceptual principles discussed. The responsibility for learning tools will be left up to the student. This is not a tools-focused course. If students need extra help or assignments, contact the tutors first, then the instructor. Sharing information with each other—becoming a team-- will help everyone get up to speed and enjoy the course!

Attendance:

Attendance is mandatory- I take attendance every class. The success of the group depends on your punctuality, attendance, and attention. You will be considered absent if you arrive 10 minutes or more late. Two absences are grounds for lowering your overall grade by one letter, and four constitute failure for the class. Lateness at project reviews is especially rude to the other students and will result in a failing grade for that assignment. If you need to miss a class, contact the instructor *prior* to the date and make alternative arrangements.

Late assignments:

Late assignments **are not accepted** without doctor's note or evidence of an emergency, by **prior arrangement** with the professor on emergency grounds (if you are having a personal emergency, email me asap). Incompletes for the course will not be given except in cases of a student's evidence of personal hardship discussed well in advance.

Equipment and Assistance:

There are two work-study students who are hired by MMD as technical tutors – please utilize their expertise. Video cameras for class use are available in the Knight Library, and some video cameras and mics are available in AAA student services for checkout.

Reading Material: Online

The course website includes our reading material for the term with the exception of two handouts. Technical books are on reserve in AAA library.

Evaluation:

Course grades are based on class participation, and completion of creative exercises, technical homework, webart exercises, and the sketchbook. *** Each student is responsible for assembling the sketchbook and exercises into a portfolio at the end of class; the portfolio **MUST** include a slide (35mm) from a work created in class. Failure to turn in a portfolio results in a failed grade.

Assignment Breakdown

| | |
|---|-----|
| Exercise 1: HTML as a Material <html> | 10% |
| Exercise 2: Reimagine a Museum site | 10% |
| Exercise 3: What is a Virtual Postcard? | 10% |
| Exercise 4: Interface for an Online Postcard Museum | 20% |
| Sketchbook | 20% |
| Participation, Contributions, Attend, Homework. | 30% |

Exercises (5 in total):

Exercise 1: HTML as a Material <html>

Explore HTML as a material. What are its inherent properties? What happens if you invert the "natural" order of a "web page?" Make an interactive exploration of HTML as a material. You must turn in a well-written paragraph statement about the work with the assignment electronically.

Exercise 2: Re-imagine a Museum site

Most museums around the world have web sites. Take a look at three of them and compare and contrast them; then, sketch out your own new interpretation of a proposed site. This is an opportunity to experientially, acoustically, or otherwise explore what isn't included in most museum websites and you think should be. How does the architecture of your site reflect the site of the museum or its holdings, for example? You must turn in a well-written paragraph statement about the work with the assignment electronically.

Exercise 3: What is a Virtual Postcard?

For a century, the postcard was the way people let each other know what was going on in their lives, vacations, or special occasions. More informal than the letter but quicker,

millions of postcards have been sent around the world. How is electronic communication like and unlike a postcard? For this exercise, sketch 5-10 rough versions of electronic postcards. Choose three to develop electronically – both graphically and interactively. Create three demos of three ideas to show in class.

You must turn in a well-written paragraph statement about the work with the assignment electronically.

Exercise 4: Interface for an Online Postcard Museum

Create a working interface/architecture for an online postcard museum. This assignment will be in conjunction with the architecture class's work on a physical site/building. You are encouraged to work on teams for this exercise. You need to create a bank of sketches of your idea, narrow it down to three electronic ideas, conduct user testing, and create the functioning interface. Also plan to turn in a well-written paragraph statement about the work with the assignment electronically.

Interactive or unusual combinations of animation and installation or performance are encouraged, as long as they are documented. ! You must turn in a well written, one page typed artist's statement with the portfolio (no late statements! (Visit office hours in advance to edit).

Sketchbook

20%

The sketchbook is an important part of the class. It should document the following:

1. Explorations. Brief summaries / ideas/ sketches/inspirations from each of the web sites viewed in class. After each viewing we will have time for students to jot down ideas and strong points before discussion. Every web project screened should have an entry of at least .5 a page of thoughts, description, etc.
2. Technical information. We will be doing lots of different kinds of technical work, and most students will be working in slightly different areas than their peers. It is essential that you document any and all technical knowledge in writing in the sketchbook, including menus, code, etc. It WILL come in handy, and I will check for technical notes in your sketchbook at the end of the term.
3. Your Creative Process. Each of us follows a different creative process. How do you come up with ideas? Sketch and play with ideas before you start your class projects.
4. Visiting artist's notes/descriptions. Take notes on visiting artist talks in your sketchbook. We have two known visiting artists this term and attendance at their talks are a required part of the course; these descriptions must be included in the sketchbook. Discuss the artist or historian's area of work, the materials used in the work, venues chosen, and other aspects of creating the work. Spell the visitor's name correctly!
5. Also include interface sketches, and design specifics, animation ideas, etc. in the books. Interfaces using the criteria developed. At least 10 questions need to be developed for the user testing session.
6. The sketchbook must contain a user testing document. A user testing document will be created for Exercise 3. Students will compile a list of questions about the project created and, in class, test these interfaces using the criteria developed. At least 10 questions need to be developed for the user testing session, tests conducted, results recorded, and recommendations made for presentation in class. In addition to the testing document, students must fix the top three complaints about the project tested using the User Testing Doc and the project must be shown with the changes.
7. Various Other Important/Curious Stuff: Notes on the bus, ideas from a conversation, sketches of a neat piece in a gallery, language from some billboard you just saw, junk from the street, snapshots, advertising, postcards (of course!), notes, found report cards... etc. All could and most likely will be creative fodder.

Participation, Contributions to Class including

Possible pop Quizzes, Homework, Discussion, Attendance:

30%

Participation is key to this score. Attend and participate fully! Offer thoughtful comments on other's work, take a leadership role in discussion in class and in the lab community outside of class, and help others to talk/be heard. Hand in files associated with the lessons assigned in class at the beginning of class on the day they are due. Bring new ideas to class! Listen to other's views with respect, and Attend class on time and turn in work on time.

Late Assignments:

None allowed, except by prior arrangement or documented emergency.

Grades:

Below is a sketch of how I utilize letter grades. Please read!

| | |
|----------|--|
| A+ | Exceeds Expectations in ALL areas. |
| A Range | Conceptual: Concepts engaging, thorough, related to class theme/topic, and coherent; Original thinking, moves beyond assignment bounds, experiments, takes work to a high level; Design: Well thought through design, innovative, inventive, consistent design elements; Presentation and Style: Careful attention to detail, 100% complete, technically superior, no errors in spelling, compression, graphics, presentation, stays within exercise limits, hands in assignment in the manner requested by professor (ie posts to web and turned in locally before class due), and exceeds goals of exercise. |
| B Range. | Conceptual: Complete assignments with originality, related to class theme/topic; Design: Mostly clear design and interaction, some problems with design and interface; Presentation and Style: Shows technical knowledge, but may have one or two technical glitches, meets goals of exercise, stays within exercise limits, hands in assignment in the manner requested. |
| C Range | Conceptual: Unoriginal or common sense thinking, only somewhat related to class theme/topic; Design: Inconsistencies in design, lack of attention to detail; Presentation and Style: lack of thoroughness, does not meet goals of exercise, structural and technical problems, spelling errors, does not hand in assignment in manner requested. |
| D Range | Falls below expectations in most categories |
| F | Fails to meet requirements of Assignment/Not turned in on time *All work turned in for this class must be created for this class alone . No previous assignments accepted, and "joint" assignments completed for more than one class are not acceptable unless prior <i>written</i> arrangements are made between the student and both professors involved. Failure to comply with this expectation will result in a failing grade. |

Graduate Work Requirements

If you are taking Web Art for graduate credit at the University of Oregon, you will be expected to do work above and beyond that listed in the syllabus. Grad students are responsible for scheduling the presentations, proposing their ideas for larger projects, etc.

1. First, graduate students will be assigned responsibilities having to do with presentation of innovative work, leading discussion and/or a technical workshop, and other in-class responsibilities.
2. Second, graduate students will be expected to undertake more ambitious, more time consuming, or more meticulous projects because of their academic standing, and a high degree of professionalism in the presentation of the projects is expected. Project proposals of 5 pages will be required of graduate student final projects. Grads may opt out of class assignments to complete larger works.
3. Finally, graduate students will be assigned extra critical readings to enhance their education during the term. These will be based on the intersection of course content and student interest, and students will have to present these concepts to the class.

If you have a disability which will affect your coursework, please notify the instructor within the first two weeks of class to ensure suitable arrangements and a comfortable working environment.

The University of Oregon Crisis Center, a student funded organization, provides students with confidential telephone crisis intervention 24 hours a day, 7 days a week. The hotline number is 346-4488. Often students believe that their issues are not "severe" enough for them to call a crisis intervention hotline. Here at the Crisis Center we truly believe that there is no problem too small for us. At one time or another everyone needs a little help through a difficult situation. <From George Hanawahine, UO Crisis Center Asst. Director.>

Important Web Resources

- Course web site <http://www.maryflanagan.com/courses/2002/webfall>
- Huge student resources page (writing artist statements, entering festivals, tech help, etc) <http://www.maryflanagan.com/courses/resources.htm>
- Great Websites
- <http://www.yugop.com>
- <http://www.potatoland.org>
- <http://www.hoogerbrugge.com/>
- <http://www.whitney.org/artport/>
- Flash Resources
- <http://www.flashkit.com>; <http://www.actionscript.org>;

User Testing Techniques <http://www.pantos.org/atw/35317.html>

Using Paper Prototypes <http://world.std.com/~uieweb/paper.htm>

UIE Reports: Best Practices Series- using flash <http://world.std.com/~uieweb/flash.htm> 34.99

User testing questions <http://ldt.stanford.edu/~heidic/masters/usertest2.htm>

Excellent site for user testing questions <http://builder.cnet.com/webbuilding/pages/Graphics/Evaluation/>

**Week 1
Histories and
Materials**

Monday Sept 30 2002 CONTEXT AND MATERIAL OF THE INTERNET

Activities:

- Introduction to Class, syllabus
- Acquire Sketchbooks
- See Hypertext Works: Patchwork Girl, Boyfriend Came Back from War, Mark Amerika, Trace writing network

Readings for Wednesday Oct 2 discussion:

- Erkki Huhtamo, "Seven Ways of Misunderstanding Net Art."
<http://www.maryflanagan.com/courses/2002/web/SevenWays.html>
- Dreamweaver FAQ <http://www.dwfaq.com/>

Assignments:

- Exercise 1
- *Homework: HTML exercise.* Using dreamweaver, create the graphic posted on <http://www.maryflanagan.com/courses/2002/webspring/IF.jpg.jpg> as a functioning web page. Perform all slicing by hand, do not use image maps, watch filesize and location/organization of files in relationship to html page.

Wednesday Oct 2 2002 Inherent Properties of the Internet

Activities:

- First Architecture Meeting: Discuss Materials
- Making cybertexts: Dreamweaver tips
- Discuss Huhtamo Article
- Discuss the context of web art ; Explore the work of Joshua Davis, Jisa Jevbratt
- *In Class Exercise: impressionistic site map sketches, in class.* Explore one of the hypertext works discussed and map out the site

Readings for Monday Oct 7 discussion:

- Siegfried Zielinski, "7 Items on the Net" http://www.ctheory.net/text_file.asp?pick=68

Assignments:

- Exercise 1, ongoing
- Homework

**Week 2
The Link**

Monday Oct 7 2002 Review Exercise 1

Activities:

- **Ex. 1 <due>**
- Discuss Zielinski Article
- Collect list (conclusion?) of Internet properties to bring to Wed Discussion and a few works

Readings for Wednesday October 9 discussion:

- Soke Dinkla, "From Participation to Interaction: Towards the Origin of Electronic Media."

Assignment:

- Net.Material in Motion <sketches>

Wednesday Oct 9 2002 Structures and Archives

Activities:

- Discuss the medium with Architects
- Analyse existing museum sites
- Discuss Dinkla Reading, sketches

Readings for Monday Oct 14 discussion:

- Jorge Luis Borges, "Library of Babel"
http://jubal.westnet.com/hyperdiscordia/library_of_babel.html

Assignment:

- Exercise 2
- **Required Attendance: Visiting Artist Dave Hickey on Thursday Oct 10**
(1 page description of talk, with 2-3 key points of the talk, **due in sketchbook**)

**Week 3
Labyrinths**

Monday Oct 14 2002

Activities:

- Ex. 2 Sketches **<due>**
- Discuss Artist Talk and "The Library of Babel"
- Continue work on ex 2 – create digital versions of proposed ideas

Read for Wednesday October 16 discussion:

- Michel Foucault, "Of Other Spaces (1967), Heterotopias." <http://foucault.info/documents/foucault.heteroTopia.en.html>

Assignment:

- Ex 2 - 3 digital proposals

Wednesday Oct 16 2002 Exercise 2 Due

Activities:

- Discuss Ex. 2 <due> digital files/proposals of the site – *discuss discoveries with architecture students*
- Discuss Heterotopias
- Flash Workshop 1: Drawing, Importing, Exporting

Assignment:

- Flash Tutorials, Chapter 1-3 (1-60)

Week 4 Rhizomes

Monday Oct 21 2002

Activities:

- Turn in tutorial work
- Flash Workshop 2: Beginning Actionscript

Read for Wednesday October 23 discussion:

- Naomi Schor, "Cartes Postales: Representing Paris 1900." *Critical Inquiry* 18, Winter 1992, 188-245

Assignment:

- Flash Reading, Chapter 3-6 (64-88)
- Create an example of using actionscript for animation;

Wednesday Oct 23 2002

Activities:

- Turn in tutorial work
- Discuss Cartes Postales with architecture students and the questions that come up in your work about the nature of the postcard
- In Class Flash Exercises and visiting appropriate sites

Assignment:

- Exercise 3
- Flash Tutorials, Chapter 7-8

Week 5 Virtual cards

Monday Oct 28 2002 Interacting

Activities:

- Interface Discussion
- In class work

Assignment:

- Flash Tutorials, Chapter 9 – 10

Wednesday Oct 30 2002 Review Exercise 3

Activities:

- Discuss Reading; View and Discuss Exercise 3 <due>

Assignment:

- Do a one page critique of good/bad design on a web site using Norman's principles.
- Flash Tutorials, Chapter 11

Week 6 Interfaces

Monday Nov 4 2002 Sound and the Internet

Activities:

- Workshop

Assignment:

- Flash Tutorials, Chapter 12
- Exercise 4: Interface (divide into teams)

Wednesday Nov 6 2002

Partial Work Day – attend studio meeting and match web teams of interest to architects

Week 7

Monday Nov 11 2002

**Working
through Ex 4**

Activities:

- if we need to; Possible Quiz
- Sketches/theories of lfs due

Assignment:

- Flash Tutorials, Chapter 13
- More sketches

**Wednesday Nov 13 2002 Graduate Studio Walkthrough
Meet in Wilkinson House with Sketchbooks, 8:30 am!**

Activities:

- Jot down your thoughts on at least two graduate students' work for the sketchbook
- Afternoon – meet with architects to show sketches- decide and move forward

Read for Monday Nov 18 Discussion:

- <http://hotwired.lycos.com/webmonkey/98/14/index3a.html?tw=design> (why user testing is good!)
- User Test your Website http://www.webreview.com/1997/04_25/strategists/04_25_97_1.shtml

Assignment:

- Flash Tutorials, Chapter 11+ 12
- Bring project texts for Monday individual meetings

Week 8

**Monday Nov 18 2002
Individual/team Meetings + Sketchbook Reviews**

Activities:

- Choose final project approach based on feedback
- Discuss ways to get feedback from testers

Assignment:

- User Testing Document on ex 4;
- Send group material for slides!
- **Required Attendance: Visiting Artist Toon Verhoef on Tues Nov 19 115 Lawrence**
(1 page description of talk required in your sketchbook, with 2-3 key points of the talk)

Wednesday Nov 20 2002 Reporting on Users

Activities:

- Report to architect part of team how you plan to test the sites
- In class User Testing exercise on ex 4 in progress; top three fixes need to be made.

Assignment:

- Fixes due to user tests

**Week 9
Wrapping,
Testing**

Monday Nov 25 2002

Activities:

- Final changes to site

Wednesday Nov 27 2002

Ex. 4 <due>

Reviews with architect team members and with class

**Week 10
Packaging**

Monday Dec 2 2002

Portfolio Reviews

Wednesday Dec 4 2002

Portfolios Due

Bibliography:

- Erkki Huhtamo, "Seven Ways of Misunderstanding Net Art." <http://www.maryflanagan.com/courses/2002/web/SevenWays.html>
- Siegfried Zielinski, "7 Items on the Net." 1995. Published in Ctheory 5/31/1995 and in *Clicking In: Hot Links to a Digital Culture*. Ed. Lynn Hershman Leeson. Seattle: Bay Press, 1996, 339-343. http://www.ctheory.net/text_file.asp?pick=68
- Soke Dinkla, "From Participation to Interaction: Towards the Origin of Electronic Media." *Clicking In: Hot Links to a Digital Culture*. Ed. Lynn Hershman Leeson. Seattle: Bay Press, 1996, 279-290. *paper
- Jorge Luis Borges, "Library of Babel." (1941). "The Library of Babel" first appeared in English in the collections *Ficciones* (Grove Press, 1962) and *Labyrinths: Selected Stories and Other Writings* (New Directions, 1962) and was originally published in Spanish in *The Garden of Forking Paths* (Sur, 1941). (http://jubal.westnet.com/hyperdiscordia/library_of_babel.html)
- Michel Foucault, "Of Other Spaces (1967), Heterotopias" This text, entitled "Des Espace Autres," and published by the French journal *Architecture /Mouvement/ Continuité* in October, 1984, was the basis of a lecture given by Michel Foucault in March 1967. <http://foucault.info/documents/foucault.heteroTopia.en.html>
- Naomi Schor, "Cartes Postales: Representing Paris 1900." *Critical Inquiry* 18, Winter 1992, 188- 245. *paper

Art Projects

My Boyfriend Came Back From the War -Olia Lialina <http://www.teleportacia.org/war>

Brandon Teena Project – Shu Lea Chang http://www.guggenheim.org/exhibitions/virtual/brandon_intro.html

Bowling Alley – Shu Lea Chang <http://www.walkerart.org/gallery9/dasc/bowlingalley/index.html>

calendar 2000 <http://www.walkerart.org/gallery9/closky/index.html>

My Body, A Wunderkammer – Shelley Jackson <http://www.altx.com/thebody/>

Voyeur Web <http://www.whitney.org/artport/commissions/voyeurweb/index.html>

Caitlin Fisher's "Three Waves of Girls" <http://www.yorku.ca/caitlin/waves/>

An Anatomy – Auriea Harvey <http://ananatomy.walkerart.org/>

Open Source – Vivian Selbo <http://opensource.walkerart.org/>

PHON:E:ME – Mark Amerika <http://www.walkerart.org/gallery9/amerika/index.html>

The Lost Project -- Alan Sondheim <http://trace.ntu.ac.uk/lost/index.htm>

Rice – Geniwate <http://www.idaspoetics.com.au/rice/riceheading.html>

Empty Velocity - Angie Eng <http://turbulence.org/Works/empty/>

Olia Lialina Will-n-testament <http://will.teleportacia.org/>

Zoe Beloff Illusions <http://www.turbulence.org/Works/illusions/index.html#>

Possibly related project <http://wonderwalker.walkerart.org/>