ARTISTIC AND ACADEMIC METHODOLOGY VI (M19, C) (ART_BA)

Edit

Announcements Edit

Announcements Edit

Add an activity or resource

Course: Artistic and Academic Methodology (AAM) VI (1,5 ECTS) Edit

The course consists of three lectures and three workshop sessions. The thematic focus will be on academic methods in relation to ArT projects. Furthermore, we will investigate further possible modes and degrees of integration of so-called academic and artistic methods and methodologies.

Add an activity or resource

Lecture 1: academic, qualitative methods Edit

The lecture introduces the so-called scientific method(s) and gives an overview over selected, foremost qualitative, methods relevant for art and technology studies. It discusses the function of methods and methodology as a "philosophy" or contextualizing of methods.

Falk Heinrich

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Andersen, Hanne & Hepburn, Brian (2015) "Scientific method" in *Stanford Encyclopedia of Philosophy.* Stanford: Stanford University	online		
Silvermann (1993/2008) *Interpreting Qualitative Data.* Sage (part 1):	48		48
find some chapters here: https://books.google.dk/books/about/Interpreting_Qualitative_Data.html?id=uooz4p82sDgC&redir_esc=y			

silverman chap 6 Edit

SEP:scientific method Edit

Add an activity or resource

Lecture 2: obervation and interview Edit

The lecture introduces the written text as the object of quantitative analysis.

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Silvermann (1993/2008) *Interpreting Qualitative Data.* Sage (chapter 3 and 4)			

Add an activity or resource

Lecture 3: text and talk Edit

The purpose of this session is the preparation for a one-day collaborative workshop with the above mentioned student. During the course. I will inform you about the concrete framework of the workshop, the learning goals and the responsible teachers' objectives. We will discuss contexts, discourses and methodical and methodological issues. This session must result in a method design in form of an experiment the investigates the potentials for transdisciplinary work with engineering students.

Falk Heinrich

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload

Heinrich_interlacing academ. and artistic meth . Edit

silverman chap 5 Edit

Add an activity or resource

Workshop (4+5): A one-day workshop with student of the master programme Environmental Management & Sustainability Science (8. sem Edit

). The purpose of the workshop is to create, apply, evaluate and document transdisciplinary work. Thematically, the workshop is centred around a given problem within sustainability. The objective is to collaborate through accepting and understanding each other's scientific and artistic research discourses and objectives, through finding concrete methods of collaboration and through documenting and analysing the work. The concrete details will be communicated prior to the workshop (see also lecture 3).

Falk Heinrich

Shirvastava Edit

curtis Edit

Add an activity or resource

Lecture 6: Evaluation: How to analyse empirical material? Edit

The last session looks at analysis and interpretation techniques of empirical data such as video and text in order to extract valuable knowledge. As such, these methods are part of the academic field extracting a certain kind of knowledge namely discursive knowledge. But how can we trace and document aesthetic knowledge to be found in artistic artefacts and events?

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Heewon Chang (2013). "Inidvidual and collaborative autoethnography as a method" in Jones, Adams, Ellis *Handbook of Autoethnography.* New York, London: Routledge. p 107-122			15

Adams, T. et al. (2015) *Autoethnograph.* New York: Oxford University Press. Chap. 3 (p46-67)	21

Heewong_Autoethnography Edit

Adams Autoethnography Edit

Add an activity or resource

Topic 7 Edit

Add an activity or resource

Add topics

PERFORMANCE TECHNOLOGY II (M19, C) (ART_BA)

Edit

Announcements

Edit

Add an activity or resource

Performance Technology II

Edit

Course: Performance Technology II (1 ECTS) Purpose and goals: This course, in supporting the semester project 'Art and Technology as Experience', considers performance technology overviewing its evolution and use in impacting reception across contexts. Content explores the complex interaction between space, infrastructure, culture, and experience from a performance technology perspective. In considering experience we question the designer/academic experience, audience/spectator experience as well as the performer experience. Content is planned to enhance students' understanding of problem areas and solutions in relation to the creation of interactive artefacts, installations, and performances of artistic quality. Relationships of artistic, technical, material, contextual and functional considerations will be addressed. Performance Technology II will present from historic through to contemporary perspectives. First-person experiences will be presented and discussed ranging from artefacts (e.g. interactive products resulting from research); installations (e.g. Museums of Modern Art [including inclusive-design strategies]); Large/Small event performances (inclusive and non-traditional). The positioning of a performance technology targeting experience (creative, playful...) with a societal (problem) impact and goal (including research resulting in published patent, patented commercial product, industry start-up, national and international funded projects, ...) will be shared including theoretical, methods, and analysis/evaluation (and resulting models) will be shared. This included to discus interactivity in art and performance not just for the sake of being interactive. In supporting the semester project 'Art and Technology as Experience' the aspect of experience is considered from the audience, performer, designer/creator... plus others as appropriate (e.g. stakeholders at site-specific installations or performance spaces). Course content considers audience as recipient (passive/active/interactive) – audience can be located (e.g. site-specific) or public (responding to attend via PR). It considers audience as a targeted segment e.g. children, aged, disabled (deaf, blind, physical....). Sensorial perspectives of experience targeted through technology (affecting/stimulating perceptual, cognitive, etc) are included to support. Evaluation of the experience aspects of Performance Technology will be discussed - including technologies to supplement such assessment. Students will be expected to present their project work in lectures for topics to be, as best as possible, tailored to support and thereby discussed with class shared input. By such oral and slide presentations students will gain competencies as outlined in the semester guide. Aspects of this course content utilises abstraction to study what an entity is the approach is to study what it is not (e.g. HCI embodiment). Methods in connection with the creation of installations, artefacts or performative events, as part of the experience

culture, are presented. Literature: Title Authors ISBN: Slides and other resources will be made available on Moodle as required (tbc). Documents produced from this course may be included as part of the final report, but need to be identified as content from this course. Course detail. Lecture 1: Historical perspectives on Performance Technology: identifying needs and formulating solutions Lecturer: Anthony Brooks (Tony) Literature Primary literature page #s Mulder, Axel G.E. (1994). Human Movement Tracking Technology. Technical Report, NSERC Hand Centered Studies of Human Movement project (paper) 3-14 Youngblood, G. (1970) Expanded Cinema www.vasulka.org/Kitchen/PDF_ExpandedCinema/book.pdf Selected Packer, R. & Jordan, K. (2001) Multimedia: From Wagner to Virtual Reality – see also http://www.w2vr.com/project.html Selected Griffiths, D.C. (2013) Virtual ascendance : video games and the remaking of reality. Chapter 12 “It's William Gibson's world, we're just living it 165-171 Goldberg, R. (2011) Performance Art: From Futurism to the Present (3rd edition) Selected Krueger, M. (2002) Perspective. Badiqué et al (2002) Entertainment Applications of Virtual Environments Blade, R.A. & Padgett, M.L. (2002) Virtual Environments: History & Profession Bliss et al (2002) Human Performance Measurement in Virtual Environments In Stanney, K. (2002) Handbook of Virtual Environments: Design, Implementation, and Applications, Lawrence Erlbaum. xv-xvii 1143-1166 1167-1177 749-774

Add an activity or resource

Lecture 1

Edit

Hidden from students

Lecture 1: Historical perspectives on Performance Technology: identifying needs and formulating solutions Lecturer: Anthony Brooks (Tony) Literature Primary literature page #s Mulder, Axel G.E. (1994). Human Movement Tracking Technology. Technical Report, NSERC Hand Centered Studies of Human Movement project (paper) 3-14 Youngblood, G. (1970) Expanded Cinema www.vasulka.org/Kitchen/PDF_ExpandedCinema/book.pdf Selected Packer, R. & Jordan, K. (2001) Multimedia: From Wagner to Virtual Reality – see also http://www.w2vr.com/project.html Selected Griffiths, D.C. (2013) Virtual ascendance : video games and the remaking of reality. Chapter 12 “It's William Gibson's world, we're just living it 165-171 Goldberg, R. (2011) Performance Art: From Futurism to the Present (3rd edition) Selected Krueger, M. (2002) Perspective. Badiqué et al (2002) Entertainment Applications of Virtual Environments Blade, R.A. & Padgett, M.L. (2002) Virtual Environments: History & Profession Bliss et al (2002) Human Performance Measurement in Virtual Environments In Stanney, K. (2002) Handbook of Virtual Environments: Design, Implementation, and Applications, Lawrence Erlbaum. xv-xvii 1143-1166 1167-1177 749-774

Add an activity or resource

Conceptual Framework

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Conceptual Framework

Edit

Add an activity or resource

Edit

Extending bodies

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Extending bodies

Extending bodies Edit

Add an activity or resource

Spaces of Interaction, Places for Experience: Synthesis Lectures on Human-Centered Informatics (Benyon) Edit

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Spaces of Interaction, Places for Experience: Synthesis Lectures on Human-Centered Informatics

Spaces of Interaction, Places for Experience: Synthesis Lectures on Human-Centered Informatics Edit

Add an activity or resource

Audience Edit

Hidden from students

Radbourne

Audience experience article (Radbourne) Edit

Listening to the Audience: Methods for a New Era of Audience Research (Katya Johanson) Edit

Add an activity or resource

Topic 7 Edit

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Topic 8 Edit

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Topic 9 Edit

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Topic 10

Edit

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Add topics

THEORY AND PHILOSOPHY OF EXPERIENCE (M19, C) (ART_BA)

Edit

Announcements

Edit

Add an activity or resource

Topic 1

Edit

Lecture: Experience and Aesthetics

The concept of experience encompasses a wide range of meanings and events. It can refer to events affect us momentarily as well as something that we learn from and which forms us as person, and thus constitutes practical knowledge. Experience and aesthetics have a long history of mutual relation – the aesthetic product or event can affect us in many ways, from evoking pleasure or some emotional response to profoundly changing our understanding of an object or phenomena.

Elizabeth Jochum

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Goodman, Nelson. Ways of Worldmaking (1978) (Chapter IV: "When Is Art" pages 53-70). (pdf)	17		
Shklovsky, V. “Art as Technique”, 1965. (pdf)	5		
Dewey, John. Art as Experience (1934). (Chapter three: "Having An Experience). (pdf)	21		

REQUIRED FORUM POST (you must post BEFORE bclass)

Edit

Each student is required to post to ONE discussion question that addresses at least one of the readings for the first lesson, before class on Monday (three questions in all, per post). The readings are:

Nelson Goodman, Ways of Worldmaking

Shklovsky, V. “Art as Technique”, 1965

Dewey, John. Art as Experience (1934). (Chapter three: "Having An Experience).

Add an activity or resource

Topic 2

Edit

Lecture: Atmosphere

Atmosphere, or ambiance, is a fundamental concept in aesthetics that characterizes how places and spaces affect us. We may experience a place to be tense, hectic, bright, cozy, etc. This is the matter when we are aware of how places are but we may also be affected without being aware of it. Atmospheres are products of sensorial elements such as the quality of the materials, the different smells, the proportions of the spatial elements, etc. Working with atmospheres is very much a matter of becoming aware of these elements.

Elizabeth Jochum

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Böhme, Gernot “Atmosphere as a Fundamental Concept of a New Aesthetics” (pdf)	13		
Berleant A. Berleant A. ”Environmental Sensiblity” in Ambiances in Action (pdf)	4		

REQUIRED FORUM POSTS

Edit

Each student is required to post to ONE discussion question that addresses at least one of the readings for the SECOND lesson, before class on Monday (three questions in all, per post). The readings are:

Böhme, Gernot "Atmosphere as a Fundamental Concept of a New Aesthetics" (pdf)
Berleant A. Berleant A. "Environmental Sensiblity" in Ambiances in Action (pdf)

Add an activity or resource

Topic 3

Edit

Lecture: Phenomenology of Experience; Technology of Experience

This lecture introduces students to Merleau-Ponty's aesthetics and Phenomenology of Perception. Merleau-Ponty's notion of the lived body (more specifically "one's own body") as the primary site of knowing the world challenged the philosophical tradition of placing consciousness as the source of knowledge. His insight that the body and that which it perceives cannot be disentangled has profoundly impacted theories of perception and experience, and processes of art making.

Elizabeth Jochum

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Mzerleau-Ponty Phenomenology of Perception (pdf)	44		
McCarthy and Wright. "Technology as Experience" (Chapter 3 "A Pragmatist Approach to Technology as Experience" p. 49-78) (AAU Primo - Online)	29		

Lecture Slides (pdf)

Add an activity or resource

Topic 4

Edit

Lecture: The Performative Turn: Performance, Art, and Installation

The performative turn is a paradigmatic shift in the humanities and social sciences that has influenced art making and art theory. This lecture considers the relationship between visual art and performance using Michael Fried's landmark 1974 essay "Art and Objecthood" as a point of departure. Fried criticizes the "theatricality" of minimalist art and argues that the focus on presence forces us to consider how the viewer's experience, rather than the relational properties of the work of art, is fundamental to meaning and interpretation. The tension Fried articulates between art and objecthood draws attention to the quality and conditions of reception and perception of the viewer, which have implications for visual art as well as performance.

Elizabeth Jochum

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Fried, Michael "Art and Objecthood" (pdf)	10		
Fischer-Lichte, E. "The Transformative Power of Performance", 2008. (pdf)	17		

Add an activity or resource

Topic 5

Edit

Lecture: Sensorial and bodily perspectives on experience

Insights from somatic practices and other body-oriented perspectives are relevant to the theory and philosophy of experience. The physical body functions as both a physiological and an aesthetic entity, that is, the internal coreporeal experience of one's own body from within. This lecture introduces students to the concept of somaesthetics, an aesthetic theory that addresses the cultivation of the body as an artistic practice, and considers how we can assess individual bodily experiences and tastes in critical terms.

Elizabeth Jochum

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Shusterman, R. Pragmatist Aesthetics. Living Beauty, Rethinking Art. http://www.fau.edu/humanitieschair/pdf/Somaesthetics_A_Disciplinary_Proposal.pdf	14		
Artaud, A. “Theatre of Cruelty.” (pdf)	34		

Lecture Slides (pdf)

Add an activity or resource

Topic 6

Edit

Lecture: Phenomenology of the Virtual and Digital Aesthetics

Computer software and hardware, coupled with revolutions in animation and CGI programs have given rise to a special species of generative art and performance. Many of these works exist only in the virtual environments and have interactive or generative components. Cyberart be produced programmatically by applying a set of design rules to a natural or preexisting process, enabling the program to produce a few million such “works of art” in a minute. This lecture explores features of cyber and virtual art and networked/cyber performance as experience, considering how these works of art function from both semiotic and phenomenological perspectives.

Elizabeth Jochum

Literature

	Pri. lit. no of p.	Sec. lit. no of p.	Dig. upload
Blau, H. “Virtually Yours: Presence, Liveness, Lessness”, 2007. (pdf)	14		
Wilson-Smith, M.The Total Work of Art: From Bayreuth to Cyberspace (pdf)	36		

Latham, William. The Emergence and Growth of Evolutionary Art (pdf)	20

Add an activity or resource

Add topics

PROGRAMMING IV (M19, C) (ART_BA)

General

Edit

The purpose of this course is to introduce techniques in image and video processing that can be used in programming real-time interactive systems. Specifically, the course will focus on the mapping of visual information into artistic representations. The course will be workshop based where students will be introduced to a topic and then work in small groups on a related exercise. The course is meant to complement Performance Technologies II in providing basic knowledge about programming performance-based and interactive artworks.

The primary tool used for the course will be the OpenCV computer vision library (http://opencv.org). The main sources of information will be the following as they are the most up-to-date:

"OpenCV API Reference", http://docs.opencv.org/modules/refman.html

"OpenCV Tutorials", http://docs.opencv.org/doc/tutorials/tutorials.html

OpenCV for Processing Reference: http://atduskgreg.github.io/opencv-processing/reference/


Announcements Edit


Announcements Edit


Test Data Edit


Processing Reference Edit


test video Edit

Add an activity or resource

Image Processing

Edit

Basic ways of manipulating images including blur, edge detection, other convolution-based filters, and median filtering.

Literature:
Smith, S. W. (2011). "The Scientist and Engineer's Guide to
Digital Signal Processing", Chapter 23: Image Formation & Display: Digital Image
Structure, http://www.dspguide.com/ch23/1.htm.

Smith, S. W. (2011). "The Scientist and Engineer's Guide to Digital Signal Processing", Chapter 24: Linear Image Processing: 3x3 Edge Modification, http://www.dspguide.com/ch24/2.htm.

Reference:
http://docs.opencv.org/modules/imgproc/doc/filtering.html
http://docs.opencv.org/doc/tutorials/imgproc/erosion_dilatation/erosion_dilatation.html
http://www.imagemagick.org/Usage/convolve/

Convolution
figure: https://developer.apple.com/library/ios/documentation/Performance/Conceptual/vImage/Art/ke

Lecture Slides Edit

Hidden from students

Add an activity or resource

Video Capture Edit

Displaying video from files and cameras. Time-based video effects including feedback and motion detection.

movietest Edit

Hidden from students

faceCopy Edit

Hidden from students

faceSwap Edit

Hidden from students

Lecture Slides Edit

Hidden from students

Add an activity or resource

Optical Flow Edit

Estimation of apparent motion in visual scenes using optical flow.

Literature:
"Optical flow - Wikipedia, the free encyclopedia", http://en.wikipedia.org/wiki/Optical_flow

Further study:
Shah, M. 2012. "UCF Computer Vision Video Lectures 2012: Lecture 6 - Optical Flow",
https://www.youtube.com/watch?v=5VyLAH8BhF8

https://www.youtube.com/watch?v=TbJrc6QCeU0
https://www.youtube.com/watch?v=JlLkkom6tWw

Lecture Slides Edit

Hidden from students

Add an activity or resource

Blob Detection Edit

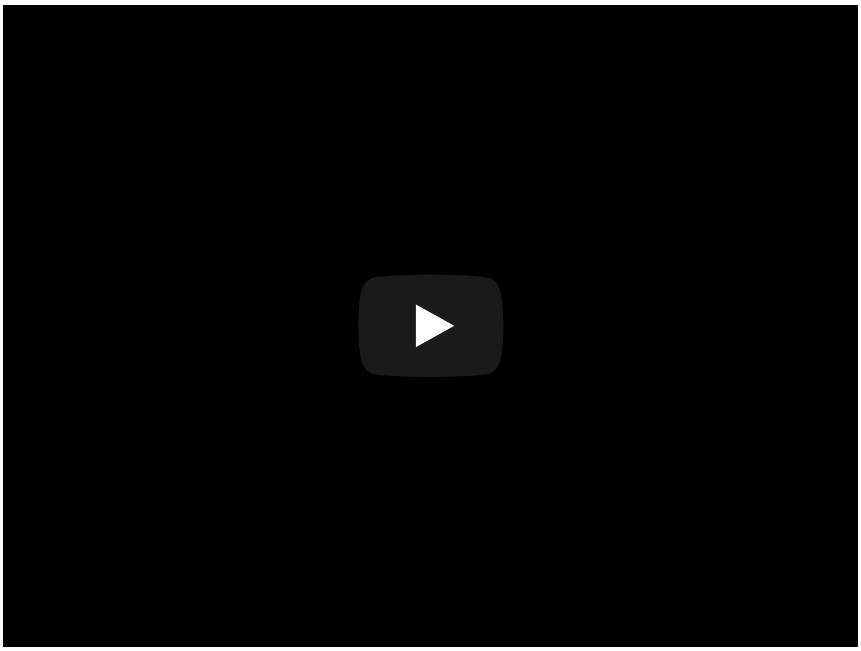
Identifying regions of similarity using blob detection.

Reference:
http://docs.opencv.org/modules/features2d/doc/common_interfaces_of_feature_detectors.html#simple

"Blob Detection Using OpenCV", http://www.learnopencv.com/blob-detection-using-opencv-python-c/

Further study:
"Blob Detection", http://www.labbookpages.co.uk/software/imgProc/blobDetection.html

"ACCESS - an interactive art installation by Marie Sester"



Blob Detection Processing Example Edit

Hidden from students

Add an activity or resource

Processing and Kinect Edit

To get a Kinect running in Processing you will have to install one of the following libraries from the normal library manager in Processing:

MacOS: Open Kinect for Processing

Windows: Kinect4WinSDK

Windows user will on top of that have to download and install the Kinect SDK 1.8 that you can find here: https://www.microsoft.com/en-us/download/details.aspx?id=40278

Kinect Example Edit

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Add an activity or resource

Add topics