



Semester Descriptions of Study Programmes at Aalborg University

ArT & Technology Semesterguide 4. semester

Semester details

Study board: ArT & Technology

Study regulations: BA Study Program in Art & Technology, The Faculty of Humanities, AAU, September 2015: http://www.fak.hum.aau.dk/digitalAssets/109/109056_ba_art_2015_hum_aau.dk.pdf

Semester framework theme, organisation and time schedule: Place and Space of Interaction

This semester focus is the theme **Place and Space of Interaction** via groups and a student committee organising and creating a collective exhibition of interactive installations at Karolinelund (<https://www.aalborg.dk/om-kommunen/byplanlaegning/byudvikling/karolinelund>). Designs should include targeting audience participation resulting in improving their knowledge of Aalborg's sustainability contribution. **Means to analyse the audience's improved knowledge** should also be determined in design. The exhibition is planned to be in May 2019 for two days. The designated student-selected committee leads, communicates, and takes responsibilities with all stakeholders. This includes that the site is returned to 'as found state' post exhibition – i.e. all signs of each installation are removed with great care to return to its original state.

Under theme of each installation and the exhibition in general = "Towards sustainability"

Targeted outcome for each created work is increased audience awareness of Aalborg's sustainability contribution. Installations should be accessible (wheelchair, inclusive, etc.) and safe for all audiences.

(Background) Aalborg, amongst other attributes, is known for the Aalborg Charter (1994 – see - http://www.sustainablecities.eu/fileadmin/repository/Aalborg_Charter/Aalborg_Charter_English.pdf) that led to the European Sustainable Cities (<http://www.sustainablecities.eu/local-sustainability-frameworks>) and Aalborg Commitments (2004).

Artist brief:

Student groups will select a specific area within the *place* Karolinelund to be their selected *space* of Interaction. Karolinelund, as general place for the situated work wherein the specific installation space will be located, has innate stakeholders across age spans and interests. "Place users" include from young children (including schoolchildren, parents and teachers - *Børnehaven Karolinelund*), to gardeners across ages (*Karolines venner*), to skaters (roller/boards), joggers and cyclists across ages, bocce/petanque court players, festival goers (Klub Skråen)...etc. At the time of exhibition (May) other stakeholders such as leisure/recreation seekers increasingly use Karolinelund as their place and space of chill-out relaxation, ball games, picnics, or other interactions of choice, especially if the weather is good on the exhibition days. How these stakeholders use the place differs with each having own 'specific' user spaces, preferences, needs and desires. Each groups' design concept framework should therefore be considerate of such place and space attributes of existing users as well as how their installation may affect such users and resulting temporal outcomes for the place stakeholders aligned with semester theme and under theme. Aligned with such consideration, students have an option to target specific Karolinelund place and space stakeholders as primary users with second and tertiary place and space users incorporated into observational data collection to inform results aligned with theme and under theme.

It is an expectation that all works target to attract participation and exploration across user groups to realise learning aligned with the semester/education goals. **Designing of and for user interactions** is a promoted strategy alongside the collection of such data generated from visitors to each installation. Groups should thus address early on in the design process how to attract audience and collect meaningful data to analyse impact of the work.

Preparatory fieldwork is important to comprehend stakeholders/users in order to optimise designing the work and to achieve semester learning goals associated to the creation of the installation and analysis of **audience experiences as ethnographic catalyst** questioning Place and Space of Interaction.

Aligned with designing, building and managing the installation, the students should consider challenges associated to their selected site and plan accordingly (e.g. electricity, weather, security, safety, access for public, and more). As in previous years, a student-selected committee will lead, organise, communicate and work closely with all stakeholders (including the Kommune who run Karolinelund), this to ensure all associated issues, e.g. rules, constraints, etc., are properly addressed in a manner befitting representation of AAU. This channel of communication is **not the coordinator's responsibility** as there has been in the past a clear desire from the student committee to lead in all aspects of this communication and in all aspects associated to the overall exhibition and place. Prior student experiences inform how Karolinelund/the municipality in some ways can be a challenging collaboration partner it is thus recommended that the student committee designate a single point of contact as communicator responsible for this important exchange. To support the channels of communication below contacts are offered to support: -

The study guide informs that the module will be conducted as **a series of experiments**. A recommendation is to plan for these experiments as milestones in the creation process to inform the design to realize the project deliverable i.e. the installation alongside collecting and analyzing audience experiences/responses.

Requirements

Group white papers (project proposal) detailing an **initial plan with work breakdown structure (WBS)**, including **a conceptual framework** and **realistic time line** should be **mailed to supervisor and coordinator by latest 23rd February 2019**. The conceptual framework in the white paper shall include academic framing to ground the proposed installation, therefore including aspects such as initial arguments behind design, theoretical positioning aligned to literature, method choices [e.g. data collection and analysis] - (all with references to make clear position posited) etc. In addition, the series of experiments (aka milestones) and their planning *where/when/how* conducted and with consideration of the related *what* and *who* aspects shall be included in the white paper with approximate dates. Thus, each experiment in the series is considered as an incremental learning *milestone* toward systematically realizing the *deliverable* in the form of the semester project (installation) and associated documentation.

Supervisors need to approve the white paper. Project plans need to be well planned and real (e.g. site issues, budget, competencies, etc.,) and targeted output doable within the semester timeframe. Early selection of site and contact to stakeholders is recommended. Groups should consider a suitable time management tool for efficient and effective project management. A Gantt chart is commonly used (templates available online).

It is encouraged that students develop their own log books (individual/group) and sketch books that detail activities as often this can support discussions in meetings with supervisors. Such tools can also support group report writing/poster creation (also supplementary to exam preparations and potentially useful in exam should censor request to view). A scale model of the group's installation can also be considered as a support for the exam situation to support censor's visualisation of the installation.

Groups are recommended to cross-reference design and test goals with the learning objectives and academic content to ensure all issues that need to be addressed are achieved as optimally as possible. These guides and semester objectives are the texts that censors read in preparation to examine.

Do not take white paper creation lightly as it is the start of the academic process following brainstorming, ideation, design thinking and group discussions on what lies ahead. Typically, a well-structured informing white paper created from a systematic process results in reflected quality of an eventual project creation, development and outcomes (including report, video documentation [e.g. of work process, testing, and evaluation examples]). The AAU 'Project organised Problem-Based Learning' model is red thread throughout the education and this should be reflected in problem statement/research question with academic framing. Include suitably sound academic references that are cited to ground your proposal and ensure high standard of academic writing using APA style according to ArT guidelines – also note that APA uses reference list and not bibliography. Students should be aware that there is a lot of literature

available that can be used to support the writing process as needed.

Closing summary and tips:

As with any site-specific installation research into the location is of paramount importance to design and this will be reflected in supporting courses. This includes, amongst others, questioning impacted 'interested' persons/communities and the experience targeted by the design. Impacted others (external stakeholders) may be site owners and partner organisations, residents, users – for example, frequent visitors who may be impacted. Such persons can be considered as collaborators, testers, as audience (passive/active), or even actively engaged over a longer period such as in participation design work. Students thus can select their design methodologies. Proactive consideration of who is targeted can also aid design (e.g. across - ages children, adults, teens... - abilities [accessible design is trending], and - activities walkers, runners, bikers, skateboarders, and their variances etc) so be considerate in the design research and implementation stages via (e.g. from Interaction Design course, **persona methodologies**).

Alongside the who, groups should consider what: Targeted experiences for audience may be e.g. the orchestration of social relations, learning experiences, sensory and aesthetic experiences, action-reaction patterns, etc. Thus, persona development should be an aspect of the informed-design process related to experience goals. Research should cover interested parties expectations for the site and relationship to further afield as applicable (e.g. area/region etc). Project rationale should argue means of interaction as well as content and means of collection data to analyse responses and assessments to substantiate design decisions and iterations. Ideally for each milestone as well as the deliverable.

Each site for an installation typically involves innate challenges and opportunities and students are expected to research and problematize accordingly in their framing of the proposed work.

Academic framing is an expectation of outcomes as is resourcing from previous semester knowledge, skills and competences gains that are built upon with a view to the present semester and future semesters including final bachelor project. This module, Place and Space of Interaction, is the focal point of this semester where the project work consists of problems and solutions concerning the creation of interactive spaces, places and installations. At all times students awareness or representing AAU is a prerequisite.

Finally, students are expected to undertake a workload in line with one ECTS credit being equivalent to 27.5 hours of student work http://www.cdm.aau.dk/student_handbook/examination/karaktgrading_ects/

Semester coordinator and secretary assistance

Semester coordinator: Anthony Brooks

Secretariat assistance: Anne Glad (until March)

Module description (description of each module)

Module title, ECTS credits Place and Space of Interaction 20 ECTS
Location 4. Semester
Module coordinator Anthony Brooks
Type/Method and language Group and project work = English

Learning objectives:

The objective of module 12: "Place and Space of Interaction" is to introduce the students to problem areas and designing solutions in relation to embodied interaction in interactive space, places and installations.

During this module, students should acquire:

Basic knowledge about

- creation of interactive spaces and installations that encourage embodied activity and an understanding of the situated locale
- cybernetic technologies that support active participation
- mechanical and electronic technologies for the creation of experience and interaction
- methods and tools for the processing of auditive, tactile and visual information for the support of active interaction by participants within the installation

Skills in

- identifying and formulating an art problem within the theme "Place and Space of Embodied Interaction" possibly including cooperation with external user groups
- analyzing the problem and developing alternative concepts for a defined problem within a defined context
- the application of audio and other technologies in connection with the design of content for interactive installations and spaces
- identifying, developing and describing the interaction between audio and spatial effects, choice of materials and technological solutions with a view to achieving clear aesthetic expressions and motivating embodied performance
- selecting appropriate methods in connection with the development of artefacts

Competencies in

- the creation of interactive spaces and installations with an artistic quality in terms of architecture, interaction patterns, and soundscapes
- architectural and artistic methodology, including interaction between technology, choice of materials and aesthetic expressions
- the use of interactive technologies, including control of media, light and sound
- contextualizing own artistic solutions (to state-of-art, socio-cultural requisites and consequences, art theoretical and aesthetic dimensions, etc.)
- describing the completed design at a professional level, and communicating this to external cooperation partners.

Academic content

The module will be conducted as a series of experiments with interactive installations in a particular architectural context. This may be an urban place or stage, architectural setting, a community environment, an exhibition space, etc., where artistic installations are created and tested in relation to providing participant experiences of various kinds (such as the orchestration of social relations, learning experiences, sensory and aesthetic experiences, action-reaction patterns, etc.). In this regard, modalities such as architectural constructs, spatial atmospheres, sound, image, various interactive technologies, and embedded intelligence systems are investigated and applied.

Scope and expected performance

20 ECTS credits. 1 ECTS credit = 27,5 hours of work. 20 ECTS = 550 hours of work consisting of preparation for course sessions, course participation, group work, exercises, counselling and exams.

Examination

An external combined written and oral examination in **Module 12 "Place and Space of Interaction"** (Sted og interaktionsrum).

The examination will take the form of a conversation between the student, the examiner and an external examiner on the basis of the project report prepared by the student(s), which may be in the form of a report

or portfolio as well as the product created by the student. The project exam will also address other content from the module courses.

Form of examination: b)

Number of pages: the written work must not exceed 10 pages per student (15 pages in the case of individual reports).

Duration of examination: 20 minutes per student and 10 minutes for assessment and communication of grades per group, however, the duration of the examination is maximum 2 hours.

Evaluation: Grading according to the 7-point scale.

Proportional weighting: An overall equal evaluation is made of the project report, the product, and the oral performance.

Credits: 20 ECTS

The written report, the product and the oral examination should demonstrate that the student has fulfilled the objectives outlined above.

Module description (description of each module)

Module title, ECTS credits

Art in Context II - Media Art Theory
5 ECTS

Location

4. Semester

Module coordinator

Morten Søndergaard

Type/Method and language

Individual work in relation to course activities
English

Learning objectives:

During this module, students should acquire:

Basic **knowledge** about

- media art theories and concepts with special focus on cross-disciplinarity and synergy between art and media technology
- various methods of analysis of media art product and projects in regard to their cultural, personal, aesthetic and epistemological significance
- audience and user concepts of media art and the related behavioral and aesthetic preferences

Skills in

- using and applying basic theories and methods in regard to analyses of media art works
- describing artistic challenges and aesthetic formats of media art
- identifying target groups and their behavior and aesthetic preferences in relation to experience potentials of media art works

<p>Competencies in</p> <ul style="list-style-type: none"> • applying theories and methodologies of media art • analyzing and discussing media art works as cultural and aesthetic phenomena • applying knowledge about user groups and user behavior in analysis and concept design of media art works.
<p>Academic content</p> <p>The module "Art in Context II" examines media art works and their cultural, aesthetic, social, and technological positions in the 20th and 21st centuries. Together with Art in Context I, the module introduces the students to the academic and theoretical contexts of the mixed field of Art and Technology. Through different teaching formats such as lectures, workshops, study-trips, and seminars, the students will get acquainted with the methodologies of analyzing media art and digital design artifacts.</p>
<p>Scope and expected performance</p> <p>5 ECTS credits. 1 ECTS credit = 27,5 hours of work. 5 ECTS = 137,5 hours of work consisting of preparation for course sessions, course participation, group work, exercises, counselling and exams.</p>
<p>Module activities (course sessions etc.)</p> <p>Literature:</p> <p>Baumgarten: <i>Aesthetica – In: Sven-Olaf Wallenstein (2013): Baumgarten and the invention of the Aesthetic, Site Journal/33, 27 pp.</i> Available on Moodle</p> <p>Dewey: Art as Experience (Excerpt). Secondary.</p> <p>Roger Fry (1920), 'An Essay in Aesthetics', in: Art in Theory, pp.102-110. Moodle</p> <p>Sigfried Kracauer (1927), 'The Mass Ornament' (excerpt), in Art in Theory, 462-66. Moodle.</p> <p>Adorno: Aesthetic Theory (1997), London/New York: Continuum, pp. 341-343. Moodle.</p> <p>Walther Benjamin (1939): "The Author as Producer". Moodle</p> <p>Heidegger: "The Question Concerning Technology" (1954). Moodle</p> <p>Eco, Umberto (1958/1989): The Open Work, translated by Anna Cancogi, Harvard University Press, pp. 84-104. Moodle</p> <p>Foucault: Mot et les Choses (The Order of Things), Introduction (1968). Moodle.</p> <p>Jack Burnham: "The Aesthetics of Intelligent Systems" (1969). Moodle.</p> <p>D. Haraway: "A Cyborg Manifesto" (1988)</p> <p>S. Zielinski: A Deep Time of the Media: Toward an Archaeology of Hearing and Seeing by</p>

Technical Means, Introduction (2006)

N. Katherine Hayles (1999): *How We Became Posthuman. Virtual Bodies in Cybernetics, Literature, and Informatics*. Preface and chapter 1, pp ix – 25. 28 pages.

J. Parikka (2012): *What is Media Archeology*. Cambridge: Polity Press, introduction pp 1-17.
Permalink: http://primo.aub.aau.dk/desktop:Samlet:AUB01_ALEPH001732677

Adajian, Thomas, "The Definition of Art", *The Stanford Encyclopedia of Philosophy* (Fall 2018 Edition), Edward N. Zalta (ed.), URL = <https://plato.stanford.edu/archives/fall2018/entries/art-definition/>, pp 1-12 (no page numbers in online version)

Zangwill, Nick, "Aesthetic Judgment", *The Stanford Encyclopedia of Philosophy* (Fall 2014 Edition), Edward N. Zalta (ed.), URL = <https://plato.stanford.edu/archives/fall2014/entries/aesthetic-judgment/>

Matei Calinescu, *Five Faces of Modernity*, Duke University Press, 1987, pp. 240-248. Moodle. 8 pages.

Geert Lovink, 'The Legacy of Tactical Media' in: Geert Lovink, *Organization After Social Media*, Minor Compositions Press, 2018, pp 17-33. Online access. 15 pages.

1

Framing Aesthetic Theory and analysis: Some analytical paradigms

Lecturer Morten Søndergaard

This lecture introduces students to modern aesthetic theory, its conceptual and philosophical history, as well as its relation to art and technology. In particular, the lecture will introduce to the most dominating (and very different) paradigms on (the use of) the formation of meaning (betydningsdannelse) in aesthetics since around the 19th Century. They are resonating with (very different) epistemologies and their conceptual organisation (scientific theories) (videnskabsteorier). The study of these paradigms will structure the course in general and will be the foundation of the final workshops and exercises aiming at introducing the students to the basics in academic analysis of art/tech projects and (media) aesthetic artefacts. This will be coupled with a general introduction to the 'circulation', 'problem' or 'crisis' (depending of the perspective) of representation (of knowledge) in art and in general, which through its various interpretations, effects and denials has been and still is the overall context of the study and analysis of practices that work across art, technology, science, media and design.

Literature

	Pri lit	Sec.	Dig.
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		lit	upload
Roger Fry (1920), 'An Essay in Aesthetics', in: Art in Theory, pp.102-110	8		
Sigfried Kracauer (1927), 'The Mass Ornament' (excerpt), in Art in Theory, 462-66	4		
Adajian, Thomas, "The Definition of Art", <i>The Stanford Encyclopedia of Philosophy</i> (Fall 2018 Edition), Edward N. Zalta (ed.), URL = https://plato.stanford.edu/archives/fall2018/entries/art-definition/ , pp 1-12 (no page numbers in online version)		x	

2

Aesthetic Paradigm 1: Sense-perception and meaning - Aesthetic Formalism and beyond

Lecturer Morten Søndergaard

This lecture introduces students to the first paradigm in modern aesthetic theory, its conceptual and philosophical history, as well as its relation to art and technology: Formalism and the idea that meanings are immanent in the things and objects of the world and sense-perception connects us to that meaning, unmediated, particularly through vision. The question is, then, how this is possible? We will look at different theories, bringing different ideas to the table: Baumgarten (beauty), Peirce (signs), Dewey (experience), Böhme (atmosphere).

The lecture will be based on examples from the vast field of art and technology.

Literature

	Pri lit	Sec. lit	Dig. upload
Sven-Olaf Wallenstein (2013): Baumgarten and the invention of the Aesthetic, Site Journal/33, 27 pp. Available on Moodle	27		x

3

Aesthetic Paradigm 2: Conceptual meaning – Frankfurter Schule, modern hermeneutics and beyond

Lecturer Morten Søndergaard

This lecture introduces to theories belonging to the significant paradigm of conceptual meaning and how aesthetics meaning-formation (æstetisk betydningsdannelse) is mediated conceptually. This

paradigm connects aesthetics to language, (and an awareness of) it's conceptual and semantic horizons and interpretations. We will look at different theories working in the paradigm: Walter Benjamin (mechanical reproduction), Adorno (negative dialectics).

Secondary readings: Gadamer (modern hermenutics), and Harmut Rosa (acceleration society).

The lecture will be based on examples from the vast field of art and technology.

Literature

	Pri lit	Sec. lit	Dig. upload
Adorno (2014/1938): Aesthetic Theory, London/New York: Continuum, pp. 341-343. Moodle Upload.	2		x
Walther Benjamin (1934), "The Author as Producer", pp. 1-9. Moodle Upload.	9		x

4

Aesthetic Paradigm 3: Contextual meaning – post-structuralism, constructionism, and beyond

Lecturer: Morten Søndergaard

This lecture introduces to theories belonging to the significant paradigm stating that any meaning-formation, including an aesthetic one, is always framed (and limited) by context and discourse, and there is a basic critique of the subject-object 'dualism' of paradigm 1 and 2. We will look at different theories working in this paradigm: Eco (the open work (limits of interpretation), Foucault (discourse), Baudrillard (simulacrum), Kristeva (political feminism, abjectet),

The lecture will be based on examples from the vast field of art and technology.

Literature

	Pri lit	Sec. lit	Dig. upload
Eco, Umberto (1958/1989): The Open Work, translated by Anna Cancogi, Harvard University Press, pp. 84-104. Moodle upload	20		x
Foucault (1976): "Different Spaces" in: Rabinow, P (ed). Essential Works of Foucault 1954-1984. Pp 174-184.	10		x
Foucault, M. (1968) "The Order or Things" in: Rabinow, P (ed). Essential Works of Foucault 1954-1984. Pp 261-269. Moodle upload.	8		x

5 & 6 (Primarily 2nd semester): Critical Theory and Academic Writing

Lecturer: Morten Søndergaard

Modern critical theory is an approach to art and culture that considers the (largely hidden) social, historical, emotional, technological and ideological forces and structures which produce and constrain them. The central question of critical theory is (wo)man's estranged relation to nature, that there are social forces in culture that are liberating from the overall force of modern (capitalistic) society, money; But these forces are at the same time resulting in a fragmentation and individualization of approaches to cultural expression, and ways to represent (knowledge and meaning) aesthetically. Of course, technology plays an important role in more recent critical theories, investigating the structuring of culture through its use of technology as social practice and intense play on feelings and (superficial) experiences.

Academic writing is the medium of double critical reflexivity processes, based on methodological investigations (gathering) and analysis of 'data' or 'phenomena' on the one hand; and a theoretical (generalizing, problem-driven) interpretive or discursive reflection as part of an academic argumentation. Academic writing has a longstanding relation to critical theory and is based on expectations of 'acribi': planned, focused, structured, evidenced and with clarity in conceptual use and style.

Lecture 5: Introduction to critical theoretical practices (in the context of Art & Technology studies).

Workshop / exercise: Applying critical theory in practice.

Lecture 6: Introduction to the basics of academic writing (and the relationship between creative practice processes and critical reflection)

Workshop / exercise: Write a problem formulation based on your semester project.

Literature

	Pri lit	Sec. lit	Dig. upload
Matei Calinescu, <i>Five Faces of Modernity</i> , Duke University Press, 1987, pp. 240-248. Moodle.	8		x
Geert Lovink, 'The Legacy of Tactical Media' in: Geert Lovink, <i>Organization After Social Media</i> , Minor Compositions Press, 2018,	16		Online access.

pp 17-33. Online access.

5b (4th semester)

Aesthetic Paradigm 4: Technology and meaning – Media Art and Post-humanism

Lecturer Morten Søndergaard

This lecture (and the next) introduces to theories enhancing but also criticizing the positions from paradigm 1, 2 and 3. Shared by all in paradigm 4 is the same (Heideggerian-based) analysis that technology is our transcendence, which we can neither escape nor overlook. We are challenged to understand what this does to the concept of meaning itself as well as the problems arising from the premise that man cannot conceptualize most of what is outside our sense-perception, interpretative or contextual horizons. Aesthetics, in as much as it does provide meaning, is situated and particular (local) and reflects (existential and essential) challenges (and to some extent a crisis, which however cannot be ‘solved’ by merely perceiving or understanding it). Lyotard (The condition of computerization), Donna Haraway (Cyborg Manifest / philosophical feminism), Katherine Hayles (Technogenesis), Don Ihde (Post-phenomenology).

The lecture will be based on examples from the vast field of art and technology

Literature

	Pri lit	Sec. lit	Dig . upload
Heidegger: “The Question Concerning Technology” (1954). 15 pages. Moodle	15		x
N. Katherine Hayles (1999): How We Became Posthuman. Virtual Bodies in Cybernetics, Literature, and Informatics. Preface and chapter 1, pp ix – 25. Moodle.			x
D. Haraway (1985): A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s, online at Stanford uni: https://web.archive.org/web/20120214194015/http://www.stanford.edu/dep			X Link

<t/HPS/Haraway/CyborgManifesto.html>

6b (4th semester)

Aesthetic Paradigm 5: Technology framing cultural meaning. Kulturtechnic and Aesthetics from Intermedia to Media Archeology

Lecturer Morten Søndergaard

This lecture looks further into theories criticizing the positions from paradigm 1, 2 and 3. The theories in focus here are adding the claim that without technology and machines, there would be no culture. Thereby claiming, that any cultural meaning is founded and shaped by technology. Here, aesthetics is heavily influenced by Wittgenstein, Systems theory, the cybernetic philosophers Gordon Pask, Frederic Kittler and Siegfried Zielinski.

The lecture will be based on examples from the vast field of art and technology – from intermedia to media archeology.

Literature

	Pri lit	Sec. lit	Dig. upload
Jack Burnham: "The Aesthetics of Intelligent Systems" (1969). Moodle.			X
J. Parikka (2012): What is Media Archaeology. Cambridge: Polity Press, introduction pp 1-17. Permalink: http://primo.aub.aau.dk/desktop:Samlet:AUB01_ALEPH001732677	17		X Link
S. Zielinski (2006): A Deep Time of the Media: Toward an Archaeology of Hearing and Seeing by Technical Means, Introduction		x	

7 & 8

Excursion with Exercise: Contexts of analysing aesthetics of art and technology

Lecturer: Morten Søndergaard

We will visit ARoS and work in some of the exhibitions there – you will be expected to arrange your own transport t/f Aarhus. Entrance to ARoS is free for ArT students, bring your student card.

This workshop and exercise form the basis of the written hand-in required for successful completion of the course.

1. You will work in groups (those you are already working in), choosing a specific art work or context to analyse. You will need pen and paper to make notes and sketch!
2. When chosen, start by sensing and perceiving the art work individually before discussing it further in the group. Remember to sense with your whole body, ears, skin, etc ! What words come to mind first when looking and listening to the art work – write them down! Do not be afraid of using elaborate words or to draw, or anything that may describe this better than whole sentences!
3. Then present to each other your perceptions. Try not to interpret too much at this stage. Allow metaphors and ambiguities.
4. Then: Discuss and construct a collective description based on a first attempt at interpretation (bringing in conceptual layers) - if disagreement, note it down and play along with that!
5. Now, turn your attention to the context and discourses. What contextualizes the art work? What contextualizes your interpretations? What discourses are present?
6. Finally, find at least one theoretical source (text) that could help you turn your description into an analysis. Start by paraphrasing the central theoretical idea from the text and ask the question: where, in the art work you are looking at / listening to / describing could that theoretical idea be helpful to clarify or critically reflect on the artistic idea / representation? Does the art work stand alone or is it depending on conceptual or contextual constraints for us to 'understand' its meaning?
7. The day will culminate with the groups presenting their analysis and reflection on the chosen art work / context. The presentation and analysis should draw on theories, either from the study/semester in general or the AiC course. It may also include other relevant examples and theories.

Examination

An internal written examination in **Module 13: “Art in Context II – Media Art Theory”** (Kunst i kontekst II – mediekunstteori).

Form of examination: c)

The examination is a 7-day assignment on a set subject. The examiner and an additional internal examiner according to 7-point scale evaluate the assignment.

Number of pages: the written work must not exceed 10 pages.

Evaluation: Grading according to the 7-point scale.

Credits: 5 ECTS

The examination should demonstrate that the student has fulfilled the objectives outlined above.

Module description (description of each module)

Module title, ECTS credits International Collaboration 5 ECTS
Location 4. Semester
Module coordinator Morten Søndergaard
Type/Method and language Group work in relation to course activities and seminars English
Learning objectives: During this module, students should acquire: Basic knowledge about <ul style="list-style-type: none">• theories and methods of collaborative and networked creativity• the influence of globalization on media art• technological conditions and solutions of collaborative work Skills in <ul style="list-style-type: none">• creating conceptual and technological frameworks for collaboration• devising concrete methods of collaboration on the basis of existing methodologies in the field Competencies in <ul style="list-style-type: none">• analyzing existing conditions of collaboration including analysis of user groups and participating institutions• reflecting on present cultural-historical and media technological conditions and prospective solutions of international collaboration.
Academic content The module “International Collaboration” is a theoretical and practical introduction to methods of collaboration with international art institutions and/or art and design companies, and its possibilities and challenges. The students learn how to organize and implement an international collaborative project. The teaching format is a workshop. The project is supported by relevant literature and case studies that thematizes and discuss central ideas such as globalization, networked culture, and collaborative creativity.
Scope and expected performance 5 ECTS credits. 1 ECTS credit = 27,5 hours of work. 5 ECTS = 137,5 hours of work consisting of preparation for course sessions, course participation, group work, exercises, counselling and

exams.

Module activities (course sessions etc.)

Literature:

Howard S. Becker (1982): *Art Worlds*. Berkeley: University of California Press, pp 1-40, 131-165 & 300-351. Moodle Upload.

Hans van Maanen (2009): *How to Study Art Worlds*, Amsterdam University Press, pp 7-14, pp 31-52, 83-104. Permalink: <https://www.jstor.org/stable/j.ctt46n0p3.3>

Geert Lovink: *Organization After Social Media*, Minor Compositions Press, 2018.
Introduction and pp 30-43. 35 pages. Url:
https://monoskop.org/File:Lovink_Geert_Rossiter_Ned_Organization_after_Social_Media_2018.pdf

Dieter Daniels: *Transmediale Unformatted. A (pre)history of thirty years or more*.
Transmediale Journal, <https://transmediale.de/content/transmediale-unformatted-a-pre-history-of-thirty-years-or-more>, 4 pages

Bishop, Ganising, Parikka (2016): "Across and Beyond: Post-digital Practices, Concepts, and Institutions" in: Bishop et.al. (eds), [Across & beyond – A transmediale Reader on Post-digital Practices, Concepts, and Institutions](#), Sternberg Press and transmediale e.V., pp 1-10, 10 pages. Url: <https://transmediale.de/content/across-and-beyond-post-digital-practices-concepts-and-institutions>

Jussi Parikka (2016): *The Lab Imaginary*, *Transmediale Journal*,
<https://transmediale.de/content/the-lab-imaginary-speculative-practices-in-situ>, 5 pages.

Fiona Shipwright (2018): *Turtles All the Way Down—Or, Escape from Infrastructure*. *Transmediale Journal*, <https://transmediale.de/content/turtles-all-the-way-down-or-escape-from-infrastructure>, 10 pages

Cornelia Solfrank (2016): *Revisiting the Future*. *Transmediale Journal*,
<https://transmediale.de/content/revisiting-the-future>, 18 pages.

Study-trip to Transmediale in Berlin. 28 January – 3 February 2019.

“One of the contemporary challenges is how to be critical and affirmative at the same time while avoiding ... oversimplifications.” (Transmediale, conceptual theme-statement, <https://2019.transmediale.de/theme>)

This year, we will visit the Transmediale Festival (which is combined with the CTM festival of electronic music) in Berlin.

Transmediale is one of the major platforms and scenes of international collaboration in the field of art and digital culture, which since 1988 has offered critical perspectives on approaches to the intersections and entanglements of art, technology, sciences and humanities. As they write:

“Transmediale is a yearly festival and cultural organisation that facilitates critical reflection on and interventions into processes of cultural transformation from a post-digital perspective. In bringing together artists, researchers, activists, and thinkers transmediale offers new perspectives and approaches on how the digital and a general technological condition has become a factor of influence in practically all spheres of life.” (from <http://transmediale.de>)

Tentative program

28. January: Arrival in Berlin. (also MS)

29. January: (dep on student platform program: Morning Meeting). Student Platform, everyone.

30. January: (dep on student platform program: Morning Meeting). Student Platform, everyone. Evening: beers

31. January: Visit to CTM exhibition, everyone + then: free choice of other events. Evening: Transmediale Opening. Evening free.

1. Februar: Morning meeting. Festival/Conference free choice. Evening free choice.

2. February: Morning meeting. Festival/Conference free choice. Evening free choice.

3. February: Departure

1

International Art Worlds and Collaboration Practices

Lecturer Morten Søndergaard

Lecture: Introduction. Art does not happen out of nothing. It is a result of collaborative processes and practices, which bring together a number of different competencies and skills across many disciplines. Art production is highly framed and contextualized by a number of constraints and personas, institutions, the market, curators, critics, copyright. This lecture will present and the sociological concept of ‘art worlds’ (Becker) and the key elements of collaboration practices at work here.

Literature

	Pri lit	Sec. lit	Dig. upload
Howard S. Becker (1982): Art Worlds. Berkeley: University of California Press, pp 1-30. Moodle upload	30		x
Geert Lovink: Organization After Social Media, Minor Compositions Press, 2018, Introduction. Url: https://monoskop.org/File:Lovink_Geert_Rossiter_Ned_Organization_after_Social_Media_2018.pdf			X Link
Hans van Maanen (2009): How to Study Art Worlds, Amsterdam University Press, pp 7-14 & pp 31-52. Permalink: https://www.jstor.org/stable/j.ctt46n0p3.3			X Link

2

Post-mediated Art Worlds – International Collaboration & Organized Networks

Lecturer Morten Søndergaard

Technology does not change the basics of how the art worlds work, but adds new ways of collaborate and networking, as well as intensifies the pressure of mediation of art into all aspects of life. And it makes it possible for art worlds to act and collaborate in a global scale. But it comes with a price: a still closer entanglement with a dominant cultural industry and big business. As a response, different ways of counter this technological dominance emerge in various corners of the media art world – even, media art itself can be seen as an organized network of international collaboration that defies the mainstream masks of cultural industry to establish other ways of produce and innovate perception, meaning and values. Transmediale looks at the ‘structures of feeling’ (Raymond Williams) involved in cultural production and turns attention towards the ability to produce rather than merely represent and communicate crisis. This lecture will discuss this premise and strategy, as well as showcase some of the organized networks of international collaboration operationalizing art and technology as a critical tool for political and cultural reflection, which have been emerging lately.

Literature

	Pri lit	Sec. lit	Dig. upload
Geert Lovink: Organization After Social Media, Minor Compositions Press, 2018, pp 30-43	13		
Hans van Maanen (2009): How to Study Art Worlds, Amsterdam	21		X

University Press, pp 83-104. Permalink: https://www.jstor.org/stable/j.ctt46n0p3.3			Link
S. Zielinski (2006): A Deep Time of the Media: Toward an Archaeology of Hearing and Seeing by Technical Means, Introduction.			
Article on Raymond William's concept of (and analytical method) Structures of Feeling, Oxford University Press Reference Dictionary: http://www.oxfordreference.com/view/10.1093/oi/authority.20110803100538488			X Link
Notice the links to other resources explaining uses of this analytical method in other research fields.			

3.

Institutional Formats revisited: Post-digital practices and critical infrastructures

Lecturer Morten Søndergaard

This lecture introduces to a range of institutional formats, from modernist formations to post-digital practices and critical infrastructures.

Literature

	Pri lit	Sec. lit	Dig. upload
Dieter Daniels: Transmediale Unformatted. A (pre)history of thirty years or more. Transmediale Journal, https://transmediale.de/content/transmediale-unformatted-a-pre-history-of-thirty-years-or-more , 4 pages	4		X Link
Bishop, Ganising, Parikka (2016): "Across and Beyond: Post-digital Practices, Concepts, and Institutions" in: Bishop et.al. (eds), Across & beyond – A transmediale Reader on Post-digital Practices, Concepts, and Institutions , Sternberg Press and transmediale e.V., pp 1-10, 10 pages. Url: https://transmediale.de/content/across-and-beyond-post-digital-practices-concepts-and-institutions	10		X Link

4

Future (un)formats...

Lecturer Morten Søndergaard

What will the future institutional formats be? What would be the perfect collaborative format for your own Art & Technology practices? And what about the climate, the Anthropocene, algorithmic capitalism, peace in the world, human rights, politics, ethics...? Where can our

imagination take us?

Literature

	Pri lit	Sec. lit	Dig. upload
Jussi Parikka (2016): The Lab Imaginary, Transmediale Journal, https://transmediale.de/content/the-lab-imaginary-speculative-practices-in-situ , 5 pages.	5		X Link
Fiona Shipwright (2018): Turtles All the Way Down—Or, Escape from Infrastructure. Transmediale Journal, https://transmediale.de/content/turtles-all-the-way-down-or-escape-from-infrastructure			X Link
Cornelia Solfrank (2016): Revisiting the Future. Transmediale Journal, https://transmediale.de/content/revisiting-the-future , 18 pages.	18		X Link

5-6:

Organizing your own International collaboration Networks – student presentations

Lecturer Morten Søndergaard

Note: Successfully completing your team presentation is required to pass the course based on active participation

Student team presentations (2 students in each team), 30 minutes: Imagine an international collaboration network you would like to organize and showcase its background, purpose, tactical and strategical media, as well as operational practice. Use sketching, photos, sound, video all available media in your presentation. Compare with another existing project (from Aalborg or Transmediale or elsewhere): describe IN DETAIL how you imagine it would operate as an international collaboration practice in the Art World? Use examples, sketches, images, video etc. What characterizes its critical discourse and what is the role of 'art' and 'technology' in that discourse? Use quotes from the semester texts

7-8: Organizing (Your own) International collaboration Networks – student presentations

Lecturer Morten Søndergaard

Note: Successfully completing your team presentation is required to pass the course based on active participation

Student team presentations (2 students in each team), 30 minutes: Imagine an international

collaboration network you would like to organize and showcase its background, purpose, tactical and strategical media, as well as operational practice. Use sketching, photos, sound, video all available media in your presentation. Compare with another existing project (from Aalborg or Transmediale or elsewhere): describe IN DETAIL how you imagine it would operate as an international collaboration practice in the Art World? Use examples, sketches, images, video etc. What characterizes its critical discourse and what is the role of 'art' and 'technology' in that discourse? Use quotes from the semester texts to frame your argument.

Examination

An internal written examination in **Module 14 “International Collaboration”** (International kollaboration).

Form of examination: c)

The examination consists is an international collaboration project and a reflective report, which must not exceed 10 pages.

Evaluation: pass/fail. In case of a Fail grade, an additional examiner will also evaluate the assignment.

Substitution: the examination may be substituted by satisfactory and active participation in courses, i.e. 80% presence and submission of all assignments set during the course.

Credits: 5 ECTS

The examination should demonstrate that the student has fulfilled the objectives outlined above.