

**Title: New Media Public Art**

Subtitle: contemporary issues on art, technology and the public sphere

Class Type: Seminar 3 hours/ week \* 5 weeks & Studio – 10 weeks

Instructor: Taeyoon Choi ([shootmegame@gmail.com](mailto:shootmegame@gmail.com) / [www.tyshow.org](http://www.tyshow.org))

How shall we, Artist, New Media Artist, Designers, and Creative technologists, address contemporary issues of public sphere by using technology as an artistic medium? What are the technologies that are shaping new public space to come? What are the effects of ubiquitous technology expanding its presence into the public space? What is the Public Art in the age of electronic reproduction? What is the role of socially engaged artist in the contemporary society and economy? The course is designed to challenge students to think critically about public space and new media art. Students will learn to understand New Media Public Art, in the eyes of a cutting edge practitioner, preservationist of ephemeral art form, and historian of conflicting discourse.

The class consists of two parts. The first part is series of 5 seminars on 'New Media Public Art'. The second part is 10 studios on 'Open source Urban Space'. The class requires intensive reading as well as studio element. Students are expect to devote minimum 15 hours/ week outside of the class.

**Lecture 1. Public Art and Art in Public Sphere: *Introduction to New Media Public Art***

This lecture is a brief history of socially engaged art practice; Performance art, Community art, Site Specific art, etc. It will distinguish between public art and art for public sphere.

Reading selections from: Jurgen Habermas – 'The Structural Transformation of Public Sphere', Miwon Kwon – 'One Place After Another', Grant Kester – 'Conversation Pieces'

Art Reference will compare: Lygia Clark and Iñigo Manglano-Ovalle, Temporary Services & Flying City, Usman Haque and Raphael Lozano Hemmer, Antonio Muntadas and Technology to the People.

**Lecture 2. Speak Up!: *Activism, Social Service, and Temporary Monument***

The lecture is on the fine convergence between New Media Artist and Activism. Tactical Media and Hacktivism will be discussed, along with more conventional community service works. Various model of social service centers, youth media centers, and art centers that function in the world will be reviewed.

Reading: Hakiem Bey - 'Temporary Autonomous Zone', Futurist Manifesto, Walter Benjamin - 'Work in the age of Mechanical Reproduction'

Activism Reference: Hippees and Anti War movement in America and the World, Urban activism groups; Times Up! NYC, Critical Mass, Center for Urban Pedagogy in New York, Street Level Youth Media in Chicago. MediAct in Seoul.

Art Reference: Critical Art Ensemble, Institute of Autonomous Autonomy, Institute of Infinitely Small Things

**Lecture 3 'Tragedy of digital commons': *New Media Artist working with advanced technology on Community/ Public project***

How Can New Media Art reflect the concerns of a local community and society in general? What are the inherent problems of working with community and technology? Such as Digital divide and fragility. The nature of technology based community art operates with large budget. What is the limits of funding structure of such art practice: Corporate Philanthropy and Corporate Branding. Can there be low budget media art?

Art Reference: Free Art and Technology Lab , Jonah Bucker Cohen, Andrew Gyf Paterson (Artist, Organizer, Social worker), LALALAB (Diego and Clara Diaz)

**Lecture 4: 'Pay Per View': *Impact of privatization in advanced technology***

Newly developed technology is inherently not 'free'. It is often monopolized by a single corporate or

distributed with limited access. Artists envision a project using 'free' technology for the community. However, often the reality is that the project fails to become distributed because of the price one must pay to use it. It is highlighted in the case of corporate sponsored community art projects. Upon completing the assignment, the artists are often forcefully detached from their work. The sponsor own rights to the work, or at least technical means of activating the work. In this tragic scenario, what are the free space and technology left for artists to create new work. How can artists hack the closed wall public space?

### **Lecture 5: Technology and Community**

Some leading engineers and creative technologists are exploring the potential of community based technology. Low cost and easy access is the primary concern. The idea is to create platform which local users can generate contents and modify for their situation. Different from 'fan boys' of certain gadget, these users will be more independent and the distinction between developers and customers vanish.

Reference: One laptop per child. Carl Disalvo, Mark Palatucci- '100 Robots for 100 Kids'

## **Studio: Opensource Urban Space**

1 class- 6 hours/ week

Based on the historic background and theoretic debate from the 'New Media Public Art' class, this intensive studio will guide students to create work in the public realm. The course consists of 6 challenging assignments and a final project. Each class will be divided by first section for lecture and discussion, and the second half will be studio and critique. This course is especially helpful for digital artists who are willing to work in a socially engaged practice, or public artist who are hoping to incorporate new media into their practice. Collaboration is recommended for most assignments.

This is an intensive course that requires minimum of 15 hours of work outside of class every week. The class is recommended for students with prior experience in performance art, new media, or architecture. All class materials will be available online for the public domain. The course material can be distributed for O.U.S 1 and O.U.S 2 over two semester. Assignment will be introduced in the end of the class, and expected to be finished by the next class.

### **Studio 1: Open source and Urban space: public phone, CCTV, Wifi and what's next?**

This class is general introduction to Open source software and Free Culture in relation to technologies in urban space. Some of the cutting edge technology includes locative, mobile, pervasive, wireless, wearable, geo-spatial web, etc. Most technologies are available, but expensive or protected under copyright. We will discuss about technological and spatial transformation of public sphere.

\* Lecture about the technology will be accompanied by an invited engineer.

### **Studio 2: Urban Signs and Creative Cartography:**

Lecture: Urban sign refers to commonly identifiable signs in urban space, such as street lights and road signs. Urban signs are almost universal in design. However, the situations which it creates varies upon the local setting. The lecture will also introduce basic idea of cartography and its history.

Assignment: Redesigning World Map and City Map

Art reference: Trevor Paglan

### **Studio 3: Urban Codes and Psychogeography:**

Lecture: Urban code is a relational behavior that is specific to a certain culture or community. The city operates with urban signs and codes.

Reference: Situationist International, Unitary Urbanism, Mind Maps, Art Therapy for Urban disaster.

Studio: We will drift around the neighborhood.

Assignment: Design your own guided tour of special neighborhood. Make a documentation.

#### **Studio 4: Urban Hacking**

Lecture: Apply hacking methods to urban intervention, flash mobs, urban games, city sports. Try algorithmic walking exercise.

Studio: Design and perform intervention in public space.

#### **Studio 5: Give Voice to the People-** Presentation of assignment

Lecture: Introduction to artists' work: Kryztof Wodiczko – Tijuana Projection, G.R.L – Laser T.A.G, One Free Minute, Kelly Dobson – Scream Body.

Assignment: Make a device, service, tool that amplify the voice of under appreciated, minority people. Or make a device that will unveil the hidden secrets of corrupted people. Experimenting with new medium is encouraged.

#### **Studio 6: Urban Exploration -** Presentation of assignment

Lecture: Introduction to Urban exploration, adventures hacking in the city. It is a subculture among photographers, graffiti writers and homeless people alike.

Assignment: Find a place in this city. That no one knows except you. This means NO ONE.

The place needs to be at least 1\*1\*1 meters. Bring back a proof that you are the first to find this place. Document the passage.

#### **Studio 7: Make friend with a stranger -** Presentation of assignment

Lecture: Private and Public space. Artist reference: Vito Acconci, Chris Burden, Gordon Matta Clark, etc.

Assignment: Make friends via Internet or on the street. Get invited to their home or work, it needs to be an interior space. Make a drawing of the journey to their home. Make a architectural plan of their home. Write a journal. Bring a proof of photo. Bring the guests to the class, you will get extra credit!

#### **Studio 8: Sleep in Public Space for a night -** Presentation of assignment

Lecture: Urban shelter. Artist reference: Andrea Zittel, Lygia Clark, Ant Farm, Inflatable Homeless shelter, Jamie O'Shea.

Assignment: Find a place to sleep in urban public space. Not on your apartment's roof top or friend's garden. If necessary, build a collapsible structure, home for one. If you bring a proof that you did really spend the night outside, you will get extra credit!

#### **Studio 9-10: Final Project Presentation**

The project needs to reflect discussions and issues in the class. The project can be a collaboration within the class. As some projects will be off site, site-specific, nomadic, and would only work in the night, schedule for the class will be flexible. The last class will happen in the school.