Arts @ 29 Garden January Arts Intensives 2012:
The Digital Age and the Arts

Friday, January 13 - Friday, January 20, 2012
(no intensives will meet on Monday, January 16th)

Arts @ 29 Garden presents week-long arts intensives during Wintersession 2012. This year’s theme will be the connection between the digital age and the arts – how has technology and the resulting new media changed art? Topics will include creative writing, curating, film, music, theater and performance, all from the perspective of technology and new media! The Arts @ 29 Garden January Arts Intensives offer you an opportunity to deeply examine an artistic concept or idea – open to all undergraduates, no art background required!

The intensives will consist of a morning and afternoon session every day, with a midday lunch break. Most of the intensives will meet at Arts @ 29 Garden. Optional evening activities, films, and discussions about the role of technology in the arts will also take place throughout the Wintersession week at Arts @ 29 Garden.

TO APPLY: go to artsgarden.harvard.edu, you must log into the site using your HUID and password to be able to apply.

Click on the ‘January Arts Intensives’ button.

Find the application at the bottom of the description page for each intensive. Additionally, please note that each intensive has its own specific application question.

Application Deadline: December 7. Students will be notified of their acceptance by Monday, December 12 at noon.

Questions? Bess Paupeck, Arts @ 29 Garden Program Manager: paupeck@fas.harvard.edu
Creative Writing: RECUPERATIVE POETICS

Poets Christian Hawkey and Rachel Levitsky, founders of The Office of Recuperative Strategy, present a ‘cultural sustainability’ workshop that combines daily poetry-writing experiments with a range of multimedia interventions, such as archive investigation, field-recordings, digital sampling, and "recuperative actions," all of which are designed to resist the relentlessly forward program of techno-capitalist innovation and our continued obsession with “newness” and “originality.” We will locate aspects of culture that are in danger of being lost or elided as a result of any number of different material and ideological forces—and we will consider the ethics behind our very impulse to recuperate by asking: what deserves to be remembered, recuperated, saved, or re-animated? Why? How do we make this determination? Presented in conjunction with the Woodberry Poetry Room.

About the instructors:

CHRISTIAN HAWKEY is the author of Petitions for an Alien Relative (a chapbook by hand held editions, 2010), Ventrakl (Ugly Duckling Presse, 2010), Citizen Of (Wave Books, 2007), Hour, Hour, a chapbook which includes drawings by the artist Ryan Mrowzowski (Delirium Press, 2006), and The Book of Funnels (Verse Press, 2004), winner of the 2006 Kate Tufts Discovery Award. In 2006 he was given a Creative Capital Innovative Literature Award and he has also received awards from the Poetry Fund and the Academy of American Poets. He teaches at Pratt Institute in Brooklyn, New York.

RACHEL LEVITSKY’s first full length volume, Under the Sun, was published by Futurepoem books in 2003. She is the founder and member of Belladonna, an event and publication series of feminist avant-garde poetics, which she founded in 1998. Levitsky is also the author of the forthcoming poetic novella, The Story of the Accident is Ours (Futurepoem, 2011) and five chapbooks of poetry, Dearly (a+bend, 1999), Dearly 356, Cartographies of Error (Leroy, 1999), The Adventures of Yaya and Grace (PotesPoets, 1999) and 2(1×1)Portraits (Baksun, 1998). A past fellow of The MacDowell Colony and Lower Manhattan Community Council, she teaches at Pratt Institute in Brooklyn, New York.

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Curating the Self: ONLINE IDENTITY

Join the metaLAB crew, a Harvard-based experimental design and media arts collective, in exploring the technologies that shape our identities online. Together, we will reflect critically on "personal information architectures": the proliferation of stored media, preferences, privacy settings, and profiles that define us as digital beings.

The course will consist of two parts. The first will provide the theoretical background for our media practice, drawing from literature on philosophy, psychology of personality, legal studies, and social science. Our goal is to acquire a rich theoretical context in which individual online presence can be understood as something more profound than mere social posturing or naked self-promotion. Here, we are interested in the “stuff” that gets lost or gained in the transition between the physical and the virtual worlds, along with the impact such a transition may have on our shared culture. Be prepared to read and discuss several concise but challenging texts before the afternoon workshop/studio session.

The second part of the class will consist of a guided, hands-on workshop, aimed at students at all levels of technological expertise. In this section we will start from the basics, exposing the students to the fundamentals of web hosting, content creation, and design. Topics covered will include: building a personal site, installing free & open-source software, scripting fundamentals, database maintenance, sustainable backup solutions, and hacking Wordpress to host custom web portfolios.

Each participant will be expected to complete daily assignments that will culminate in a final project.

About the instructors:

JOSEPH BERGEN is Zeega's Lead Interaction Designer/Developer, and an engineer and designer whose interests revolve around technology, data, and art in relation to physical place. A self-taught programmer, he enjoys the challenge presented by large, complex, and dynamic data sets and teasing out otherwise hidden relationships with interactive visualizations. His work has been featured on FastCoDesign, the Wall Street Journal blog, and visualizing.org and has received top awards from Google and GE.

DENNIS Y. TENEN is a fellow at the Berkman Center for Internet & Society and a member of the research team at Harvard's metaLab. His scholarly work focuses primarily on the intellectual history of the information age: the emergence of digital culture, software studies, and the impact of new media on the ways in which we read, write, think, construct social identities, find (and lose) things, aggregate knowledge, and create cultural capital. Dennis is a former software engineer and a recent Ph.D. graduate of Harvard's Department of Comparative Literature. In September of 2012, he is joining the faculty of the English Department at Columbia University as an Assistant Professor of Digital Humanities and New Media.

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Film—IT’S MY LIFE: CREATE YOUR OWN VISUAL DIARY

The synthesis of cinema and new media is an important theme in filmmaking right now. Expanding technical possibilities have fundamentally changed not only the way films are produced and distributed, but also their style and content. Thanks to these exciting developments, anyone can easily create a personal movie and find an audience. But how to combine this new accessibility with an artistic point of view?

In this workshop, students are invited to explore these issues for themselves by making a visual diary. The collective aim is to tell the story of a day. Each student is responsible for one ten-minute episode that he or she will create themselves (using a iphone or the equivalent), from the initial concept to the final screening. We’ll begin with an introductory screening of a selection of “daily life” scenes from different movies, fiction and documentary, engaging in a discussion of different approaches. Students will then begin to look at their own lives, studies, families and activities from a filmmaker’s point of view. The students will then decide on the focus of their individual films and break into groups for a technical briefing. Group members will take turns doing sound, camera, and direction. We will then edit and screen our films. We’ll end the workshop with an analysis of the process and the results—and a final uploading of the complete film to a website.

About the instructor:

THORSTEN TRIMPOP is a filmmaker and theater director based in Berlin, Germany. After completing his basic studies of philosophy and social science in Siegen, he studied acting and theatre directing at the Academy for Performing Arts in Ulm. Since 2000, he has been studying Directing at the Konrad Wolf Film and Television Academy in in Potsdam-Babelsberg. So far he has made short films and written and staged the plays “Mother and Son” at Berlin’s Maxim Gorki Theater and the International Coproduction “Everything Will Be Different – A Utopian Memory”.

His full length award-winning documentary film, The Irrational Remains, debuted at the Berlinale in 2005, toured international film festivals for over two years, and had a cinematic release across Germany. In 2008, he was chosen as one of the 30 most influential directors in Germany for the production 24h Berlin - a day in the life. Currently, he has two films in development: a documentary about the Japanese art island Awaji-Shima, which was transformed into a refugee center after the tsunami disaster; and a fiction film that explores issues of class and masculinity through the story of a conflict that tears apart one contemporary German family.

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Music–LEARN TO DJ!

Uncover the history of this dynamic art with DJ Super Squirrel, a professional nightclub performer and Harvard ethnomusicologist. This course includes hands-on DJing lessons in classic vinyl turntablism, electronic beat-making and digital mashups. Students will also explore, through readings and videos, the development of DJing in the South Bronx of the 1970s, the cultural politics of modern-day DJing, and the multiethnic, global contributions to remix as an art form. Using the software program Ableton Live, each student will produce a full-length DJ "mixtape" highlighting developments in genre and style across multiple songs.

About the instructor:

SARAH HANKINS, a.k.a DJ Super Squirrel, is a fixture in the Boston-area club scene, praised for her innovative mashups, flawless beats and stylistic eclecticism. She performs at ZuZu, the Enormous Room, Om, Machine, and Caprice Lounge. A third year graduate student in ethnomusicology at Harvard, Sarah is preparing her dissertation on remix culture, global pop, and minority nightclubs in the city of Tel Aviv. She has published on hip-hop and the music of diaspora groups.

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Performance-THE TECHNOLOGY OF PERFORMANCE

What are the tools we need as digital artists to make our vision a reality? First, we start with a projector, dissect it, and explore how light and mirrors create the images we see in space. Then, we pick up a camera, gather content, and learn how to prepare it for the systems we will design. Finally, we step back and watch as light and images come alive.

During the week long intensive students will engage in an examination of the performative nature of video technology. Topics will include basic content creation tools (Photoshop, FinalCut, AfterEffects), surface isolation, creating sound reactive video installations, implementing live feeds into video work, motion tracking, and image recognition. Throughout the workshop we will discuss how the techniques and technologies examined in class fit into the overall history of multimedia and art. The workshop will culminate with a final showing of work by the students.

About the instructors:

KATE FREER is a NYC-based video artist and theatrical designer. After graduating New York University with a degree in Film and Computer Science she and partner David Tennent founded Room 404 Media (room404media.com), a new media and interactive design collective. Her work in both installation and theatrical projections focuses on spatial mapping and context-specific content generation. Her projections have been featured in museums and festivals around the world including the 2011 World Wide Words Festival (Denmark) and the National Building Museum (Washington, DC) Selected Theatrical Designs: The Tenant (West Park Presbyterian Church, The Woodshed Collective), Seed (National Black Theater, dir. Niegel Smith), Václav Havel’s Hunt For the Pig (3LD, Ice Factory Festival, dir. Herny Akona), The Clean House (Syracuse Stage, dir. Michale Barakiva), A New Brain (Syracuse Drama, dir. Wendy Knox), John Faustus and the Overclocked Death Drive (45th Street Theater, dir. Andrew Scoville), Wanted (PS 122, soloNOVA Festival, dir. Kamilah Forbes), The Office and the Metal Blob (The Cherry Lane Theater, dir. Andrew Scoville), and The Footage (The Flea).

DAVID TENNENT is a freelance media designer and co-founder of Room 404 Media, a multi-media design partnership. His work is influenced by his background in theater and cinema as well as his experience as an interactive developer. Room 404's work has been called “chilling” and “well-executed” by the New York Times. In addition to designing projections for a variety of Off Broadway and regional Broadway houses Dave has taught design workshops at various institutions including Pratt Institute, Syracuse University, and Playwrights Horizon’s Theater School at NYU. Selected Theatrical Credits include: The Tenant (Woodshed Collective), Choas Manner(dir. Christopher McElleon) Václav Havel’s Hunt For the Pig (3LD, Ice Factory Festival, dir. Herny Akona), The Clean House (Syracuse Stage, dir. Michale Barakiva), A New Brain (Syracuse Drama, dir. Wendy Knox)

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Theater—FROM THE WEB TO THE BIG SCREEN

The goal of the intensive will be for participants to write and perform in a short film to be posted on Youtube. In order to generate raw material, participants will be asked to reach out to their friends/followers on Facebook and Twitter, soliciting ideas, themes, or just lines of dialogue to be submitted by the first meeting of the intensive on Friday, Jan. 13, 2012. Over the weekend, participants will work with the workshop leaders to compile a shooting script from these submissions that needs to be completed by the end of the day on Sunday. Participants will then be the actors in the film, which will be shot on Tuesday and Wednesday, a rough edit will be cut on Thursday, and we hope to have something to show for the final intensive gathering on Friday. This schedule is pretty insane, but we hope to have a blast trying to make it a reality.

Hours for the intensive will be determined on a daily basis based on the needs of the process, but participants should plan on days that run roughly from 10am to 6pm with a long enough break for lunch so they can get to the dining halls.

About the instructors:

The workshop will be led by longtime film and television director/producer Sam Weisman, who is the Director of Professional Development at the American Repertory Theater’s Institute for Advanced Theater Training. Dramaturgical support for the script making process will be provided by the ART’s Literary Department.

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