Cinematic + Media-based
INSTALLATIONS

Professor Lisa Mann

CTXA 575, #19708, 2 units

Spring 2024, Thursdays 4-7pm

Portable projectors and Touch Designer software provided

Create cinematic objects

Projection-map on architecture

Explore alternative projection surfaces

Create site-specific media installations

Examine the history of media-based installation art

Transform spaces into immersive, sensory environments

To request D-clearance, email emann@usc.edu or scan code

USC Cinematic Arts
Expanded Animation Research + Practice

Professor Lisa Mann

CTXA 575 Cinematic and media-based installations (2-unit elective open to upper-level undergrads, MFAs, and PhDs.)

This class is an overview of cinematic installation as an *art practice* and from a fine art perspective. We will begin by diving into the history and contemporary practice of video art and media-based installation art. Though out the semester, we will discover, discuss, and often create architectural projection mapping, social activist art, video-embedded sculptures, alternative surfaces as screens, and immersive, experiential spaces.

After providing a basic overview of the projection mapping software Touch Designer, there will be four main projects assigned this semester: Projection Mapping Pop-Ups, Cinematic Objects + Alternative Screens, Site-Specific Installations, and Immersive Environments.

For each of these projects, you will be guided by thematic and technical prompts to incorporate your own moving images, audio elements, objects, and interactive devices into solo and group installation projects. The emphasis will be on original concepts, site-based research, engaging media content, integration of the media into the installation, the transformation of the environment, and the experience of the viewer. The Pop-Up projects will take place "guerilla-style" on campus, Objects + Screens will be installed in the SCA Gallery space, the Site-Specific assignment will take place at a site TBD (generally off-campus), and Immersive Environments will be set up in our classroom.

Since installation art is generally an ephemeral medium, students will be required to document their projects with text descriptions, photography and videos on their website for the Final Presentations in May.

I will also share installation opportunities, venues, arts organizations and funding for instllations. I keep an ongoing and robust list of opportunities and strategies.

The class will be conducted as a research and production lab, with lectures, discussions, pitches, critiques and field trips providing a foundation for a cinematic installation art practice.

Learning Objectives (Specific skills gained by end of course)

- demonstrate technical projection mapping skills using Touch Designer and projectors
- create media content for fine art applications
- incorporate multiple components into installations
- integrate research relating to the site into a project
- work within limitations of space, time, and technology
- critique installations using the language, principles, and concepts of art and cinema
- knowledge of submitting installation proposals for exhibition and funding opportunities
- document/archive temporary artworks on website

Class Participation:

- Constructive critiques allow us to learn from each other. This process will aid you in the ability to talk about your work, and to analyze the work of others.
- In order to have a really stimulating experience, it is expected that every student will participate fully in discussions, presentations, projects, and critiques during each class meeting.
- Critiques will be conducted in a respectful, positive, and supportive manner focused on the work and not the person. Our classroom is a brave, inclusive place for open and honest discovery.
- In this class, we want to elevate multiple POVs, lived experiences, and voices. If you see gaps in our syllabus in terms of artists, communities, issues, and viewpoints, please bring it to my attention and make suggestions! I value your input.