DIGITAL STUDIO PRACTICE

UNIVERSITY of WISCONSIN
UWMILWAUKEE

Peck School OF THE Arts

DSP WHAT IS DIGITAL STUDIO PRACTICE?
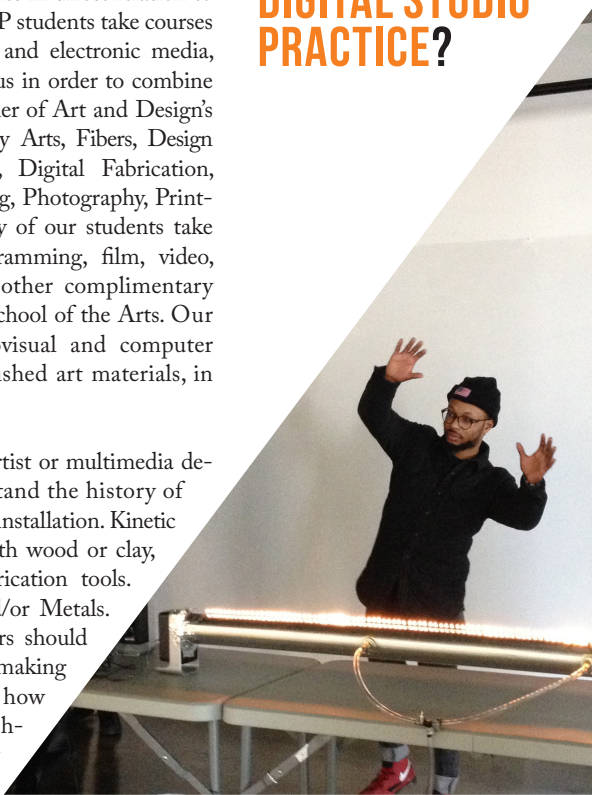
Digital Studio Practice (DSP) centers on the study and use of digital technologies in direct relation to traditional visual art. All DSP students take courses in image-based, interactive and electronic media, and choose a secondary focus in order to combine these techniques with another of Art and Design's areas: Ceramics, Community Arts, Fibers, Design & Visual Communication, Digital Fabrication, Metals, Painting & Drawing, Photography, Print-making, or Sculpture. Many of our students take additional classes in programming, film, video, animation, installation, or other complimentary offerings across the Peck School of the Arts. Our majors incorporate audiovisual and computer strategies into more established art materials, in order to create new forms.

Want to be an interactive artist or multimedia designer? You should understand the history of design, participatory art and installation. Kinetic sculptor? Learn to work with wood or clay, 3D printing and new fabrication tools. Wearable artist? Fibers and/or Metals. And digital image producers should play with painting, printmaking or photography. We teach how everyday and emerging technologies have historically shifted, and will forever shift, all of our materials and movements, and thus lives.
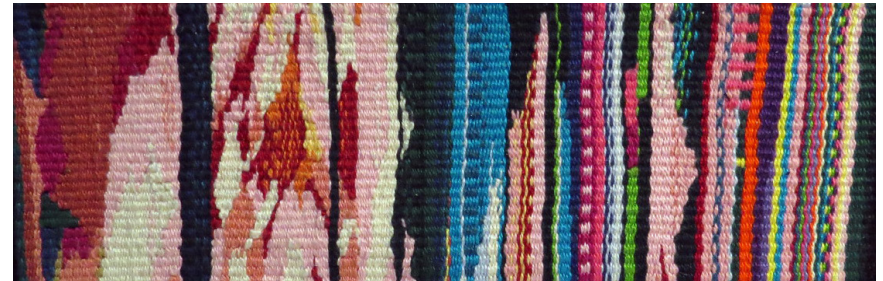
Top: Kaspar Copper. Middle: Preston Dailey. Bottom: Sara Shuler.

{OBJECTIVES}

Digital Studio Practice trains professional artists who wish to be a part of the contemporary visual arts community, exhibiting material and digital art work that engages in cultural practices in museums and galleries, and furthering the field at large. Our recent graduates have been part of exhibitions in London, New York, Vancouver, Germany, China, and of course Milwaukee and Chicago. In addition to careers as artists, graduating seniors have gone on to work as commercial or experimental designers, for example at Laughlin Constable or Reader's Digest, museum technicians at the Milwaukee Art Museum or Betty Brinn, and exhibition coordinators or artistic directors, at Tinder and VISIT Milwaukee, to name just two. Many of our graduates go on to hone their practice further through MFA and PhD programs - such as at New York University and UW-Madison, among others - then working in the advanced fields of art, design and/or education.

Top: Mike Erspamer, Mike Hodzinski, and Patrick Schaefer. Left: Bryan Cera. Bottom: Wyatt Tinder.

DSP CURRICULUM
AN ABBREVIATED GUIDE

JUNIOR YEAR

Concept-oriented studio; integration of digital and traditional approaches to production in artmaking

Advanced courses in cross-disciplinary focus

ART 312 - INTERMEDIATE DIGITAL STUDIO ☐

300 LEVEL STUDIOS (3) COMPLETE CROSS DISCIPLINE ☐

FRESHMAN YEAR - FOUNDATIONS

☐ **ART 101 - DRAWING I** — Exploration of drawing materials, methods, concepts and expression.

☐ **ART 106 - ART SURVEY** — Introduction to the visual arts disciplines and contemporary critical concerns.

☐ **ART 108 - 2D CONCEPTS** — Introduction to visual problem solving and organization of the two-dimensional plane.

☐ **ART 109 - 3D CONCEPTS** — Introduction to three-dimensional design, tool usage and fabrication techniques.

☐ **ART 118 - DIGITAL ARTS** — Introduction to electronic art and imaging; Adobe Photoshop + Illustrator.

SOPHOMORE YEAR

Audio, video, and animation techniques for artists + designers; Adobe Premiere, Audition and After Effects

Intro classes in: Drawing, Printmaking, Design, Typography, Painting, Fibers, Sculpture, Photography, Metals, and more

ART 212 - INTRO TO DIGITAL STUDIO ☐

200 LEVEL STUDIOS (3) BEGIN CROSS DISCIPLINE ☐

DSP PORTFOLIO REVIEW

SOPHOMORE YEAR: CHOOSE ONE *

☐ **ART 315 - PARTICIPATORY ART** — Incorporating contemporary participatory concepts and strategies into individual and collaborative work in/with the public

☐ **ART 316 - INTERACTIVE + MULTIMEDIA ART** — Intro to generative and interactive art installations using data, sound, video, and computer vision; MAX/MSP/Jitter

JUNIOR/SENIOR ELECTIVES (PICK FOUR)

☐ * **ART 315 OR ART 316 (SEE LEFT)** — Participatory art or interactive and multimedia art

☐ **ART 318 - ELECTRONICS + SCULPTURE** — Sensors, microcontrollers, LEDs, motors, and more!

☐ **ART 324 - WEB DESIGN** — Design for the Internet; HTML5 + CSS

☐ **ART 378 - INDUSTRIAL PROCESSES** — Industrial fabrication methods in design

☐ **ART 393 - DIGITAL PRINTMAKING** — Digital media + traditional printmaking

☐ **ART 405 - PRODUCT REALIZATION** — Interdisciplinary product development, art + engineering

☐ **ART 412 - ADVANCED DIGITAL STUDIO** — Concept-oriented advanced studio course

☐ **ART 426 - MOTION GRAPHICS** — Short-duration graphics for the web; After Effects

☐ **ART 478 - DIGITAL FABRICATION** — Computer controlled fabrication, 3D printing, etc.
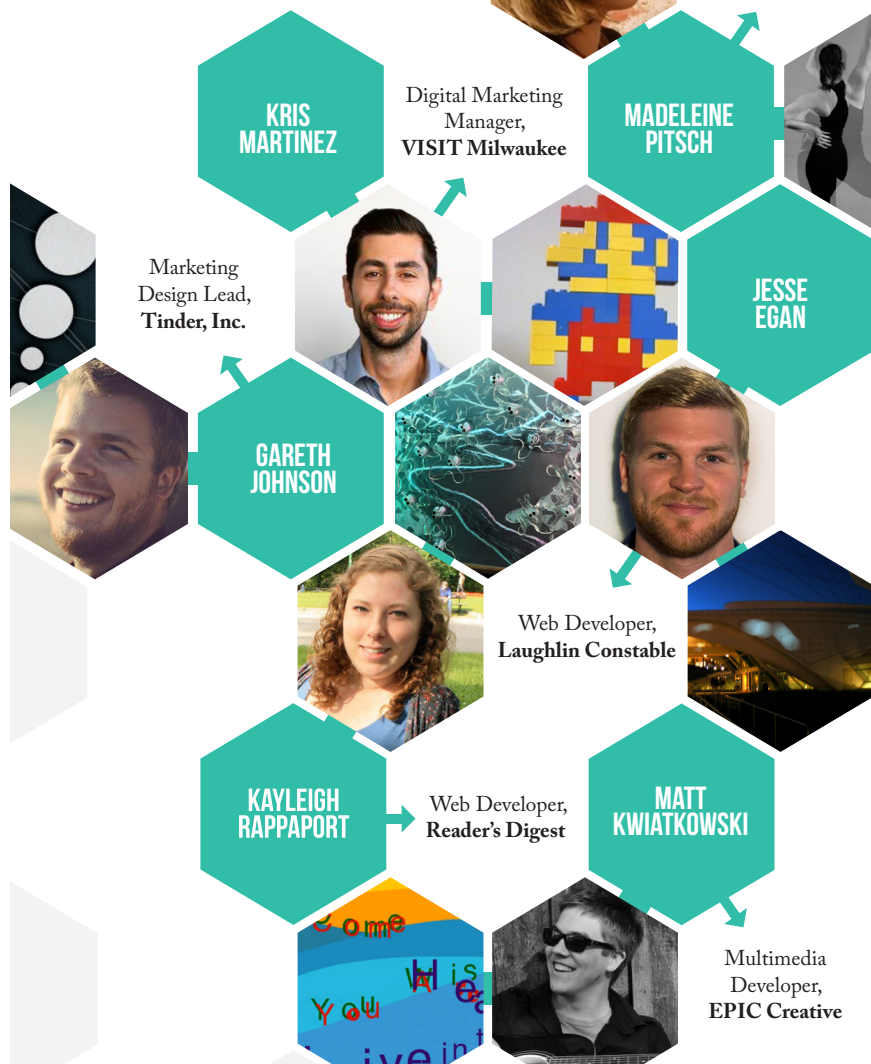
FINAL SEMESTER

☐ **ART 612 - SENIOR PROJECT IN DSP** — Final project for BFA show

*Art 315 and Art 316 are also offered as upper DSP electives (you can take both!)

🟩 DSP-Specific 🟧 Other

ALUMNI

KRIS MARTINEZ

Marketing Design Lead, **Tinder, Inc.**

Digital Marketing Manager, **VISIT Milwaukee**

MADELEINE PITSCH

Graphic Designer, **Civic Music Association of Milwaukee**

JESSE EGAN

GARETH JOHNSON

Web Developer, **Laughlin Constable**

KAYLEIGH RAPPAPORT

Web Developer, **Reader's Digest**

MATT KWIATKOWSKI

Multimedia Developer, **EPIC Creative**

FACULTY

NATHANIEL STERN

BSc Design, Cornell University; MFA Interactive Telecommunications New York University; PhD Art and Technology, Trinity College Dublin

Specializations: installation, interactive multimedia, electronics, experimental print and video, philosophies of media

CHRISTOPHER WILLEY

BFA Drawing Milwaukee Institute of Art and Design; MFA New Genres, San Fransisco Art Institute.

Specializations: drawing, printmaking, digital painting, video and animation, installations

NICOLE RIDGWAY

BFA/Honors Drama and Film, University of the Witwatersrand; MA Performance Studies, New York University; MA Anthropology Columbia University.

Specializations: participatory art, aesthetics, film and performance studies, philosophies of media

FRANKIE FLOOD

BE Teaching, Eastern Illinois University; MA Metalsmithing, Eastern Illinois University; MFA Metalsmithing, University of Illinois.

Specializations: rapid prototyping, 3D printing and modeling, jewelry and metals, machining and craftsmanship

OUR PHILOSOPHIES

DECODED

It is more important to be of **value** than it is to be "new."

Digital technologies are now essential to all arts practices. We provide courses that engage with new media for painters, print-makers, sculptors, etc, as well as those who use computers as a primary medium.

The most essential innovation of our curriculum is that of the secondary focus. Students learn to combine various concepts, materials and media, new and old. We teach students that new media have always moved alongside and within all contemporary art and design practices.

FACILITIES

Digital Studio Practice incorporates several labs for its introductory and elective courses. Its introductory Audio/Video Strategies class utilizes a multimedia lab equipped with desktops and various video and imaging applications, with student access to HD video-capable DSLRs, light kits, microphones, and a green room. The core and advanced classes move to an interactive, hardware and electronics lab for work with networked art, sensors and motors, body-, motion- and gesture-tracking. DSP Seniors get access to, and a locker in, this space. We also utilize labs and equipment from the Sculpture, Metals and Printmaking areas, including the Digital Craft Research Lab, with 3D printers, laser cutters, and CNC routers. Students in DSP courses have access to video, lighting and sound equipment, projectors, HD screens, and more.

Top: Derek Dellero. Bottom Right: Digital Craft Research Lab

Jenna Marti: "I was drawn to DSP because it allows me to pursue my love for photography while teaching me how to utilize digital technology as an art tool to explore a plethora of ways that I can use photography as something much more than picture on a screen or a print in a dark room."

Sam Tan: "Initially, I chose the DSP program because I loved the flexibility of the program. However, as I have continued in the program I have grown to appreciate how much it pushes me to branch out of my comfort zone. This program has made me grow both as a person and as an artist."

Sara Shuler: "I like the broad range of classes I can take. I have gained a wide variety of skills. This major has taken me in new directions artistically."

Dylan Bernard: "The skills that I have received as a Digital Studio Practice major have been essential to my development as a visual artist. Having a background in digital technologies is essential to moving forward within the contemporary art world."

CURRENT STUDENTS

Top Left: Sam Tan. Top Right: Jenna Marti. Center, Bottom Left: Dylan Bernard. Bottom Right: Sara Shuler.
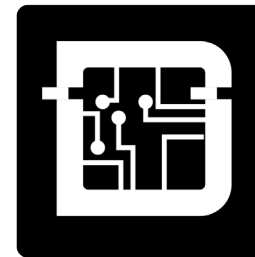
BEYOND THE CLASSROOM

DSP students have traveled to London, New York, Vancouver, Montreal, Philadelphia, Korea, Amsterdam and Italy, among other cities, during their studies, to exhibit or as part of a program. They have won just about every scholarship in the department, including the prestigious "Student Startup Challenge," which fosters entrepreneurial leadership and education beyond the classroom. DSP majors often work directly with faculty on paid research grants that range from designing prosthetic limbs with Frankie Flood, exploring affect and emotion through 3D animations with Christopher Willey, or on video, interactive, print, networked art, gaming, or writing projects with Nathaniel Stern. They gain experience with real-world exhibitions, publishing, and professional practices, and get credit and/or pay while doing so.
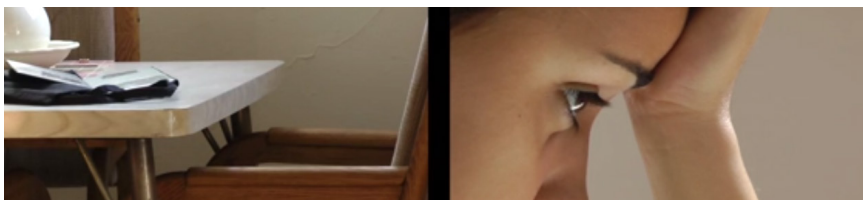
EXTENSIONS

Digital Studio Practice majors are encouraged to join the academic organization Decode. Decode seeks out, discusses and makes digital fine art with a view towards production and craftsmanship. Decode conducts emerging technology workshops, curates new media student exhibitions, hosts visiting speakers, and organizes field trips! This is all in the name of building a community of technologically savvy creative thinkers and makers.

Decode has curated exhibitions of student works in the Union Art Gallery, as part of Geek Week, and in our Kenilworth building, while also helping to facilitate applications to external exhibitions, and curating ongoing video work on their permanently mounted 60" screen, visible on the Kenilworth 5th floor.

Recently, we've had visits and workshops ranging from creative coding or 3D scanning to participatory art or glitch from digital stars including Rosa Menkman, MTAA, Zach Lieberman, Rebecca Mendez, Lisa Park, Tom Burtonwood, Mendi and Keith Obadike, Paul Catanese, Oron Catts, David Bowen, Joseph Delappe, A Bill Miller, Bryan Cera, Laura Nova, Paul Vanouse, and others.

MORE INFORMATION?

Feel free to contact area head Nathaniel Stern at (414) 229-4200 or sternn@uwm.edu for any additional information.

Top: Aaron De Lanty, Nicholas Donalds, and Derek Delloro. Middle: Anwar Floyd-Pruitt. Bottom: Cristina Ossers.

Top: Caitlin Driver.

DSP

ART. TECHNOLOGY. SOCIAL CHANGE.

Cover Image: Dylan Bernard. Booklet Design: Wyatt Tinder.