

Lost in Space: Immersive Environments + Time-Based Media

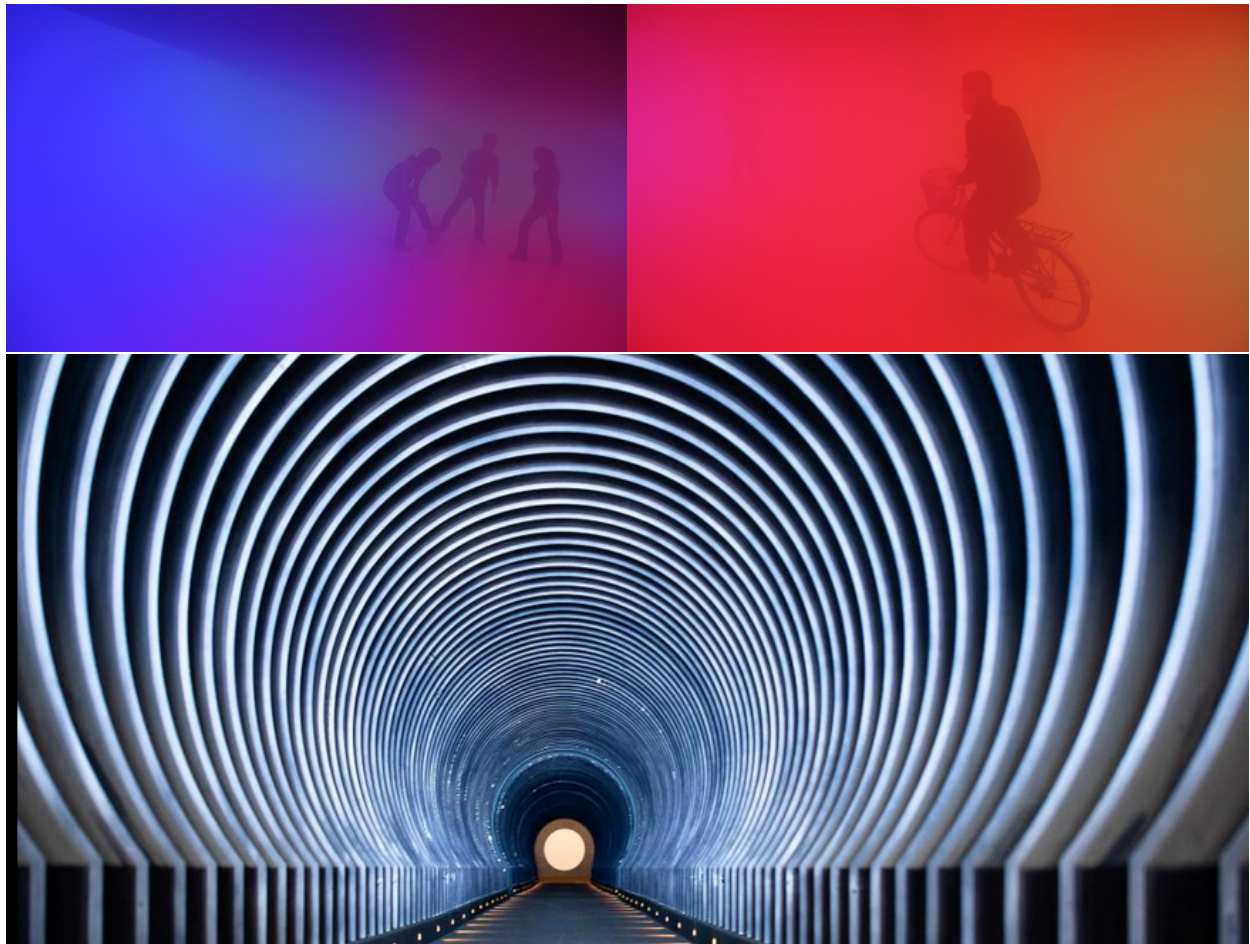
Prof. Patricia Olynyk

FL2021 F F20 ART 397A 01

Walker Hall 204 M-W---- 1:00PM 3:50PM

The participatory turn in art and spatial practices over the past five-and-a-half decades has produced an exciting array of immersive environments that enhance the viewer's perception of their bodily relationship to space. A key mechanism in this choreography often involves the optical representation of shadows and mirrors, captivating visual phenomena and/or moving projections. While some produce unique phenomenological experiences, others offer nuanced or explicit social/political meaning. In any case, technology often activates many spatially-oriented works, dramatically altering the tenor of the embodied experience while offering new ways for our technologically-mediated sensoria to shape our sense of presence in the world.

This seminar and studio-based course will explore installation art and immersive environments that span art, design, and architecture, many of which use time-based media to affect the viewer's awareness of their corporeality. Examples that explore illusion, embodiment, interaction, sound, temporality, and affect include: Olafur Eliasson's *Fog Room* and *Multiple Shadow Room*; James Turrell's *Light Reignfall* and *Roden Crater*; Yayoi Kusama's *Infinity Mirror Rooms*; Anish Kapoor's *Cloud Gate* and *Whirlpool*; Diller Scofidio and Renfro's *Blur Building*; Jennifer Steinkamp's *Jimmy Carter*; Ian Cheng's portal-like *Emissaries*; Krzysztof Wodiczko's *A House Divided...*; Cyprien Gaillard's 3-D video, *Nightlife*; Nina Yankowitz's *Crossing the Divine*; Sondra Perry's *Typhoon Coming On*, and Won Ju Lim's jewel-like installation, *California Dreamin'*. This course will also explore how immersive spaces operate on different registers while reinforcing the viewer's recognition of themselves as doppelganger, hybrid, or Other. Students will learn how each work uniquely tinkers with the viewer's perception of their own bodily presence while encouraging spectacular forms of engagement that reinforce the human sensorium.



Olafur Eliasson, *Fog Room*, 2010; James Turrell, *Roden Crater*, (work in progress)