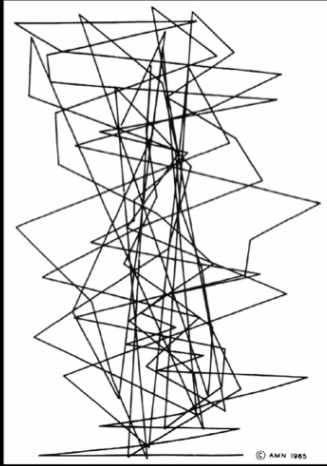


AHST 4342-001 (85802)
History of Media and New Media Art
Fall 2012
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
Monday-Wednesday 1:00-2:15
Class Location: AH2 1.204

October 15, 2012

The Digital Image: Coded Form and Electronic Production



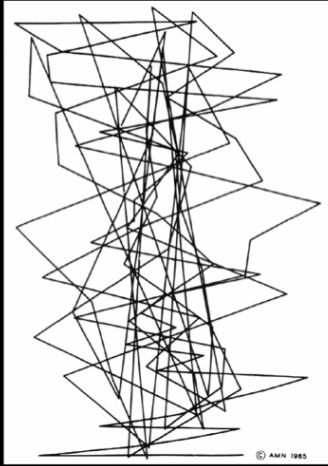
A. Michael Noll, Gaussian Quadratic, 1962



Robert Rauschenberg, Open Score, 9 Evenings,
E.A.T., Armory, New York, 1966

Digital Image
between Sculpture and Screen

Haptic Unconscious



A. Michael Noll, Gaussian Quadratic, 1962



Robert Rauschenberg, Open Score, 9 Evenings, E.A.T., Armory, New York, 1966

Haptic Gestalt – Experiential, Tactile Image

Haptic Unconscious – Knowledge gained through perceptual experience bearing not on 'consciousness' but pre-consciousness, extra-conscious knowing

Haptic Unconscious: A Prehistory of the Digital Image, 1937-1972

“The camera introduces us to unconscious optics as
does psychoanalysis to unconscious impulses.”

Walter Benjamin (1892-1940)







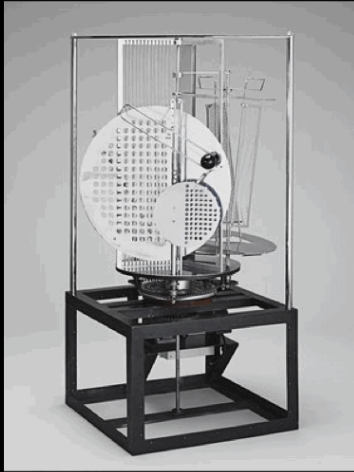
Laszlo Moholy-Nagy, Photogram,
1926

Laszlo Moholy-Nagy, *The New Vision*, c. 1928

The New Vision was written to inform laymen and artists about the basic elements of the Bauhaus education: the merging of theory and practice in design. America is the bearer of a new civilization whose task is simultaneously to cultivate and to industrialize a continent. It is the ideal ground on which to work out an educational principle which strives for the closest connection between art, science, and technology.

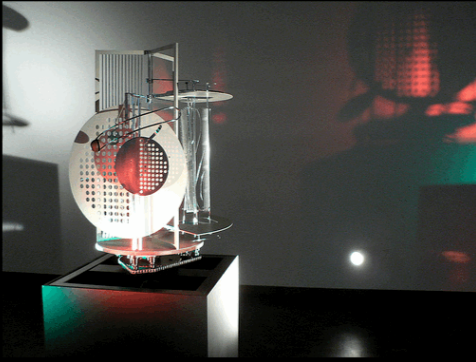
To reach this objective one of the problems of Bauhaus education is to keep alive in grown-ups the child's sincerity of emotion, his truth of observation, his fantasy and his creativeness. That is why the Bauhaus does not employ a rigid teaching system. Teachers and students in close collaboration are bound to find new ways of handling materials, tools and machines for their designs.

At present in art education we are striving toward the timeless biological elements of expression which are meaningful to all people and useful to all people. This is the first step to a creativeness for everyone, before culture (values of historic development) can be introduced. We are therefore less interested in the immediate production of the "objective" quality of expression usually called "art", than in the ABC of expression itself.

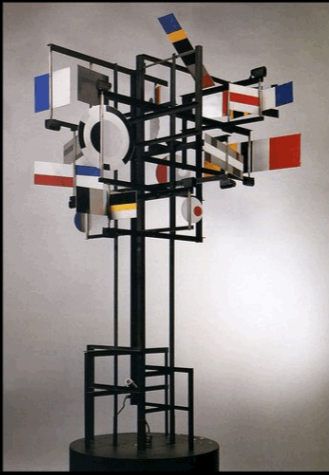


Motion, Duration,
Illumination

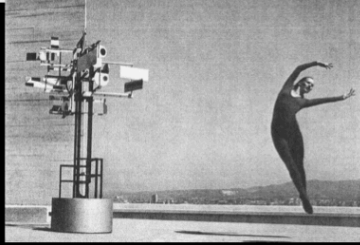
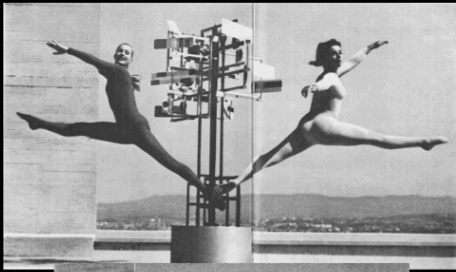
Laszlo Moholy-Nagy, Light-
Space Modulator, 1923-30



Laszlo Moholy-Nagy, Light-Space Modulator, 1923-30
<https://www.youtube.com/watch?v=QVNO3DLIZe0>



Nicolas Schöffer, CYSP 1, 1956





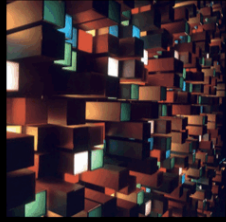


Le Corbusier, Unité d'habitation, Marseille, 1956

(C) FLC



Le Corbusier, Unité d'habitation, Marseille, 1956



Vladimir Bonacic, GFE (16, 4), 1969-71

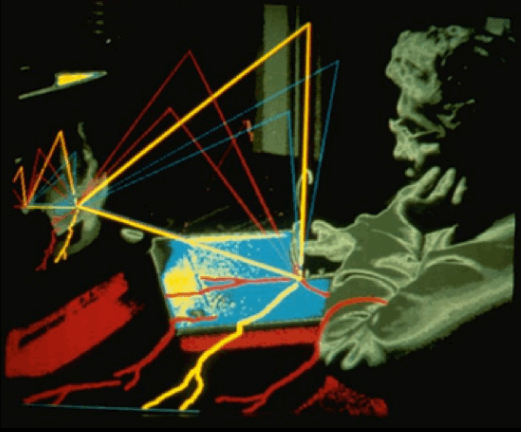


Rafael Lozano-Hemmer, Vectorial Elevation – Relational Architecture 4, 1999-2004

Coded
Form and
Electronic
Production



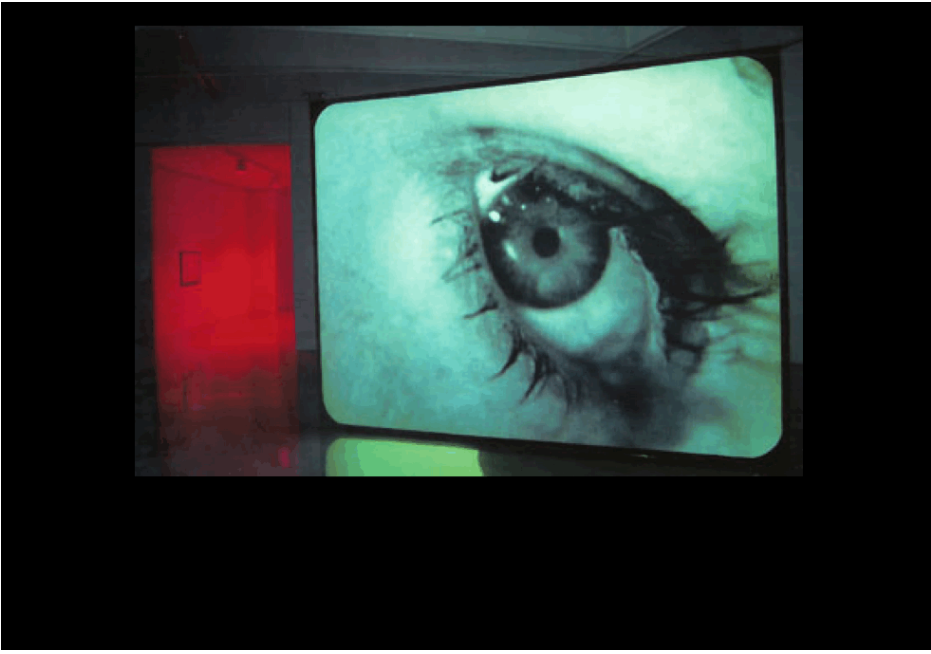
Sonia Landy Sheridan, The Magic Finger (Self Portrait with Pointing Finger), 1970

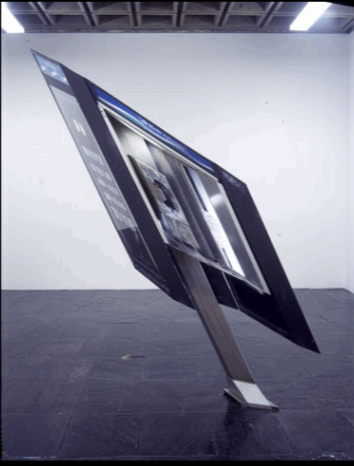


Sonia Landy Sheridan, *Drawing in Time*, 1982



Douglas Gordon,
24-Hour Psycho,
1993





Robert Lazzarini, payphone, 2002