**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
Office Location: JO 3.920
Office Hours: Wed. 3:00-5:00/by appt.
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This class focuses on the history of art and technology. We will look to the role of mediation in works of art and architecture, that is to say, the ways in which technology functions to shape and midwife the form of a work of art or architecture. Each lecture of this course focuses on new technological inventions, their influences on the realm of art, and effects on and transformation of our senses and the practice of aesthetics. In addition to learning about artists working with technology and their works of art, we will learn about and discuss together the fluid relationship between the classical artistic **medium** (painting, sculpture, architecture, poetry), the **mass media** (advertising and consumerism), and **mediation** (the general filtration of information by technology and art-technology hybrids that are interactive, relational, kinetic, and digital).
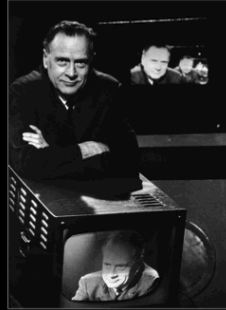
Goals of Course:

• Learn and engage the history of technology within art, 1832-present.
• Learn the philosophical meaning and artistic incarnation of medium, media, and mediation.
• Learn how to think critically about the history of new media art, and its cultural and political ramifications.
• Learn how to identify the salient and successfully formal components of a work of art, whether a painting or a performance.
• Habituate close and analytical reading of texts.
• Hone critical writing skills through two short written assignments.

Requirements:
Students are required to attend every scheduled class meeting, complete the assigned reading prior to class, and participate with verve and gusto in class discussions.
Students are required to complete all written assignments and the two exams.

Attendance Policy:
Students are allowed two unexcused absences after which every unexcused absence will result in a deduction of ½ grade in the computation of the final mark.
Absences will be excused with a doctor's excuse.
Absences for religious holidays are excused. [See links below.]

Readings:
The reading assignments are available in your textbook and at the Docutek website listed below:
Textbook: Edward A. Shanken. *Art and Electronic Media*. London: Phaidon, 2009.
URL: http://utdallas.docutek.com/eres/coursepage.aspx?cid=1365
Password: scribble

Written Assignments:

VIDEO ART: Summarize the intention and meaning of Omer Fast's video, "5000 Feet is the Best," in the Focus Gallery II at the Dallas Museum of Art. Please avoid using the first person, hyperbole or exaggeration in writing this piece. Statements such as, "I think it is wonderful," "I walked into the gallery and sat down in front of the screen…", and "Omer Fast is a genius!" MUST BE AVOIDED. Your writing should be analytical and descriptive, relating technology to content and form. Requirements: a short essay that is double-spaced, 10- or 12-point font, 750 words in length, paginated, cover page with heading that includes title of your essay, your name, name and number of the course, and professor's name. DUE: Wednesday September 26, 2012

PHOTO-TEXT-CAR: Please take a photograph through your car or DART window while on the road. Identify where you were when you took the image. Using digital technology, glue or adhesive tape, upload or mount the photograph to your paper and describe the experience of seeing the landscape from the automobile or in motion from the train. Your essay may describe the architecture, roads, highways, frame of the automobile, others in surrounding cars and on street corners, and the space-time experience of movement through the landscape. Statements such as, "I think it is wonderful" and "The civil engineers of Texas are ingenius!" MUST BE AVOIDED. Requirements: a mounted photograph, a short essay that is double-spaced, 10- or 12-point font, 750 words in length, paginated, cover page with heading that includes title of your essay, your name, name and number of the course, and professor's name. DUE: November 5, 2012

Exams:
There are two exams in the course: a mid-term on Wednesday October 17 and a final
11:00-1:45, Friday December 14. Both exams will be held in AH2 1.204. The exams will
consist of slide identification and short essay questions. The exam material will be culled
from the lectures, reading assignments and class discussions. I will distribute a review sheet
prior to each exam.
NOTE ON DATES: There are absolutely no make-up exams for people who mis-schedule
the exam. I do not accept late papers.

Grading:
Your grade in the course will be calculated from the following percentages:
Written Assignment #1 = 20%
Written Assignment #2 = 20%
Midterm Exam = 30%
Final Exam = 30%

**Standard UTD policies regarding classroom behavior, religious holidays, withdrawals,
etc.:**
http://www.utdallas.edu/deanofstudents/conductguidelines.html
http://provost.utdallas.edu/
http://www.charissaterranova.com/syllabi/utd-policies.htm

Introduction: What is New Media Art?

Technology and Art

1. Technological Invention by Artists and Aesthetic Experience 1500-present

2. Art-and-technology hybrids within Modernism and Postmodernism 1875-present

3. Digital technology *as* art, c. 1995-present

1. Technological Invention by
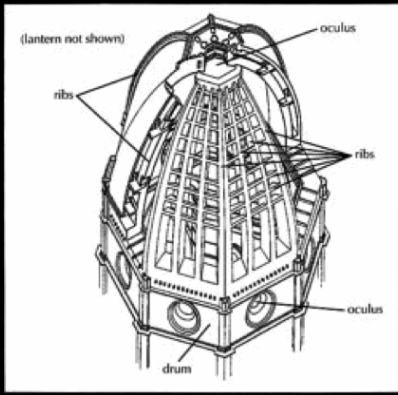Artists and Aesthetic Experience
1500-present
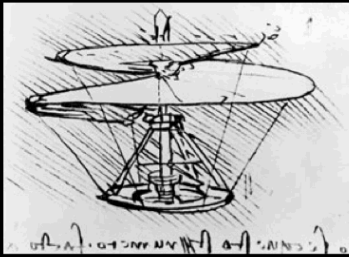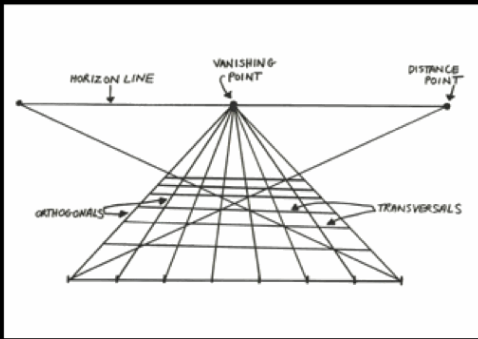
Leonardo Da Vinci, Ornithopter Flying Device, 1480

Leonardo Da Vinci, Armored War

Filippo Brunelleschi, Duomo, 1480, Florence, Italy

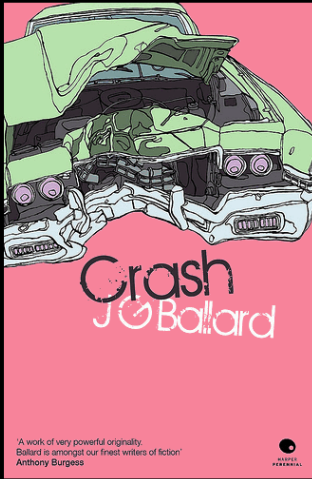Filippo Brunelleschi, Linear Perspective, c. 1420

Raphael, School of Athens, 1509-10

Aesthetic Experience of Technology

Automotive Prosthetic: The Car, Conceptual Art, and Technological Mediation

Crash

JG Ballard

'A work of very powerful originality.
Ballard is amongst our finest writers of fiction'
Anthony Burgess

j. g. ballard · crash / a novel

A car crash harnesses elements of eroticism,
aggression, desire, speed, drama, kinesthetic
factors, the stylizing of motion, consumer
goods, status -- all these in one event. I myself
see the car crash as a tremendous sexual
event really: a liberation of human and
machine libido (if there is such a thing).
                                    JG Ballard

Richard Prince, Point Courage, 1989
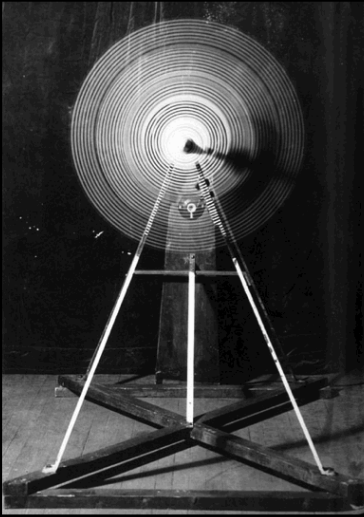
Richard Prince, Continuation, 2004-5

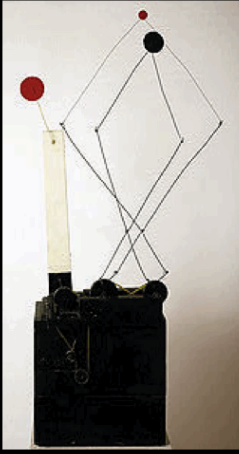Richard Prince, American Sex Drive, 2008

From SHE: Images of Women by Wallace Berman and Richard Prince at
the Michael Kohn Gallery, Los Angeles, 2009

2. Art-and-technology hybrids within Modernism and Postmodernism 1875-present

Marcel Duchamp, Rotoreliefs, 1935

Alexander Calder, Pantograph, 1931

Alexander Calder, Gallows and Lollipops, Hewitt University Quadrangle (Beinecke Plaza), Yale University, 1960
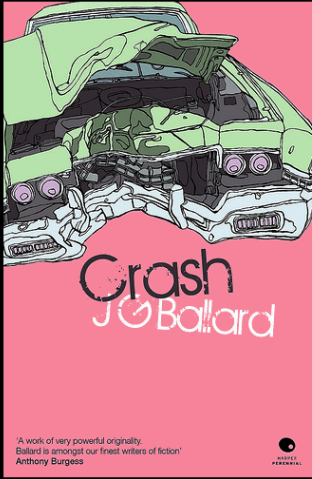

Alexander Calder, Crinkly with Red Disk, Stuttgarter Schlossplatz, Stuttgart, Germany 1973

Jean Tinguely, Metamechanical #6, 1959

Jean Tinguely, Méta-Matic #17, 1959

Crash

J G Ballard

'A work of very powerful originality.
Ballard is amongst our finest writers of fiction'
Anthony Burgess

HARPER
PERENNIAL

j. g. ballard · crash / a novel

Jonathan Schipper, The Slow Inevitable Death of Muscle, 2009

This sculpture is a machine that advances two full sized automobiles slowly into one another over a period of 6 days, simulating a head on automobile collision. Each car moves about three feet into the other. The movement is so slow as to be invisible. It is almost impossible to watch a modern action film without at least one automobile wreck. Why do we find interest and excitement it new versions of the same event? Why are we not satisfied? Cars are extensions of our body and our ego. We buy or modify cars that reflect our personalities and egos. When we see an automobile destroyed, in a way we are looking at our own inevitable death. This moment is, because of it's inherent speed, almost invisible. We have slowed the event via film and video but only from a cameras perspective. We never get to see the transformation of living breathing car too wreck in its entirety, in detail. This piece offers the viewer the ability to examine in three dimensions the collision of these cars. A moment that might take a fraction of a second in an actual collision will be expanded to take days. Car wrecks are spectacular moments. This piece by changing one of the key variables removes and changes the nature of the event. What was life threatening is now rendered safe. What was supremely spectacular is now almost static. The wreck has been broken down to its Newtonian components. We are left to contemplate our own mortality our own Newtonian components.

Jonathan Schipper

3. Digital technology *as* art, c. 1995-present

Dan Sandin, The Cave, Virtual Reality Theater, 1991-92
http://www.evl.uic.edu/core.php?mod=4&type=1&indi=161

Paul Slocum, Deep House for Symphonic Band and Choir, 2006

Deep House for Symphonic Band and Choir

Paul Slocum, Pi House Generator, 2008

PI HOUSE GENERATOR

This software randomly generates house music using the number pi. Pi is the ratio of a circle's diameter to its circumference, a number with infinite digits in a random non-repeating sequence.

The software progressively calculates the sequence of digits in pi, starting at 3.14 and progressing towards inifinity. As the program calculates the digits, it feeds the results into an algorithmic music generator containing my structural criteria for house music. The resulting piece of house music is infinitely long and static and never repeats itself.

The number of processor cycles required to calculate pi increase with the number of digits it is calculated to. After months or years of playing the song, any fixed computer hardware will be unable to calculate the digits fast enough for the song to play continuously.

The rate that the number of processor cycles increase per pi-digit is bound by the formula N*log(N). However based on Moore's Law, processor power per dollar increases at an exponential rate, doubling every two years. By upgrading computers regularly with market trends, the song can be played indefinitely.

0003h 46m 16s

pi decimal place: 3392   pi digits:0x0EB61BD9

<- TIME ->

■ = processor cycles required to calculate next pi digit
■ = processing power per dollar
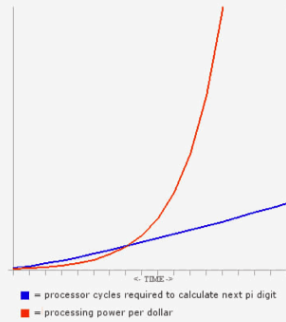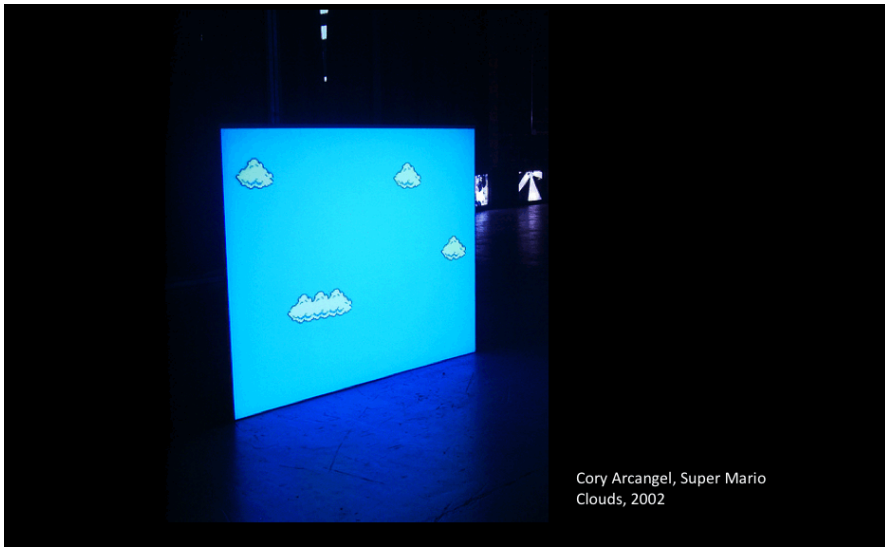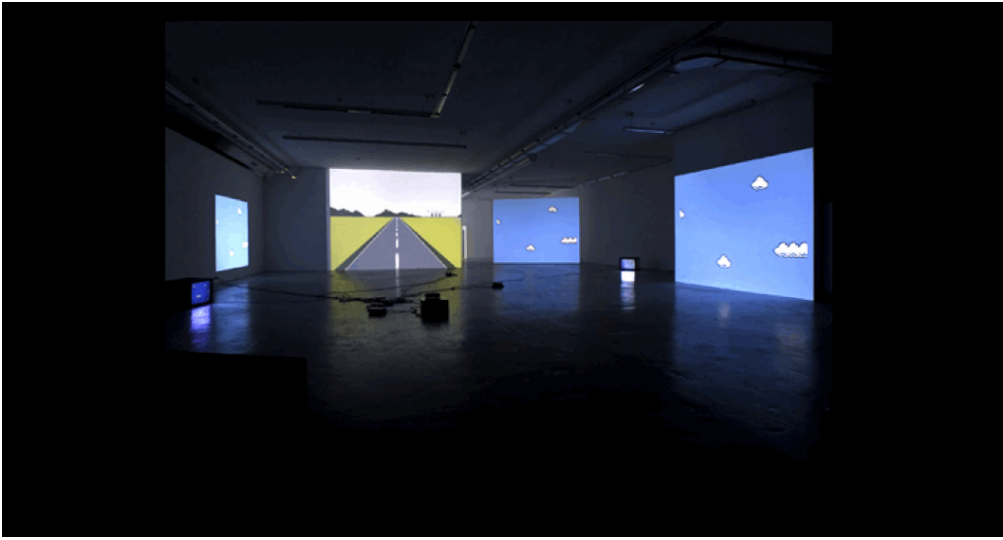
Cory Arcangel, Super Mario Clouds, 2002

Cory Arcangel, F1 Racer Mod (aka Japanese Driving Game), 2004

Cory Arcangel, Drei Klavierstücke op. 11, 2009

Introduction to Terms

Medium
Media
Mediation
Remediation
Recursion

medium – a middle state or condition

artistic medium - In the arts, a medium
(mediums, media) is a material used by an
artist to create a work.

painting, sculpture, architecture, poetry,
   theater

…ut pictura poesis…

Ars Poetica, Horace, 18 BCE

As is painting so is poetry.

Paragone

Leonardo da Vinci, *Treatise on Painting*, notes compiled after his death, comparing painting and sculpture: Painting has universal truth because of its superior ability to mimic nature and sits at the top of the arts hierarchy.

Leonardo, Lady with an Ermine, 1489-90

Raphael, School of Athens, 1509-10
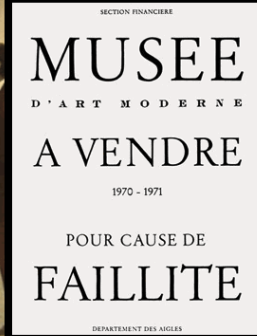
Marcel Duchamp, Fountain, 1917

Rosalind Krauss, *"A Voyage on the North Sea" Art in the Age of the Post Medium Condition* (1999)
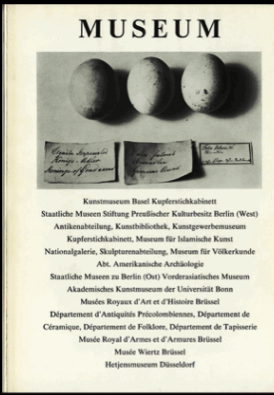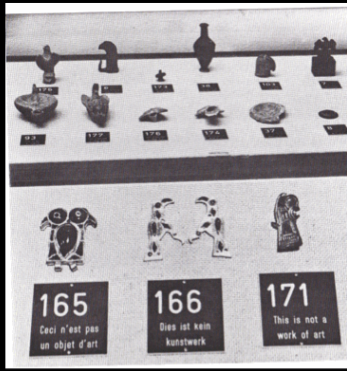

"For the eagle principle, which simultaneously implodes the idea of an aesthetic medium and turns everything into a readymade that collapses the difference between the aesthetic and the commodified, has allowed the eagle to soar above the rubble and to achieve hegemony once again."

Marcel Broodthaers, Museum of Modern Art, Department of Eagles Series, 1968

Rosalind Krauss, *"A Voyage on the North Sea" Art in the Age of the Post Medium Condition* (1999)

Marcel Broodthaers, Museum of Modern Art, Department of Eagles Series, 1968

MUSEUM

Kunstmuseum Basel Kupferstichkabinett
Staatliche Museen Stiftung Preußischer Kulturbesitz Berlin (West)
Antikenabteilung, Kunstbibliothek, Kunstgewerbemuseum
Kupferstichkabinett, Museum für Islamische Kunst
Nationalgalerie, Skulpturenabteilung, Museum für Völkerkunde
Abt. Amerikanische Archäologie
Staatliche Museen zu Berlin (Ost) Vorderasiatisches Museum
Akademisches Kunstmuseum der Universität Bonn
Musées Royaux d'Art et d'Histoire Brüssel
Département d'Antiquités Précolombiennes, Département de
Céramique, Département de Folklore, Département de Tapisserie
Musée Royal d'Armes et d'Armures Brüssel
Musée Wiertz Brüssel
Hetjensmuseum Düsseldorf

Marcel Broodthaers, Museum of Modern Art, Department of Eagles Series, 1968

Musée d'Art Moderne, Section XIXe Siècle

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Musée d'Art Moderne, Section XIXe Siècle

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media - the means of communication, as radio and television, newspapers, and magazines, that reach or influence people widely: The media are covering the speech tonight.

The medium is the message.

Marshall McLuhan (1964)

...the mass media

Dara Birnbaum, Technology Transformation, 1978-79
http://www.youtube.com/watch?v=k6xZOUXNyQg

Dara Birnbaum, PM Magazine/Acid Rock, 1980
http://www.vdb.org/node/1257

mediation – a process or phenomenon; "Agency or action as an intermediary; the state or fact of serving as an intermediate agent, a means of action, or a medium of transmission; instrumentality. The interposition of stages or processes between stimulus and result, or intention and realization.
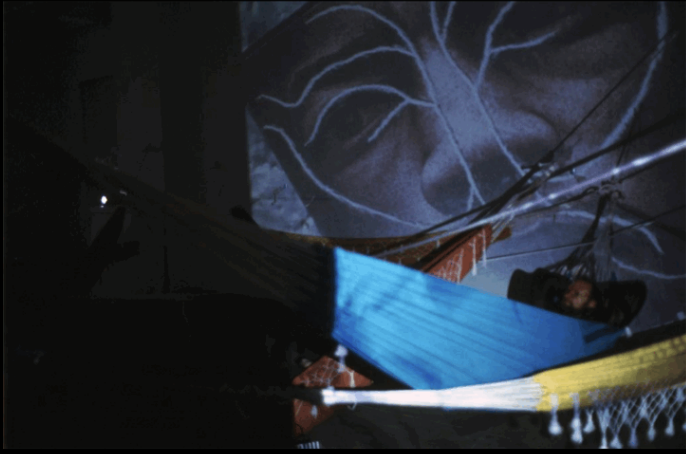
Robert Rauschenberg, Pelican, 1965
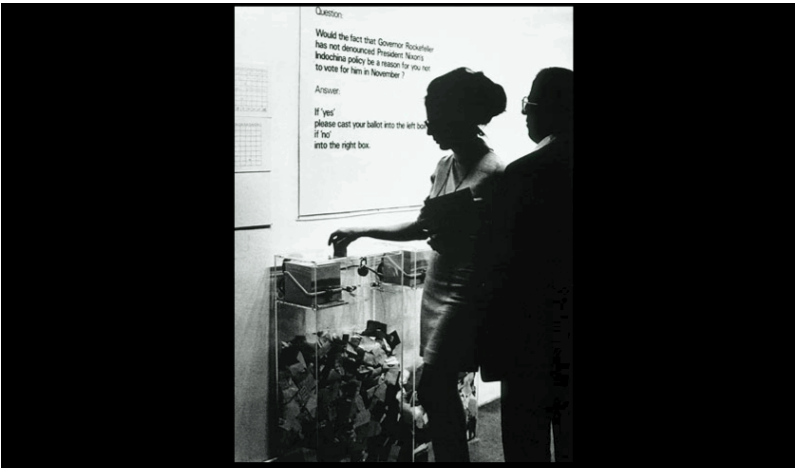
Hans Haacke, Poll, 1970

Hélio Oiticica, Parangole, 1966-9

Hélio Oiticica and Neville D'Almeida, Hendrix War from Block Experiments in CosmoCoca, 1974

Hélio Oiticica and Neville D'Almeida, Hendrix War from Block Experiments in CosmoCoca, 1974

Hélio Oiticica and Neville D'Almeida, Block Experiments in Cosmococa, CC1 Trashiscapes, 1973

remediation - Defined by Paul Levenson as the "anthropotropic" process by which new media technologies improve upon or remedy prior technologies. We define the term differently, using it to mean the formal logic by which new media refashion prior media forms. Along with immediacy and hypermediacy, remediation is one of the three traits of our genealogy of new media. (from *Remediation: Understanding New Media* by Jay David Bolter and Richard Grusin)

Richard Prince, Cowboy, 1982
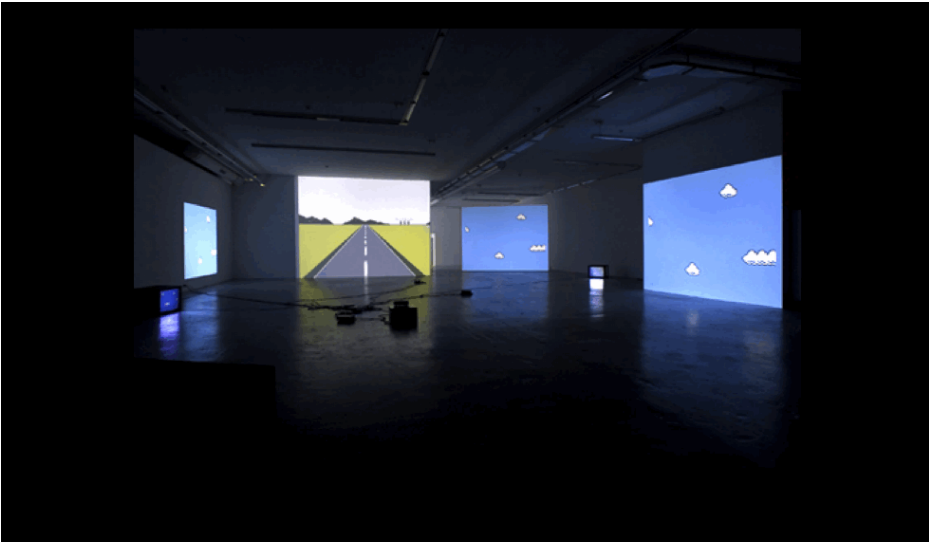
Cory Arcangel, Drei Klavierstücke op. 11, 2009

First-person shooter: the remediation of war technology and experience

recursion – the condition of being infinitely embedded; the process of repeating items in a self-similar way. The most common application of recursion is in mathematics and computer science, in which it refers to a method of defining functions in which the function being defined is applied within its own definition.
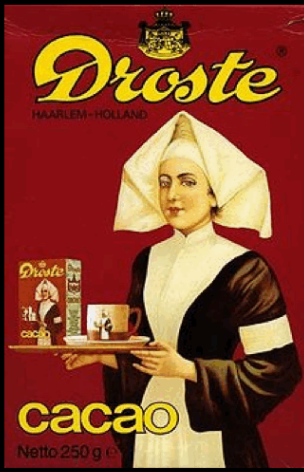
Droste Effect
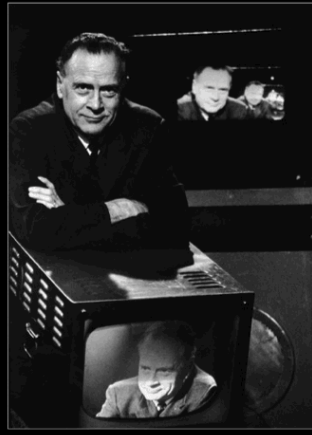
Marshall McLuhan recursively on TV

Garry Winogrand, *John F. Kennedy, Democratic National Convention, Los Angeles, 1960*