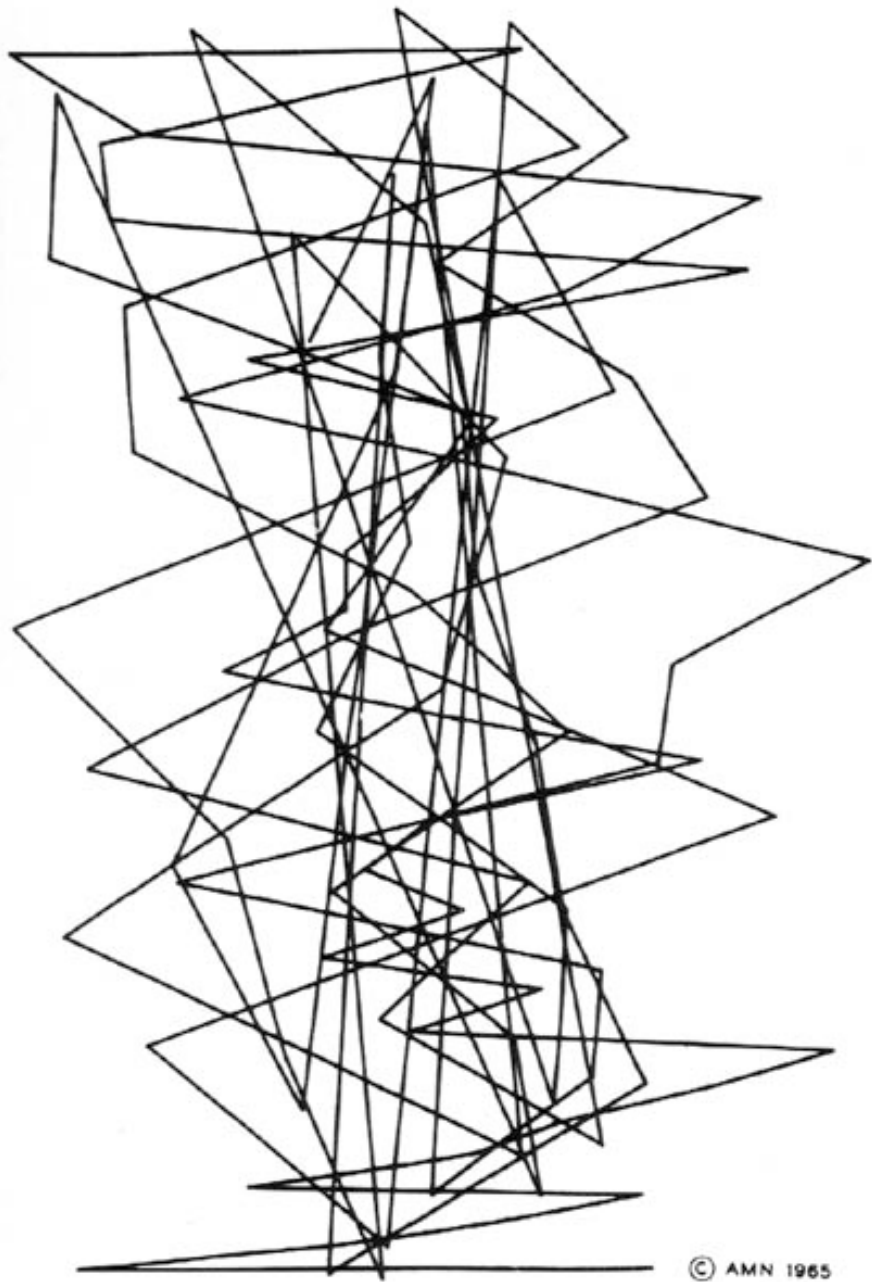


AHST 4342-001
History of Media and New Media Art
Fall 2014
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
Monday-Wednesday 2:30-3:45
Class Location: AH2 1.204

October 20, 2014

The Digital Image: Coded Form and Electronic Production



A. Michael Noll, Gaussian Quadratic, 1962

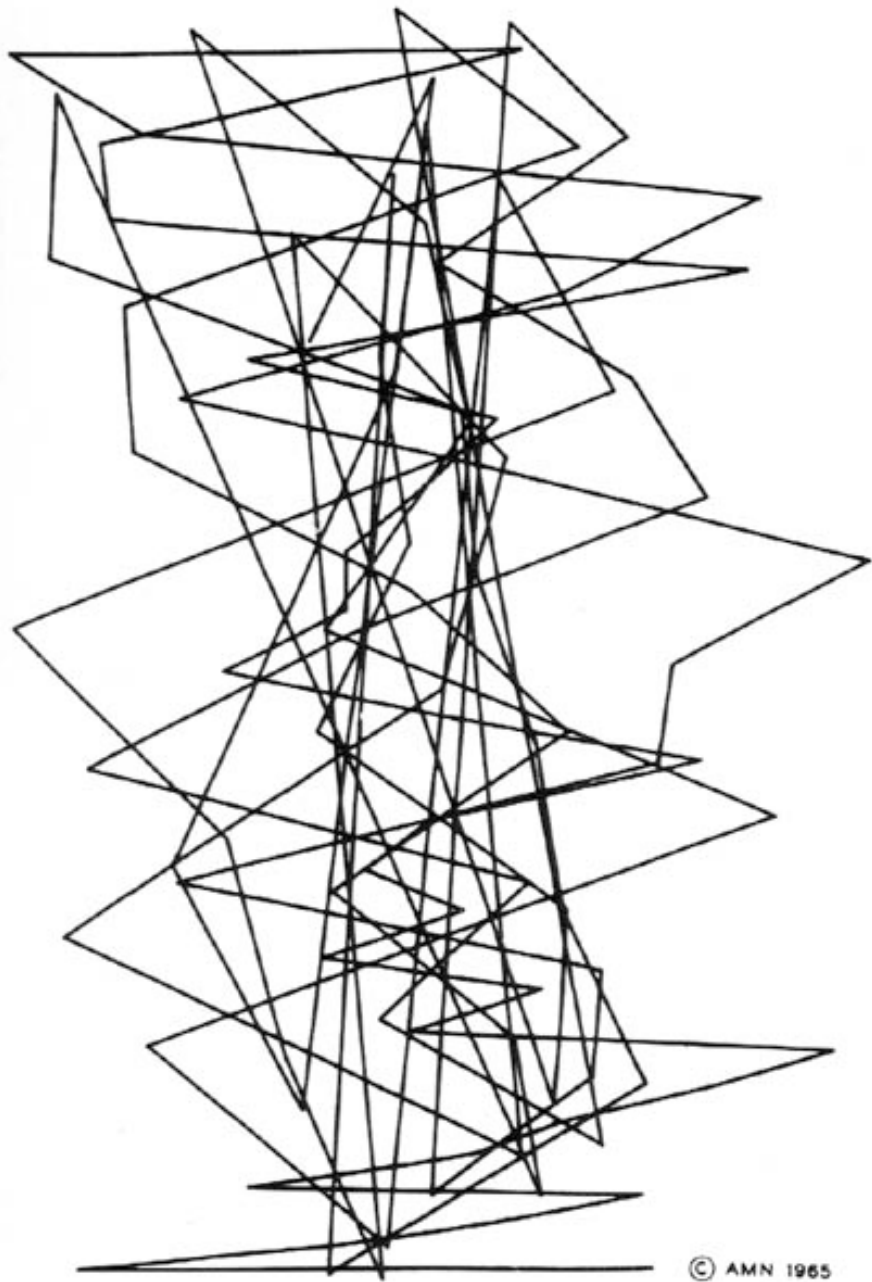


Robert Rauschenberg, Open Score, 9 Evenings, E.A.T., Armory, New York, 1966

Digital Image
between Sculpture and Screen

Haptic Unconscious

*Art as Organism: Biology and the
Digital Image, 1920-1970*



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

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

Walter Benjamin (1892-1940)





The Optical Unconscious

Rosalind E. Krauss



HAPTIC = BIOLOGICAL= WET

Moholy-Nagy introduces “biotechnics as a method of creative activity” [*die Biotechnik als metode schöpferischer Tätigkeit*] in the materials, surface treatment, and painting section of his 1930 book, *The New Vision* .

“Recognizing the arts as an integral part of our existence, this book takes as its basic premise the unity of arts with life. Thus this book is an attempt to add to the political a **biological “bill of rights”** asserting the interrelatedness of man’s fundamental qualities, of his emotional requirements, of his psychological well-being and his physical health.”

Vision in Motion by Moholy-Nagy (1947)

Left: Laszlo Moholy-Nagy, Photogram, 1926

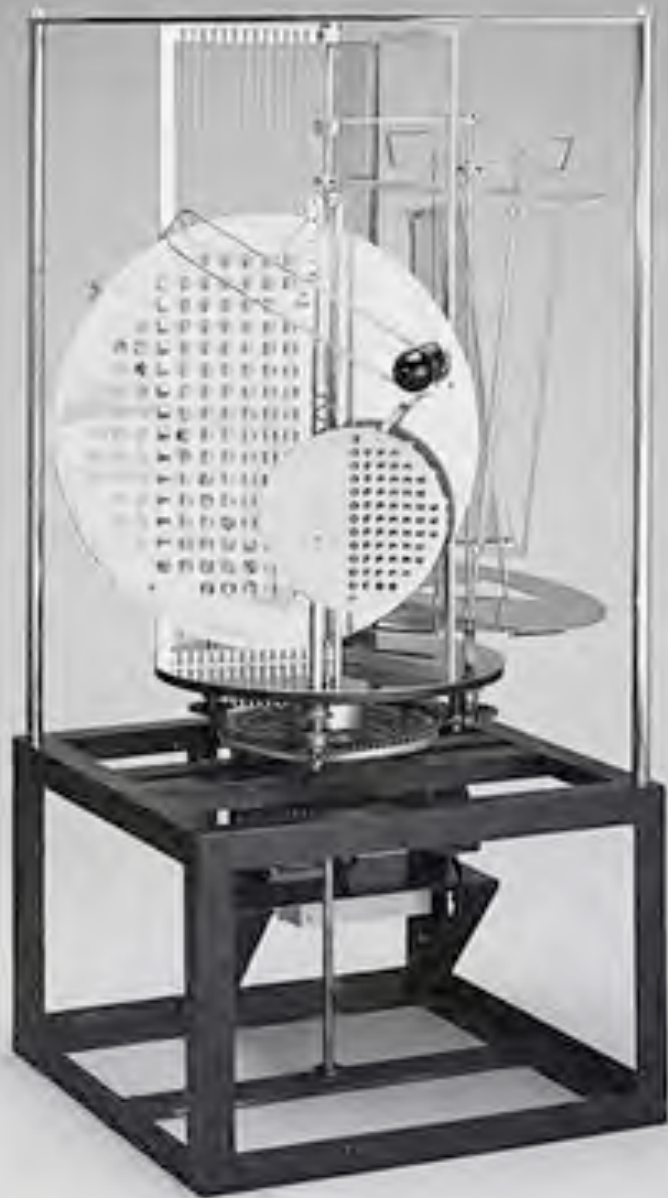
Laszlo Moholy-Nagy, *The New Vision*, c. 1928

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.

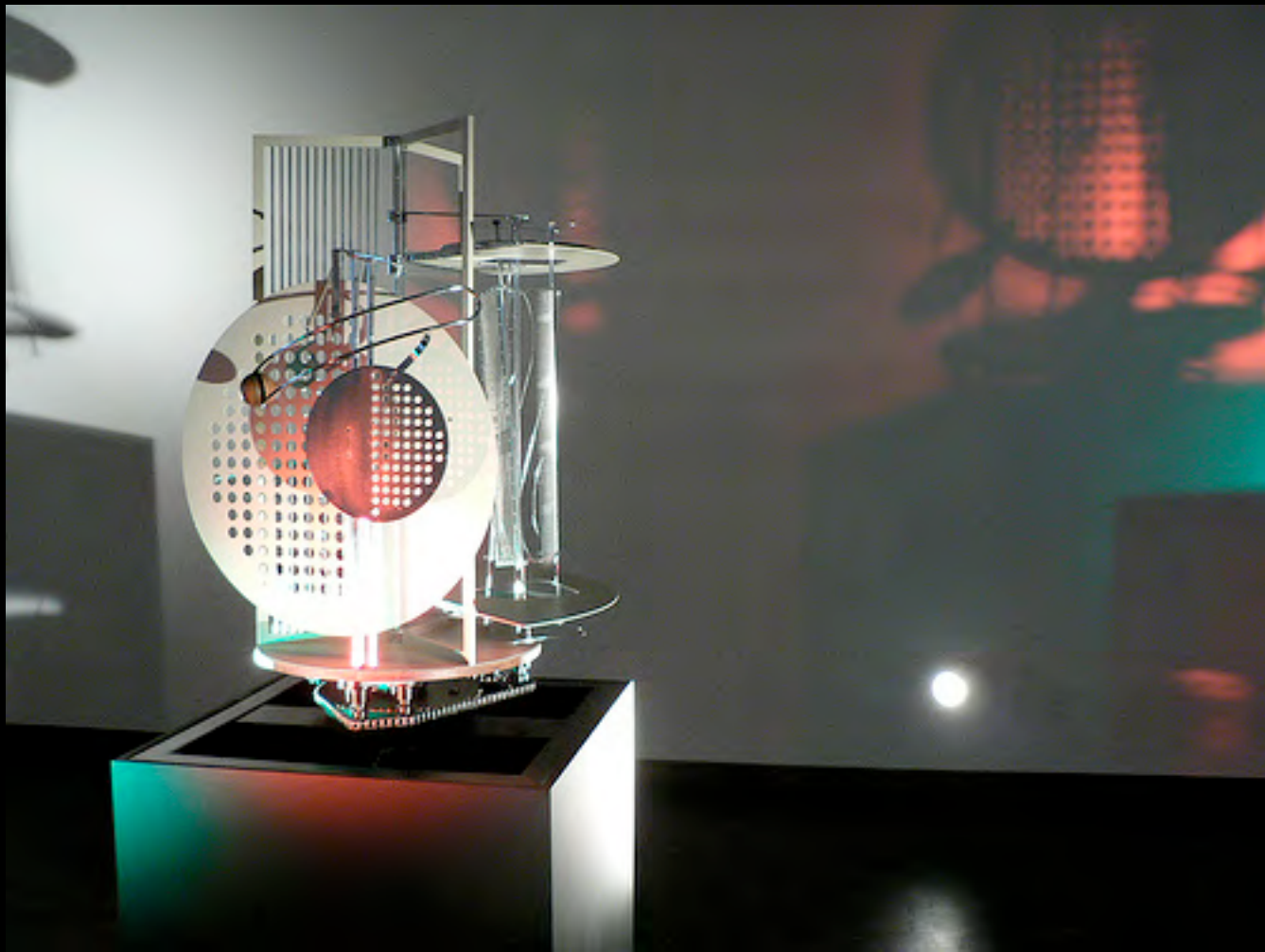
To reach this objective one of the problems of Bauhaus education is to keep alive in grown-ups the child's sincerity of emotion, his truth of observation, his fantasy and his creativeness. That is why the Bauhaus does not employ a rigid teaching system. Teachers and students in close collaboration are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

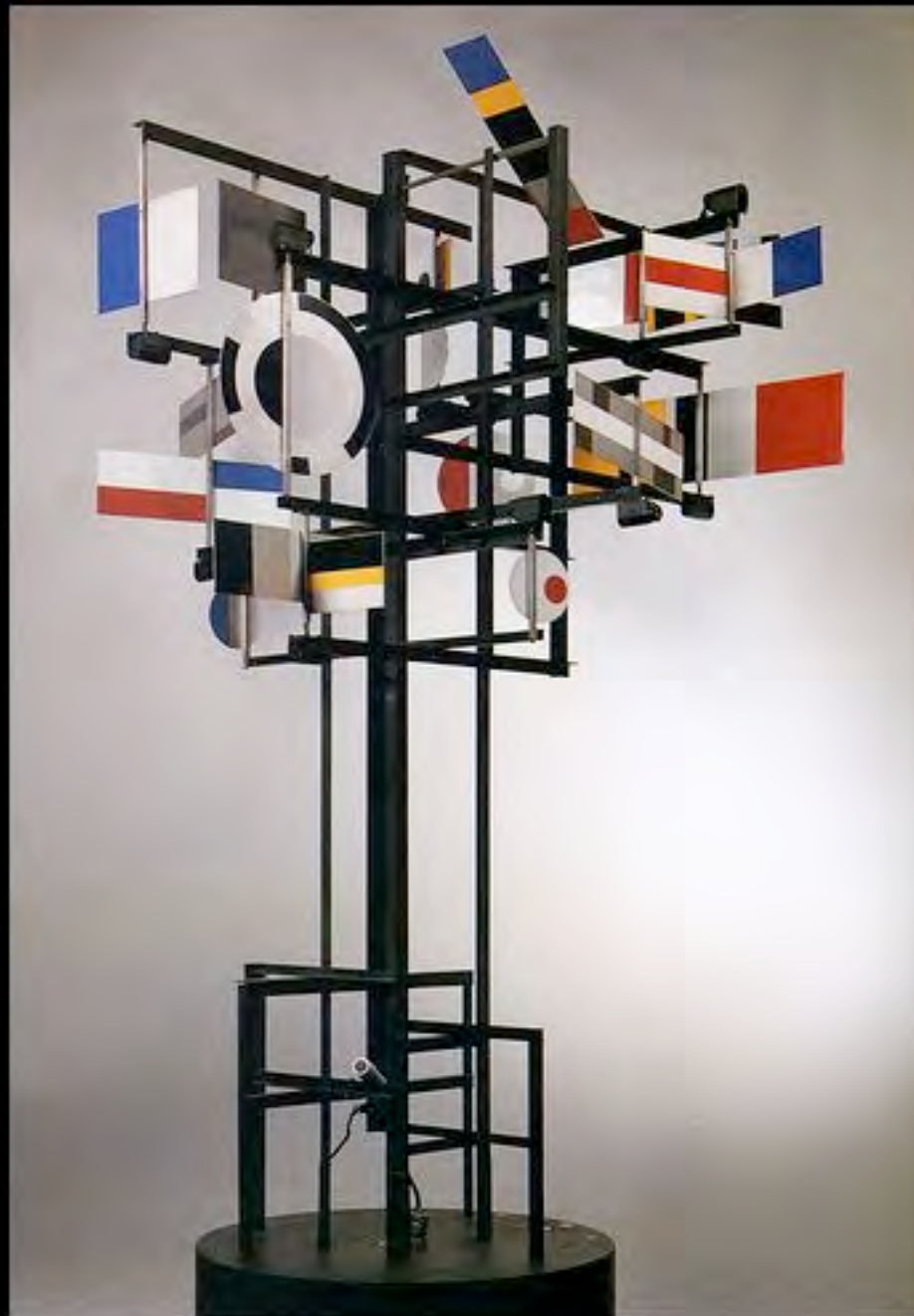


Motion, Duration, Illumination

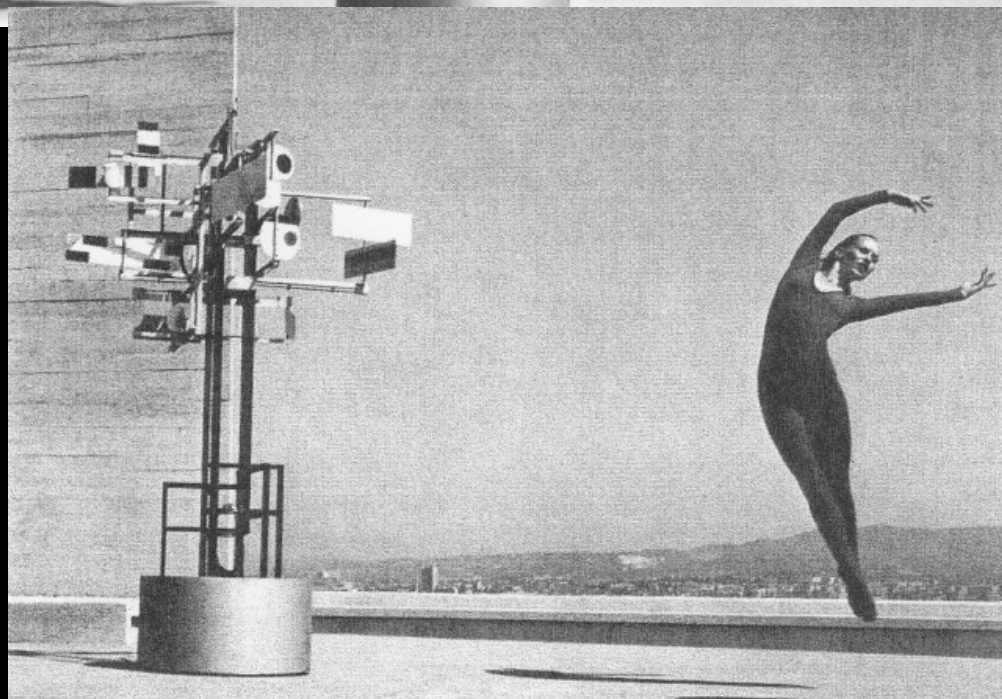
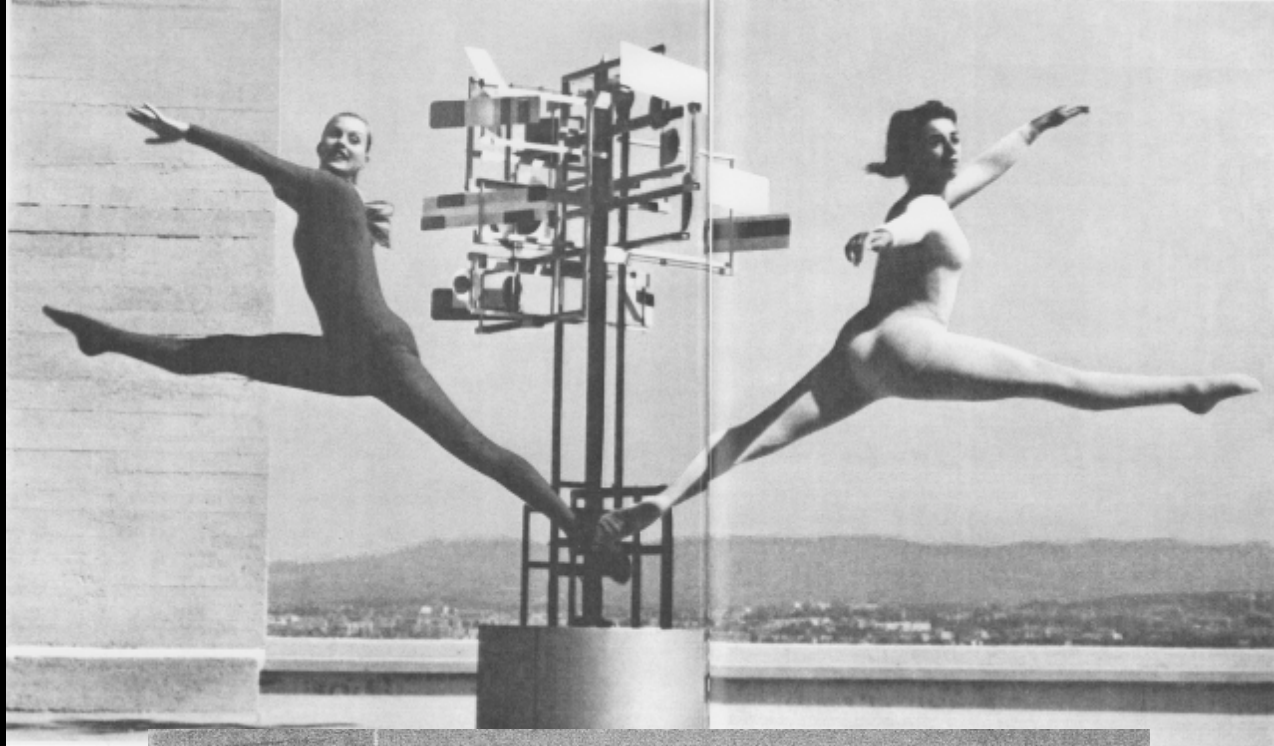
Laszlo Moholy-Nagy, Light-
Space Modulator, 1923-30



Laszlo Moholy-Nagy, Light-Space Modulator, 1923-30
<https://www.youtube.com/watch?v=QYNO3DLIZe0>



Nicolas Schöffer, CYSP 1, 1956







Le Corbusier, Unité d'habitation, Marseille, 1956



Le Corbusier, Unité d'habitation, Marseille, 1956



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





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

http://www.lozano-hemmer.com/vectorial_elevation.php

<http://vimeo.com/33988779>

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





<http://www.youtube.com/watch?v=UtlG5TqqVeA>



Christian Marclay, Telephones, 1995

<https://www.youtube.com/watch?v=yH5HTPjPvyE>



The compound mathematical distortions that are central to Lazzarini's work are derived using algorithm-based operations such as mappings and translations.

Robert Lazzarini, *Payphone*, 2002
Anodized Aluminum, Stainless Steel, Plexiglas, Silk-Screened Graphics

Rob



Hans Holbein, The Ambassadors, 1533

- anamorphosis
- memento mori

Robert Lazzarini, Skull, 2001

<http://www.youtube.com/watch?v=4F6KrlUisgk>



