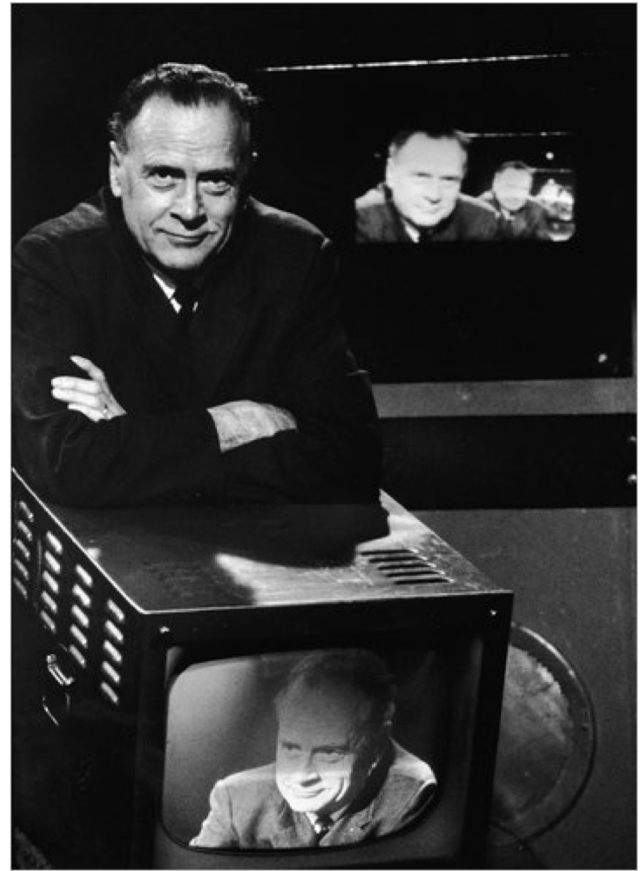**AHST 4342-501 (27532)**
History of Media and New Media Art
Spring 2018
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
Tuesdays-Thursdays 1:00-2:15
Class Location: CB 1.106

Office Hours: Tuesday 2:30-3:30
and by appointment
Office Location: ATC 2.704
Contact: terranova@utdallas.edu
www.charissaterranova.com

This class focuses on the history of art, science, and technology, a field referred to as "media art" or "new media art." We will look to the role of scientific and technological mediation in works of art and architecture, that is to say, the ways in which science and technology function to shape and midwife the form of a work of art or architecture. Each lecture of this course focuses on new scientific or 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 science and technology and their works of art, we will learn about and discuss together the fluid relationship between the classical artistic **medium**

Media theorist Marshall McLuhan with TVs – an example of "recursion" or the technological nesting of images

(painting, sculpture, architecture, poetry), the **mass media** (advertising and consumerism), and **mediation** (the general filtration of information by science, technology, and art-science-technology hybrids that are interactive, relational, kinetic, and digital).

Goals of Course:

- Learn and engage the history of science and 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 media and 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 weekly 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 come to class ready to discuss weekly reading assignments.

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: Hannah B. Higgins and Douglas Kahn, *Mainframe Experimentalism: Early Computing and the Foundations of the Digital Arts*. Los Angeles: University of California Press, 2012.
- Docutek URL: http://utdallas.docutek.com/eres/coursepass.aspx?cid=2249
- Docutek Password: mediation

Classroom Meetings:
This course meets twice a week. Tuesdays will be devoted to a lecture from the professor and note-taking by students. Thursdays will be devoted to classroom discussion of the reading and note-taking by students, driven by a powerpoint presentation given by the professor and questions from students. Starting the week of January 16-18, these questions will be part of the written assignment. **During the first week of class, January 9-11, students are required to send the professor one question pertaining to the week's reading.**

Writing by Questioning – Reader Response Papers:
Students will submit a 350- to 400-word reader response paper **every Tuesday** starting with the second week of class January 16-18. Responses should be based on a question about the reading, and then, by way of this query, briefly and cogently summarize the week's reading assignment. The goals of these papers are to: 1.) show that you have completed and understood the reading assignment and 2.) improve your writing skills. It should be formatted according to the following requirements:

- Submitted printed and in paper each Tuesday
- Left-hand justified heading with name of student, course number, professor's name, date
- Followed by your question as a title, center justified underlined or italicized
- Double spaced
- 12 pt. font
- 350 to 400 words
- Page numbers if necessary; Stapled if necessary
- Do not use the first person or passive voice. Write objectively using the active voice.
- Model your writing after that of sophisticated journalism outlets.

NOTE ON DATES: I do not accept late reader response papers.

Grading:

Your grade in the course will be calculated from the following percentages:

- Written reader responses 14 assignments x 7.14% =100%

Standard UTD policies regarding classroom behavior, religious holidays, withdrawals, etc.:
https://policy.utdallas.edu/utdsp5003
http://provost.utdallas.edu/
http://www.charissaterranova.com/syllabi/utd-policies.htm

Schedule:

Tuesday January 9-Thursday January 11
- **Course Introduction: What is New Media Art?**

- **Medium, Media, Mediation, Remediation and Recursion, an Introduction to Terms**
  - Edward Shanken, *Art and Electronic Media* (London: Phaidon, 2009) 10-53. DOCUTEK
- Due Wednesday January 10 to terranova@utdallas.edu: One question about reading

Tuesday January 16-Thursday January 18
- **From Painting to the Daguerreotype**
  -Sarah Kate Gillespie, "Mechanical Imitation," in *Samuel F. B. Morse's Gallery of the Louvre and the Art of Invention*, ed. Peter John Brownlee (New Haven, CT: Yale University Press/Terra Foundation for American Art, 2014) 100-110. DOCUTEK

Tuesday January 23-Thursday January 25
- **Photograph: The Construction of Vision**
  - Susan Sontag, "In Plato's Cave," *On Photography* (New York: Picador, 2001) 3-26. DOCUTEK

Tuesday January 30-Thursday February 1
- **Chronophotography: Capturing Time and Movement in Image**
  -Dimitrios Latsis, "Landscape in Motion: Muybridge and the Origins of Chronophotography," *Film History* Vol. 27, No. 3 (2015) 1-40. DOCUTEK

Tuesday February 6-Thursday February 8
- **Early Computer Art**
  -Hannah B. Higgins and Douglas Kahn, Introduction, *Mainframe Experimentalism*, 1-16.
  -Grant Taylor, "The Soulless Usurpers: Reception and Criticism of Early Computer Art," *Mainframe Experimentalism*, 17-37.

Tuesday February 13-Thursday February 15
- **Thinking Machines**
  -David Bellos, "Georges Perec's Thinking Machines," *Mainframe Experimentalism*, 38-50.

Tuesday February 20
- **Software**
  -Edward A. Shanken, "In Forming *Software*: Software, Structuralism, Dematerialization," *Mainframe Experimentalism,* 51-65.

Thursday February 22 NO CLASS Annual CAA Meeting

Tuesday February 27-Thursday March 1
- **New Tendencies**
  -Margit Rosen, " 'They Have All Dreamt of the Machines – and Now the Machines Have Arrived': New Tendencies – Computers and Visual Research, Zagreb, 1968-1969," *Mainframe Experimentalism*, 90-111.

Tuesday March 6-Thursday March 8
- **Minicomputer Experimentalism**
  -Charlie Gere, "Minicomputer Experimentalism in the United Kingdom," *Mainframe Experimentalism*, 112-130.

Tuesday March 13-Thursday March 15 NO CLASS SPRING BREAK

Tuesday March 20-Thursday March 22
- **Music and Algorithms**
  -Douglas Kahn, "James Tenney at Bell Labs," *Mainframe Experimentalism*, 131-146.

Tuesday March 27-Thursday March 29
- **Sound and Algorithms**
  -Christopher Cox, "The Alien Voice: Alvin Lucier's *North American Time Capsule 1967*," *Mainframe Experimentalism*, 170-186.
  -Robert A. Moog, "An Introduction to North American Time Capsule 1967," *Mainframe Experimentalism*, 187-188.
  -Alvin Lucier, "*North American Time Capsule 1967*," *Mainframe Experimentalism*, 189-194.

Tuesday April 3-Thursday April 5
- **Art and Intermedia I**
  -Hannah B. Higgins, "An Introduction to Alison Knowles's *The House of Dust*," *Mainframe Experimentalism*, 195-199.
  -Benjamin H.D. Buchloh, "The Book of the Future: Alison Knowles's *The House of Dust*," *Mainframe Experimentalism*, 200-208.

Tuesday April 10-Thursday April 12
- **Art and Intermedia II**
  -Simon Ford, "Three Early Texts by Gustav Metzger on Computer Art," *Mainframe Experimentalism*, 209-228.
  -William Kaizen, "Computer Participator: Situating Nam June Paik's Work in Computing," *Mainframe Experimentalism*, 229-242.

Tuesday April 17-Thursday April 19
- **Poetry and Computation**
  -Hannah B. Higgins, "The Computational Word Works of Eric Andersen and Dick Higgins," *Mainframe Experimentalism*, 279-287.
  -Dick Higgins, "'Computers for the Arts' (May 1968)," *Mainframe Experimentalism*, 292-297.

Tuesday April 24-Thursday April 26
- **Film, Animation, and New Media Art**
  -Gloria Sutton, "Stan VanDerBeek's Poemfields: The Interstice of Cinema and Computing," *Mainframe Experimentalism*, 311-333.
  -Zabet Patterson, "From the Gun Controller to the Mandala: The Cybernetic Cinema of John and James Whitney," *Mainframe Experimentalism*, 334-354.