

**AHST 4342-001 (85873)**  
**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**  
**Office Location: TBA**

**Office Hours: Wed. 1:00-2:30/by appt.**  
**terranova@utdallas.edu**  
**www.charissaterranova.com**

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=1720>

Password: composition

## Written Assignments:

NEW MEDIA EXHIBITION, *RE-SURVEYING: Measuring Site*, James Geurts at the Zhulong Gallery, 1302 Dragon Street, Dallas, Texas 75207. Please write a review of the exhibition. Your writing should be analytical and descriptive, relating technology to content and form. Your main goal should not be simply to judge the exhibition, but to tease out its strengths and weaknesses according to conceptual contents and the installation of the art. What is the meaning of the form? How is that meaning conveyed in materials? Requirements: a short review 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 24, 2014

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 ingenious!" 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. **Please do not overuse the first-person point-of-view.** DUE: Monday November 10, 2014

**Exams:**

There are two exams in the course: a mid-term on Wednesday October 15 and a final TBA. 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>

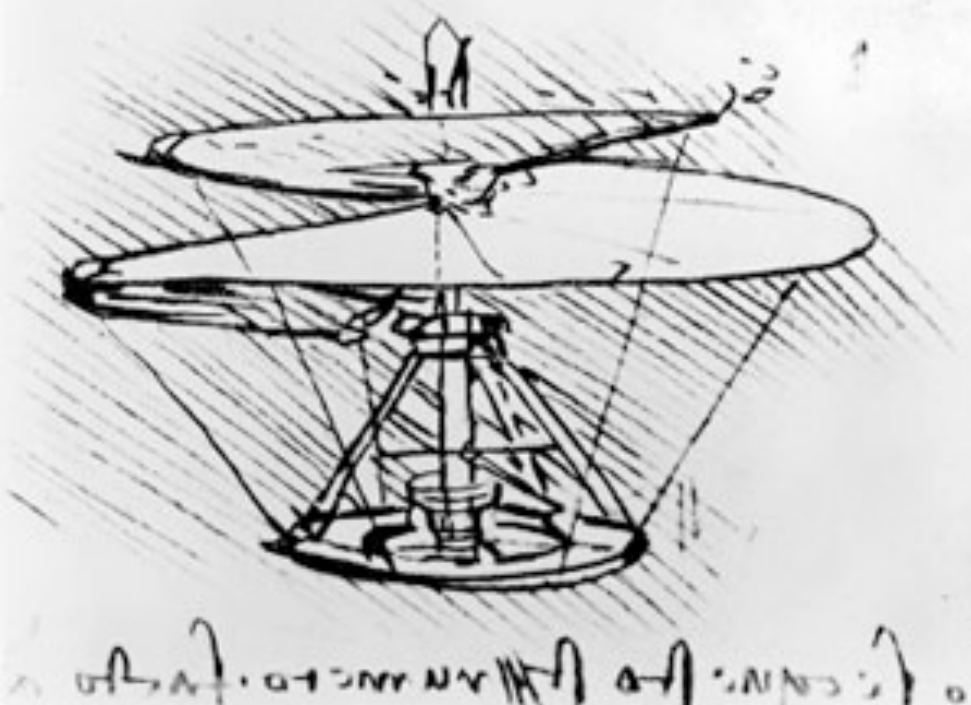
# **Introduction: What is New Media Art?**

# Art, Science, and Technology

1. Technological Invention by Artists and Aesthetic Experience 1500-present
2. Art-science-technology hybrids within Modernism and Postmodernism 1875-present
3. Digital technology *as* art, c. 1995-present
4. Biology in Art and Architecture, BioArt, 1900-present

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





Leonardo Da Vinci, Ornithopter Flying Device, 1480

Leonardo Da Vinci, Armored War Vehicle, 1485

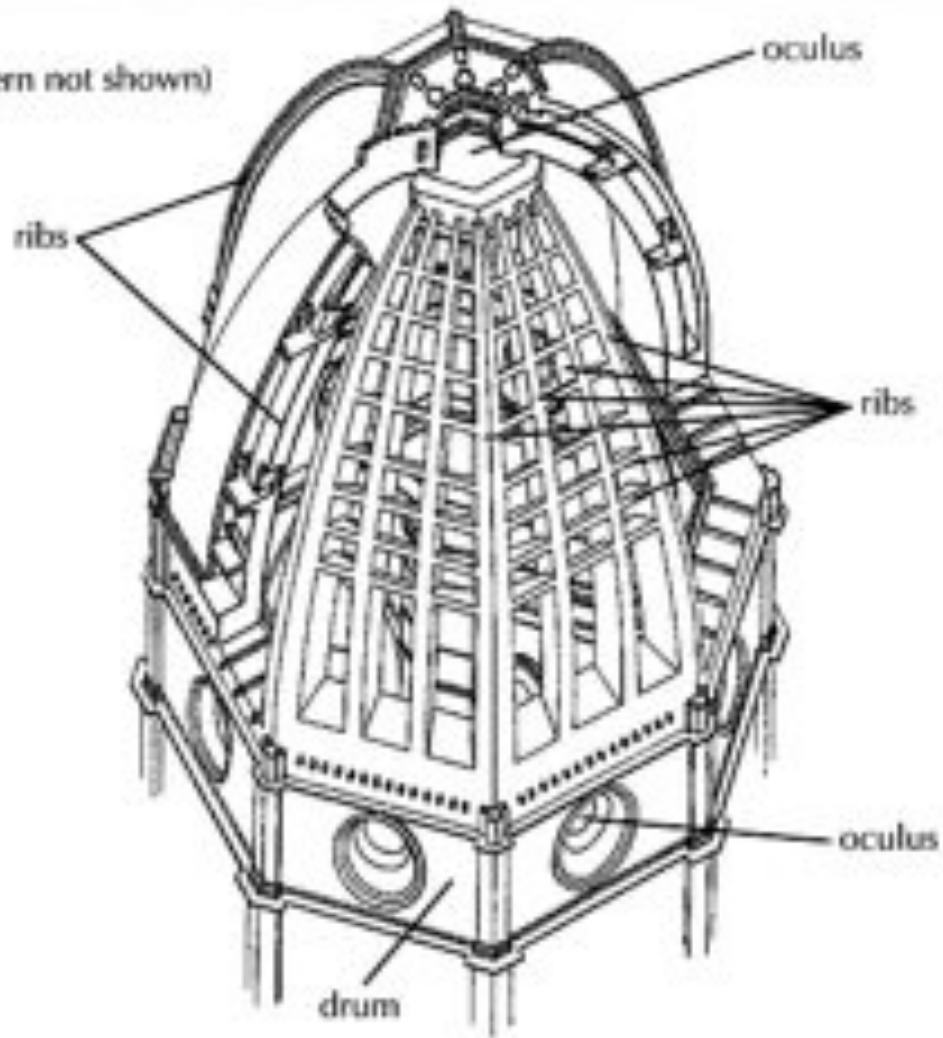


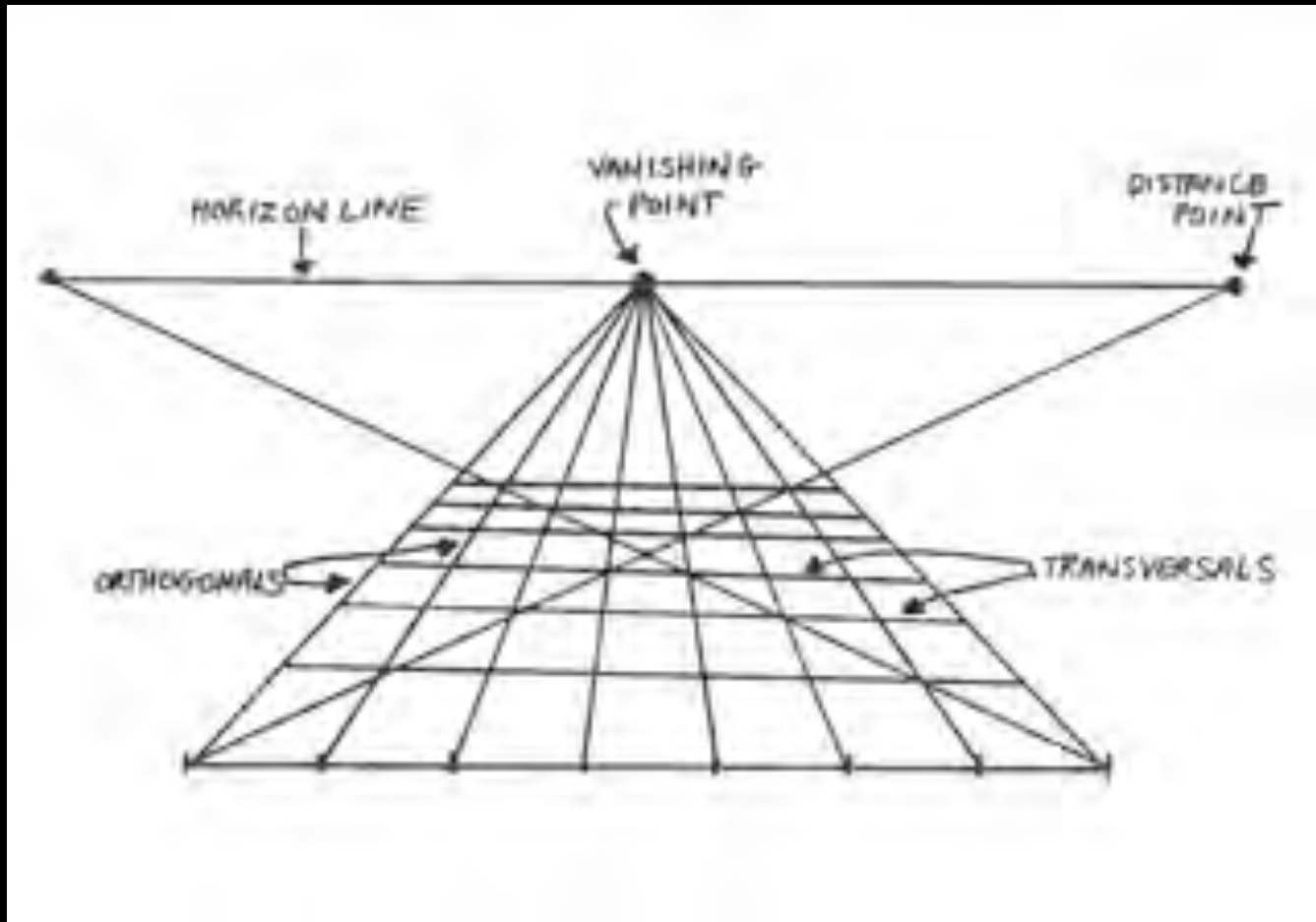


Filippo Brunelleschi, Duomo, 1480, Florence, Italy



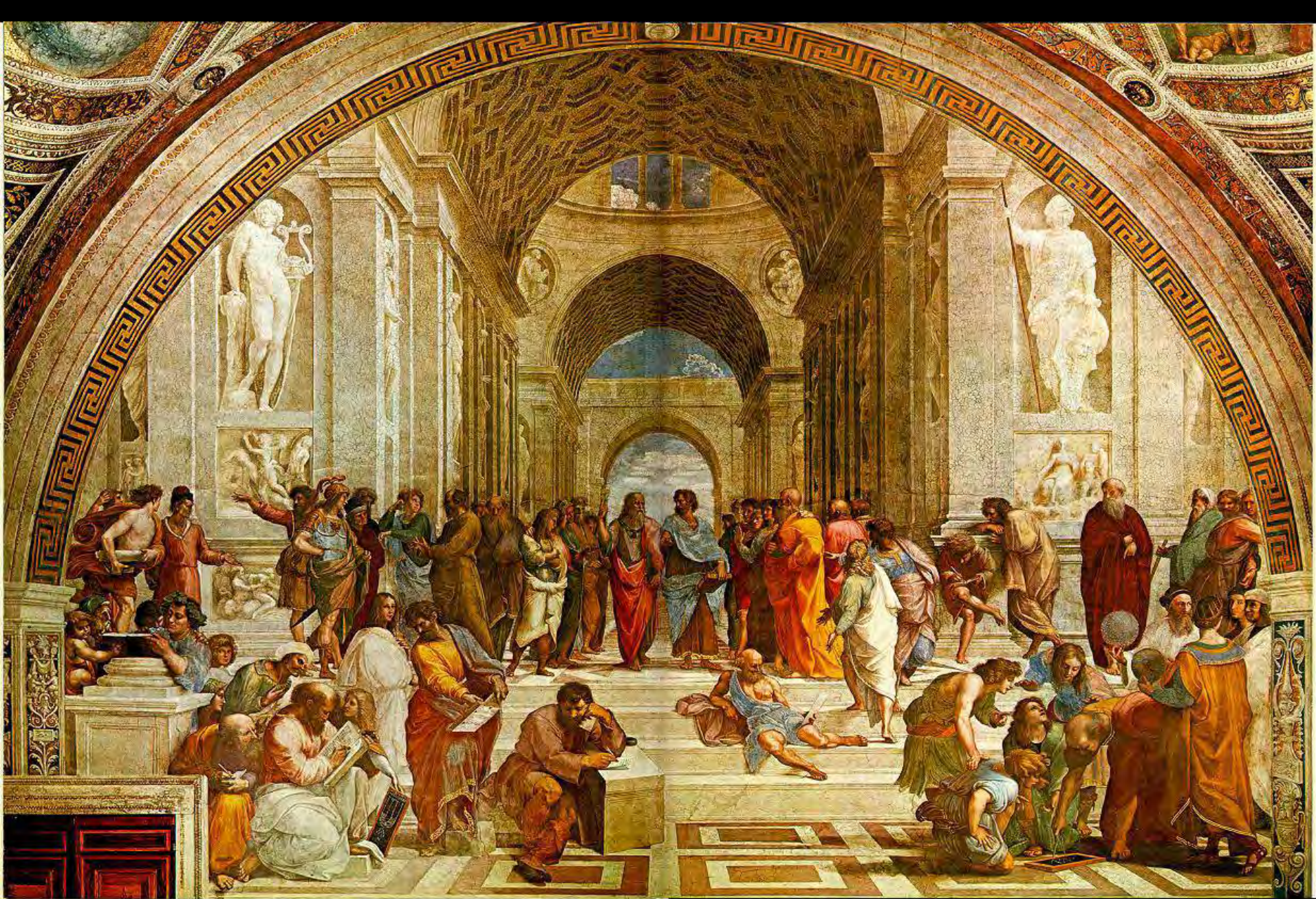
(lantern not shown)





Filippo Brunelleschi, Linear Perspective, c. 1420





Raphael, School of Athens, 1509-10



# Aesthetic Experience of Technology

*Automotive Prosthetic:  
Technological  
Mediation and the Car  
in Conceptual Art*



TECHNOLOGICAL MEDIATION  
AND THE CAR  
IN CONCEPTUAL ART  
CHARISSA N. TERRANOVA







# Crash

J.G. Ballard

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



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

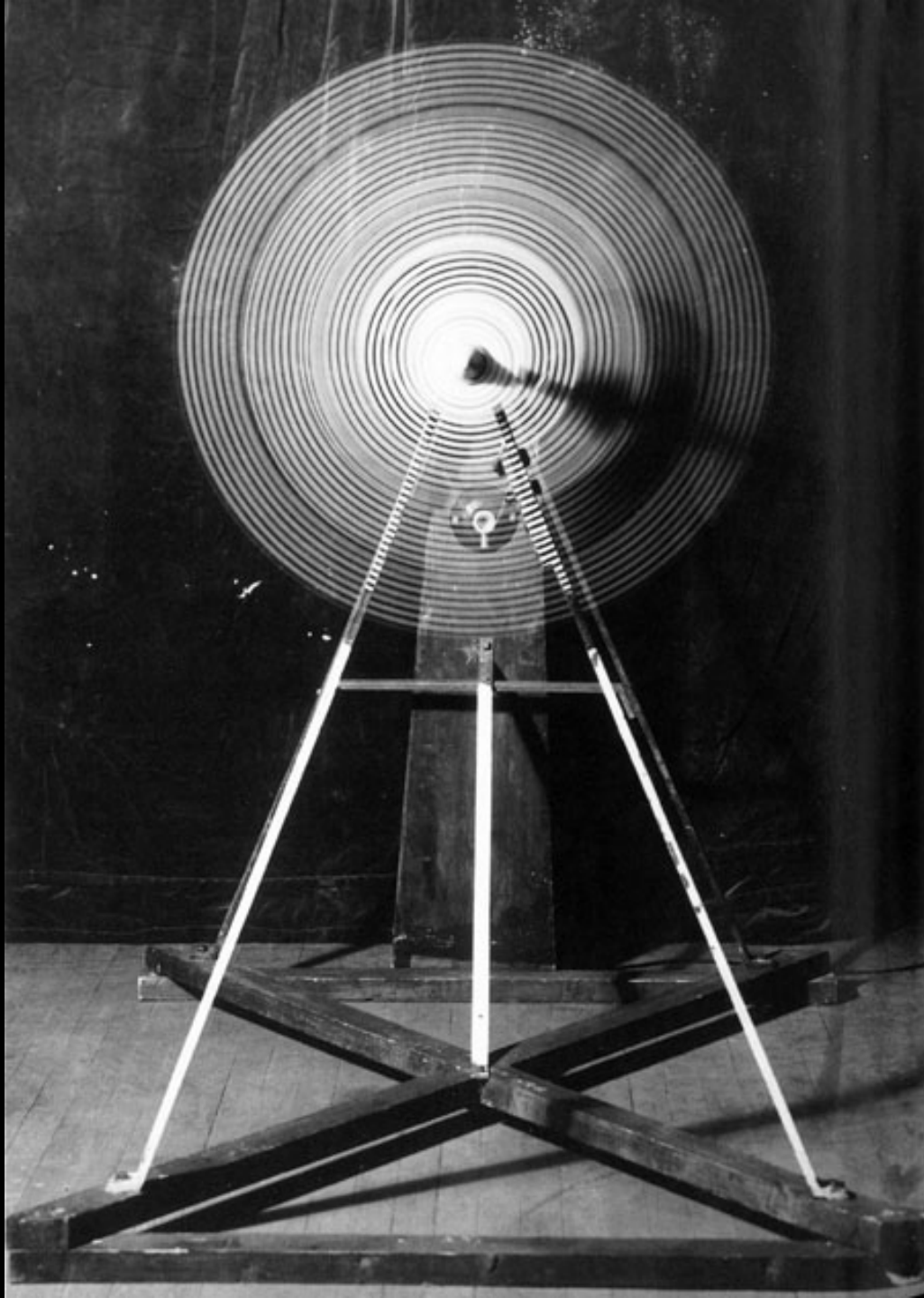


From SHE: Images of Women by Wallace Berman and Richard Prince at the Michael Kohn Gallery, Los Angeles, 2009





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

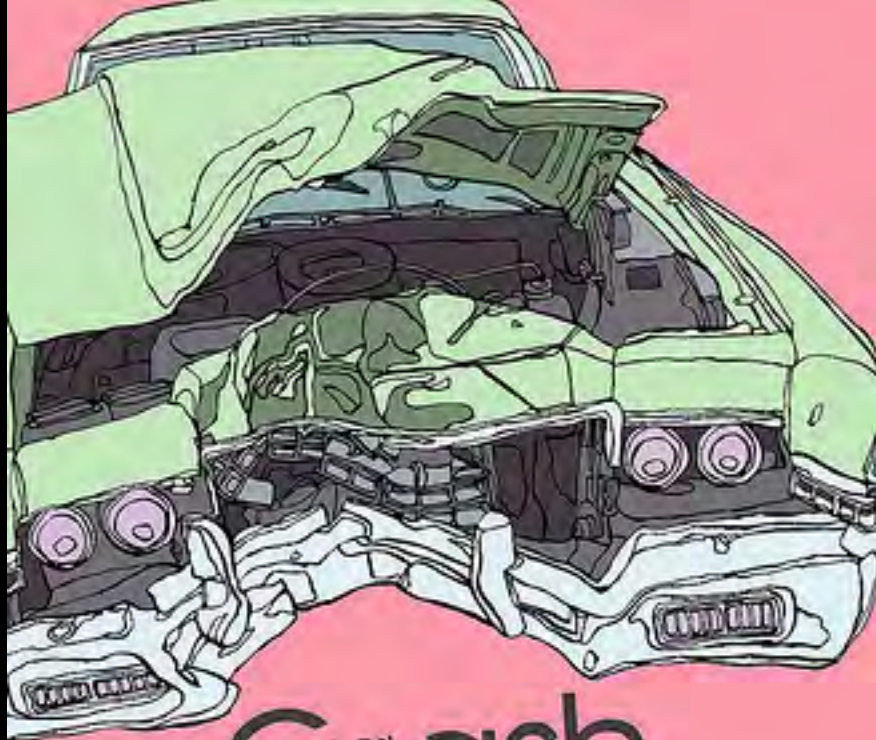


Jean Tinguely, Metamechanical #6, 1959



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



PICADOR USA

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 in 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 its inherent speed, almost invisible. We have slowed the event via film and video but only from a camera's perspective. We never get to see the transformation of a 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

124BPM - Swing 16ths  
**16**

*ff*

21

27

33

39

45

51

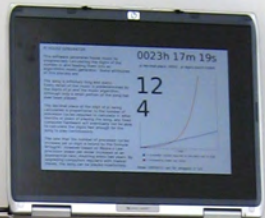
57

63



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.

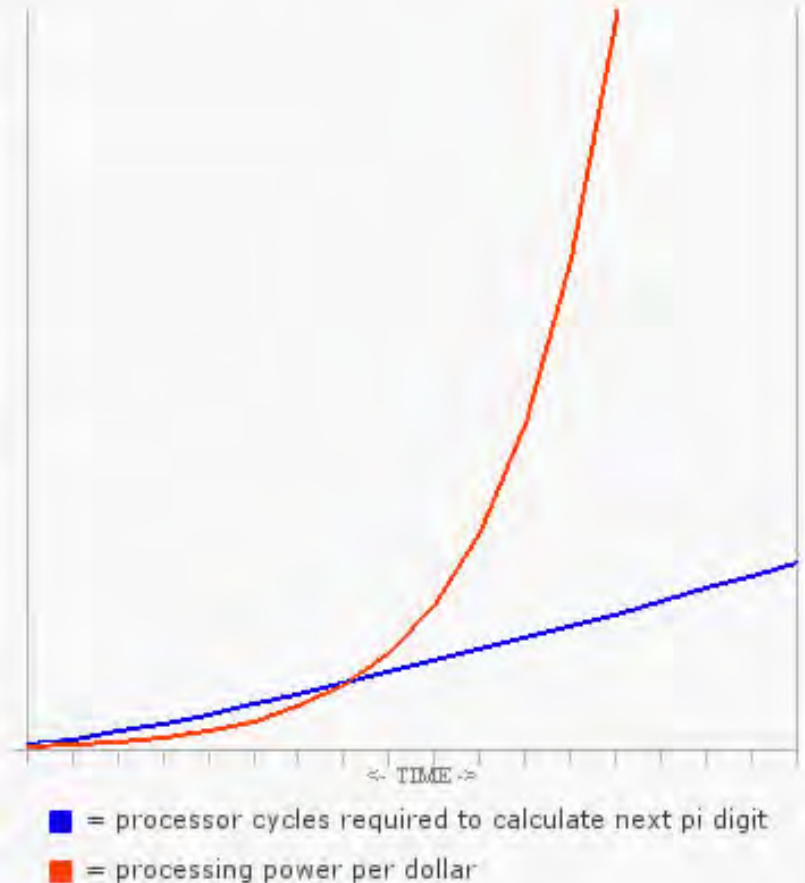
The software progressively calculates the sequence of digits in pi, starting at 3.14 and progressing towards infinity. As the program calculates the digits, it feeds the results into an algorithmic music generator containing my structural criteria for house music. The resulting piece of house music is 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  $N \cdot \log(N)$ . 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





Cory Arcangel, Super Mario  
Clouds, 2002



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







Cory Arcangel, Drei Klavierstücke op. 11, 2009

## 4. Biology in Art and Architecture, BioArt, 1900-present

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

Charissa N. Terranova



- For over a century, artists, architects, and designers have looked to biology and the philosophy of science for inspiration.
- The term “BioArt” refers to current artist-scientists using living matter as source material in their work.

ART NOUVEAU



Victor Horta, Interior of Tassel House, Brussels, 1893-95

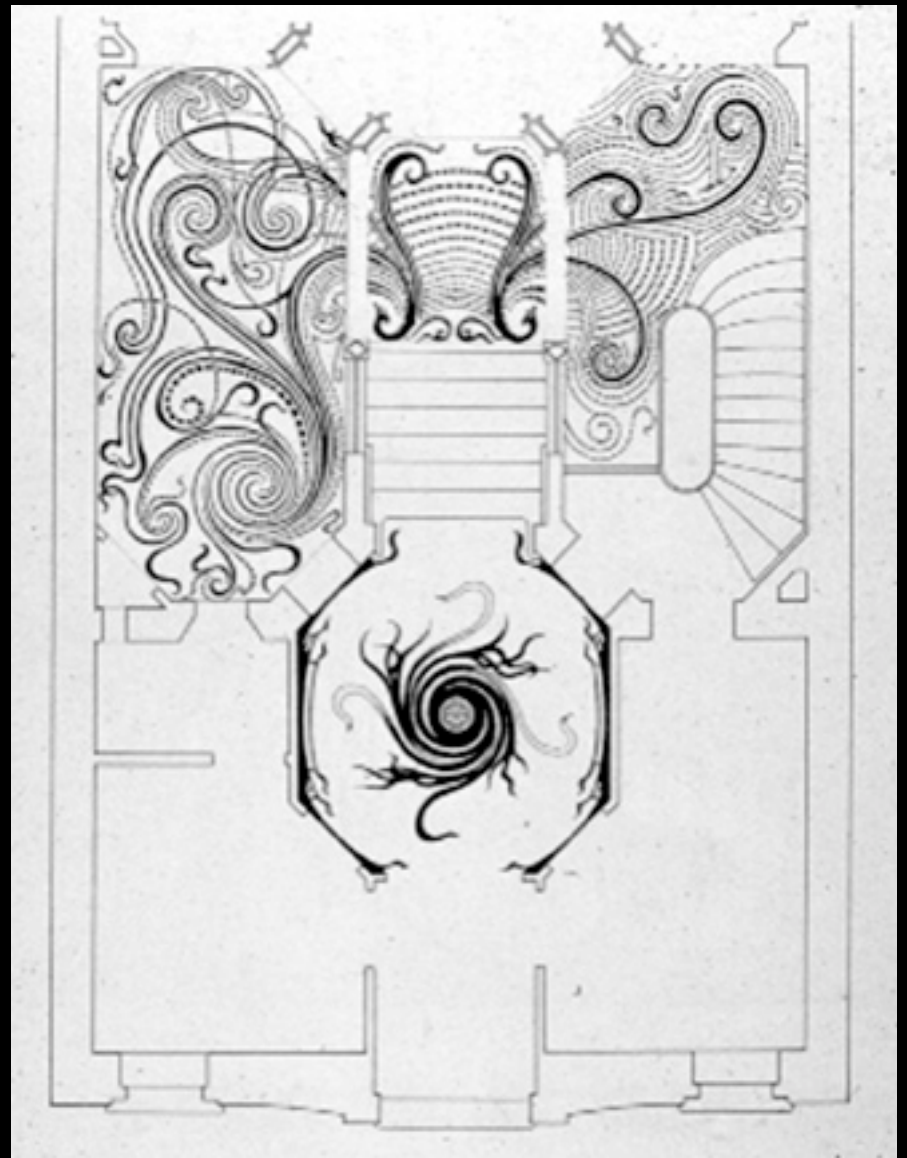


Victor Horta, Tassel House, Brussels, 1893-5





Vestibule  
floors



plan of entry and vestibule showing mosaic







Victor Horta, Horta House and Workshop, Brussels, 1901















© OPT / Expedo





# BioArt

- <http://www.symbiotica.uwa.edu.au/>
- <http://annadumitriu.tumblr.com/>

# **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.

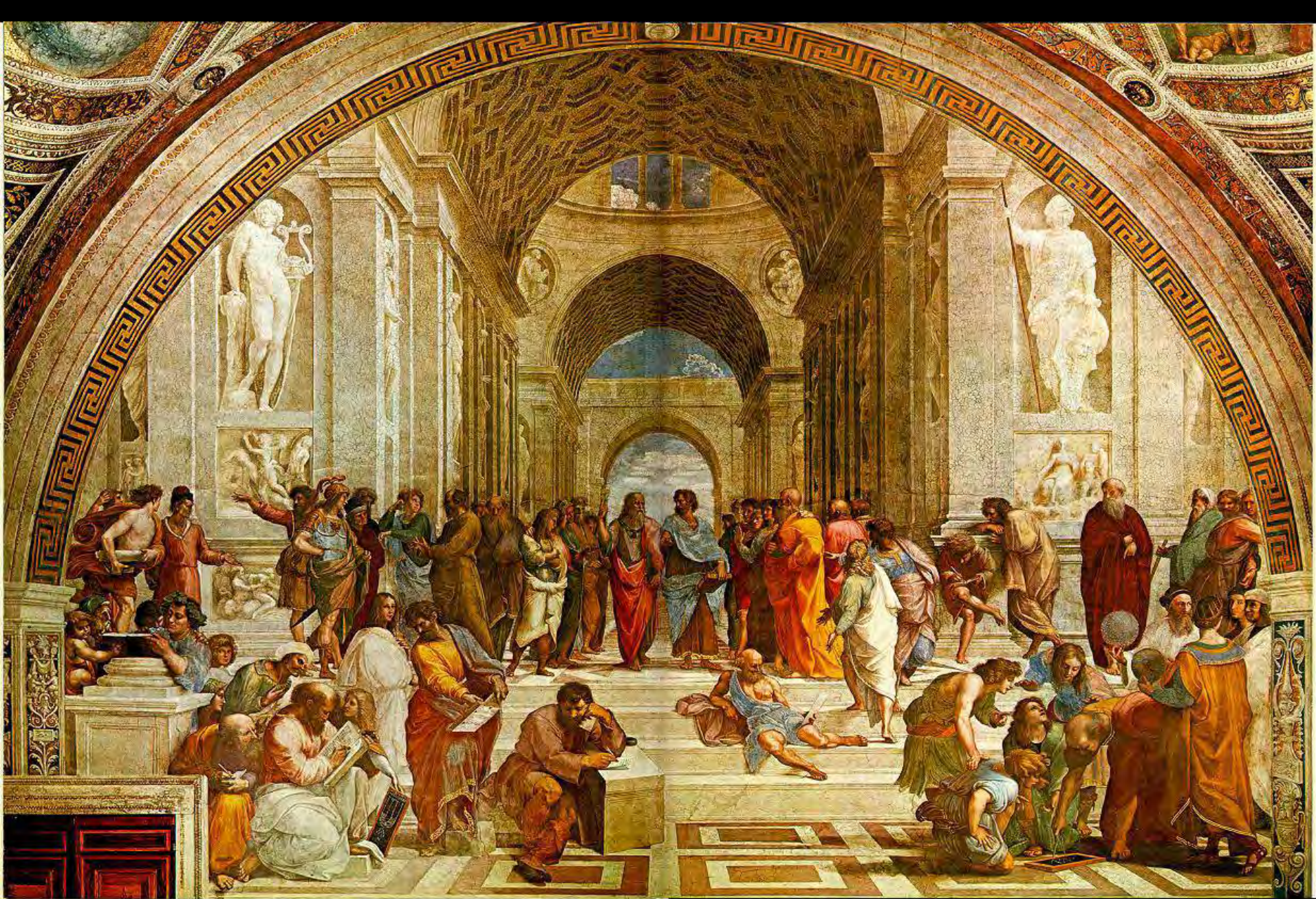
## Paragone

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

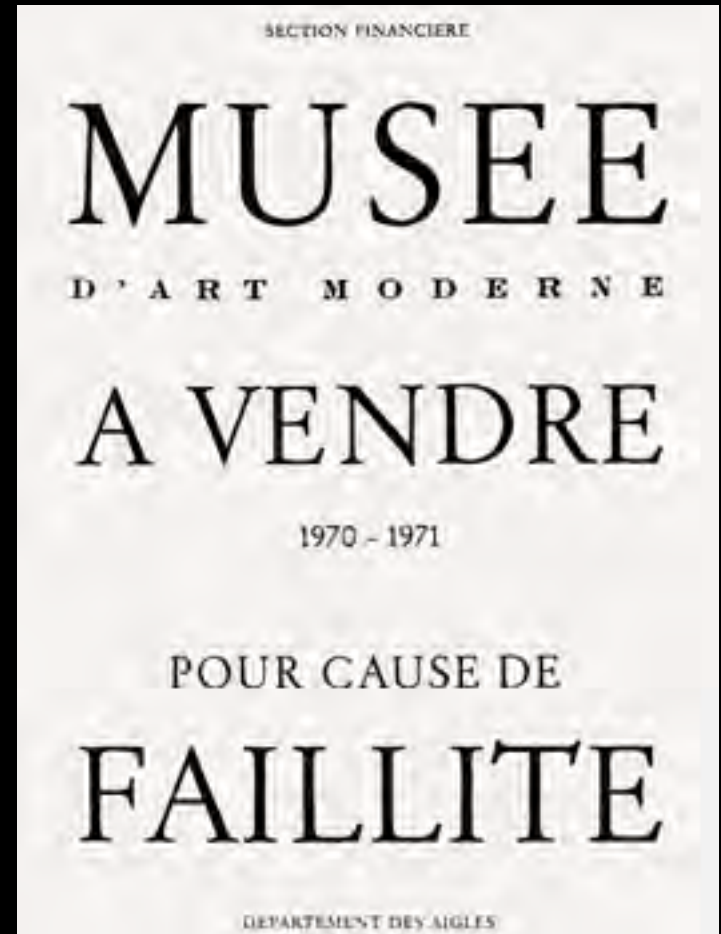
Rosalind Krauss, *“A Voyage on the North Sea” Art in the Age of  
the Post Medium Condition (1999)*



“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.”

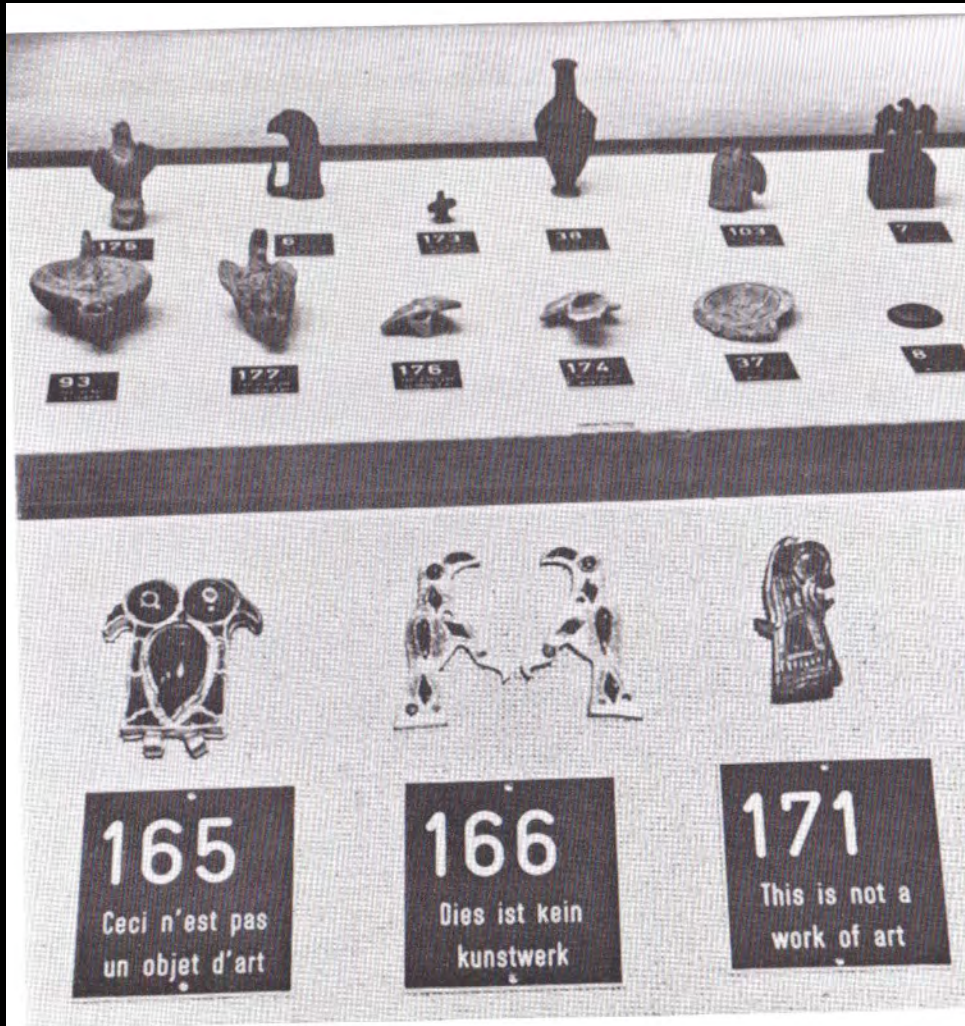
Marcel Broodthaers, Museum of Modern Art,  
Department of Eagles Series, 1968

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





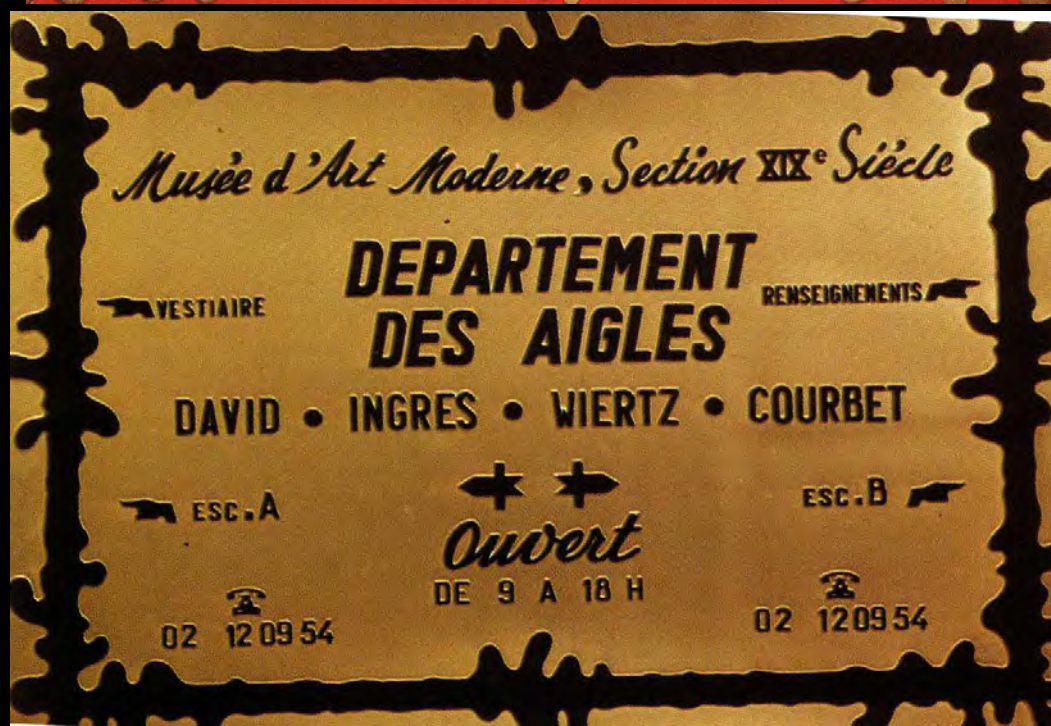
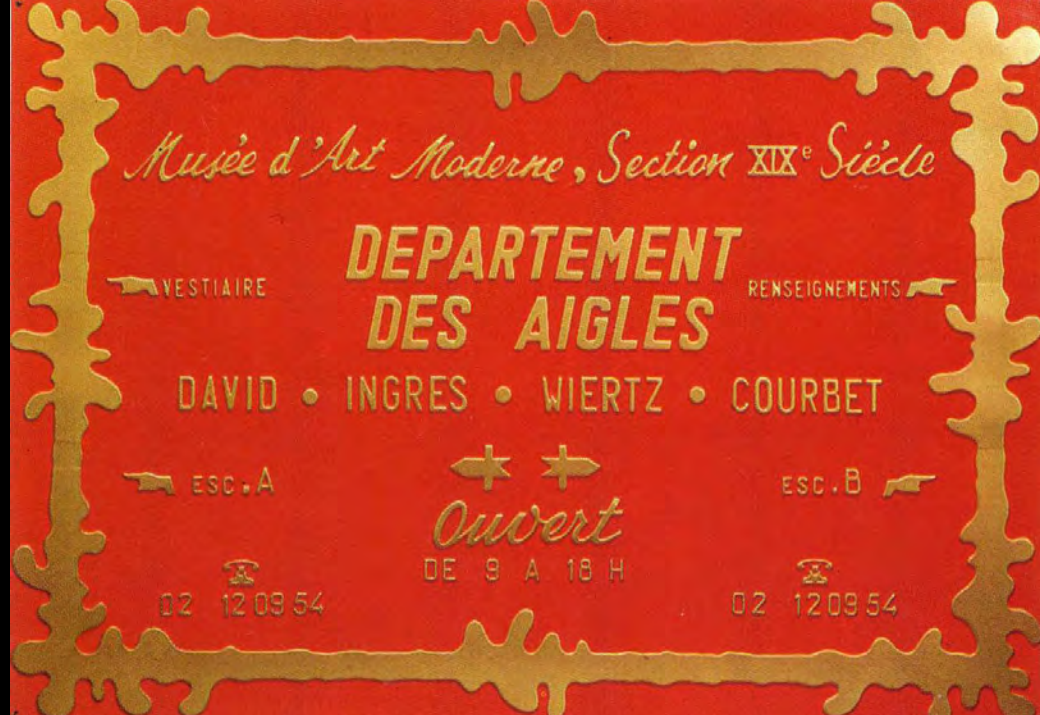
# MUSEUM



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





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>

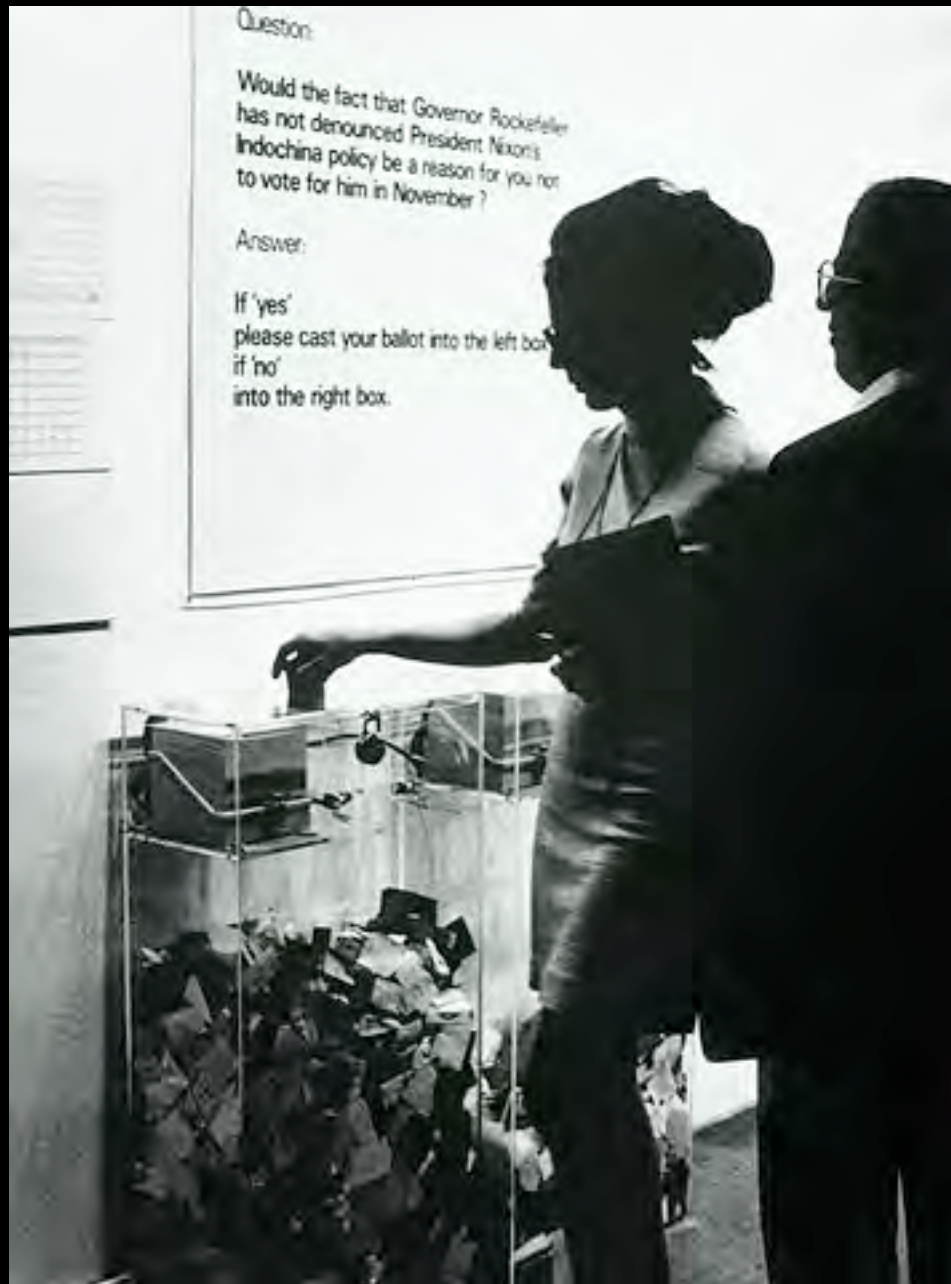


mediation – a process or phenomenon; “Agency or action as an intermediary; the state or fact of serving as an intermediate agent, a means of action, or a medium of transmission; instrumentality. The interposition of stages or processes between stimulus and result, or intention and realization.



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 Levinson 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*