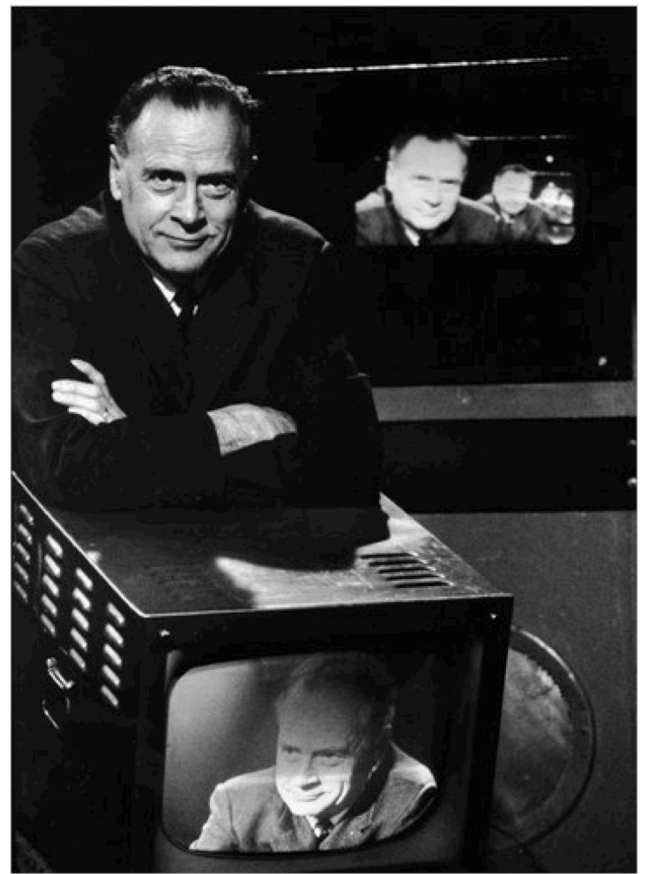


**AHST 4342-501 (80555)**  
**History of Media and New Media Art**  
**Fall 2016**  
**Dr. Charissa N. Terranova**  
**University of Texas at Dallas**  
**Arts & Humanities**  
**Wednesday 7-9:45**  
**Class Location: AH2 1.204**  
**Meetings by appointment**  
**terranova@utdallas.edu**  
**www.charissaterranova.com**



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

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** (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 the two tests.

### 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=2048>
- Password: painting

### **Reader response papers:**

Students will submit a 250- to 300-word reader response paper each class meeting starting with the second class. Responses should 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:

- Left-hand justified heading with name of student, course number, professor's name, date
- Center justified title underlined or italicized
- Double spaced
- 12 pt. font
- 250 to 300 words
- Page numbers if necessary

### **Tests:**

There are two tests in the course: a mid-term on Wednesday October 5 and a final TBA. Both exams will be held in AH2 1.204. The tests will consist of slide identification. The test material will be culled from the lectures. I will distribute a review sheet prior to each test.

**NOTE ON DATES:** There are absolutely no make-up exams for people who mis-schedule the exam. I do not accept late reading response papers.

### **Grading:**

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

- Written reader responses = 60%
- Midterm test = 20%
- Final test = 20%

**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>

### **Schedule:**

#### **Wednesday August 24**

- **Course Introduction: What is New Media Art?**
- **Medium, Media, Mediation, Remediation and Recursion, an Introduction to Terms**  
- Shanken, 10-53

#### **Wednesday August 31**

- **From Painting to the Daguerreotype**  
- Andrew McClellan, “ ‘The most splendid...collection of works of art in the world’: Morse and the Louvre,” 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) 34-45.
- **Photograph: The Construction of Vision**  
- Susan Sontag, “In Plato’s Cave,” *On Photography* (New York: Picador, 2001) 3-26.

### Wednesday September 7

- **Chronophotography: Capturing Time and Movement in Image**  
- Jonathan Crary, “Modernity and the Problem of the Observer,” *Techniques of the Observer: On Vision and Modernity in the 19th Century* (Cambridge, MA: MIT Press, 1992) 1-24.
- **Train: Movement, Image and Architecture**  
- Wolfgang Schivelbusch, *The Railway Journey: The Industrialization of Time and Space in the 19<sup>th</sup> Century*, (Los Angeles: University of California Press, 1987) 1-44.

### Wednesday September 14

- **Elevator: Architecture and Sky in Paris and Chicago**  
- Carol Willis, “Light, Height, and Site: The Skyscraper in Chicago,” *Chicago Architecture and Design 1923-1993: Reconfiguration of an American Metropolis*, ed. John Zukowsky (New York: Prestel, 2000) 119-140.
- **Film: The Influences of Cinema on Modern Painting**  
- Martin F. Norden, “The Avant-Garde Cinema of the 1920s: Connections to Futurism, Precisionism, and Suprematism,” *Leonardo*, Vol. 17, No. 2 (1984), 108-112.

### Wednesday September 21

- **Film: Dziga Vertov, Sergei Eisenstein and Montage**  
- David Bordwell, “The Idea of Montage in Soviet Art and Film,” *Cinema Journal*, Vol. 11, No.2 (Spring, 1972) 9-17.
- **In-Class Film Dziga Vertov’s *Man with a Movie Camera***
- **Distribution of Midterm Test Review**

### Wednesday September 28

- **Telephone: From Edison to the Cell Phone, Art and the Tele-Connection**  
- Louis Kaplan, “The Telephone Paintings: Hanging Up Moholy,” *Leonardo*, Vol. 26, No. 2 (1993) 165-68.
- **Kinetic Art: Motion, Duration, Illumination**  
- Shanken, 55-77; 193-201

### Wednesday October 5

- **Midterm Test**

### Wednesday October 12

- **The Digital Image: Coded Form and Electronic Production**  
- Shanken, 78-95; 202-212
- **TV – Charged Environments**

- Shanken, 96-119; 213-227

### Wednesday October 19

- **Automotive Prosthetic: Frank Lloyd Wright, Le Corbusier, and Norman Bel Geddes' Highway Futurism**  
- Paul Mason Fotsch, "The Building of a Superhighway Future at the New York World's Fair," *Cultural Critique*, no. 48 (Spring 2001) 65-97.
- **Automotive Prosthetic: Rethinking Conceptual Art via Technology**  
- Charissa N. Terranova, "Mobile Perception and the Automotive Prosthetic: Photoconceptualism, the Car, and the Posthuman Subject," *Transfers* no. 1 vol. 1 (Spring 2011) 77-101.

### Wednesday October 26

- **Networks, Surveillance, Culture Jamming**  
- Shanken, 120-139; 228-246

### Wednesday November 2

- **Bodies, Surrogates, Emergent Systems**  
- Shanken, 140-165; 247-255

### Wednesday November 9

- **Simulations and Simulacra**  
- Shanken, 166-181; 256-265
- **Distribution of Final Test Review**

### Wednesday November 16

- **Exhibitions, Institutions, Communities, Collaborations**  
- Shanken, 182-189; 266-277

### Wednesday November 23

- **Fall Break/Thanksgiving**

### Wednesday December 7

- **Genetics in Modern Art**  
- Ronald J. Gedrim, "Edward Steichen's 1936 Exhibition of Delphinium Blooms: An Art of Flower Breeding," *History of Photography*, vol. 17 no. 4 (1993) 352-363.
- **Bioart and Bioarchitecture**  
- Ali K. Yeltsen, Joe Davis, Ahmet F. Coskun, George M. Church, Seok Hyun Yun, "Bioart," *Trends in Biotechnology*, vol. 33, no. 12 (December 2015) 724-734.