

**AHST 4342-091 (55717)**  
**History of Media and New Media Art**  
**Summer 2017 July 10-August 9, 2017**  
**Dr. Charissa N. Terranova**  
**University of Texas at Dallas**  
**Arts & Humanities**  
**M-W 1:00-5:15**  
**Class Location: JO 4.102**  
**Meetings by appointment**  
**terranova@utdallas.edu**  
**www.charissaterranova.com**

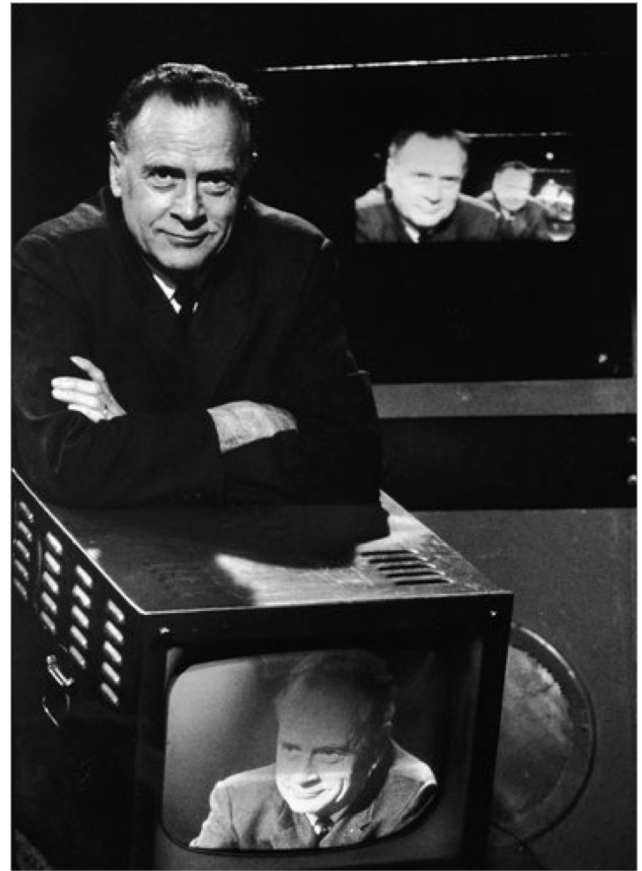
This class focuses on the history of art, science, and technology, a field referred to as “media art” or “new media art.” We will look to the role of scientific and technological mediation in works of art and architecture, that is to say, the ways in which science and technology function to shape and 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** (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 how to give a polished public presentation.
- 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.

### **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 two 750-word written assignments connected to short presentations and one final quiz.



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

## Attendance Policy:

- Due to the compressed nature of this course, students are required to attend ALL classes. One missed class without an excuse will result in the lowering of the final grade by one full letter.
- Absences are excused with a doctor's note and for religious holidays. [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=2154>
- Password: technology

## Short Papers and Presentations on Art and Reading:

Students will write two 750- word papers about an assigned work of art or the reading assignment for the day and present them in class. Students should read their papers in an engaging manner, using only images in accompanying PowerPoint presentations to illustrate the text. There should be no text in the PowerPoint presentations: only images. The professor will disseminate a master list of assigned works of art and reading summaries the first day of class. Presentations will take place at the end of class, during the last 60 to 90 minutes, starting the second class meeting. The paper should be researched and have end- or footnotes. The role of these assignments is to hone research, writing, and public presentation skills. The papers are due the day of the assigned presentation. 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
- Indentation of first sentence of all new paragraphs
- Double spaced
- 12 pt. font
- 750 words
- Page numbers if necessary
- Properly formatted end- or footnotes using the *Chicago Manual of Style*
- Three sources at least; properly document on-line sources using standard formatting
- Properly formatted bibliography using the *Chicago Manual of Style*

## Final Quiz:

There is one test, a final quiz, in the course on Wednesday August 9. It will be held in JO 4.102. The test will consist of slide identification and a short answer question. Students will be required to identify 10 works by title of artwork or name of technology, name of artist or inventor, and year in which it was made (within five years) and answer one question with robust paragraph-length answers. The test material will be culled from the lectures and readings. The professor will distribute a review sheet prior to the test with 15 slides to memorize (10 of these will be on the test) and three themes, from which one question will be derived. All slide presentations are available at [www.charissaterranova.com](http://www.charissaterranova.com).

**NOTE ON DATES:** There is absolutely no make-up exam 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/presentation assignment 1: 40%
- Written/presentation assignment 2: 40%

- Final Quiz: 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>

**Monday July 10**

**1:00-3:30**

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

**Break**

**3:45-5:15 Discussion of texts**

**Wednesday July 12**

**1:00-3:30**

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

**Break**

**3:45-5:15 Presentations**

**Monday July 17**

**1:00-3:30**

- **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.
- **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.

**Break**

**3:45-5:15 Presentations**

### Wednesday July 19

1:00-3:30

- **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.
- **Film: Dziga Vertov, Sergei Eisenstein and Montage**
  - Dziga Vertov, "From Kino-Eye to Radio-Eye" [1929], *Kino-Eye: The Writings of Dziga Vertov*, Intro by A. Michelson (London: Pluto Press, 1985) 85-91.
  - Dziga Vertov, "The Essence of Kino-Eye," [1925], *Kino-Eye: The Writings of Dziga Vertov*, Intro by A. Michelson (London: Pluto Press, 1985) 49.
  - Dziga Vertov, "The Man with a Movie Camera," [1929], *Kino-Eye: The Writings of Dziga Vertov*, Intro by A. Michelson (London: Pluto Press, 1985) 82-84.
- **Excerpts In-Class of Film Dziga Vertov's *Man with a Movie Camera* (1929)**

Break

3:45-5:15 Presentations

### Monday July 24

1:00-3:30

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

Break

3:45-5:15 Presentations

### Wednesday July 26

1:00-3:30

- **TV – Charged Environments**
  - Shanken, 96-119; 213-227
- **Networks, Surveillance, Culture Jamming**
  - Shanken, 120-139; 228-246
- **Bodies, Surrogates, Emergent Systems**
  - Shanken, 140-165; 247-255

Break

3:45-5:15 Presentations

### Monday July 31

1:00-3:30

- **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.

Break

3:45-5:15 Presentations

### Wednesday August 2

1:00-3:30

- **Exhibitions, Institutions, Communities, Collaborations**  
- Shanken, 182-189; 266-277
- **Simulations and Simulacra**  
- Shanken, 166-181; 256-265
- **Distribution of Final Test Review**

Break

3:45-5:15 Presentations

### Monday August 7

1:00-3:30

- **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.

Break

3:45-5:15 Presentations

### Wednesday August 9

1:00-5:15 FINAL EXAM