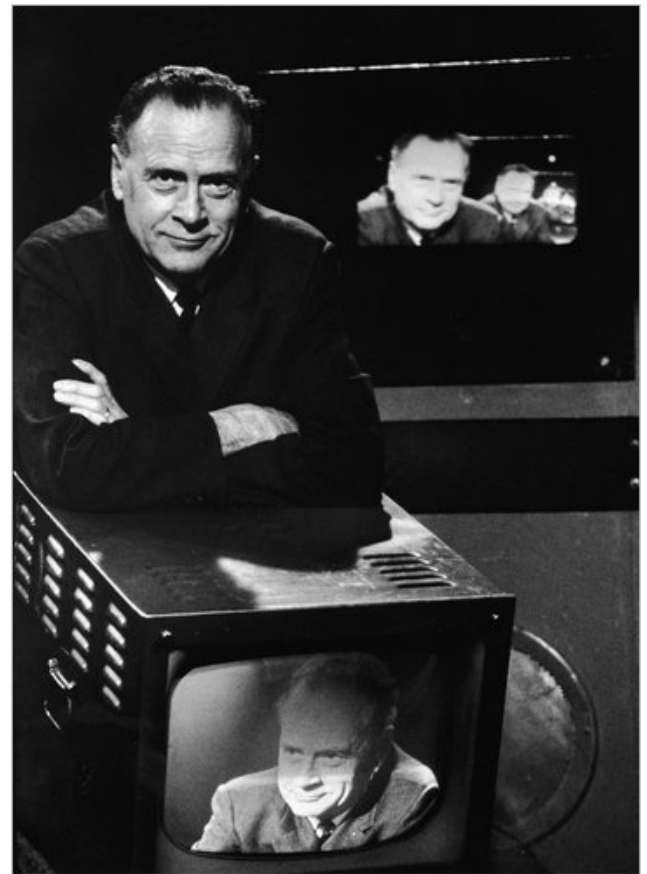


AHST 4342-001 (85802)
History of Media and New Media Art
Fall 2012
Dr. Charissa N. Terranova
University of Texas at Dallas
Arts & Humanities
Monday-Wednesday 1:00-2:15
Class Location: AH2 1.204
Office Location: JO 3.920
Office Hours: Wed. 3:00-5:00/by appt.
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Media theorist Marshall McLuhan with TVs – an example of “recursion” or the technological nesting of images

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=1365>
- Password: scribble

Written Assignments:

- 1.) VIDEO ART: Summarize the intention and meaning of Omer Fast's video, "5000 Feet is the Best," in the Focus Gallery II at the Dallas Museum of Art. Please avoid using the first person, hyperbole or exaggeration in writing this piece. Statements such as, "I think it is wonderful," "I walked into the gallery and sat down in front of the screen...", and "Omer Fast is a genius!" MUST BE AVOIDED. Your writing should be analytical and descriptive, relating technology to content and form. Requirements: 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. DUE: Wednesday September 26, 2012
- 2.) 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. DUE: November 5, 2012

Exams:

There are two exams in the course: a mid-term on Wednesday October 17 and a final 11:00-1:45, Friday December 14. 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>

Schedule:

Monday August 27: Course Introduction: What is New Media Art?

Wednesday August 29: Medium, Media, Mediation, Remediation and Recursion, an Introduction to Terms

- Shanken, 10-53

Monday September 3: No Class Labor Day

Wednesday September 5: Photograph: The Construction of Vision

- Susan Sontag, "In Plato's Cave," *On Photography* (New York: Picador, 2001) 3-26

Monday September 10: 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.

Wednesday September 12: Train: Movement, Image and Architecture

- Wolfgang Schivelbusch, *The Railway Journey: The Industrialization of Time and Space in the 19th Century*, (Los Angeles: University of California Press, 1987) 1-44.

Monday September 17: Elevator: Architecture and Sky in Paris and Chicago

- Alisa Goetz, "Turning Point: Conveyance and the Paris Exposition of 1900," *Up Down Across: Elevators, Escalators, and Moving Sidewalks*, ed. Alisa Goetz (London: Merrell, 2004) 47-58.

- 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.

Wednesday September 19: 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.

Monday September 24: 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.

Wednesday September 26: Kinetic Art: Motion, Duration, Illumination

- Shanken, 193-201

- Written Assignment #1 Due

Monday October 1: Kinetic Art: Motion, Duration, Illumination

- Shanken, 55-77

Wednesday October 3: In-Class Film Dziga Vertov's *Man with a Movie Camera*

Monday October 8: 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.

Wednesday October 10: The Digital Image: Coded Form and Electronic Production

- Shanken, 78-95

Monday October 15: The Digital Image: Coded Form and Electronic Production

- Shanken, 202-212

Wednesday October 17: Mid-Term Exam

Monday October 22: TV – Charged Environments

- Shanken, 96-119

Wednesday October 24: TV- Charged Environments

- Shanken, 213-227

Monday October 29: 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.

Wednesday October 31: Automotive Prosthetic: Rethinking Conceptual Art via Technology

- Charissa N. Terranova, "Mobile Perception and the Automotive Prosthetic: Photoconceptualism, the Car, and the Posthuman Subject," *Transfers* 1 (1), Spring 2011: 77-101.

Monday November 5: Networks, Surveillance, Culture Jamming

- Assignment #2 Due

- Shanken, 120-139

Wednesday November 7: Networks, Surveillance, Culture Jamming

- Shanken, 228-246

Monday November 12: Guest Lecture on New Media Art

Wednesday November 14: Guest Lecture on New Media Art

Monday November 19: No Class Fall Break/Thanksgiving

Wednesday November 21: No Class Fall Break/Thanksgiving

Monday November 26: Bodies, Surrogates, Emergent Systems

- Shanken, 96-119;

Wednesday November 28: Bodies, Surrogates, Emergent Systems

- Shanken, 213-227

Monday December 3: Simulations and Simulacra

- Shanken, 166-181

Wednesday December 5: Simulations and Simulacra

- Shanken, 256-265

Monday December 10: Exhibitions, Institutions, Communities, Collaborations

- Shanken, 182-189

Wednesday December 12: Exhibitions, Institutions, Communities, Collaborations

- Shanken, 266-277

Friday December 14: Final Exam 11:00 a.m.