



## **Faculty of Liberal Arts & Sciences and School of Interdisciplinary Studies**

Fall 2014

VISM 2B09 - History of New Media Art

Fridays, 3:10pm-6:10pm

205 Richmond, Room 7320

Dave Colangelo, dcolangelo@faculty.ocadu.ca

**Office Hours & Location:** Fridays, 1pm-2pm or by appointment, Room 325

**Credit Value:** 0.5

**Pre-requisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisite:** Students who have taken VISC 2B09 may not take this course for further credit.

## **COURSE CALENDAR DESCRIPTION:**

This survey course offers a history of the relationship of art and media from the beginnings of photography and avant-garde cinema to contemporary digital and video art practices. The course examines technological developments that have affected and transformed perception and representation including time-motion studies, industrialization (Taylorism), mass culture, and global electronic networks (Internet). The influence of new media on various avant-garde movements including cubism, constructivism, surrealism, dada, and on the stylistic innovations of collage and montage will be explored. Selected writings on art and technology by key thinkers of the twentieth century will complement a visual and intellectual survey of artworks.

## **REQUIRED TEXTBOOKS/COURSE PACKS:**

**Textbooks:** Available for purchase from the **OCAD bookstore (51 McCaul Street)**

- Michael Rush: ***New Media in Art*** (second edition). Thames & Hudson, 2005.

- Mark Tribe/Reena Jana (eds.): ***New Media Art***. Taschen, 2006. (also available online as an open source book at

<https://wiki.brown.edu/confluence/display/MarkTribe/New+Media+Art>)

**R: Course Reader:** Available for purchase from the **OCAD bookstore:**

**C: Canvas**

A number of readings are available as pdf's on Canvas under "Files"

## LEARNING OUTCOMES:

Upon completing this course, students will have:

1. Broad knowledge of new media art pieces, practices and conceptual trends.
2. An understanding of the political, aesthetic, and philosophical ideas that inform the development of new media and art.
3. Greater experience writing critical, concise and thoroughly researched analyses of artworks and exhibitions.

## COURSE ORGANIZATION:

The course consists of weekly classes, which include slide lectures, screenings of new media art works, and discussion. Students are expected to read the required readings, attend all classes, and contribute to discussion. Plan to accommodate a minimum of 3 hours per week of reading preparation for this course. Absences from class must be supported with official documentation; three unsupported absences may jeopardize your standing in the course.

## COURSE ASSIGNMENTS AND EVALUATION SCHEDULE:

Grades are based on a midterm test, an analytical/response essay, and a final exam. Participation is based on class discussions and group work. Assignments are designed to encourage students to think critically and creatively about the art and issues discussed during the course. Emphasis is placed on the student's capacity to analyze and synthesize ideas and issues raised by the readings and art works shown in class.

### Midterm

**October 24**

**25%**

The midterm is comprised of identification and comparison questions based on class material and discussion. A study guideline will be distributed in class the week before the test and posted on My Courses.

### Essay Proposal

**November 7**

**n/a\***

The essay proposal will consist of 300-500 words that outline your arguments and where you are gathering your information from for your essay to be submitted on Canvas to the instructor. Explain what you are going to do and how you are going to do it. This should include at least three bibliographic references (scholarly articles or books) in Chicago format. \*No marks will be given for this but you will forfeit 10% of your essay mark if this is not submitted by November 7.

### Analytical/research essay

**November 21**

**25%**

A handout with specific guidelines will be posted on Canvas. 2000-2500 words in length (8-10 pages). NOTE: A 10% penalty will be deducted for late essays. No essays will be accepted for marking after the final class.

### Final Exam: Room 7320

**December 4**

**40% (Room 7320, 4:30-7:30)**

The final exam is comprised of identification, comparison, and essay questions based on class material and discussion for the entire course. A review session will be held during the November 28 class and study guidelines distributed and posted on My Courses.

### Class Participation

**10%**

Participation is based on: participation in classroom dialogue; timely and appropriate submission of assignments; and appreciable endeavours to improve academic and learning skills.

## **FINAL EXAM:**

The exam policy and protocols can be found at the following web link:

[http://www.ocadu.ca/students/records\\_registration/course\\_calendar/1213/undergraduate/ls/final\\_exams.htm](http://www.ocadu.ca/students/records_registration/course_calendar/1213/undergraduate/ls/final_exams.htm)

Conflict exams must be reported to the Office of the Registrar within 15 working days after the Final Exam Schedule has been published/released. All requests for Deferred Final Exams due to medically documented and emergency issues must now be requested through the Office of the Registrar.

## **POLICY ON LATE ASSIGNMENTS & INCOMPLETE GRADES:**

A 10% flat-rate penalty is deducted for late essays. No essays accepted after the last class.

## **CLASS CONDUCT AND EXPECTATIONS:**

- 1) You must ensure you are properly registered for the course. If you have any concerns about your registration status, you may confirm on-line, confirm with the Faculty of Liberal Arts & Sciences Office, or contact the Office of the Registrar. Please first check your registration and read the codes carefully (the codes are clearly explained in the Course Calendar which is available on-line at [www.ocadu.ca](http://www.ocadu.ca)).
- 2) You are expected to conduct yourself in a manner respectful of your instructor and your fellow students. This includes, at a minimum:
  - Arriving on time
  - Turning off your cell phone upon arrival
  - If late, entering the classroom with the least disruption
  - Not interrupting or speaking when someone else has the floor
  - Using your laptop appropriately (i.e. not for email)

## **ABSENCES AND MAKE UP TESTS**

Only under very special circumstances may students hand in late assignments or be absent from classes or tests/exams. If a student is sick, it is incumbent upon the student to notify the Instructor (and the Office of the Registrar, in the case of missed final exams) with proper documentation as soon as possible. Students with special needs must contact the Centre for Students with Disabilities, ext. 339 at least two weeks prior to the test or assignment.

## **ABSENCE FOR RELIGIOUS PURPOSES:**

A student who foresees a conflict between a religious obligation and any scheduled class assignments, including the final examination, must notify his/her instructor in writing and in the case of final examinations must make a written request to the Office of the Registrar within three weeks of publishing of the syllabus and/or the final exam schedule.

## PLAGIARISM AND REFERENCING YOUR RESEARCH SOURCES:

Plagiarism is the act of taking someone else's ideas, opinions, writings, etc. and representing them as one's own. You plagiarize whenever you borrow another scholar's ideas or quote directly from a work without giving credit through proper citation or acknowledgement. Plagiarism is a serious offense at OCADU (please see OCADU's Policy in the OCADU Academic Calendar). Any assignment in which the ideas of another author are intentionally represented without acknowledgement and/or presented as the student's own work will receive a grade of zero. Please see the following web link for more information.

[http://www.ocadu.ca/students/academic\\_integrity.htm#plagiarism](http://www.ocadu.ca/students/academic_integrity.htm#plagiarism)

## ACADEMIC AND NON-ACADEMIC MISCONDUCT:

Each student has final responsibility for her or his conduct. Students are expected to be aware of and abide by the regulations as they have been established in OCAD U's academic and non-academic policies, which can be found on the OCAD U website at the following web link [http://www.ocadu.ca/students/student\\_policies.htm](http://www.ocadu.ca/students/student_policies.htm) under "Student Policies". These policies outline the responsibility of students to "conduct themselves appropriately and reflect the highest standards of integrity in non-academic as well as academic behaviour". All allegations of misconduct will be reported and investigated as per the current policies.

## WEEKLY READINGS & CLASS SCHEDULE:

**R = COURSE READER**

**C = Campus (PDFs posted under "Files")**

**Readings are taken from the textbooks and the following supplementary books:**

- Debord, Guy. *The Society of the Spectacle*. Translated by Donald Nicholson Smith. New York: Zone Books, (1967) 1995.
- Dixon, Steve. *Digital Performance: A History of New Media in Theatre, Dance, Performance Art, and Installation*. London: The MIT Press, 2007.
- Foster, Hal, et al. *Art Since 1900*. Vol. 1 & 2. London: Thames and Hudson, 2004
- Hall, Doug and Sally Jo Fifer. *Illuminating Video*. Aperature: San Francisco, 1990.
- Hansen, Mark and W.J.T. Mitchell (eds). *Critical Terms of Media Studies*. Chicago: University of Chicago Press, 2010
- Kale, Nick. *Multi-media: Video, Installation, Performance*. London & New York: Routledge, 2007.
- Manovich, Lev. *The Language of New Media*. Cambridge, MA: The MIT Press, 2001.
- McCarthy, Anna. *Ambient Television*. Durham: Duke University Press, 2001.
- McLuhan, Eric & Frank Zingrone. *Essential McLuhan*. Toronto: Anansi, 1995
- Shanken, Edward. *Art and Electronic Media*. London & New York: Phaidon, 2009.
- Wolfe, Cary. *What Is Posthumanism?* Minneapolis: University of Minnesota Press, 2010.
- Wardrip-Fruin & Nick Montfort. *The New Media Reader*. Cambridge, Mass.: MIT Press, 2003.
- Youngblood, Gene. *Expanded Cinema*. New York: P. Dutton & Co., Inc., 1970.

## **WEEK 1 - September 5: INTRODUCTION:**

### **From the Camera Obscura to Computer-Integrated Art**

## **WEEK 2 - September 12: ACCELERATION: Futurism, Constructivism, Dada and Duchamp**

**Readings: Rush: New Media in Art: 7-20.**

**R:** 1909: Futurism; 1914: Tatlin & Duchamp; 1920: Dada Fair (*Art Since 1900*. Vol. 1)

**C:** F.T. Marinetti: "The Futurist Manifesto" 1909

**C: Sections I-V of** Walter Benjamin "Work of Art in the Age of Mechanical Reproduction."

<http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>

**Key Artists from Readings:** Eadweard Muybridge, Etienne-Jules Marey, Lumière Brothers, George Melies, Sergei Eisenstein, Luis Bunuel, Umberto Boccioni, Giacomo Balla, Vladimir Tatlin, Lazló Moholy-Nagy, Hannah Hoch, Raoul Hausmann, John Heartfield, Marcel Duchamp.

## **WEEK 3 - September 19: BREAKING THE FRAME: Happenings and Fluxus**

**Readings: Rush: New Media in Art: 21-27.**

**R:** 1961: Allan Kaprow (*Art Since 1900*. Vol. 2)

**R:** Allan Kaprow: "Happenings in the New York Art Scene" 1961 (*New Media Reader*)

**R:** William Burroughs. "The Cut-Up Method of Brion Gysin" (*New Media Reader*)

**R:** 1962: Fluxus (*Art Since 1900*. Vol. 2)

<http://www.fluxus.org> (on Fluxus)

**Key Artists from Readings:** Jackson Pollock, Claes Oldenburg, John Cage, Allan Kaprow, George Maciunas, Nam June Paik, Shigeko Kubota, Yoko Ono.

## **WEEK 4 - September 26: EXPANDED CINEMA: Structural Experimentation**

**Readings: Rush: New Media in Art: 27-33.**

**R:** 1964: Warhol. (*Art Since 1900*. Vol. 2)

**C:** Gene Youngblood: *Expanded Cinema* II (Art, Entertainment, Entropy): 59-65; 119-127 (on Schneemann and Snow).

<http://www.sensesofcinema.com/2002/great-directors/warhol/> (on Warhol)

**Key Artists from Readings:** Stan Brakhage, Andy Warhol, Carolee Schneemann, Michael Snow.

## **WEEK 5 - October 3: MEDIA AND PERFORMANCE: Actions and Bodies**

**Readings: Rush: New Media in Art: 36-61.**

**R:** Experiments in Art and Technology (E.A.T.) (*New Media Reader*)

**R:** Performance and Technology Since 1960 (*Digital Performance*)

**C:** Gene Youngblood: *Expanded Cinema* VI (Cerebrum: Intermedia and the Human Sensorium and Intermedia Theatre): 359-371.

<http://www.fondation-langlois.org/html/e/> (on E.A.T.) (click on 9 Evenings)

**Key Artists from readings:** Robert Rauschenberg and Billy Kluver (E.A.T.), Carolee Schneemann, Joan Jonas, Bruce Nauman, Vito Acconci, Nam June Paik, Orlan.

## **WEEK 6 - October 10: VIDEO ART: New Medium, New Strategies.**

**Readings: Rush: New Media in Art:** 82--108

**R:** John G. Hanhardt: "Dé-collage/Collage: Notes Toward a Re-examination of the Origins of Video Art" (*Illuminating Video*)

**R:** Nam June Paik: Manifesto on Cybernated Art. 1966 (*New Media Reader*)

**R:** 1973: The Kitchen Centre for Video ... (*Art Since 1900* Vol. 2)

**R:** excerpt from Marshall McLuhan: "Understanding Media" (*Essential McLuhan*)

**C:** #1-20 from Guy Debord "Separation Perfected" (*Society of the Spectacle*).

**Key Artists from Readings:** Douglas Davis, Ant Farm, Nam June Paik, Wolf Vostell, Richard Serra, Steina and Woody Vasulka, Vito Acconci, Joan Jonas, Dara Birnbaum, Bruce Nauman, Chris Burden.

## **WEEK 7 - October 17: READING WEEK, NO CLASS**

## **WEEK 8 - October 24: MIDTERM TEST**

## **WEEK 9 - October 31: VIDEO INSTALLATION: Sculpture, Surveillance, and Politics**

**Readings: Rush: New Media in Art:** 124-148; 93 (on Mako Idemitsu)

**R:** Dividing the Present Tense of Space: Bruce Nauman, Dan Graham (*Multi-media*)

**R:** "A Screen, A Wall, A Place: *Rio Videowall*" by Anna McCarthy (*Ambient Television*)

**Key Artists from Readings:** Dan Graham, Bruce Nauman, Mako Idemitsu, Wolf Vostell, Nam June Paik, Shigeko Kubota, Dara Birnbaum, Stan Douglas, Douglas Gordon.

## **WEEK 10 – ESSAY PROPOSAL DUE / November 7: VIDEO INSTALLATION: Lyricism, Identity, and Projection**

**Readings: Rush: New Media in Art:** 149-177

**R:** 1998: Bill Viola and the Projected Image (*Art Since 1900*, Vol. 2)

**C:** Carrapatoso, Thiago. 2013. "The Expanded Projections: Krzysztof Wodiczko Interferences in the Public Space." Furtherfield Blog. <http://www.furtherfield.org/blog/carrapatoso/expanded-projections-krzysztof-wodiczko-interferences-public-space>.

<http://www.tonyoursler.com/>

**Key Artists from Readings:** Marina Abramovic, Vera Frenkel, Bill Viola, Adrian Piper, Matthew Barney, Tony Oursler.

## **WEEK 11 - November 14: THE DIGITAL IN ART: The Digital in Photography, Computer Animation, and Internet Art**

**Readings: Rush: New Media in Art:** 180-196; 203-222.

**Tribe/Jana: New Media Art:** Introduction: 6-25 & 28, 38, 40, 50, 68, 70, 86.

<https://wiki.brown.edu/confluence/display/MarkTribe/New+Media+Art> (Tribe/Jana)

**R:** Woody Vasulka: "The New Epistemic Space" (*Illuminating Video*)

**R:** Lev Manovich: "Principles of New Media" (*The Language of New Media*)

**Key Artists from Readings:** Jeff Wall, Andreas Gursky, William Kentridge, Michael Noll, John Whitney, William Latham, John Simon, Cheryl Donegan, RTMark, Electronic Disturbance Theatre, MTAA, Jodi, Mark Napier, Eva and Franco Mattes, Vuk Cosic, Cory Arcangel.

## **WEEK 12 - November 21: ESSAY DUE / Cybernetics and Post-Humanism**

**Tribe/ Jana: New Media Art:** 46, 62.

**R:** Cary Wolf "What is Posthumanism?" (i-xvi) (*What is Posthumanism?*)

**R:** N. Katherine Hales "Cybernetics" (*Critical Terms for Media Studies*)

**C:** Edward Shanken: Bodies, Surrogates and Emergent Systems (*Art and Electronic Media*)

**Key Artists from Readings:** Ken Goldberg, Rafael Lozano-Hemmer, Stelarc, Eduardo Kac, David Rokeby.

## **WEEK 13 - November 28: Exam Review**

**FINAL EXAM: TBA**

## **UNIVERSITY RESOURCES:**

### **Writing and Learning Centre:**

Resources specific to this course, for students requiring assistance with the material and with writing or reading comprehension, and for those for whom English is a second language, are provided through the **Writing and Learning Centre, room 1501, 113 McCaul, 5<sup>th</sup> floor (ext. 229); e-mail: [wlc@ocadu.ca](mailto:wlc@ocadu.ca)** One-on-one tutoring is available and confidential. The Writing and Learning Centre (WLC) provides free services for all students including writing, critical thinking, critical reading, and study skills, through one-on-one tutoring, group tutoring, writing and academic skills workshops, resource materials, and ESL assistance. Please see the following web link for more information. <http://www.ocadu.ca/students/wlc.htm>

### **Services for Students with Disabilities**

Formal and informal student-centred supports, such as counselling, academic accommodations, and specialized services are available year-round to students registered with the Centre for Students with Disabilities. Students who think they may have learning or physical disabilities should contact **Services for Students with Disabilities (ext. 339), 51 McCaul St. 2<sup>nd</sup> level**, as soon as possible. Students must be registered with the CSD to receive accommodations and related support. It is important to register early in the semester to ensure the accommodations can be scheduled by the start of the semester. Please see the following web link for more information. [http://www.ocadu.ca/students/disability\\_services.htm](http://www.ocadu.ca/students/disability_services.htm)

### **Dorothy Hoover Library**

<http://www.ocadu.ca/library.htm>

OCADU Library, 113 McCaul, 2nd Floor, Room 1215

General Reference Desk: ex. 334

Art and Design Reference, Robert Fabbro: ex. 343

Art and Liberal Arts & Sciences Reference, Daniel Payne: ex. 217

### **Other University Services:**

<http://www.ocadu.ca/students/health-wellness.htm>

[http://www.ocadu.ca/students/academic\\_integrity.htm](http://www.ocadu.ca/students/academic_integrity.htm)

[http://www.ocadu.ca/students/academic\\_advising.htm](http://www.ocadu.ca/students/academic_advising.htm)