

San José State University
Department of Art & Art History
ART/ARTH 110-01 History and Theory of New Media, Spring 2018

Course and Contact Information

Instructor: Dr. Molly Hankwitz
Office Location: ART 115
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Email: molly.hankwitz@sjsu.edu
Office Hours: 1 – 3 pm, Th
Class Days/Time: T, Th, 10:30 -11:45 am
Classroom: ART 135
Prerequisites: ARTH 070B or ARTH 072 or instructor consent.

Department Office: ART 116
Website: www.sjsu.edu/art Email: art@sjsu.edu

Additional Contact Information

*E-mail is the best method of contact during non-office hours.
*Please allow 48-hours for an e-mail response.
*Emergency: 911 Campus Escort: 42222
*Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

Course Description This upper-division undergraduate course provides an introduction to theoretical issues relating to the production and reception of new media art in the 20th and 21st centuries with emphasis upon developments in the avant-garde in the United States and Europe. This course examines the complex relationships artists have developed with new technologies and the mechanized systems that inform our world. Aside from reading and writing, students will engage in hands-on and presentation-mode assignments with which to better understand the artworks and theories examined and discussed in class. Starting with the Futurists, art movements addressed will be Dadaism, Situationism, Fluxus, Conceptual Art, Performance and Body Art, Video Art, Installation, Net.Art, Games, Bio and Data Art. Course readings and lectures cover influential media theorists and artists from the last century to the present.

Course Learning Outcomes (CLO):

On successful completion of this course students shall be able to:

CLO 1: identify and describe significant new media artworks and practices;

CLO 2: analyze, criticize, and respond to issues raised by new media;

CLO 3: write and about artworks and practices within a historical context.

Required Readings and Texts - Textbook

Michael Rush, *New Media in Art*, Second edition (London: Thames & Hudson, 2005). Buy a copy of the book right away. It is available in limited supply at the Spartan Bookstore and you can order it online through Amazon in used and new copies.

Other Readings and Resources

Supplemental Required Readings are posted on the Canvas course website for each week. Links are in the Syllabus.

- Visual Resources Library <http://arth.sjsu.edu/vrl/>

Other technology requirements, equipment, or material

(1) This course is managed on Canvas. Announcements will be made in class and on Canvas. You will need to access Canvas regularly to check Announcements and upload your Notes and Assignments.

- How to access: Go to <http://www.sjsu.edu/at/ec/canvas/> and use your SJSU ID and password to login.
- For problems and issues contact the Help Desk at 408-924-2377

(2) Each student should have a notebook and pen/pencil for taking notes. Electronic devices are strongly discouraged for in class notetaking.

Library Liaison - Aliza Elkin email: aliza.elkin@sjsu.edu

Course Requirements and Assignments

- (1) **Three Collaborative Exercises** (CLO 2): Students will be divided into groups. Exercise rubrics and descriptions are on the Canvas site. There will be time allotted in class to prepare Exercises, but students will need to work outside of class prior to presentation. You must be present in class to receive credit for each Exercise. Exercises are graded Pass/No Pass. Participation is required to receive credit for group projects, and attendance will be taken on project days (see Class Schedule on Canvas as provided).
 - Graduate students taking this Course may present their work in lieu of Exercises.
- (2) **Midterm Paper Assignment** (CLO 2, 3): An individual 5-page paper (not counting title page, bibliography and notes) to be submitted in both a final printed version and as .pdf by or on the due date. Students will receive a comprehensive rubric for this Assignment.
- (3) **Cumulative Review/Final Exam** (CLO 1, 3): The Cumulative Review will be part written essay, part written short answers based upon specific works, artists, and concepts covered throughout the semester. To prepare: Complete each assigned Study Guide, take Lecture notes, read all required Chapters and texts, and attend Review Day.
- (4) Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus. More details about student workload can be found at: University Syllabus Policy S16-9 at <http://www.sjsu.edu/senate/docs/S16-9.pdf>.

Final Examination or Evaluation – See Cumulative Review description above.

The Cumulative Review/Final is worth 35% of total grade. Failure to attend results in a ‘0’ for the course. The Review will consist of short answers and written essays.

Determination of Grades- Categories of Assessment per Assignment

What:

- (1) Student interprets and responds appropriately to the parameters of the assignment.
- (2) Clear and appropriate presentation of the artwork(s) to be explored.
- (3) Clear and appropriate presentation of the materials to be explored.

How:

- (4) Student exhibits critical thinking and independent thought.
- (5) Student uses college-level resources, properly cites sources (no Wikipedia or similar).

- (6) Provides supporting or counter arguments.
- (7) Organized: Assignment has appropriate sections, research, and approach.
- (8) Uses language and vocabulary appropriate for the discipline of Art History
- (9) Correct/appropriate grammar, punctuation, spelling, and format.

Why:

- (10) Student displays originality, interest in, and creativity around the chosen topic

Grading Chart

A	93% and above
A-	92% - 90%
B+	89% - 88%
B	87% - 83%
B-	82% - 80%
C+	79% - 78%
C	77% - 73%
C-	72% - 70%
D+	69% - 68%
D	67% - 60%
F	Below 60%.

Weighting

- 1) In class activities, Study Guide completion - **Pass/NoPass - 15%**
 - 2) 3 Collaborative Exercises (**each 10%**) **Pass/No Pass - 30%**
 - 3) Midterm Paper Assignment **20%**
 - 4) Cumulative Review/Final Exam **35%** - Automatic Course failure for no attendance.
- No late assignments accepted without prior written agreement from Lecturer, and only in cases where there is legitimate reason. Students will need an original document explaining the situation and declaring reasons he or she was unable to attend class and complete the work.
 - No make-up for Late or Incomplete Assignments.
 - Students must be present in class to receive credit for in-class assignments. If you know you will be absent for any class days this semester, please alert the Lecturer well in advance of the due dates.
 - All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades. See University Policy F13-1 at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.
 - **Note: This syllabus is subject to change per discretion of the Lecturer.**
 - **Classroom Protocols** - Students are expected to be punctual, actively engaged, and respectful of others during all class meetings. Cell phones, smart phones, or other devices should be turned off or silenced during class unless permitted for use by the Instructor. It is the student's responsibility to observe this policy. For notetaking it is strongly recommended that students utilize a pen and notebook. Smart phones, cell

phones and tablets are not generally permitted for notetaking. Permission to use your laptop for notes should be obtained at the start of the semester. If issues arise around electronic device use, a No Use policy will be put in place for the entire class. Headphone use is not permitted during class.

- **Plagiarism** - Plagiarism is an academic offense and is taken seriously by the University. Plagiarism will result in an F on the Assignment and possibly for the course. Canvas is equipped with plagiarism detection so do not try it.
- **University Policies** - Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>”
- **Department Advising** For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

ART/ARTH110 – 01 History and Theory of New Media, Spring 2018

Course Schedule

Course Schedule	Tuesday Activities	Thursday Activities
Week 1	<p>1/23</p> <p><i>Welcome to ARTH110 –</i></p> <p><i>History and Theory of New Media</i></p> <p><i>Our course meets T-Th starting Thursday, 1/25</i></p>	<p>1/25 Introduction to the Course, Mechanics, Key Concepts, and the Lecturer – What is New Media Art?</p> <p>Assign reading: Intro to Critical Terms for Media Studies, ed. WJT Mitchell and Mark B. N. Hansen http://press.uchicago.edu/Misc/Chicago/532554.html</p> <p>*W. Benjamin, <i>The Work of Art in the Age of its Mechanical Reproducibility</i>, pp251-270 https://phiffer.org/wp-content/media/2015/11/Benjamin-Walter-The-Work-of-Art-in-the-Age-of-Its-Mechanical-Reproducibility.pdf</p> <p>Suggested: *<i>The Language of New Media</i>, Ch. 1, pp. 21-55 at http://dss-edit.com/plu/Manovich-Lev_The_Language_of_the_New_Media.pdf</p> <p>Assignment:</p>

		Purchase the textbook.
Week 2	<p>1/30 “Seeing, Motion, Cut-ups: Futurism, Cinema, and Collage”</p> <p>Required reading: *F.T. Marinetti, “Futurist Manifesto” (1909) http://www.unknown.nu/futurism/manifesto.html *Luigi Russolo, “The Art of Noises” (1913) http://www.unknown.nu/futurism/noises.html *Dada and Surrealism, Key Texts http://pers-www.wlv.ac.uk/~fa1871/surrext.html *John Cage, “The Future of Music – Credo” (1937) at http://www.medienkunstnetz.de/source-text/41/ *Burroughs and Cut ups http://www.writing.upenn.edu/~afilreis/88v/burroughs-cutup.html</p> <p>Suggested: *Archifesto, https://fog.ccsf.edu/~dcox/EMU/archifesto.htm *Mckenzie Wark, A *Hacker Manifesto (2004), Part 1 (pp. 1-8) at https://www.academia.edu/182789/A_Hacker_Manifesto?auto=download&campaign=weekly_digest *“Slow Media Manifesto” (2010) at http://en.slow-media.net/manifesto</p>	<p>2/1 In class Activities</p> <p>Exercise #1 Writing Manifestos</p>
Week 3	<p>2/6 “Vertov, Moholy-Nagy, Dada”</p> <p>Required Reading: *<i>New Media in Art</i>, Introduction, pp. 7-35. *<i>The Language of New Media</i>, Manovich, Prologue http://dss-edit.com/plu/Manovich-Lev_The_Language_of_the_New_Media.pdf</p>	<p>2/8 In class Activities</p> <p>Turn in Manifestoes on paper and e-version by 2/13.</p>
Week 4	<p>2/13 “Dada, the Machine, Cage, and Hackers”</p> <p>Required reading: *Dada and Surrealism, Key Texts http://pers-www.wlv.ac.uk/~fa1871/surrext.html *<i>Expanded Cinema</i>, Gene Youngblood, pp. 189-207</p>	<p>2/15 Library In class Activities</p>

	<p>http://www.vasulka.org/Kitchen/PDF_ExpandedCinema/book.pdf</p> <p>*Hacker Art - https://creators.vice.com/en_us/topic/hacker-art</p> <p>*MIT Gallery of Hacks - http://hacks.mit.edu/</p>	
Week 5	<p>2/20 “The Score: Instructional Art and Fluxus”</p> <p>Required Reading:</p> <p>*Rush, Ch. 1, <i>New Media in Art</i>, “Media and Performance”, pp. 36-59.</p> <p>*Fluxus Performance Workbook http://www.thing.net/~grist/ld/fluxus.htm</p> <p>*Yoko Ono, Lecture for Frieze magazine (Listen) https://frieze.com/fair-programme/listen-yoko-ono?language=de</p> <p>Suggested:</p> <p>*Bruce Altshuler, “Art By Instruction” (2001) www.charlesgmiller.com/teaching/177/DOIT.pdf</p>	<p>2/22</p> <p>In class Activities</p> <p>Exercise #2 assigned, collaborators work in class on scripts.</p>
Week 6	<p>2/27 “Minimalism and Conceptual Art”</p> <p>Required Reading:</p> <p>*Rush, <i>New Media in Art</i>, Ch.1 (cont.) “Media and Performance” pp 60-81.</p> <p>*<i>Six Years: Dissolution of the Art Object</i>, Lucy Lippard, “Escape Attempts” pp. vii-xxii</p> <p>*Lucy Lippard, “Sweeping Exchanges: What Feminism Did for The Art of the 1970s” at http://artjournal.collegeart.org/wp-content/uploads/2011/01/Lippard-Sweeping-Exchanges-Smith.pdf</p> <p>Suggested:</p> <p>*Art by Telephone, 1969 - https://mchicago.org/Exhibitions/1969/Art-By-Telephone</p> <p>Featured Artists: Nam Jun Paik, Wolf Vostell, Sol Lewitt,</p>	<p>3/1</p> <p>Exercise #2 Presentations by partners.</p>

<p>Week 7</p>	<p>3/6 “McLuhan, Deleuze, Debord: Media Good and Bad”</p> <p>Required reading *Marshall McLuhan, <i>The Medium is the Message</i>, (1964), pp.1-18, http://web.mit.edu/allanmc/www/mcluhan.mediummessage.pdf</p> <p>*Guy Debord, “Society of the Spectacle” https://library.brown.edu/pdfs/1124975246668078.pdf</p> <p>*Gilles Deleuze, “Postscript on the Societies of Control” (1992) https://cidadeinseguranca.files.wordpress.com/2012/02/deleuze_control.pdf</p> <p>Featured Artists: SI, Independent Group, Nam Jun Paik</p> <p>Midterm Paper Topics and Rubric assigned.</p>	<p>3/8 In class Activities</p> <p>Midterm Paper Topics DUE.</p>
<p>Week 8</p>	<p>3/13 “Performance Video – Endurance, Duration, (1960s-70s)”</p> <p>Required Reading *Bernadette Wegenstein, ”Body,” in eds, Mitchell and Hansen, <i>Critical Terms for Media Studies</i> (2010) pp. 19-34 at https://s3.amazonaws.com/arena-attachments/845657/d4d78cb0277361f5ccf9036396b6688d.pdf</p> <p>Featured Artists: William Burroughs, Dan Graham, Viennese Actionists, Joseph Beuys, Vito Acconci, Bruce Nauman, Carolee Schneemann, Robert Morris, Peter Campus, Joan Jonas, Chris Burden, and others...</p>	<p>3/15 In class Activities</p>
<p>Week 9</p>	<p>3/20 “Critical Media & Media Re-enactment”</p> <p>Required Reading *Rush, <i>New Media in Art</i>, Ch. 2, pp. 82-123. *Amelia Jones, “Presence in Absentia” (1997) art.usf.edu/File_Uploads/Presence.pdf</p> <p>Suggested</p>	<p>3/22 In class Activities</p>

	<p>*“Affect,” Chicago School of Media Theory, https://lucian.uchicago.edu/blogs/mediatheory/keywords/affect/</p> <p>*Brian Massumi, Interview at https://archive.org/stream/InterviewWithBrianMassumi/intmassumi_djvu.txt</p> <p>Featured Artists: Martha Rosler, Cindy Sherman, RT Mark/Yes Men, Ant Farm</p>	<p>Midterm Papers DUE, in paper form and e-version before class.</p>
	<p>SPRING BREAK - 3/27 – 3/29 No Classes in Session – Campus closed March 30th.</p>	
<p>Week 10</p>	<p>4/3 “Remediation”</p> <p>Required Reading</p> <p>*Jay David Bolter and Richard Grusin, “Remediation” (1996) pp. 1-31, at: http://homes.lmc.gatech.edu/~objork3/1101/fall07/remediation.pdf</p> <p>*The Lure of the Selfie (Chapter “Fascination: My Self, My Selfie, My Network,” pp.19-24) at http://networkcultures.org/wp-content/uploads/2014/10/The_Allure_of_Selfie_lo.pdf</p> <p>Suggested</p> <p>*Eden Osucha, “Natalie Bookchin’s Portraits of America” at http://thechart.me/presence-polarization-natalie-bookchin-portraits-of-america/</p> <p>Featured Artists - John Heartfield, Natalie Bookchin, Cindy Sherman, Richard Prince, Negativland</p>	<p>4/5</p> <p>In class Activities</p> <p>Exercise #3:</p> <p>Group project starts.</p> <p>“New Media Art: How is this artwork a work of “new media”?”</p>
<p>Week 11</p>	<p>4/10 Site, Space, Intervention: Installation Art</p> <p>Required Reading</p> <p>*Rush, <i>New Media in Art</i>, Ch. 3, pp. 124-150.</p> <p>*Installation Art - https://www.saylor.org/site/wp-content/uploads/2011/05/Installation-art.pdf</p> <p>Suggested:</p> <p>*Jennifer Gonzalez, "Installation Art" in Encyclopedia of Aesthetics (2014)</p> <p>Featured Artists: Julia Scher, Rebecca Horn, Krystov Wodisczko, Bill Viola, Lynn Hershman.</p>	<p>4/12</p> <p>Exercise #3:</p> <p>In class Activities for Exercise.</p>

<p>Week 12</p>	<p>4/17 Arrive the Computer: Photography and Cinema</p> <p>Required Reading: *Rush, <i>New Media in Art</i>, Ch. 3, pp. 151-179. *Mitchell, William. The Reconfigured Eye, pp. *Expanded Cinema, Youngblood, G, Cybernetic and Computer Film, pp. 180-83. 194-207. http://www.vasulka.org/Kitchen/PDF_ExpandedCinema/book.pdf</p> <p>Suggested Expanded Cinema, Youngblood, G, Multiple Projections, pp. 387-399. http://www.vasulka.org/Kitchen/PDF_ExpandedCinema/book.pdf</p>	<p>4/19 Exercise #3: Group Presentations & Discussion</p> <p>Student Crit sheets turn in for credit.</p>
<p>Week 13</p>	<p>4/24 Worlds and Publics : Interactive, Locative, VR</p> <p>Required Reading *Rush, <i>New Media in Art</i>, Ch. 4, pp. 180 -196 *Rachel Greene, “Webwork: A History of Internet Art” from Artforum (May 2000) https://monoskop.org/images/c/c5/Greene_Rachel_2000_Web_Work_A_History_of_Internet_Art.pdf *Rachel Greene - Net.art.org site - https://www.net-art.org/node/784</p> <p>Artists: Olia Lialina, VNS Matrix, RTMark, Electronic Disturbance Theatre, etoy; Annie Abrahams Waterwheel.net, Desktop Theatre, Second Life performance.</p>	<p>4/26 In class Activities</p>
<p>Week 14</p>	<p>5/1 New Aesthetics and Artificial Seeing: Sensing and Computer Vision</p> <p>Required reading: *Rush, <i>New Media in Art</i>, Ch. 4, pp. 201-239. (finish) *James Bridle: The New Aesthetic http://new-aesthetic.tumblr.com/</p> <p>Suggested:</p>	<p>5/3 In class Activities</p>

	<p>*Jonah Weiner, “Prying Eyes” (2012) at http://paglen.com/pdf/Paglen-NewYorker_20121022.pdf</p> <p>*Benjamin Bratten, “Machine Vision” (2018) http://dismagazine.com/discussion/73272/benjamin-bratton-machine-vision/</p> <p>Artists: Knowbotics, Trevor Paglen, James Bridle</p>	
Week 15	5/8 Exam Review - Readings	5/10 Exam Review – Artworks
Week 16	5/15 No instruction – Study Day	5/17 No class
Exam Week	5/22 Final Exam Time – 9:45 – 12:00	