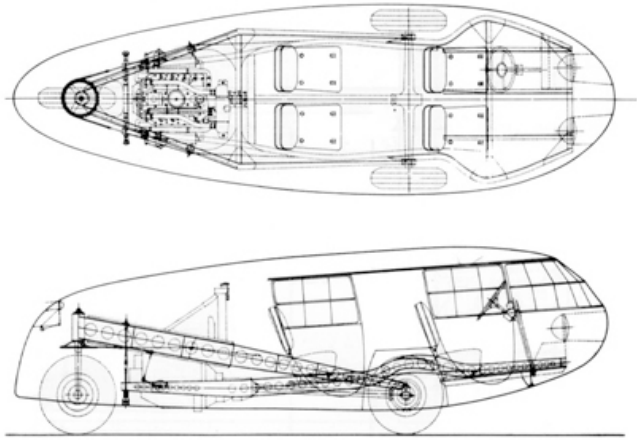


**The History of Mobility in Art
AHST 3320 Fall 2009
Dr. Charissa N. Terranova
terranova@utdallas.edu
MW 4:00-5:15 JO 4.614**



This course focuses on the history of mobility in modern and contemporary art and architecture. Lectures will cover the following topics: 19th-century mobility, the train in Impressionism, Cubism, Futurism, modern architecture and the car (Frank Lloyd Wright and Buckminster Fuller), Sigfried Giedion and Norman Bel Geddes on the highway, Laszlo Moholy-Nagy and "vision and movement," kinetic art, paradigm shifts mid century from being to becoming, the neo-avant-garde, the automobile and transformed landscape, the car and art literally and the car and art perceptually ontologically and epistemologically, Conceptualism and the car, moving image art (film and video) and new media art.

Goals of Course

- Learn and engage the history of mobility in art and architecture from 1832 to 2009
- Learn how to think critically about the history of mobility in art and architecture, 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 daily reading of the newspaper through assigned reading of the arts section in the New York Times.
- Habituate close and analytical reading of texts.
- Hone critical writing skills through two short written assignments.
- Habituate engagement with the arts community of DFW through assigned visits to a museum and gallery.

Readings

You are required to attend every lecture that is scheduled on the syllabus and complete the assigned reading prior to class. The reading assignments are available online at Docutek. Go to the following website and enter the password "cave":

<http://utdallas.docutek.com/eres/coursepage.aspx?cid=669>.

Course Images and Documents

All course images and documents are available at www.charissaterranova.com.

Gallery Visits and Written Assignments

There are two short written assignments that are organized in conjunction with exhibitions at Centraltrak: The UT Dallas Artists Residency at 800 Exposition Ave in Fair Park. For each, you must write a 750- to 1000-word review.

The essays are due on the following dates:

- Assignment #1 Due Monday October 19, 2009 on Peter Barrickman: New Work
- Assignment #2 Due Monday November 23, 2009 on States of Exception

While describing is essential to these assignments, your end product in each instance should be synthetic. That is to say, you should make a statement about the exhibition – take a position – and write about the elements of the works of art as they relate to your argument. Your description should be part of your main idea. By "taking a position" your argument might take up some of the following points:

- what the art means
- how the art makes meaning
- how the art relates to the artist's life
- how the art relates to our contemporary world
- how the materials carry or don't carry the intent of the artwork
- how the artwork is or is not political
- how the artwork functions as "form"
- the installation and organization of the exhibition

You should model your voice after the arts journalists of the New York Times. In preparation for these assignments you must begin reading the reviews – art, architecture, theater, music, and film – in the newspaper. As proof that you have been doing this, you must submit a review from the New York Times with your essay.

Each essay must comply with the following requirements:

- 750 to 1000 words
- double spaced, 10 or 12 pt. font
- 1.5" margins
- an attached review article from the New York Times

Tips: In terms of writing style, please avoid the passive voice, hyperbole and cliché. Simplistic and unfounded descriptions of art, such as "it is beautiful," "he is a genius," or "this is an amazing masterpiece," are banned from this writing assignment. Your textbooks will be helpful to you. Though it is not mandatory, you are welcome to do extra research on the artists. In preparation for these written assignments you should familiarize yourself with the art criticism of the New York Times. It is the voice and stance of the critic (art, architecture, film and book) that you will assume for this writing. Remember that plagiarism is grounds for expulsion from the university. The written assignments must be submitted in paper: I will not accept electronic documents.

Exams

There are two exams in the course: a mid-term on Wednesday October 7 and a final at 2 pm, Friday December 11. The exams will consist of slide identification, multiple choice, fill-in-the-blank and matching. The exam material will be culled from the lectures, reading assignments and class discussions. The final exam will be cumulative.

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 Assignments = 40%; 20% each
- Midterm Exam = 30%
- Final Exam = 30%
-

Field Trip Policies: Off-Campus Instruction and Course Activities

Off-campus, out-of-state, and foreign instruction and activities are subject to state law and University policies and procedures regarding travel and risk-related activities. Information regarding these rules and regulations may be found at the website address http://www.utdallas.edu/BusinessAffairs/Travel_Risk_Activities.htm. Additional information is available from the office of the school dean. Below is a description of any travel and/or risk-related activity associated with this course.

Student Conduct & Discipline

The University of Texas System and The University of Texas at Dallas have rules and regulations for the orderly and efficient conduct of their business. It is the responsibility of each student and each student organization to be knowledgeable about the rules and regulations which govern student conduct and activities. General information on student conduct and discipline is contained in the UTD printed publication, A to Z Guide, which is provided to all registered students each academic year. The University of Texas at Dallas administers student discipline within the procedures of recognized and established due process. Procedures are defined and described in the Rules and Regulations, Series 50000, Board of Regents, The University of Texas System, and in Title V, Rules on Student Services and Activities of the university's Handbook of Operating Procedures. Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations (SU 1.602, 972/883-6391) and online at <http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-HOPV.html>

A student at the university neither loses the rights nor escapes the responsibilities of citizenship. He or she is expected to obey federal, state, and local laws as well as the Regents' Rules, university regulations, and administrative rules. Students are subject to discipline for violating the standards of conduct whether such conduct takes place on or off campus, or whether civil or criminal penalties are also imposed for such conduct.

Academic Integrity

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that a student demonstrate a high standard of individual honor in his or her scholastic work. Scholastic Dishonesty, any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts. Plagiarism, especially from the web, from portions of papers for other classes, and from any other source is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalog for details). This course will use the resources of turnitin.com, which searches the web for possible plagiarism and is over 90% effective.

Copyright Notice

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted materials, including music and software. Copying, displaying, reproducing, or distributing copyrighted works may infringe the copyright owner's rights and such infringement is subject to appropriate disciplinary action as well as criminal penalties provided by federal law. Usage of such material is only appropriate when that usage constitutes "fair use" under the Copyright Act. As a UT Dallas student, you are required to follow the institution's copyright policy (Policy Memorandum 84-I.3-46). For more information about the fair use exemption, see <http://www.utsystem.edu/ogc/intellectualproperty/copypol2.htm>

Email Use

The University of Texas at Dallas recognizes the value and efficiency of communication between faculty/staff and students through electronic mail. At the same time, email raises some issues concerning security and the identity of each individual in an email exchange. The university encourages all official student email correspondence be sent only to a student's U.T. Dallas email address and that faculty and staff consider email from students official only if it originates from a UTD student account. This allows the university to maintain a high degree of confidence in the identity of all individual corresponding and the security of the transmitted information. UTD furnishes each student with a free email account that is to be used in all communication with university personnel. The Department of Information Resources at U.T. Dallas provides a method for students to have their U.T. Dallas mail forwarded to other accounts.

Withdrawal from Class

The administration of this institution has set deadlines for withdrawal of any college-level courses. These dates and times are published in that semester's course catalog. Administration procedures must be followed. It is the student's responsibility to handle withdrawal requirements from any class. In other words, I

cannot drop or withdraw any student. You must do the proper paperwork to ensure that you will not receive a final grade of "F" in a course if you choose not to attend the class once you are enrolled.

Student Grievance Procedures

Procedures for student grievances are found in Title V, Rules on Student Services and Activities, of the university's Handbook of Operating Procedures. In attempting to resolve any student grievance regarding grades, evaluations, or other fulfillments of academic responsibility, it is the obligation of the student first to make a serious effort to resolve the matter with the instructor, supervisor, administrator, or committee with whom the grievance originates (hereafter called "the respondent"). Individual faculty members retain primary responsibility for assigning grades and evaluations. If the matter cannot be resolved at that level, the grievance must be submitted in writing to the respondent with a copy of the respondent's School Dean. If the matter is not resolved by the written response provided by the respondent, the student may submit a written appeal to the School Dean. If the grievance is not resolved by the School Dean's decision, the student may make a written appeal to the Dean of Graduate or Undergraduate Education, and the dean will appoint and convene an Academic Appeals Panel. The decision of the Academic Appeals Panel is final. The results of the academic appeals process will be distributed to all involved parties. Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations.

Incomplete Grade Policy

As per university policy, incomplete grades will be granted only for work unavoidably missed at the semester's end and only if 70% of the course work has been completed. An incomplete grade must be resolved within eight (8) weeks from the first day of the subsequent long semester. If the required work to complete the course and to remove the incomplete grade is not submitted by the specified deadline, the incomplete grade is changed automatically to a grade of F.

Disability Services

The goal of Disability Services is to provide students with disabilities educational opportunities equal to those of their non-disabled peers. Disability Services is located in room 1.610 in the Student Union. Office hours are Monday and Thursday, 8:30 a.m. to 6:30 p.m.; Tuesday and Wednesday, 8:30 a.m. to 7:30 p.m.; and Friday, 8:30 a.m. to 5:30 p.m. The contact information for the Office of Disability Services is: The University of Texas at Dallas, SU 22, PO Box 830688, Richardson, Texas 75083-0688, (972) 883-2098 (voice or TTY), disabilityservice@utdallas.edu. If you anticipate issues related to the format or requirements of this course, please meet with the Coordinator of Disability Services. The Coordinator is available to discuss ways to ensure your full participation in the course. If you determine that formal, disability-related accommodations are necessary, it is very important that you be registered with Disability Services to notify them of your eligibility for reasonable accommodations. Disability Services can then plan how best to coordinate your accommodations. It is the student's responsibility to notify his or her professors of the need for such an accommodation. Disability Services provides students with letters to present to faculty members to verify that the student has a disability and needs accommodations. Individuals requiring special accommodation should contact the professor after class or during office hours.

Religious Holy Days

The University of Texas at Dallas will excuse a student from class or other required activities for the travel to and observance of a religious holy day for a religion whose places of worship are exempt from property tax under Section 11.20, Tax Code, Texas Code Annotated. The student is encouraged to notify the instructor or activity sponsor as soon as possible regarding the absence, preferably in advance of the assignment. The student, so excused, will be allowed to take the exam or complete the assignment within a reasonable time after the absence: a period equal to the length of the absence, up to a maximum of one week. A student who notifies the instructor and completes any missed exam or assignment may not be penalized for the absence. A student who fails to complete the exam or assignment within the prescribed period may receive a failing grade for that exam or assignment. If a student or an instructor disagrees about the nature of the absence [i.e., for the purpose of observing a religious holy day] or if there is similar disagreement about whether the student has been given a reasonable time to complete any missed assignments or examinations, either the student or the instructor may request a ruling from the chief executive officer of the institution, or his or her designee. The chief executive officer or designee must take into account the legislative intent of TEC 51.911(b), and the student and instructor will abide by the decision of the chief executive officer or designee.

Policy on Make-ups, Lateness, and Attendance

Students are expected to attend all class sessions. If you will not be able to attend a specific session, you must make arrangements with another student to get copies of notes, etc. You are allowed two unexcused absences, after which your grade will be lowered one half grade. Assignments must be turned in on time; for each 24-hour period an assignment is late, one full grade will be deducted (e.g., an "A" paper will become a "B" paper). Appropriate medical and family excuses will be accepted in order to establish new dates for assignments. Make-ups for the final exam will require substantial justification. Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work.

Course Schedule

Monday August 24: Course Introduction

PHOTOGRAPH

Wednesday August 26: Mobile Vision as Constructed Vision

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

- Nicéphore Niépce, View from Niepce's Window at Gras, 1826
- William Henry Fox Talbot, The Oriel Window, South Gallery, Lacock Abbey, 1835 or 39
- William Henry Fox Talbot, Articles of Glass, 1843
- Louis Daguerre, View of Paris, 1839
- Matthew Brady, On the Antietam Battlefield, 1862
- Jacob Riis, Tenement House Yard, 1890
- Alfred Stieglitz, The Steerage, 1907
- Man Ray, Rayograph, 1922
- Walker Evans, Bud Fields and His Family, Hale County, Alabama, 1936
- Robert Frank, Trolley, New Orleans, 1955
- William Eggleston, Los Alamos, 1966-74
- Jeff Wall, Landscape Manual, 1969
- Martha Rosler, Images from Rights of Passage, 1995-97

Monday August 31: Chronophotography

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.

- Joseph Plateau/Simon von Stampfer, Phenakistoscope, 1832
- William George Horner, Zoetrope, 1833
- Charles-Emile Reynaud, Praxinoscope, 1877
- Etienne Jules Marey, Chronophotographic Study of Man Pole Vaulting, 1890-91
- Etienne Jules Marey, Study of Lateral Walking and Running, 1886
- Etienne Jules Marey, Chronophotographic Camera, 1882/88
- Eadweard J. Muybridge, Elephant Walking, 1884-87
- Eadweard J. Muybridge, Two Models, 8 Drinking from Water-Jar on the Shoulder of 1, 1885

TRAIN

Wednesday September 2: Train and Image

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

- Honoré Daumier, The First-Class Carriage, 1864
- Honoré Daumier, The Second-Class Carriage, 1864
- Honoré Daumier, The Third-Class Carriage, Oil on Canvas, 1862-64
- Honoré Daumier, Third-Class Carriage, Crayon, Watercolor, 1862-64
- Claude Monet, Train in the Countryside, 1865
- Claude Monet, Train in the Snow, 1875
- Claude Monet, La Gare Saint-Lazare, 1877
- Claude Monet, La Gare Saint-Lazare, Arrival of a Train, 1877
- Claude Monet, Le Pont de l'Europe, Gare Saint-Lazare, 1877
- Gustave Caillebotte, Pont de l'Europe, 1876
- Edouard Manet, Railway, 1873

Monday September 7: Labor Day, No Class

Wednesday September 9: Train and Architecture

Wolfgang Schivelbusch, *The Railway Journey: The Industrialization of Time and Space in the 19th Century*, (Los Angeles: University of California Press, 1987) 45-51.

- Samuel Ware, Burlington Arcade, London, 1819
- Giuseppe Mengoni, Galleria Vittorio Emanuele II, Milan, 1861-67
- Jean-Pierre Cluysenaar, Royal Galleries of Saint-Hubert, Brussels, 1846-47
- Victor Baltard, Les Halles, 1851-57
- Jacques Ignace Hittorf, Gare du Nord, Paris, 1846
- François Duquesney, Gare de l'Est, Paris, 1849
- Isambard Kingdom Brunel with Matthew Digby Wyatt, Paddington Station, London, 1852-54
- McKim, Mead and White, Penn Station, New York, 1910 (demolished 1963)

ELEVATOR

Monday September 14: Architecture and Sky in Paris

Roland Barthes, "Eiffel Tower," *The Eiffel Tower and Other Mythologies* (Los Angeles: University of California Press, 1997) 3-18.

- Elisha Otis, Elevator, 1852
- Exposition Universelle, Paris, 1889
 - ⇒ Gustav Eiffel, Eiffel Tower
 - ⇒ Exposition du Ministère de la Guerre et des Colonies Françaises
 - ⇒ Display Stand for Social Economy

Wednesday September 16: Architecture and Sky in Chicago

Louis Marin, "Frontiers of Utopia: Past and Present," *Critical Inquiry*, No. 19 (Winter 1993) 397-420.

- William Le Baron Jenney, Leiter I Building, 1879
- William Le Baron Jenney, Home Insurance Building, 1883
- William Le Baron Jenney, Leiter II Building, 1891
- William Le Baron Jenney, Fair Store, 1893
- Frederick Law Olmsted and Charles Burhnam, Columbian Exposition, 1891
- Skidmore, Owings and Merrill/Fazlur Kahn and Bruce Graham, Willis Tower, formerly named Sears Tower, 1973

SPACE-TIME-ART-ARCHITECTURE

Monday September 21: Cubism, Time and Language

Robert Mark Antliff, "Bergson and Cubism: A Reassessment," *Art Journal*, Vol. 47, No. 4, Revising Cubism (Winter, 1988), pp. 341-349.

- Pablo Picasso, Two Nudes, 1906
- Pablo Picasso, Woman Plaiting Her Hair, 1906
- Pablo Picasso, Les Femmes d'Alger (O. J. R. M.), 1907
- Pablo Picasso, Woman's Head, 1908
- Pablo Picasso, Bathers in the Forest, 1908
- Pablo Picasso, The Reservoir, Horta de Ebro, 1909
- Pablo Picasso, Portrait of Kahnweiler, 1910
- Pablo Picasso, Cubist Study, 1912
- Pablo Picasso, The Architect's Table, 1912
- Pablo Picasso, Still Life with Chair Caning, 1912
- Georges Braque, The Large Trees L'Estaque, 1906-7
- Georges Braque, Landscape at Ciotat, 1907
- Georges Braque, Road Near L'Estaque, 1908
- Georges Braque, The Table (Still Life with Fan), 1910
- Georges Braque, Fox, 1911/1912
- Georges Braque, Soda, 1912

Wednesday September 23: Futurism, Time and War

Stephen Kern, *The Culture of Time and Space, 1880-1918* (Cambridge, MA: Harvard University Press, 2003) 89-130.

- Filippo Marinetti, Montage + Vallate + Strade x Joffre, 1915
- Carlo Carra, Funeral of the Anarchist Galli, 1911
- Umberto Boccioni, Riot in the Galleria (A Brawl), 1910
- Umberto Boccioni, The City Rises, 1910-11
- Umberto Boccioni, Unique Forms of Continuity in Space, 1913
- Giacomo Balla, Speed of an Automobile, 1913
- Giacomo Balla, Fireworks, set design for Stravinsky ballet of lights, 1917
- Antonio Sant'Elia, La Citta Nuovo, 1914

Monday September 28: Frank Lloyd Wright and the Automobile

Richard Cleary, "Edgar J. Kaufmann, Frank Lloyd Wright and the "Pittsburgh Point Park Coney Island in Automobile Scale," *The Journal of the Society of Architectural Historians*, Vol. 52, No. 2 (Jun., 1993) 139-158.

- Frank Lloyd Wright, Home and Studio, Oak Park, Illinois, 1897
- Frank Lloyd Wright, Edwin H. Cheney House, Oak Park, Illinois, 1904
- Frank Lloyd Wright, Thomas, F. House, Oak Park, Illinois, 1901
- Frank Lloyd Wright, Broadacre City, 1932
- Frank Lloyd Wright, Jacobs House, Madison, Wisconsin, 1936
- Frank Lloyd Wright, Pittsburgh Point Park Civic Center, 1947
- Frank Lloyd Wright, Hoffman Auto Showroom (now Mercedes-Benz Manhattan), New York, 1954
- Frank Lloyd Wright, R.W. Lindholm Service Station, Cloquet, Minnesota, 1956
- Frank Lloyd Wright, Solomon R. Guggenheim Museum, New York, 1959

Wednesday September 30: Buckminster Fuller and the Dymaxion Vision

Allegra Fuller Snyder and Victoria Vesna, "Education Automation on Spaceship Earth: Buckminster Fuller's Vision. More Relevant than Ever," *Leonardo*, Vol. 31, No. 4 (1998) 289-292.

- Buckminster Fuller, Dymaxion House, 1927
- Buckminster Fuller, Dymaxion Bathroom, 1937
- Buckminster Fuller, Dymaxion Car, 1933

Monday October 5: Laszlo Moholy-Nagy on Vision, Norman Bel Geddes and the Highway

Adnan Morshed, "The Aesthetics of Ascension in Norman Bel Geddes's Futurama," *The Journal of the Society of Architectural Historians*, Vol. 63, No. 1 (Mar., 2004) 74-99.

- Laszlo Moholy-Nagy, Em (Telephone Painting), 1922
- Laszlo Moholy-Nagy, Light-Space Modulator, 1922-30
- Norman Bel-Geddes, Futurama, New York World's Fair, 1939

FILM

Monday October 12: In class film Dziga Vertov, *Man with a Movie Camera* (1929)

Wednesday October 14: In class film Sergei Eisenstein, *The Battleship Potemkin* (1925)

Monday October 19: Dziga Vertov, *Labor, and the Moving Image*

WRITTEN ASSIGNMENT #1 DUE

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations: Essays and Reflections* (New York: Schocken Books, 1969) 217-252.

- Joseph Plateau/Simon von Stampfer, Phenakistoscope, 1832
- William George Horner, Zoetrope, 1833
- Thomas Edison, Kinetoscope, 1891
- Thomas Edison, Vitascope, 1896
- Lumiere Brothers, 10 Early Films, 1895
- Dziga Vertov, *Man with a Movie Camera*, 1929
- Charlie Chaplin, *Modern Times*, 1936

Wednesday October 21: Sergei Eisenstein, *Montage and Architecture*

Sergei Eisenstein, "Montage and Architecture," *Assemblage*, No. 10 (Dec., 1989) 110-131.

- Hannah Hoch, *The Beautiful Girl*, 1919
- Hannah Hoch, *Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany*, 1919
- Max Ernst, *Stratified Rocks, Nature's Gift of Gneiss Lava Iceland Moss...*, 1920
- Max Ernst, *Elephant of Celebes*, 1921
- Raoul Hausmann, *Spirit of Our Time*, 1919
- Raoul Hausmann, *Art Critic*, 1919
- John Heartfield, *Dada-merica*, 1919
- John Heartfield, *Adolf, the Superman, Swallows Gold & Spouts Junk*, 1932
- Martha Rosler, *Red Stripe Kitchen, Bringing the War Home: House Beautiful*, 1967-72
- Martha Rosler, *House Beautiful: Cleaning the Drapes*, 1967-1972

ESCALATOR

Monday October 26: Paris, France/Paris, Las Vegas

Robert Goodman, "Still Learning from Las Vegas: The New Face of Urban Redevelopment in a Scavenger Economy," *Perspecta*, Vol. 29, (1998) 86-96.

- Nathan Ames, Escalator, 1859
- Leamon Soulder, Escalator, 1889
- Ron Herron of Archigram, *Walking City*, 1964
- Peter Cook, *Plug-In City*, 1964

- David Green, Living Pod, 1965
- Ron Herron, Seaside Bubbles, 1966
- Warren Chalk and David Greene, Electronic Tomato, 1969
- Renzo Piano and Richard Rogers, Centre George Pompidou, Paris, 1971-77
- Bergman, Walls & Youngblood, Ltd., Paris Casino, Las Vegas, 1999

TV

Wednesday October 28: Nam June Paik: The TV and Avant-gardism

Ina Bloom, "The Touch through Time: Raoul Hausmann, Nam June Paik and the Transmission Technologies of the Avant-Garde," *Leonardo*, Vol. 34, No. 3 (2001) 209-215.

- Nam June Paik, Zen for TV, 1963
- Nam June Paik, Magnet TV, 1965
- Nam June Paik and Charlotte Moorman, Cello Performance with TVs, 1971
- Nam June Paik, TV Garden, 1974
- Nam June Paik, Video Fish, 1975
- Nam June Paik, Video Buddha, 1981
- Nam June Paik, Reclining Buddha, 1993
- Nam June Paik, Electronic Superhighway, 1974-95
- Nam June Paik, A selection from 32 cars for the 20th century play Mozart's Requiem quietly, 1997

VIDEO AND PERFORMANCE ART

Monday November 2: Between Technology and Flesh

Paul Ryan, "A Genealogy of Video," *Leonardo*, Vol. 21, No. 1 (1988) 39-44

Amelia Jones, "Survey," *The Artist's Body* (London: Phaidon Press, 2006) 16-47.

Video Art) 218-274.

- Sony Portapak, 1967
- Joan Jonas, Left Side Right Side, 1972
- Joan Joans, Organic Honey's Vertical Roll, 1973
- Dara Birnbaum, Technology Transformation, 1978-79
- Dara Birnbaum, PM Magazine, 1982
- Tony Oursler, Don't Look at Me, 1994
- Tony Oursler, (Telling) vision #4, 1994
- Tony Oursler, System for Dramatic Feedback, 1994
- Tony Oursler, Submerged, 1995-96
- Bill Viola, The Crossing, 1996
- Matthew Barney, Still from Blind Perineum, 1991
- Matthew Barney, Ascending/Descending, 1994
- Pipilotti Rist, I'm Not the Girl Who Misses Much, 1986
- Pipilotti Rist, Pickelporno, 1992
- Pipilotti Rist, Selbstios im Lavabad, 1994
- Pipilotti Rist, Ever is Over All, 1997
- Pipilotti Rist, Open My Glade, 2000
- Paul McCarthy, Hot Dog, 1974
- Paul McCarthy, Grand Pop, 1977
- Paul McCarthy, Bossy Burger, 1991
- Paul McCarthy, Santa Chocolate Shop, 1997
- Paul McCarthy, Apple Heads on Swiss Cheese, 1997-99
- Paul McCarthy, Michael Jackson and Bubbles, 1999
- Paul McCarthy, Chocolate Blockhead Nosebar Outlet, 2000

Wednesday November 4: In Class Film "Structures and Contemporary Art," *Art 21*, Season 3 (2005)

SURVEILLANCE CAMERA

Monday November 9: Dan Graham and Panopticism

Michel Foucault, "Panopticism," *Discipline and Punish: The Birth of the Prison* (New York: Vintage Books, 1995) 195-228.

- Dan Graham, Time Delay Room, 1974
- Dan Graham, Present Continuous Pasts, 1974
- Dan Graham, Picture Window Piece, 1974
- Dan Graham, Video Piece for Shop Windows Located in Modern Shopping Arcade, 1976
- Dan Graham, Video Pieces for Shop Windows in an Arcade, Groningen, Netherlands, 1978
- Dan Graham, Video Projection Outside Home, 1978

- Dan Graham, Alteration to a Suburban House, 1978
- Dan Graham, Clinic for a Suburban Site, 1978

KINETIC ART

Wednesday November 11: Kinetic Art and Systems Theory

Jack Burnham, *Beyond Modern Sculpture: The Effects of Science and Technology on the Sculpture of This Century* (New York: George Braziller, 1968) 218-274.

- Marcel Duchamp, Nude Descending a Staircase 2, 1912
- Marcel Duchamp, Bicycle Wheel, 1913
- Marcel Duchamp, Rotoreliefs, 1935
- Alexander Calder, Circus: Cowboy, Cowgirl, Horse, 1926-31
- Alexander Calder, Circus: Little Clown/Trumpeter, Bearded Lady, 1926-31
- Alexander Calder, Pantograph, 1931
- Alexander Calder, Vertical Constellation with Bomb, 1943
- Alexander Calder, Sumac II, 1952
- Jean Tinguely, Metamechanical, 1954
- Jean Tinguely, Metamechanical #6, 1959
- Jean Tinguely, Méta-Matic #17, 1959
- Jean Tinguely, Homage to New York, 1960
- Otto Piene, Light Ballet, 1961
- Otto Piene, Corona Borealis, 1965

COMPUTER

Monday November 16: Conceptual Art and the Computer

Jack Burnham, "Alice's Head: Reflections on Conceptual Art," *Artforum*, Vol. 8, No. 6 (February 1970) 37-43.

- Joseph Kosuth, One and Three Hammers, 1965
- Joseph Kosuth, One and Three Chairs, 1965
- John Baldessari, What Is Painting, 1966-68
- John Baldessari, I Will Not Make Any More Boring Art, 1971
- Hans Haacke, Framing (Condensation Cube), 1963-65
- Hans Haacke, Visitors' Profile, 1970
- Computer-based exhibitions on Conceptual Art
 - ⇒ Seth Sieglaub Gallery, New York, The Xerox Book, 1968
 - ⇒ Institute for Contemporary Art, London, Cybernetic Serendipity, 1968
 - ⇒ Jewish Museum, New York, Software, 1968
 - ⇒ MOMA, New York, Information, 1970

NEW MEDIA ART

Wednesday November 18: Embodiment and New Media Art

Tim Lenoir, "Haptic Vision: Computation, Media, and Embodiment in Mark Hansen's New Phenomenology," *New Philosophy for New Media*, Mark B. Hansen (Cambridge, MA: MIT Press, 2004) xiii-xxviii.

- Paul Slocum, Deep House for Symphonic Band and Choir, 2006
- Paul Slocum, Pi House Generator, 2008
- Cory Arcangel, Drei Klavierstücke op. 11, 2009
- Cory Arcangel, Last Night I Had the Strangest Dream, 2009
- Kristin Lucas, Between a Rock and a Hard Drive, 2007
- Kristin Lucas, If Then End Else If/Versionhood, 2007

AUTOMOTIVE PROSTHETIC

Monday November 23: Conceptual Turn: Form Medium to Mediation and the Car as Mediator

WRITTEN ASSIGNMENT #2 DUE

Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (London: Thames and Hudson, 2000) 1-64.

- Marcel Broodthaers, Museum of Modern Art, Department of Eagles, 1972
- Jack Kerouac, Original Scroll of On the Road, 1951
- John Cage and Robert Rauschenberg, Automobile Tire Print, 1953
- Marshall McLuhan, Mechanical Bride: Folklore of Industrial Man, 1951
- Roland Barthes, Mythologies, 1957
- Julian Opie, Imagine You Are Driving, 1997
- Cory Arcangel, F1 Racer Mod (Japanese Driving Game), 2004

Wednesday November 25: No Class Thanksgiving

Monday November 30: Document as Prosthetic Figure of Speech

Martha Rosler, "In, Around, and Afterthoughts (On Documentary Photography)," *Decoys and Disruptions: Selected Writings, 1975-2001* (Cambridge, MA: MIT Press, 2006) 151-206.

- Robert Frank, *The Americans*, 1955-56
- John Baldessari, *The Back of All the Trucks While Driving from Los Angeles to Santa Barbara*, 1963
- John Baldessari, *National City Series: Econ-O-Wash 14th and Highland National City Calif.*, 1966-68
- Dan Graham, *Homes for America*, 1966-67
- Dennis Hopper, *Double Standard*, 1961
- Ed Ruscha, *Every Building on Sunset Strip*, 1966
- Ed Ruscha, *Patrick Blackwell and Mason Williams, Royal Road Test*, 1967
- Douglas Huebler, *Rochester Trip*, 1968
- Paul McCarthy, *Sunset Boulevard*, 1970
- Iain Baxter/N.E. Thing Co., *Strip Mall, Toronto, Ontario*, 1974
- Richard Prince, *Untitled*, 1975
- Sherrie Levine, *After Walker Evans*, 1979
- Martha Rosler, *The Bowery in Two Inadequate Descriptive Systems*, 1974-75
- Martha Rosler, *Images from the Rights of Passage*, 1995-97
- Andrew Junge, *Andy's Chevy Van*, 2002

Wednesday December 2: News of the Automotive Prosthetic

Francesco Varela, "The Deep Now," *Machine Times-DEAFOO* (Rotterdam, NL: NAI Publishers, 2001) 6-28.

- Steven Spielberg, *Duel*, 1971
- Robert Altman, *Nashville*, 1975
- Joel Schumacher, *Falling Down*, 1993
- Wim Wenders, *Alice in the Cities*, 1974
- Wim Wenders, *Kings of the Road*, 1976
- Teresa Hubbard and Alexander Birchler, *Single Wide*, 2002
- Teresa Hubbard and Alexander Birchler, *Night Shift*, 2005-06
- Yael Bartana, *Trembling Time*, 2001
- Nic Nicosia, *Untitled Landscapes 9.5 Hours to Sante Fe*, 2004

Monday December 7: Automotive Skin Fetish

Jean Baudrillard and Arthur B. Evans, "Ballard's 'Crash'," *Science Fiction Studies*, Vol. 18, No. 3, *Science Fiction and Postmodernism* (Nov., 1991) 313-320.

- J.G. Ballard, *Crash*, 1973
- Richard Prince, *Untitled (couples)*, 1977
- Richard Prince, *Untitled (jewels, watch and pocketbook)*, 1978-79
- Richard Prince, *Untitled (Cowboy)*, 1989
- Richard Prince, *Untitled (Girlfrien)*, 1992
- Richard Prince, *My Dress*, 1991
- Richard Prince, *Untitled*, 1992
- Richard Prince, *Don't Forget Mona*, 1992
- Richard Prince, *American Sex Drive*, 2008
- Quentin Tarantino, *Death Proof*, 2007

Friday December 11: Final Exam 2 p.m.