

COURSE PLAN

KUN 2230 / 4230 Introduction to Art, Media and Technology V2020

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The course gives an introduction to the relationship between art, media, and technology, as articulated in art practice, media theory, and art theory/history. The key focus is the relationship between 20th-century art and so-called "new media" (from photography, film, radio, TV to computers and digital technologies), but older instances of art- and media-historical perspectives will also be discussed. The objective of the course is to give insight into the historical exchanges between art and technological development, as well as critical tools for discussing the concept of the medium and the relationship between art, sensation/perception, visibility, and mediation. The course will also function as an introduction to the fields of media aesthetics and media archaeology.

Each session is divided into a lecture session (2h) and a seminar session (1h) with group assignments and discussion focused on selected texts from the previous week's reading list.

Assignments:

- preparation of weekly readings *before* each lecture
- group participation / presentation on assigned topics during seminar sessions
- KUN 4230 students only: qualifying paper on given topic, due March 19
- obligatory final assignment, due March 22:

Attend Jennifer Wild's guest lecture on March 6, 14:15 (Aud 5, Eilert Sundts Hus).

Take notes during the lecture and write a 300 word text about how you think the lecture reflects themes and topics from the course. Email your text to me at by March 22 and also bring it along to the final class on March 26, when we will use your thoughts as a point of departure for our repetition discussions.

Jennifer Wild is a professor in Cinema and Media Studies at the University of Chicago, and a chapter from her last book is on the curriculum for this course. During the guest lecture, she will discuss topics from her coming book.

Resources for artworks

UBUWEB www.ubuweb.com

MEDIA ART NET <http://www.mediaartnet.org/>

January 23 ART, MEDIUM, MATERIALITY

Bernadette Wegenstein: "Body", in *Critical Terms for Media Studies*, Chicago: University of Chicago Press, 2010, 19-34

Bill Brown, "Materiality", in *Critical Terms for Media Studies*, Chicago: University of Chicago Press, 2010, 50-63

WJT Mitchell and Mark B. N. Hansen, "Time and Space" in *Critical Terms for Media Studies*, Chicago: University of Chicago Press, 2010, 102-112

McLuhan, Marshall: "The Medium is the Message", "Housing: New Look and New Outlook" and "Television: The Timid Giant", in *Understanding Media*, Cambridge: MIT Press, 1994, 7-21, 123-130 and 308-337

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", published in full at www.marxists.org. (12 pp.)

John Durham Peters, "Chapter 1: Understanding Media", in *The Marvelous Clouds. Towards a Philosophy of Elemental Media*, Chicago: The University of Chicago Press, 2015, 13-52

Jonathan Crary, "The Camera Obscura and its Subject", in Crary, *Techniques of the Observer*, Cambridge: MIT Press, 1992, 25-66

January 30 READING WEEK / NO LECTURE

February 6 SOUND AND NOISE

Friedrich Kittler, *Gramophone, Film, Typewriter*, Stanford: Stanford University Press, 1999, (1-115)

Douglas Kahn, "Significant Noises", in *Noise Water Meat. A History of Sound in the Arts*, Cambridge: MIT Press, 2001. (20-68)

Jacques Attali, "Listening", in *Noise. The Political Economy of Music*, Minneapolis: University of Minnesota Press, 2002. (3-20)

Thomas Y. Levin, "Tones from out of Nowhere. Rudolf Pfenninger and the Archeology of Synthetic Sound", in Wendy Hui Kyong Chun & Thomas Keenan, *New Media Old Media. A History and Theory Reader*. London: Routledge, 2006, 45-81

Pierre Schaeffer, "Acousmatics", in Christoph Cox and Daniel Warner, *Audio Culture. Readings in Modern Music*, New York: Continuum, 2004, 76-81

February 13 PHOTOGRAPHY

Roland Barthes, "Extracts from Camera Lucida", in Liz Wells (ed.) *The Photography Reader*, London: Routledge, 2002. (19-30)

Osip Brik, "What the Eye Does Not See", in Liz Wells (ed.) *The Photography Reader*, London: Routledge, 2002. (90-91)

Lazslo Moholy-Nagy, "A New Instrument of Vision", in Liz Wells (ed.) *The Photography Reader*, London: Routledge, 2002. (92-96)

Rosalind Krauss, "The Photographic Conditions of Surrealism, in *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge: MIT Press, 1999. (87-118)

Geoffrey Batchen, "Electricity made Visible", in Wendy Hui Kyong Chun & Thomas Keenan, *New Media Old Media. A History and Theory Reader*. London: Routledge, 2006, 27-44

Villem Flusser: "The Photograph as Post-Industrial Object: An Essay on the Ontological Standing of Photographs", *Leonardo* vol. 19, No. 4, 1986, 329-332

February 20 CINEMA AND FILM

Mary Ann Doane, "Temporality, Storage, Legibility", in *The Emergence of Cinematic Time. Modernity, Contingency and the Archive*. Harvard: Harvard University Press, 2002. 33-69

Jonathan Walley: "The material of Film and the Idea of Cinema: Contrasting Practices in Sixties and Seventies Avant-Garde Film". *October* 103, Winter 2003, Cambridge: MIT Press. 15-30

Malcolm Turvey: "Can the Camera See? Mimesis in *Man with a Movie Camera*". *October* 89 (Summer 1999), 35-58

Martin Norden: "Avant-Garde Cinema of the 1920's: Connections to Futurism, Precisionism and Suprematism". *Leonardo Journal of Art, Science and Technology*, Vol. 17, No. 2, 1984. Cambridge: MIT Press, 108-112

Jennifer Wild, "Seeing Through Cinema, in Wild, *The Parisian Avant-Garde in the Age of Cinema, 1900-1923*, Oakland: University of California Press, 2015, 23-61

Andrew Uroskie, "Introduction: From Medium to Site", in Uroskie, *Between The Black Box and the White Cube. Expanded Cinema and Postwar Art*. Chicago: University of Chicago Press, 2014, 1-16

February 27 VIDEO AND TELEVISION

Blom, Ina "The Autobiography of Video. Outline for a Revisionist Account of Early Video Art. *Critical Inquiry* 39 (Winter 2013), 276-295

William Kaizen, "Open Circuits", in *Against Immediacy. Video Art and Media Populism*, Dartmouth College Press, 2016, 10-24

David Joselit, "No Exit. Video and the Readymade", *October* 119 (Winter 2007), 37-45

Mehring, Christine. "Television Art's Abstract Starts: Europe circa 1944-1969." *October* 125 (Summer, 2008), 29-64.

Wagner, Anne M. "Performance, Video, and the Rhetoric of Presence." *October* 91 (winter, 2000), 59-80.

Ross, Christine. "The Temporalities of Video: Extendedness Revisited." *Art Journal* 65, no. 3 (2006), 82-99.

March 5 IMMERSION VERSUS ILLUSION

Mark Hansen, "New Media", WJT Mitchell and Mark Hansen: *Critical Terms for Media Studies*, Chicago: University of Chicago Press, 2010, 172-186,

Mark Hansen, "Between Body and Image" and "Framing the Digital Image: Jeffrey Shaw and the Embodied Aesthetics of New Media", in Hansen, *New Philosophy for New Media*, Cambridge: MIT Press, 2004, 21-46 and 47-92

Lev Manovich, "What is New Media" in Manovich *The Language of New Media*, Cambridge: MIT Press, 2001, 18-61

Oliver Grau: "Historic Spaces of Illusion" and "Intermedia Stages of Virtual Reality in the 20th Century" in Grau, *Virtual Art*. Cambridge: MIT Press, 2003, 24-65 and 140-173

March 12 ARCHIVES, NETWORKS, DATABASES

Alexander Galloway, "Networks", in WJT Mitchell and Mark Hansen: *Critical Terms for Media Studies*, Chicago: University of Chicago Press, 2010, 280-296

Lev Manovich, "The Forms", in Manovich *The Language of New Media*, Cambridge: MIT Press, 2001, 212-243

Mark Wigley, "Network Fever" in Wendy Hui Kyong Chun & Thomas Keenan, *New Media Old Media. A History and Theory Reader*. London: Routledge, 2006, 375-397

Inke Arns, "Interaction, Participation, Networking" (22 p.)

Full text with images and video examples published at Media Art Net

http://www.mediaartnet.org/themes/overview_of_media_art/communication/

Sven Spieker, "Matters of Provenance" and "Archive, Database, Photography", in *The Big Archive. Art from Bureaucracy*, Cambridge: MIT Press, 2008, 17-34, 131-172

March 19 MEDIA AESTHETICS AND MEDIA ARCHEOLOGY

Eugene Thacker, "Biomedial", in WJT Mitchell and Mark Hansen: *Critical Terms for Media Studies*, Chicago: University of Chicago Press, 2010, 117-131

Caroline Jones, "Senses", in *Critical Terms for Media Studies*, Chicago: University of Chicago Press, 2010. 80-98

Miriam Hansen, "Why Media Aesthetics". *Critical Inquiry*, Vol 30, No.2, Winter 2004. Chicago: The University of Chicago Press (391-395)

Arvind Rajagopal, "Imperceptible Perceptions in Our Technological Modernity", in Wendy Hui Kyong Chun & Thomas Keenan, *New Media Old Media. A History and Theory Reader*. London: Routledge, 2006, 277-286

Wolfgang Ernst, "Media Archaeography: Method & Machine versus History & Narrative of Media". In *Media Archaeology: Approaches, Applications, and Implications*, edited by Erkki Huhtamo and Jussi Parikka, 239–255. Berkeley: University of California Press, 2011

March 26

REPETITION (see obligatory final assignment re. Jennifer Wild)