

ARTH 16(2)

**i n t e r a c t i v i t y :**

**c o n t e m p o r a r y a r t a n d n e w m e d i a , 1 9 7 5 - p r e s e n t**

Professor David Getsy

Department of Art History, Dartmouth College, Fall 2003

2A / Tuesday•Thursday 2.00-3.50pm / x-hour: Wednesday 4.15-5.05 / Carson L01

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**course description**

Examining the impact of new media and technologies, this course will provide a *selective* introduction to issues relating to the production and reception of art since 1975. Students should note that we will not attempt to deal with the vast diversity of contemporary art but will rather focus on specific topics. We will be primarily concerned, though not exclusively so, with developments in the United States and Britain. Our concerns will be with the diversification of artistic media (for example, the growth of installation into a distinct artistic medium), the impact of new technologies on art practice (for example, the rise of video art), and the use of science and technology by artists. Particular emphasis will be placed on the emergence of “internet art” and its implications. We will investigate how the concept of interactivity has become an increasingly central component of art in this era and how this development has affected visual art’s role in the public sphere. The second half of the course will be organized as a workshop with the goal of creating an online exhibition of internet art. Student teams will choose an individual internet art ‘object’ to research and present their findings to the rest of the class. The final paper will be a catalogue entry on their work to be included in the exhibition website.

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**course structure**

Each two-hour session will consist of lectures and discussion of images, texts, screenings, and websites. Students will be tested on their comprehension and synthesis of course themes presented through classroom sessions and required readings. We will make active use of the x-hour sessions throughout the term, and attendance at all scheduled x-hour sessions is required. Any open x-hours may be utilized with as little as a day’s notice. On occasion, links to relevant websites will be e-mailed to students for use in class discussion. Students should make sure to check their e-mail for any such updates the evening prior to class.

Class presentations will begin 11 November. Each session will begin with discussion of one internet art site submitted by the professor and will continue with presentations by three student teams.

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**method of evaluation**

Students will be evaluated on the basis of (1) attendance, preparation, and participation in class discussion; (2) a midterm examination to be given 4 November and due on 5 November; (3) class presentation and final catalogue entry (text due 3 December); and (4) a comprehensive final examination to be held 7 December. Clarity, organization, depth, grasp of course material, and style will be among the criteria for evaluation in papers and examinations. Note that all course assignments must be adequately completed and submitted in order to receive a passing grade.

Class participation: All students are expected to attend class meetings prepared to discuss the required readings and websites. This is a discussion-based class, and all students are expected to regularly and productively contribute to class discussions. Failure to do so throughout the quarter will result in a reduced grade.

Take home midterm: There will be a concise midterm in the form of an over-night take home examination *given on 4 November and due in class 5 November*. There will be no rescheduling of this exam. Exams are due at the beginning of class on the 5th. Late exams will not be accepted. Students will be allowed to reference course readings but will be given a limited time to finish the exam.

Presentation and entry for exhibition catalogue: See below. *Due 3 December at 5.00pm*. Submit as a Word document via blitzmail attachment. Additionally, you will need to submit the following hard

copies to Carpenter 307: (1) Final text of your entry, approved by Art History Writing Editor, (2) the draft of your final text on which the Art History Writing Editor marked required changes, and (3) the artist's permission to include the artwork in the online exhibition. Only one submission per team is required.

Final examination: There will be a final examination consisting of two essay questions only. Students will be asked to draw upon the discussions of course presentations for the examinations. Consequently, attendance at all discussion sessions will be essential to a passing grade.

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### **collaborative on-line exhibition and final paper**

The final outcome of the course will be an on-line exhibition of internet art. The selection of artworks to be included in the exhibition will be determined by student teams. These teams will select a *recent* internet artwork (defined as an interactive web-based project that is designated as an artwork by its creator or subsequent consumers and that is available to concurrent access by multiple viewers through the world wide web). The choice of the internet artwork will be crucial for this assignment, and students are encouraged to make this decision with a great deal of deliberation. *Students may not choose internet artworks that are in the collection of museums or already included in major on-line exhibitions.*

Student teams are required to give a presentation on their choice and lead a discussion in class about it. Feedback from the discussion will assist students in completing the writing component of this exercise.

*All student teams must also secure permission to include the website in the on-line exhibition from its creator or copyright holder. Written documentation confirming permission has been granted must be submitted with the final writing assignment.*

The central writing assignment for the term will be a catalogue entry for the on-line exhibition. Students will work in teams on this entry and submit, collectively, one final text per team. All catalogue entries are to be fully researched, include a bibliography of relevant references, and be attuned to course themes.

Texts should be written for a general audience while also meeting the above requirements. All students must work with Iona McAulay, the Department of Art History Writing Editor [302 Carpenter Hall, [iona.mcaulay@dartmouth.edu](mailto:iona.mcaulay@dartmouth.edu), 603.646.0434], on their final text. A draft of the final text needs to be submitted to Ms. McAulay well in advance of the deadline. She will indicate any changes required before submitting the final text. Ms. McAulay will assist and evaluate writing skills and argumentation. Please note, however, that the Writing Editor *will not advise on content* for the texts. All inquiries related to the content of the papers should be directed to the professor. You must allow sufficient time between submitting the draft to Ms. McAulay and submission of final text. Students are encouraged to set up a schedule with Ms. McAulay to insure that there will be sufficient time to comment on and correct drafts. *All final texts must be accompanied by the marked draft that indicates required corrections.*

The final text is due via blitzmail attachment at no later than 5.00pm on 3 December. Students should also submit a hard copy of their text, the draft marked with corrections, and the artist permission.

Students may choose to submit a web-based project or hypertext instead of a text. Any such projects, however, will be held to the same standards of content and argument as traditional texts. Any students wishing to pursue this option should consult with the professor as soon as possible.

In the Winter Term, we will have an official launch for the website to which the faculty and student community will be invited. The web address will be <http://www.dartmouth.edu/~arthist/interactivity.html>.

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### **course readings**

There are three required sources for the course. All are available at Wheelock Books.

- Michael Rush, *New Media in Late 20th-Century Art* (London: Thames & Hudson, 1999)
- Steve Dietz, et al., *Telematic Connections: The Virtual Embrace*, CD-ROM (New York: Independent Curators International, 2001)
- Steven Johnson, *Emergence: The Connected Lives of Ants, Brains, Cities, and Software* (New York: Touchstone, 2001/2)

In addition, some lectures will draw upon reserves at Baker-Berry, separately distributed articles, or sources on the web. Students will also be expected to familiarize themselves with any websites distributed prior to class.

Texts under the “Reference” heading are intended to provide further reading on concepts and arguments presented in the lectures. These suggestions are not required, but students are encouraged to explore them as part of research for the final writing assignment.

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### **screenings and websites**

Many classes will include screenings of videos, films, and CD-ROMs. The majority of these have been put on reserve for the course in the Jones Media Center. Generally, only clips will be presented in class, and students are encouraged to view the titles in their entirety. The Jones Media call number follows the title and date of the video or CD.

A number of relevant websites are listed after some sessions. We will discuss many of these in class, but students are encouraged to explore these sites as part of their supplemental work for the course and for their research.

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### **explicit material**

Students should be aware that graphic or explicit imagery and themes may be discussed at points in the course. Any concerns about this issue should be brought to the professor at the outset of the term.

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### **differently-abled students**

Any students with exceptional needs or concerns (including ‘invisible’ difficulties such as chronic diseases, learning disabilities, or psychiatric complications) are encouraged to make an appointment with the professor to discuss these issues by the end of the second week of the term so that appropriate accommodations can be arranged.

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## **c o u r s e   c a l e n d a r**

### **Thursday • 25 September**

Introduction: The ‘expanded field’ of visual art since the 1960s

### **Tuesday • 30 September**

Art as Idea: Conceptual Art, Fluxus, and their progeny

*Reading* • Rush, pp. 7-33

- Sol LeWitt, “Sentences on Conceptual Art” [1969]: <http://www.altx.com/vizarts/conceptual.html>

*Reference* • Gregory Battcock, ed., *Idea Art* (New York: E. P. Dutton & Co., 1973).

- Alex Alberro and Blake Stimson, *Conceptual Art: A Critical Anthology* (Cambridge: The MIT Press, 1999).
- Yoko Ono, *Grapefruit: A Book of Instructions and Drawings* (New York: Simon and Schuster, 2000).
- Ann Goldstein and Anne Rorimer, *Reconsidering the Object of Art: 1965-1975* (Los Angeles: Museum of Contemporary Art, 1995)
- Luis Camnitzer, et al., *Global Conceptualism: Points of Origin, 1950s-1980s* (New York: Queens Museum of Art, 1999).
- Anne Rorimer, "Photography – Language – Context: Prelude to the 1980s," in Catherine Gudis, ed., *A Forest of Signs: Art in the Crisis of Representation*, exh. cat., Museum of Contemporary Art, Los Angeles (Cambridge: MIT Press, 1989), 129-53.

*Websites* • <http://www.fluxus.org/> [Fluxus Portal]

*Of interest* • Exhibition: *DO-IT-YOURSELF FLUXUS*, Art Interactive, Cambridge, Massachusetts. 25 October 2003 – 4 January 2004. Saturdays and Sundays 12.00-18.00. 130 Bishop Allen Drive, Cambridge. [www.artinteractive.org](http://www.artinteractive.org)

### **Wednesday • 1 October • x-hour**

Conceptual Art, Feminism, Performance, and Video in the 1970s

*Screening* • Laura Cottingham, *Not For Sale: Feminism and Art in the USA during the 1970s: A Video Essay* (1998), #3294 [re: Adrian Piper, Faith Wilding, Martha Rosler]

*Reference* • Lisa Tickner, "The body politic: Female sexuality and women artists since 1970," *Art History* 1.2 (June 1978): 236-47.

- Lisa Bloom, "Contests for Meaning in Body Politics and Feminist Conceptual Art: Revisioning the 1970s through the Work of Eleanor Antin," in Amelia Jones and Andrew Stephenson, eds., *Performing the Body/Performing the Text* (London: Routledge, 1999), 153-69.
- Jayne Wark, "Conceptual Art and Feminism: Martha Rosler, Adrian Piper, Eleanor Antin, and Martha Wilson," *Woman's Art Journal* 22.1 (Spring/Summer 2001): 44-50.
- Rozsika Parker and Griselda Pollock, *Framing Feminism: Art and the Women's Movement 1970-1985* (London: Pandora Press, 1987).
- Helena Reckitt with Peggy Phelan, *Art and Feminism* (London: Phaidon, 2001).
- Hilary Robinson, *Feminism-Art-Theory: An Anthology, 1968-2000* (Oxford: Blackwell, 2001).

### **Thursday • 2 October**

Art and Act: Issues in Body and Performance Art from the late 1960s to the present

*Reading* • Rush, pp. 36-75

*Screening* • Tehching Hsieh, *One Year Performance: Art Documents 1978-1999* (1999)

- Newport Harbor Art Museum, *Chris Burden* (1989), #4555

*Reference* • Amelia Jones, *Body Art/Performing the Subject* (Minneapolis: University of Minnesota Press, 1998).

- Tracy Warr, *The Artist's Body* (London: Phaidon, 2000).
- Christine Poggi, "Following Acconci/Targeting Vision," in Amelia Jones and Andrew Stephenson, eds., *Performing the Body/Performing the Text* (London: Routledge, 1999), 255-72.
- Julia Bryan-Wilson, "Remembering Yoko Ono's *Cut Piece*," *Oxford Art Journal* 26.1 (2003): 99-123.
- Mark H. C. Bessire, *William Pope.L: The Friendliest Black Artist in America* (Cambridge: MIT Press, 2002).
- Coco Fusco, "The Other History of Intercultural Performance," in Nicholas Mirzoeff, ed., *The Visual Culture Reader*, 2nd ed. (London: Routledge, 2002), pp. 556-64.
- RoseLee Goldberg, *Performance Art: From Futurism to the Present*, revised edition (New York: Thames & Hudson, 2001).

*Websites* • <http://www.acconci.com> [Acconci Studios]

- <http://distributingmartin.com/> [William Pope.L, *Distributing Martin* and *Black Factory*]

- <http://www.elproyecto.com/greatwhiteway.html> [William Pope.L performance updates]
- <http://www.africana.com/articles/qa/ar20021218pope.asp> [*Africana* interview with William Pope.L]

## Tuesday • 7 October

Installations, Sites, and Art in the U.S. and Britain from the 1970s to the present

*Reading* • Marshall McLuhan and Quentin Fiore, *The Medium is the Massage: An Inventory of Effects* (New York: Bantam Books, 1967), pp. 44-69

- Alex Potts, "Installation and Sculpture," *Oxford Art Journal* 24.2 (2001): 5-24.

*Reference* • Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge: The MIT Press, 2002).

- Rosalind Krauss, "The Cultural Logic of the Late Capitalist Museum," *October* 54 (Fall 1990), pp.3-17.
- Martha Rosler, "Installed in the Place of the Public," *Oxford Art Journal*, 24.2 (2001): 57-74.
- Lisa Tickner, "A Strange Alchemy: Cornelia Parker" [interview], *Art History* 26.3 (June 2003):364-91.
- Museum of Contemporary Art, San Diego, *Blurring the Boundaries: Installation Art 1969-1996* (San Diego: MCA, 1997).
- Nicolas de Oliveira, Nicola Oxley, and Michael Petry, *Installation Art*(Washington, D.C.: Smithsonian Institution Press, 1994).
- Benjamin Buchloh, "Michael Asher and the Conclusion of Modernist Sculpture" [1980], In *Neo-avantgarde and Culture Industry: Essays on European and American Art from 1955 to 1975* (Cambridge: MIT Press, 2000): 1-39.
- Dan Graham, *Two-Way Mirror Power: Selected Writings*, ed. Alexander Alberro (Cambridge: MIT Press, 1999).

*Websites* • <http://www.space-invaders.com/> [Space Invader]

## Wednesday • 8 October • x-hour

open

## Thursday • 9 October

Video Art I: Early developments

*Reading* • Rush, pp. 78-113

- Rosalind Krauss, "Video: The Aesthetics of Narcissism," *October* 1 (1976), pp. 51-64.

*Screenings* • Naim June Paik, *Prisoner of the Cathode Ray* (2000), #3508

- Naim June Paik, "Topless Cellist" *Charlotte Moorman* (1995), #4704
- Bill Viola, *Selected Videotapes 1976-1989* (2002), #4665
- Laurie Anderson, *On Performance* (2001), #3509

*Reference* • David Antin, "Video: The Distinctive Features of the Medium," in Ira Schneider and Beryl Korot, eds., *Video Art* (New York: Harcourt Brace Jovanovich, 1976).

- Chrissie Iles, *Into the Light: The Projected Image in American Art, 1964-1977*, exh. cat, Whitney Museum of American Art, New York (New York: Abrams, 2001).
  - Martha Rosler, "Video: Shedding the Utopian Moment" [1985-86] in Kristine Stiles and Peter Selz, *Theories and Documents of Contemporary Art*(Berkeley: University of California Press, 1996), 461-73.
- Doug Hall and Sally Jo Fifer, eds., *Illuminating Video* (New York: Aperture Foundation and the Bay Area Video Coalition, 1990).
- Robert C. Morgan, ed., *Bruce Nauman* (Baltimore: Johns Hopkins University Press, 2002).
- Martha Rosler, "To Argue for a Video of Representation. To Argue for a Video against the Mythology of Everyday Life." in Alex Alberro and Blake Stimson, ed., *Conceptual Art: A Critical Anthology* (Cambridge: The MIT Press, 1999), 366-69.
- Martha Rosler, *Positions in the Life World*, ed. Catherine de Zegher (Cambridge: MIT Press, 1999).

- Sean Cubitt, "Laurie Anderson: Myth, Management and Platitude," in John Roberts, ed., *Art Has No History!: The Making and Unmaking of Modern Art* (London: Verso, 1994), pp. 278-96.

### **Tuesday • 14 October • HOOD MUSEUM OF ART VISIT**

\* Class will meet in the Hood Museum of Art, second floor Lathrop Gallery

(works by Bill Viola, Naim June Paik, Cornelia Parker, Gary Schneider, and Juan Muñoz)

*Reading* • Bill Viola, "Video Black – The Mortality of the Image" [1990], in Kristine Stiles and Peter Selz, *Theories and Documents of Contemporary Art* (Berkeley: University of California Press, 1996), 446-50.

### **Wednesday • 15 October • x-hour**

open

### **Thursday • 16 October**

The Spectacle of 'Postmodernism' in the 1980s and the post-post- 1990s: The 'Pictures' crowd and beyond

*Reading* • Kim Levin, "Farewell to Modernism" [1979]: [http://terra-incognita.iatp.org.ua/Ti6/06\\_02en.html](http://terra-incognita.iatp.org.ua/Ti6/06_02en.html) [or see Richard Hertz, ed., *Theories of Contemporary Art*, 2nd ed. (Englewood Cliffs, New Jersey: Prentice Hall, 1993), pp.1-7]

- Thomas Crow, "Marx to Sharks: The Art-Historical '80s," *Artforum* (April 2003): 45-52.
- Douglas Crimp, "Pictures," in Brian Walls, ed., *Art after Modernism: Rethinking Representation* (New York: The New Museum of Contemporary Art, 1984), pp.175-187
- Mary Haus, Interview with Robert Longo, *Artforum* (March 2003): 238-39.

*Reference* • Hal Foster, *Recodings: Art, Spectacle, Cultural Politics* (Seattle: Bay Press, 1985).

- Hal Foster, ed., *The Anti-Aesthetic: Essays on Postmodern Culture* (Seattle: Bay Press, 1983).
- Russell Ferguson, et al., eds., *Discourses: Conversations in Postmodern Art and Culture* (Cambridge: MIT Press and New Museum of Contemporary Art, New York, 1990).
- Douglas Crimp, "The Boys in my Bedroom" in H. Abelove, et al., eds., *The Lesbian and Gay Studies Reader* (New York: Routledge, 1993), 344-49.
- Gen Doy, "Cindy Sherman: Theory and Practice," in John Roberts, ed., *Art Has No History!: The Making and Unmaking of Modern Art* (London: Verso, 1994), 257-77.
- Paul Schimmel, *Helter Skelter: L.A. Art in the 1990s*, exh. cat. (Los Angeles: Museum of Contemporary Art, 1992).

*Websites* • <http://adaweb.walkerart.org/project/holzer/cgi/pcb.cgi> [Jenny Holzer, *Please Change Beliefs*]

### **Tuesday • 21 October**

Snapshot art, luddite photography, and the impractical landscape (Nan Goldin, Wolfgang Tillmans, Catherine Opie, Steven Pippin, Jeff Wall, and Sam Taylor-Wood)

*Reading* • Tom Holert, interview with Nan Goldin, *Artforum* (March 2003): 232-33, 274.

- Jeff Rian, "Homemade Iconology: Snapshot Artists," *Flash Art* 27.179 (November-December 1994): 57-60.

*Screening* • Pet Shop Boys, *Home and Dry*, dir. Wolfgang Tillmans (2002)

*Reference* • Julian Stallabrass, "Sixty Billion Sunsets," in *Gargantua: Manufactured Mass Culture* (London: Verso, 1996), 13-39.

- Thierry de Duve, "Time Exposure and Snapshot: The Photograph as Paradox," *October* 1 (1976): 113-25.
- Roland Barthes, *Camera Lucida: Reflections on Photography* [1980], trans. R. Howard (London: Vintage, 2000).
- Nan Goldin, *The Ballad of Sexual Dependency* (New York: Aperture, 1986).
- Nan Goldin, *I'll be your mirror* (New York: Whitney Museum of American Art, 1996).
- Wolfgang Tillmans, *If one thing matters, everything matters* (London: Tate, 2003).
- Steven Pippin, *The Rigmarole of Photography* (London: Institute of Contemporary Arts, 1993).

- Frédéric Paul, ed., *Discovering the Secrets of Steven Pippin* (Limoges: F.R.A.C. Limousin, 1995).
- Catherine Opie, *Skyways & Icehouses* (Minneapolis: Walker Art Center, 2002).
- Thomas J. Campanella, "Eden by Wire: Webcameras and the telepresent landscape," in Nicholas Mirzoeff, ed., *The Visual Culture Reader*, 2nd ed. (London: Routledge, 2002), pp.264-78.

### Wednesday • 22 October • x-hour

Guest speaker: Matt Bucy, independent filmmaker and designer (Tip Top Studios) will discuss his database film *Of Oz the Wizard* (2003).

Reading • Lev Manovich, "The Database" [sections: "The Database Logic," "Data and Algorithm," "Database and Narrative," and "Paradigm and Syntagm"] in *The Language of New Media* (Cambridge: The MIT Press, 2001): pp.218-33.

### Thursday • 23 October

The 'Young British Artists' phenomenon and its malcontents

Reading • Julian Stallabrass, "Dumb and Dumber?" in *High Art Lite* (London: Verso, 1999), pp. 84-123.  
 • Simon Ford, "The Myth of the Young British Artist," in Duncan McCorquodale, et al., eds., *Occupational Hazard: Critical Writing on Recent British Art* (London: Black Dog Publishing, Ltd., 1998): 132-42.

Screenings • Samuel Beckett, *Breath*, dir. Damien Hirst in *Beckett on Film*, #1096 (2001), disc 3

Reference • Richard Shone, "From 'Freeze' to *House*: 1988-94," in *Sensation: Young British Artists from the Saatchi Collection* (London: Thames & Hudson, 1997), pp. 12-25  
 • Damien Hirst and Gordon Burn, *On The Way To Work* (London: Faber and Faber, 2001).  
 • Alex Coles, "Martin Creed: A Case of the Irritating Critique?" [interview], *Documents* 20 (Spring 2001): 25-35

Websites • <http://www.tate.org.uk/pharmacy/> [Damien Hirst, *Pharmacy*]  
 • <http://www.stuckism.com/> [Stuckists: Remodernist Art Group]

### Tuesday • 28 October

Carnal Art and Cyborg bodies: Orlan and Stelarc

Reading • Christine Paul, "Telepresence, telematics, and telerobotics" and "Body and Identity," *Digital Art* (London: Thames & Hudson, 2003), pp.154-74.  
 • "Telematics Timeline" *Telematic Connections* CD-ROM  
 • Julie Clarke, "The Human/Not Human in the Work of Orlan and Stelarc," in Joanna Zylinksa, ed., *The Cyborg Experiments: Extensions of the Body in the Media Age* (London: Continuum, 2002), 33-55.  
 • Orlan, "Carnal Art," [http://www.dundee.ac.uk/transcript/volume2/issue2\\_2/orlan/orlan.htm](http://www.dundee.ac.uk/transcript/volume2/issue2_2/orlan/orlan.htm)

Reference • Joanna Zylinksa, ed., *The Cyborg Experiments: Extensions of the Body in the Media Age* (London: Continuum, 2002)  
 • Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminsim in the Late Twentieth Century" [1991]  
<http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html>  
 • Stelarc statements, <http://www.stelarc.va.com.au/articles/index.html>

Websites • <http://www.orlan.net>  
 • <http://www.stelarc.va.com.au/>

### Wednesday • 29 October • x-hour

Genetics and Art: Eduardo Kac, Marc Quinn, Aziz+Cucher

Reading • Sheila A. Malone, "The Man Behind the Bunny: Interview with Eduardo Kac," *Switch* 16 (15 May 2001),  
[http://switch.sjsu.edu/~switch/nextswitch/switch\\_engine/front/front.php?artc=26](http://switch.sjsu.edu/~switch/nextswitch/switch_engine/front/front.php?artc=26)  
 • <http://www.ekac.org>

*Reference* • Peter Tomaz Dobrila and Aleksandra Kostic, eds., *Eduardo Kac: Teleporting to an Unknown State* (Maribor, Slovenia: KIBLA, 1998).

- Eduardo Kac, *The Eighth Day: The Transgenic Art of Eduardo Kac* (Phoenix: The Institute for Studies in the Arts, Arizona State University, 2003).
- Christoph Grunenberg, *Marc Quinn*, exh. cat. (Liverpool: Tate Liverpool, 2002).
- Adrian Randolph, "Aziz+Chucher's Poetics of Skin," *Frauen Kunst Wissenschaft* 30 (December 2000): 47-54.

*Webites* • <http://www.ekac.org>

- <http://www.azizcucher.net/>

#### **Thursday • 30 October**

Video Art II: Later developments in video, installation, and film as intermedia (Bill Viola, Gary Hill, Mona Hatoum, Tony Oursler, Matthew Barney, William Kentridge)

*Reading* • Rush, pp. 116-67

*Screenings* • Bill Viola, *Selected Videotapes 1976-1989* (2002), #4665

- Bill Viola, *I do not know what it is I am like* (2001), #3605
- William Kentridge, *Drawing the Passing: Documentary* (1999)
- David Krut, *William Kentridge* (1997)

*Reference* • Regina Cornwell, "Interactive Art: Touching the 'Body in the Mind,'" *Discourse* 14.2 (Spring 1992): 203-21.

- Ewa Lajer-Burcharth, "Real Bodies: Video in the Nineties," *Art History* 20.2 (June 1997): 185-213.
- Tom Gunning, "Doubled Vision: Peering through Kentridge's 'Stereoscope'," *Parkett*, 63 (2001): 66-73.
- "Round Table: The Projected Image in Contemporary Art," *October* 104 (Spring 2003): 71-96.
- Margaret Morse, "Video Installation Art: The Body, the Image, and the Space-in-Between," in Doug Hall and Sally Jo Fifer, eds., *Illuminating Video* (New York: Aperture Foundation and the Bay Area Video Coalition, 1990), 153-67.

*Websites* • <http://www.cremaster.net> [Barney, *Cremaster Cycle*, 1994-2002]

#### **Tuesday • 4 November • TAKE-HOME MIDTERM EXAM DISTRIBUTED**

Internet art I: What is the new medium of new media?

*Reading* • Steve Dietz, "Beyond Interface: Net art and Art on the Net II," 1998,  
[http://www.walkerart.org/gallery9/beyondinterface/bi\\_fr.html](http://www.walkerart.org/gallery9/beyondinterface/bi_fr.html)

- Joachim Blank, "What is netart ;-)." 1997, <http://www.ljudmila.org/nettime/zkp4/41.htm>
- Andrew Ross, "21 Distinctive Qualities of Net Art," 1999, <http://switch.sjsu.edu/web/ross.html>

*Reference* • Lev Manovich, *The Language of New Media* (Cambridge: The MIT Press, 2001).

- Peter Weibel and Timothy Druckrey, *Net\_Condition: Art and Global Media* (Cambridge: MIT Press, 1998).
- Peter Lunenfeld, *Snap to Grid: A User's Guide to Digital Arts, Media, and Cultures* (Cambridge: MIT Press, 2000).
- George Landow, *Hypertext 2.0. Being a revised, amplified edition of Hypertext: The convergence of contemporary critical theory and technology* (Baltimore: Johns Hopkins University Press, 1997).
- Tilman Baumgärtel, *net.art — Materialien zur Netkunst* (Nürnberg: Institut für moderne Kunst, 2000).
- Simon Penny, "Consumer Culture and the Technological Imperative: The Artist in Dataspace," in Simon Penny, ed., *Critical Issues in Electronic Media* (Albany: State University of New York Press, 1995).
- Jan Ekenberg, "Ontological Problems with Web Art," *Switch* 7 (14 January 1997),  
[http://switch.sjsu.edu/~switch/nextswitch/switch\\_engine/front/front.php?artc=263](http://switch.sjsu.edu/~switch/nextswitch/switch_engine/front/front.php?artc=263)
- Bruce Sterling, "Short History of the Internet," <http://w3.aces.uiuc.edu/AIM/scale/nethistory.html>

*Websites* • <http://www.whitney.org/artport> [Whitney Museum of Art]

- <http://www.whitney.org/artport/commissions/idealine.shtml> [Martin Wattenberg, *Idealine*]

- <http://calarts.edu/~line/history.html> [Natalie Bookchin, net art timeline]
- <http://010101.sfmoma.org/relaunch.html> [010101: Art in Technological Times]
- <http://www.zkm.de/net> [Net\_Condition]
- [http://www.walkerart.org/nmi/iim/help/site\\_indexfr.cfm?mgoto=projects](http://www.walkerart.org/nmi/iim/help/site_indexfr.cfm?mgoto=projects) [Walker Art Center Projects]
- <http://aen.walkerart.org/> [Art Entertainment Network]
- <http://www.walkerart.org/gallery9/dasc/adaweb/> [äda'web]
- <http://switch.sjsu.edu> [*Switch*]

**Wednesday • 5 November • x-hour • MIDTERM EXAM DUE 4.15pm in class**

Survival Research Laboratories

*Screenings* • Survival Research Laboratories, *Seven Machine Performances 1979-1982*(1983)

- Survival Research Laboratories, *A Scenic Harvest from the Kingdom of Pain: Live Show Footage of Three Machine Performances* (1984), #4552

- Survival Research Laboratories, *A Bitter Message of Hopeless Grief* (1988), #4553

- Survival Research Laboratories, *The Pleasures of Uninhibited Excess: Three Machine Performances by Survival Research Laboratories, 1989-1990*(1991), #4554

- Survival Research Laboratories, *Performing at the San Francisco Museum of Modern Art Groundbreaking Ceremony, April 8, 1992* (1992)

*Websites* • <http://www.srl.org/>

**Thursday • 6 November**

Internet art, activism, hactivism, and the web

*Reading* • Mongrel, "National Heritage and Body Politics: An Interview with Mongrel," in Geert Lovink, *Uncanny Networks: Dialogues with the Virtual Intelligentsia* (Cambridge: MIT Press, 2002), pp. 246-53.

- David Garcia and Geert Lovink, "The ABC of Tactical Media," <http://www.ljudmila.org/nettime/zkp4/74.htm>

*Reference* • Hubert Damisch, "For a Political Graphology," in *Skyline: The Narcissistic City* (Stanford: Stanford University Press, 2001), pp.37-44.

- Julian Stallabrass, *Internet Art: The Online Clash of Culture and Commerce*(New York: Harry N. Abrams, 2003).

- Jon McKenzie, "Towards a Sociopoetics of Interface Design: etoy, eToys, TOYWAR," *Strategies* 14.1 (2001): 121-38.

- Rebecca Schneider, "Nomadmedia: On Critical Art Ensemble," *Frauen Kunst Wissenschaft* 29 (June 2000): 64-72.

- ZPK4, <http://www.ljudmila.org/nettime/zkp4/toc.htm>

- Faith Wilding and Critical Art Ensemble, "Notes on the Political Condition of Cyberfeminism," *Art Journal*, vol. 57, no. 2 (Summer 1998): 47-59.

- Critical Art Ensemble, "Observations on Collective Cultural Action," *Art Journal*, vol. 57, no. 2 (Summer 1998): 73-85.

*Websites* • <http://www.mongrelx.org/> [Mongrel]

- <http://www.mongrel.org.uk/> [Mongrel, 'Natural Selection' search engine]

- <http://www.tate.org.uk/netart/mongrel/home/default.htm> [Tate Mongrel v. [www.tate.org.uk](http://www.tate.org.uk)]

- <http://www.toywar.com>

- <http://www.rhizome.org/thread.rhiz?thread=1770&text=2550> [interview with Jodi.org]

- <http://www.bureauit.org> [Bureau of Inverse Technology]

- <http://www.waag.org/tmn/main.html> [Tactical Media Network]

- <http://www.thing.net/~rdom/ece/ece.html> [Electronic Disturbance Theater]

- <http://www.irational.org>

- <http://www.thething.net>

**Tuesday • 11 November**

Class presentations I

**Wednesday • 12 November • x-hour**

Understanding the internet and the internet art 'world': The theory of emergent organization

*Reading* • Johnson, pp. 11-67

**Thursday • 13 November**

Class presentations II

**Tuesday • 18 November**

Class presentations III

**Wednesday • 19 November • x-hour**

Discussion: Emergence Theory II

*Reading* • Johnson, 73-100, 115-29, 163-89

*Recommended* • Johnson, 101-14, 140-62

*Screening* • Will Wright, *SimCity2000*

**\* REQUIRED EVENING LECTURE – 5:30pm**

Margo Thompson, Department of Art History, University of Vermont

*“Public Art and the Campus Community: Beverly Pepper’s Thel and Its Constituencies at Dartmouth College”*

Loew Auditorium, 5:30pm

**Thursday • 20 November**

Class presentations IV

**Tuesday • 25 November**

Visual artists and the visualization of the web

*Screening* • *Johnny Mnemonic* (1995), dir. Robert Longo, screenplay by William Gibson

**Wednesday • 26 November • x-hour**

**NO CLASS: Thanksgiving break**

**Thursday • 27 November**

**NO CLASS: Thanksgiving break**

**Tuesday • 2 December**

Conclusion: Curating Internet Art and Telematics

*Reading* • Steve Dietz, Glen Helfand, Lawrence Rinder, Benjamin Weil, “The Art of High Technology: A Conversation” *Telematic Connections* CD-ROM

*Reference* • Steve Dietz, “Curating (on) the Web,” 1998,

[http://www.archimuse.com/mw98/papers/dietz/dietz\\_curatingtheweb.html](http://www.archimuse.com/mw98/papers/dietz/dietz_curatingtheweb.html)

- *Switch 17* special forum, “Rivets + Denizens: Collaborative Curatorial Models in Theory and Practice,”

[http://switch.sjsu.edu/~switch/nextswitch/switch\\_engine/front/front.php?cat=27](http://switch.sjsu.edu/~switch/nextswitch/switch_engine/front/front.php?cat=27)

- Roy Ascott, “Is There Love in the Telematic Embrace?” [1989], *Telematic Connections* CD-ROM
- Edward Shanken, “Telematic Embrace: A Love Story? Roy Ascott’s Theories of Telematic Art,” *Telematic Connections* CD-ROM

*Websites* • <http://www.justinspace.com/ebay/ebayart.html> [Ebay art project]

- <http://www.art-life.com/MOCA/>

**Wednesday • 3 December • x-hour**

*\* Papers due 5 pm*

**SUNDAY • 7 December 11.30am**

Final examination  
*Starr Instructional Center, Baker/Berry Library*