

ART 4482 Sec. 01 Professor Ryan
Meets Tue-Th. 4:30-6:00
201 Art Bldg.

Spring 2008
Office: 205 DB
578-8813

Digital Art History

*We are drawn to a new medium of representation because we are pattern makers who are thinking
Beyond our old tools . . . We are drawn to this medium because we need it to understand the world and our place in it.
. . . We are moving toward a world of ubiquitous computing.*

Janet H. Murray, "Inventing the Medium"



Pierre Huyghe Phillip Parreno, and others: Detail from *No Ghost, Just a Shell*, 2002,
purchased, shared, and altered *Manga*

Digital Art History provides an historical and theoretical overview of digital art forms and practices. The term *digital art* is used as umbrella terminology for related phenomena also going under rubrics like computational art and, simply, new media art. Digital representation, hypertextuality, game art, software art, internet art, locational media, tactical media, and virtual reality are some of the aesthetic practices that fall under this umbrella terminology. The course will also address major themes and issues of digital art, from the inward-focused concern with the medium itself as content, to expansive, multi-disciplinary open-source narrative and performative structures, and finally to internet activist art agendas. Students will gain a general knowledge of the field and its position relative to more traditional art media, and in connection with events in science and technology, and students will gain perspective on new creative practices in the late 20th and early 21st centuries.

TEXTS

Christiane Paul, *Digital Art*. New York: Thames & Hudson, 2003.

Noah Wardrip-Fruin and Nick Montfort, eds. *The New Media Reader*. Cambridge, MA: The MIT Press, 2003.

Note: other readings either held in Middleton or free online will be assigned from time to time throughout the semester.

COURSE REQUIREMENTS (specifics to be provide at a later date)

25% class projects

25% blog contributions

25% midterm exam

25% final exam

Attendance: Attendance in every class meeting is required. If any student is absent more than once, they need to meet with professor. More than twice they will be asked to drop the course.

BLACKBOARD AND BLOG

The course will use Blackboard as means of posting readings, when possible, and useful additional material and links, *and* as an extension of our classroom, where additional communication and discussions can be held. During the course the Blackboard site will be supplemented or replaced by a class blog.

COURSE SCHEDULE*

Additional detail concerning course content and assignments will be provided as we go along.

Jan. 15	Class 1	Introduction: Digital Media Art: What is it and when is it art?
Jan. 17	Class 2	Digital art's relationship to the "art world"
Jan. 22	Class 3	Historical overview of computer technology
Jan. 24	Class 4	Post WWII: Electronic Media Art
Jan. 29	Class 5	Digital media as tools for artmaking

Jan. 31	Class 6	Digital technology as medium 1: Installation, film, video
Feb. 5	No Class	Mardi Gras
Feb. 7	Class 7	Digital technology as medium 1: Installation, film, video
Feb. 11	Class 8	Digital technology as medium 2: Internet, nomadic networks, and networked art
Feb. 14 ♥	Class 9	Special topic: Wearable Technology Art
Feb. 19-21	No Class	College Art Association, Dallas
Feb. 26	Class 10	Digital technology as medium 3: Software Art
Feb. 28	Class 11	Digital technology as medium 4: Immersiveness and VR
Mar. 4	Class 12	MIDTERM
Mar. 6	Class 13	Digital technology as medium 5: Music & sound
Mar. 11	Class 14	Themes of digital art 1: Artificial life, artificial intelligence, and IA's
Mar. 13	Class 15	Themes of digital art 2: Telepresence, telematics
Mar. 18-20	No class	Spring Break
Mar. 25	Class 16	Themes of digital art 3: Body and identity
Mar. 27	Class 17	Themes of digital art 4: Databases and mapping
Mar. 31	Class 18	Themes of digital art 5: Text and narrative environments
Apr. 2	Class 19	Themes of digital art 6: Gaming as art
Apr. 7	Class 20	Themes of digital art 6: Gaming as art (cont.)
Apr. 9	Class 21	Themes of digital art 7: Tactical media
Apr. 14	Class 22	Themes of digital art 7: Tactical media (cont.)
Apr. 16	Class 23	Themes of digital art 7: Tactical media (cont.)
Apr. 21	Class 24	Emerging forms 1: Locative media

Apr. 23	Class 25	Emerging forms 2: Bio-Tech art
Apr. 28	Class 26	Emerging forms 3
Apr. 30	Class 27	TBA

START-UP READINGS

Ascott, Roy. *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness*. Ed. By Edward A. Shanken. Berkeley, Univ. of Cal. Press, 2003.
[N7433.8 .A83 2003 and Electronic Resource](#)

Baumgärtel, Tilman, ed. *Net.Art.2.0: Neue Materialien zur Netzkunst*. Nuremberg, Verlag fur Moderne Kunst, 2005. [N7433.8 .B384 2001](#)

Druckrey, Timothy, ed. *Ars Electronica: Facing the Future: A Survey of Two Decades*. Cambridge, MA: MIT Press, 1999. [Electronic Resource](#).

Galloway, Alexander. *Protocol: How Control Exists After Decentralization*. Cambridge, MA: MIT Press, 2004 [TK5105.59 .G35 2004 and Electronic Resource](#)

Grau, Oliver. *Virtual Art: From Illusion to Immersion*. Trans. By Gloria Custance. Cambridge, MA: MIT Press, 2003. [N7436.5 .G7313 2003 and Electronic Resource](#)

Greene, Rachel. *Internet Art*. New York: Thames & Hudson, 2004. [N7433.8 .G74 2004](#)

Hayles, N. Katherine. *How We Became Post Human: Virtual Bodies in cybernetics, Literature, and Informatics*. Chicago: Univ .of Chicago Press, 1999. [Q335 .H394 1999](#)

Lovejoy, Margo. *Digital Currents: Art in the Electronic Age*. London: Routledge, 2004.
[Electronic Resource](#)

Manovich, Lev. *The Language of New Media*. Cambridge, MA: The MIT Press, 2001.
[P96 .T42 M35 2001](#)

Packer, Randall, and Ken Jordan, eds. *Multimedia: From Wagner to Virtual Reality*. New York: W.W. Norton, 2001. (No holdings in Middleton.)

Paul, Christiane. *Digital Art*. New York: Thames & Hudson, 2003. [N7433.8 .P38 2003](#)

Penny, Simon. *Critical Issues in Electronic Media*. Ed. by Simon Penny. Albany, NY: SUNY Press, 1995. [N 6494 V53 C75 1995 and Electronic Resource](#)

Popper, Frank. *Art of the Electronic Age*. New York, Thames&Hudson, 1993. (No Holdings in Middleton)

Bruce Wands. *Art of the Digital Age*. New York, Thames & Hudson, 2006. [N7433.8 W365 2006](#)

Wardrip-Fruin, Noah, and Nick Montfort, eds. *The New Media Reader*. Cambridge, MA: The MIT Press, 2003.

Wilson, Stephen. *Information Arts: Intersections of Art, Science, and Technology*. Cambridge, MA: The MIT Press, 2002. [N72.S3 W55 2002](#) and [Electronic Resource](#)

FICTION

Gibson, William. *Neuromancer (Remembering Tomorrow)*. New York, Ace Books, [1994]. Originally published in 1984. Online at: < <http://lib.ru/GIBSON/neuromancer.txt> >

Stephenson, Neil. *Snow Crash*. New York: Bantam, 1992.

SOME ONLINE RESOURCES

Ars Electronica

<http://www.aec.at/en/index.asp>

Bitforms (commercial gallery for digital art), NYC

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

Bitstreams (2001 Exhibition at the Whitney Museum of American Art, NYC)

<http://www.whitney.org/bitstreams/>

Crumb Phase 3 New Media Curating

http://www.newmedia.sunderland.ac.uk/crumb/phase3/main_frame.html

Database of Virtual Art

<http://virtualart.hu-berlin.de/common/searchWork.do?keywordId=164>

Intelligent Agent (online journal) (online)

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

ISEA (Inter-Society for the Electronic Arts)

<http://www.isea-web.org/>

Media Art Net (Archive of Artists and Works in Video and Digital Media)

<http://www.medienkunstnetz.de/mediaartnet/>

Neural Magazine (Italian; English Version Available)

<http://www.neural.it/>

New Media Art Project, Cologne

<http://www.nmartproject.net/>

Nettime

<http://www.nettime.org>

New York Digital Salon

<http://www.nydigitalsalon.org/>

Project Net.Art

<http://www.netarts.org>

[R]-[R]-[F] – 2005

<http://www.newmediafest.org/rrf2005/index.html>

Rhizome at the New Museum for Contemporary Art

<http://www.rhizome.org> (Access to archives requires \$25 membership fee)

Tate Online

<http://www.tate.org.uk/netart/>

Turbulence

<http://turbulence.org/>

Wigged Productions

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

Whitney Artport

<http://whitney.org/artport/>

ZKM Center for Art and Media

<http://on1.zkm.de/zkm/e/>

ALSO CHECK THESE OUT:

Computer History Time Line by Carol Iaciofano for Atariarchives.org

http://www.atariarchives.org/deli/Time_Line.php

Electronic Frontier Foundation (Digital rights issues)

<http://www.eff.org/>

Influences.org project connecting computer and art historical events

<http://www.influences.org/influences.html>

Projects for Distribution of Net Art

<http://www.artromgallery.com>

also <http://www.low-fi.org.uk/>

The Thing

<http://www.thing.net/>

We Make Money Not Art

<http://www.we-make-money-not-art.com>