Weekly Schedule AMCC6500E Archaeology of New Media Art (Dr. Vennes Cheng)

Planned Assessment & Weightings:

Assessment	Percentage
In-class presentation and discussion	15%
Mid-term quiz	20%
Final Project Development	15%
Final Project	40%
Attendance	10%

Course Outline

Week	Topics	Briefly outline what this topic will cover *(Include reading assignments if available)*	Required readings/Presentation
1 4 Feb	**Introduction of the concept of new media**	: Introduction to the course and assignment : An introduction to the concept of 'new media' and the distinctive approach of media archaeology. This session explores why studying the histories of media offers fresh perspectives on art history and cultural change.	
2 11 Feb	**The Evolution of Innovation and the Avant-Garde The idea of genealogy**	A survey of innovation and avant-garde practice in twentieth-century art, examining the impact of photography, painting, conceptual art, and spatial or installation-based work. Consider how these developments set the stage for new media art.	
3 18 Feb	**NO CLASS Lunar New Year**		
4 25 Feb	**Pivotal Moments in New Media Art I**	Focus on transformative moments and key case studies in twentieth-century art, such as Dada, Fluxus, and landmark events including 9 Evenings and Robert Rauschenberg's Open Score.	Huhtamo, Erkki; and Parikka, Jussi, eds. (2011). Media Archaeology: Approaches, Applications, and Implications. University of California Press, Berkeley, Los Angeles and London. https://jpgenrgb.blog/wp-content/uploads/2017/07/huhtamo-parikka-media_arch.pdf Ernst, Wolfgang. 'Media Archaeography: Method and Machine versus History and Narrative of Media' (pp. 211 - 238)
5 4 Mar	**Pivotal Moments in New Media Art II**	A continuation of Week 3, delving further into performativity, collaboration, and the integration of technology in artistic practice.	Huhtamo, Erkki; and Parikka, Jussi, eds. (2011). Media Archaeology: Approaches, Applications, and Implications. University of California Press, Berkeley, Los Angeles and London. https://jpgenrgb.blog/wp-content/uploads/2017/07/huhtamo-parikka-media_arch.pdf

			Huhtamo, Erkki. 'Dismantling the Fairy Engine: Media Archaeology as Topos Study' (pp. 27- 47)
6 **11 Mar**	**New Media and Everyday Life** **(Guest lecture: Dr Linda Lai)**	Exploration of how artists critique society and intervene in the fabric of everyday life through new media. Discusses social engagement and art's potential as a catalyst for change.	Huhtamo, Erkki; and Parikka, Jussi, eds. (2011). Media Archaeology: Approaches, Applications, and Implications. University of California Press, Berkeley, Los Angeles and London. https://jpgenrgb.blog/wp-content/uploads/2017/07/huhtamo-parikka-media_arch.pdf Strauven, Wanda. 'The Observer's Dilemma: To Touch or Not to Touch' (pp. 148 - 163)
7 **18 Mar**	**Experimental Actions and Networked Media**	Examination of experimental art after Fluxus, considering groups such as the Situationist International, Blast Theory, and practices involving hacktivism, modifications ('mods'), and networked media.	
8 **25 Mar**	**Mid-Term Quiz**		
9 **1 April**	**Archive, Memory, and Data**	Consider the connections between anthropology, art, and archiving. Looks at how artists conceptualise archiving, memory, and data as both subject and material.	Huhtamo, Erkki; and Parikka, Jussi, eds. (2011). Media Archaeology: Approaches, Applications, and Implications. University of California Press, Berkeley, Los Angeles and London. https://jpgenrgb.blog/wp-content/uploads/2017/07/huhtamo-parikka-media_arch.pdf Pias, Claus. 'The Game Player's Duty: The User as the Gestalt of the Ports' (pp.164 - 183)
9 **8 April**	**NO Class** **Mid term break and Easter Holiday**		
10 **15 Apr**	**Archaeology of Sights and Sounds / Cinema as New Media Tool** **Guest Speaker: Chanel Kong (M+ Moving Image Curator)**	An interdisciplinary overview of the development of visual and sonic media, analysing how technological innovations have shaped artistic perception and production. Discussion of cinema's evolution as a medium, its intersection with new technologies, and the future of moving image art in an era of machine creativity and artificial intelligence.	Starosielski, Nicole, 'Network Archaeology'. Amodern Issue 2 https://amodern.net/article/network-archaeology/

| 12
29 Apr | From Tactile to Sensory Data

Immersivity in the Analogue and Digital Ages | Examination of multisensory ethnography and the shift from tangible objects to databases. Analyses how artists engage with sensory experience and datafication.

Explores the development of immersive environments and performative narratives in both analogue and digital media, considering the changing nature of audience participation. | Huhtamo, Erkki; and Parikka, Jussi, eds. (2011). Media Archaeology: Approaches, Applications, and Implications. University of California Press, Berkeley, Los Angeles and London.

https://jpgenrgb.blog/wp-content/uploads/2017/07/huhtamo-parikka-media_arch.pdf

Elsaesser, Thomas. Freud and the Technical Media: The Enduring Magic of the Wunderblock'. (pp. 95 - 118) |
| 13
6 May | Final Presentation | | |

Reading List:

Archaeology (methodology and scope) core and required

1. Huhtamo, Erkki; and Parikka, Jussi, eds. (2011): *Media Archaeology: Approaches, Applications, and Implications*. University of California Press, Berkeley, Los Angeles and London.
   https://jpgenrgb.blog/wp-content/uploads/2017/07/huhtamo-parikka-media_arch.pdf

2. Parikka, Jussi (2012): *What is Media Archaeology?* Polity Press, Cambridge, United Kingdom.

3. Benjamin, Walter (2008): *The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media*. The Belknap Press of Harvard University Press, Cambridge (Massachusetts) and London (UK).

4. Michel Foucault "Part II, Chapter 2: Discursive Formations" (summary and analysis)
   http://www.sparknotes.com/philosophy/arch/section3.rhtml

5. Kluitenberg, Eric, ed. (2006): *Book of Imaginary Media: excavating the dream of the ultimate communication medium*. NAi Publishers, Rotterdam.

6. Bernard Stiegler: *Technics &Time* (volume 1-3)

7. Zielinski, Siegfried (2006): *Deep Time of the Media: toward and Archaeology of Hearing and Seeing by Technical Means*. MIT Press, Cambridge (Mass.) and London.

8. Latour, Bruno (2013): *An Inquiry into Modes of Existence: an Anthropology of the Moderns*; translated by Catherine Porter. Harvard University Press, Cambridge (Mass.) and London.

9. Mcluhan, Marshall (1964/1994). *Understanding Media: The Extensions of Man*. McGraw Hill Education

Contemporary Art Discourses

1. Armstrong, Carol; De Zegher, Catherine, eds. (2006): *Women Artists at the Millennium*. MIT Press, Cambridge (Mass.) and London.

2. Belting, Hans (2003): *Art History after Modernism*. University of Chicago Press.

3. Bishop, Claire, ed. (2006): *Participation (Documents of Contemporary Art series)*. White Chapel Gallery, London; The MIT Press, Cambridge (Mass.).

4. Buskirk, Martha (2003): *The Contingent Object of Contemporary Art*. MIT Press, Cambridge (Mass.) and London.

5. Elkins, James (2008): *Six Stories from the End of Representation*. Stanford University Press, Stanford.

6. Higgins, Dick (1984): Horizons: the Poetics and Theory of the Intermedia. Southern Illinois University Press, Carbondale and Edwardsville.

7. Robbe-Grillet, Alain; Morrissette, Bruce; Kirkpatrick, Diane; Racevskis, Karlis; and Leach,David (1983): *Generative Literature and Generative Art: New Essays*. York Press, Fredericton, Canada.

8. Rodowick, D. N. (2001) *Reading the Figural, Or Philosophy after the New Media.* Duke University Press, Durham and London.

Cinema and its extension

1. Cubitt, Sean (2003): *Videography: Video Media as Art and Culture*. Palgrave.

2. Curtis, David (2007): *A History of Artists' Film & Video* in Britain. BFI, London.

3. Elsaesser, Thomas, ed. (1990, 1992): *Early Cinema: Space, Frame, Narrative*. BFI.

4. EYE Film Institute Netherlands (2012): *Found Footage Cinema Exposed*. Amsterdam University Press.

5. Grice, Malcolm (2001): *Experimental Cinema in the Digital Age*. BFI, London.

6. Margulies, Ivone (1996): *Nothing Happens: Chantel Akerman's Hyperrealist Everyday.* Duke University Press, Durham and London.

7. Meigh-Andrews, Chris (2006, 2014): *A History of Video Art;* 2nd edition. Bloomsbury, New York, London, New Delhi, Sydney.

8. Shaw, Jeffrey; Weibel, Peter, eds. (2003): *Future Cinema: the Cinematic Imaginary after Film*. ZKM, Karlsruhe; MIT Press, Cambridge (Mass.) and London.

9. Svankmajer, Jan (2012): *Dimensions of Dialogue / Between Film and Fine Art*. Arbor Vitae, Revnice, the Czech Republic.

Sounds

1. Cardiff, Janet (2002): *The Walk Book*. Vienna: Thyssen-Bornemisza Art Contemporary.

2. LaBelle, Brandon (2006): *Background Noise, Perspectives on Sound Art*. Continuum, New York.

3. Schafer, R. Murray (1977, 1994): *Soundscape: Our Sonic Environment and the Turning of the World*. Destiny Books, Rochester, Vermont.

4. Sider, Larry; Freeman, Diane; and Sider, Jerry, eds. (2003): *Soundscape: the School of Sound Lectures 1998-2001*. Wallflower Press, London and New York.

Visuality and photography

1. Campany, David (2008): *Photography and Cinema*. Reaktion Books, London.

2. Clarke, Graham (1997): *The Photograph*. Oxford University Press, Oxford.

3. Elkins, James, ed. (2007): *Photography Theory*. Routledge, New York and London.

4. Marien, Mary Warner (2002, 2006, 2010): *Photography: a Cultural History*; 3rd edition. Laurence King Publishing, London.

5. Mitchell, William J. (1994): *The Reconfigured Eye: Visual Truth in the Post-photographic Era*. MIT Press, Cambridge (Mass.) and London.

6. Wells, Liz, ed. (2003): *The Photography Reader*. Routledge, London and New York.

7. Wurzer, Wilhelm S. (2002): *Panorama: Philosophies of the Visible*. Continuum, New York, London.

Online Resources
Debalie Dossier on "media archaeology" at
http://www.debalie.nl/dossierpagina.jsp?dossierid=10123

  • Erkki Huhtamo: "From Kaleidoscomaniac to Cybernerd: towards an archeology of the media"
  • Richard Barbrook: "New York Prophecies: the future is what it used to be"
  • Timothy Druckrey: "Imaginary Futures"
  • Siegfried Zielinski : "The Archaeology of Hearing and Seeing through Mechanical

Means"
  • Lev Manovich: "An Archaeology of a Computer Screen"

Experimenta Playground, International Biennial of Media Arts:
http://www.experimenta.org/

Media Art History Archive:
http://193.171.60.44/dspace/

Media Art Net (Medien Kunst Netz):
http://www.mediaartnet.org/mediaartnet/
 OR
http://www.mediaartnet.org/themes/overview_of_media_art/
 (overview of media art)

Media art in Japan: http://plaza.bunka.go.jp/english/

Re:live, Media Art History 09, The Third International Conference on the Histories of Media Art, Science and Technology:
http://www.mediaarthistory.org/

Zielinski, Siegfried. "Media Archaeology" (1996) available at
http://www.ctheory.net/articles.aspx?id=42

Stiegler, Bernard. "Organology of Dreams and Archi-Cinema." The Nordic Journal of Aesthetics no. 47 (2014), pp. 7-37.

Required and Presentation essays:

Most presentation essays are in this book

Huhtamo, Erkki; and Parikka, Jussi, eds. (2011). *Media Archaeology: Approaches, Applications, and Implications. University of California Press, Berkeley, Los Angeles and London.*
https://jpgenrgb.blog/wp-content/uploads/2017/07/huhtamo-parikka-media_arch.pdf

1. Ernst, Wolfgang. 'Media Archaeography: Method and Machine versus History and Narrative of Media' (pp. 211 - 238)
     a.
2. Huhtamo, Erkki. 'Dismantling the Fairy Engine: Media Archaeology as Topos Study' (pp. 27- 47)
     a.
3. Strauven, Wanda. 'The Observer's Dilemma: To Touch or Not to Touch' (pp. 148 - 163)

4. Hertz, Garnet & Parikka, Jussi. 'Zombie Media: Circuit Bending Media Archaeology into an Art Method'
    https://www.researchgate.net/publication/239857223_Zombie_Media_Circuit_Bending_Media_Archaeology_into_an_Art_Method

5. Pias, Claus. 'The Game Player's Duty: The User as the Gestalt of the Ports' (pp.164 - 183)

6. Starosielski, Nicole, 'Network Archaeology'. *Amodern* Issue 2
    https://amodern.net/article/network-archaeology/

7. Elsaesser, Thomas. Freud and the Technical Media: The Enduring Magic of the Wunderblock'. (pp. 95 - 118)