

**Kansas City Art Institute: Spring 2010**  
**ARTHI3406-01: SEMINAR IN NEW GENRES/NEW MEDIA**  
**Wednesdays, 2:30-5:20pm, EB 217**

**Professor: Dr. Maria Elena Buszek**  
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**Office Hours: T/Th, 11am-12:30pm, or by appointment**

**Helpsite: <http://www.mariabuszek.com/kcai>**  
**(go to "New Genres/New Media" to enter our class' primary site)**

**Course Description:** Since the Industrial Revolution artists have been utilizing and defining new intellectual, scientific, and technological development in ways that have radically extended the conventional media of sculpture and painting. In this course, we will study the history and evolution of these new genres and media since the rise of technologically-oriented media and subjects in the early 20<sup>th</sup> century to the digital arts of today. We will address the growth and relevance of sound/performance art, film, installation, video, and digital media in the gallery world, and the various dialogues with popular and scientific culture in which all these new media have engaged.

**Learning outcomes:** By the end of this semester, students will be expected to identify pertinent artists, authors, and literature concerning new media since World War I, and recognize this evolution based on the cultural changes and influences of their respective era. Students will also be expected to understand how artists up to the present emulate, critique, and appropriate the work of the eras that precede them in a way that lends logic to dominant studio practices and art theory today. Students will also learn the basics of conducting independent research, formulating research topics, and writing a research paper utilizing the art-standard Chicago Manual of Style method of citation.

**Grading:** Your grade will be based on your preparation for/participation in weekly discussion, which will involve your contributions to class discussion (15%) and composing and turning in (as Word documents by e-mail) weekly questions based on that week's readings (15%); one take-home, midterm essay exam (20%); and a conference-style presentation (20%) and scholarly research paper (30%) on a related topic of their choosing. Because students will have plenty of lead-time for all of the above—the due dates of which have been included in the schedule from the beginning of the semester—**late assignments will not be accepted under any circumstances.**

**A note on class readings:** Your textbooks for this class are: **Charles Harrison and Paul Wood (eds.) *Art in Theory: 1900-2000*** and **Noah Wardrip-Fruin and Nick Montfort (eds.), *The New Media Reader***, both of which are on reserve in the library. **You will also be assigned "virtual reserve" materials (readings/films/audio)** that will be linked to our website as they are assigned. I expect students to read ahead for each week's class, and e-mail me questions concerning the readings before class; the textbook readings are listed in our course schedule with specific chapters/pages/authors following each day's lecture theme, and weekly reserve readings will be posted as the semester progresses.

**PLEASE NOTE: Because this is a course dealing with new MEDIA as well as new genres in art history, all students are expected to access the reserve material—readings, time-based media, websites, etc.—either from their own computers or those on KCAI's campus. Moreover, students are all expected to both turn in papers and receive information by e-mail. As such, students will be expected to have done all the readings and read/responded to them by e-mail for each class.**

**Attendance and Absence Policy:** Attendance in this class is MANDATORY, not just because class material will not necessarily be directly or extensively addressed in your readings, but also because discussion/dialogue is a crucial part of this course and worth a significant portion of your final grade.

Each student will be allowed TWO unexcused absences from class over the course of the semester. Absences will only be excused when accompanied by official documentation from a physician or counselor explaining one's extended illness or extreme/unusual personal crisis. Such documentation must be presented within a reasonable amount of time (notes explaining one's illness from three months previous, for example, are not acceptable). Students with preexisting health issues that they anticipate may cause them to miss more than two classes are required to provide me with both a written explanation from and a phone number for the student's physician or counselor, so that I may speak directly with the health care provider should the student's absences begin to affect his/her grade. **In any case, unless I am presented with the proper and timely documentation for a student's absence/s, upon the THIRD unexcused absence, the student will automatically receive a failing grade ("F") in the class.** Remember that it is *the student's* responsibility to contact me and deal with absences as soon as possible! Please keep this attendance policy in mind when mulling over your use of the "free" absences—I can assure you that you will regret those two days you skipped to nap on the day a flat tire/broken alarm clock/change in your work schedule occurs after you've used up your freebies.

**Class participation and conduct:** Active participation on the part of each student is essential to the success of this class. Indeed, dialogue will be a crucial part of the way this class addresses the information at hand, and students will be graded on their participation in our class discussions. Contrary to popular belief, some teachers do *not* necessarily enjoy talking to themselves, and *really* want to hear your thoughts and insights into the material being discussed. (By the way...I am one of those teachers!) **Dialogue drives my classes, and allows me to shape each one to your interests! So, don't be afraid to speak up! Or freak out!**

That said: while I try to foster a classroom situation in which discourse and debate may flourish, students are also expected to conduct themselves in a manner appropriate to a professional and educational setting and demonstrate collegial support of their peers. Students are required to observe the code of conduct articulated in the KCAI Student Handbook, which includes an anti-discrimination statement and no harassment policy.

**Cheating and plagiarism:** Students are expected to be honest in both their test taking and paper writing assignments, and cheating and plagiarism are not tolerated. The KCAI Student Handbook clearly defines academic dishonesty as follows:

- A) The copying of another student's work or the use of unauthorized notes and materials during examinations,
- B) Plagiarism, or the presentation of either the written or visual work of others (including that of other students), as one's own
- C) Plagiarism is a serious offense in the academy, as well as illegal in the context of our nation's copyright law. As such, it is important to know what plagiarism is in both one's studio- and liberal arts work. According to the Modern Language Association, plagiarism is "the wrongful act of taking the product of another person's mind, and presenting it as one's own." In other words, plagiarism is the use of not just words but ideas borrowed from someone else without crediting the source. ***Students are required to learn the arts-standard, Chicago Manual of Style guidelines for citing sources referenced in their own work, and must follow them carefully in their research and writing projects.***

**Any dishonest student caught cheating or plagiarizing will receive an automatic "zero" on the exam/project at hand and be penalized to the fullest extent of KCAI's Academic Dishonesty policy:**

All academic dishonesty is taken as an offense against the Institute and may result in penalties assessed by the faculty member teaching the course in which the offense has occurred and the Judicial Board, up to and including expulsion.

When a faculty member has reason to believe that an act of academic dishonesty has occurred, s/he will inform the student/s involved, the head of the department (or director/dean, if applicable) in which the course is offered, and the head of the department (or director/dean, if applicable) in which the student is majoring. The faculty member will forward a report in writing to the Dean of Student Life for presentation before the KCAI Judicial Board. The Judicial Board will interview and/or receive written statements from the student accused of academic dishonesty prior to making any determination.

Once a determination has been made that an offense did occur, faculty members maintain the right to assign a failing grade to the student. [...] Additional penalties, up to and including expulsion, will be determined by the Judicial Board working in tandem with the faculty member who reported the offense.

**Students with disabilities:** Please let me know as soon as possible if you have a disability that may hinder your performance or participation in this class, so that accommodations may be made to satisfy course requirements. Trust me: you will find that I am willing to be extremely accommodating when it comes to student success, and would like to assure just about any student with any disability that they can not only take but do well in my classes. **KCAI will provide services and accommodations as mandated by the Americans with Disabilities Act and section 504 of the Rehabilitation Act.** Students requesting accommodations based on disability status should provide KCAI appropriate documentation. The documentation must be in written form from a licensed health care professional or educational professional who is qualified to diagnose the disability and recommend specific accommodations. Documentation must be within 3 years of being current. KCAI has the right to require a student to supplement the documentation if it is determined that the information in the initial documentation is incomplete, inadequate, or the qualifications of the health care provider or professional are in question. The documentation should state the specific disability and include recommended accommodations with a rationale if needed. **All documentation will be kept confidential.**

Students with documented disabilities are encouraged to provide documentation whether or not they opt to have accommodations in place so that if a specific need arises, an accommodation can be put in place in a timely manner. **Accommodations are not made on a Post Facto basis.** Accommodations are not put in place unless requested by the student. Send Documentation to: Katherine Keller, Disabilities Coordinator, e-mail: [kkeller@kcai.edu](mailto:kkeller@kcai.edu), phone: 816-802-3485

**Questions? Problems? Frustrations?** These, my friends, are what your professors are here to help you deal with! I place a priority upon making myself accessible to students, and do my best to be extremely flexible when it comes to meeting and talking with students who would like help. My crucial numbers (phone, e-mail, office) are located above, and I am always willing to answer questions, discuss problems, and ease anxiety.

#### COURSE SCHEDULE:

##### JANUARY:

27: Introductions, syllabus, questions  
**Origins: Industry, technology, mass culture**

##### FEBRUARY:

3: **New Media and "The Total Work of Art" in the early 20<sup>th</sup> century**  
Readings: F.T. Marinetti "The Foundation and Manifesto of Futurism" (*AiT*, p.146)  
Ludwig Meidner, "Instructions for Painting Pictures of the Metropolis" (*AiT*, p. 167)  
Bertolt Brecht, "Popularity and Realism" (*AiT*, p. 499)  
Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"  
(*AiT*, p. 520)  
Virtual reserves

10: **NO CLASS! College Art Association conference**

17: **New Media/New Realities/New World: The postwar era**  
Readings: Vannevar Bush, "As We May Think" (*New Media Reader*, p. 35)  
Allan Kaprow, "'Happenings' in the New York Scene" (*NMR*, p. 83)  
William Burroughs, "The Cut-up Method of Brion Gysin" (*NMR*, p. 89)  
John Cage, "On Robert Rauschenberg," (*AiT*, p. 734)  
Jiro Yoshihara, "Gutai Manifesto" (*AiT*, p. 698)  
Virtual reserves

24: **Politics/pop/pleasure**  
Readings: Lawrence Alloway, "The Arts and Mass Media," (*AiT*, p. 715)

Richard Hamilton, "For the Finest Art, Try Pop" (*AiT*, 742-3)  
Marshall McLuhan, "Two Selections by Marshall McLuhan" (*NMR*, p. 193)  
Marshall McLuhan, Excerpts from *Understanding Media*, (*AiT*, p. 754)  
Virtual reserves

## **MARCH:**

### **3: Toward a critical theory of new media**

Readings: Guy Debord, Writings from the Situationist International (*AiT*, p. 701)  
Jean Baudrillard, "The Hyper-realism of Simulation" (*AiT*, p. 1019)  
Laura Mulvey, Excerpts from "Visual Pleasure and Narrative Cinema" (*AiT*, 982)  
Virtual reserves

### **10: "Beyond Objects:" Conceptualism**

Readings: Roland Barthes, "From Work to Text" (*AiT*, p. 965)  
Robert Morris, "Notes on Sculpture 4: Beyond Objects" (*AiT*, p. 881)  
Lawrence Weiner, "Statements" (*AiT*, p. 893)  
Victor Burgin, "Situational Aesthetics" (*AiT*, p.894)  
Virtual reserves

### **17: NO CLASS! Spring Break**

### **24: Participation and Information**

Readings: Germano Celant, From *Arte Povera* (*AiT*, p. 897)  
Hélio Oiticica, "Appearance of the Supra-Sensorial" (*AiT*, p.913)  
Billy Klüver, "Four Selections by E.A.T." (*NMR*, p.211)  
Nam Jun Paik, "Cyberneted Art" (*NMR*, p. 227)  
Virtual reserves

### **31: New forms and new formalism in new media**

Readings: Hans Magnus Enzensberger, "Constituents of a Theory of the Media" (*NMR*, p. 259)  
Jean Baudrillard, "Requiem for the Media" (*NMR*, p. 277)  
Gilles Deleuze and Felix Guattari, Excerpt from *A Thousand Plateaus* (*NMR*, p. 405)  
Bill Viola, "Will There Be Condominiums in Data Space?" (*NMR*, p. 463)  
Virtual reserves

## **APRIL:**

### **7: Final project proposals due this week: Sign up for meetings**

### **14: Simulation, stimulation, and self in the "televisual" era**

Readings: Bill Nichols, "The Work of Culture in the Age of Cybernetic Systems" (*NMR*, p.625)  
Lynn Hershman, "The Fantasy Beyond Control" (*NMR*, p. 643)  
AND Hershman on *NMR* disc  
Robert Coover, "The End of Books" (*NMR*, p. 705)  
Critical Art Ensemble, "Nomadic Power and Cultural Resistance" (*NMR*, p. 781)  
Virtual reserves

### **21: TAKE-HOME MIDTERMS TURNED IN BY E-MAIL/DISCUSSED IN CLASS**

### **28: STUDENT PRESENTATIONS (SPEAKERS TBA)**

## **MAY:**

### **5: STUDENT PRESENTATIONS (SPEAKERS TBA)**

### **12: STUDENT PRESENTATIONS (SPEAKERS TBA)**

**FINAL RESEARCH PAPERS DUE BY E-MAIL BY 4PM, FRIDAY MAY 14<sup>TH</sup>**

**SEMINAR IN NEW GENRES/NEW MEDIA:**  
**Independent research papers and presentations**

The final research paper for this course will require each student to write and present a scholarly paper, in which each student will select a subject from the history of and/or contemporary art related to our discourse of new genres/new media. Examples might include:

- The ongoing influence of Futurism on its 100<sup>th</sup> anniversary
- No media as new media: Conceptual art “technologies”
- The legacy of John Cage on contemporary experimental music
- The cyborg in contemporary art and art theory
- Exhibiting new media: Performa and Ars Electronica

Your choice of subject may include the work/career of an individual; a style, movement, technique, or theme in art history; or a work or series of works. After conducting preliminary research on the subject of your choosing, you will then propose a topic (to be approved/directed by the professor) based on your findings and interests. Each student’s research will progress as follows:

- **The week of April 7<sup>th</sup>:** Each student will meet with me to hand in a **one-page proposal and a (minimum) five-source bibliography**, outlining the subject s/he would like to research and write about. During our meetings, we will discuss your ideas, and I will offer suggestions for further reading/consideration.
- **Beginning the week of April 28<sup>th</sup>:** Students will give **conference-style presentations (8-10 pages in length, with accompanying graphics)** based on their research to date. I will organize each week’s presentations as best I can based on the compatibility of the paper topics, and ideally the question-and-answer sessions after the presentations will offer each author new ideas for further research on or refinement of their theme.
- **May 14<sup>th</sup>:** **Finished papers, 15-20 pages in length**, will be turned in by e-mail.

[over for paper guidelines]

## PAPER GUIDELINES:

- **Your paper must be written in the following format:** Typed or computer printed, double-spaced, with no larger than one-inch margins and 12-point fonts. "Illustrations" are allowed, but they will be subtracted from your total page count. (In other words, papers where the author has tried to use computer-magic to, say, spread five sentences across three pages are unacceptable.) All sources will be correctly cited according to the Chicago Manual of Style, a cribsheet of which you will be provided in class (and is also linked to our website). **PLEASE NOTE: Those who fail to correctly cite their sources according to the Chicago style will automatically have 10 points docked off the top of their paper grade.**
- This is a research paper and, unless you have chosen to write about a Web-specific issue, **I will expect you to cite a minimum of eight different published (ie. "paper:" book, newspaper, or scholarly journal) sources that you consulted in putting the paper together.** As you know, to do justice to the paper topics, you will need to conduct additional research not only with our library's collection and resources (including the Mobius inter-library loan system), but ideally perusing the resources at larger libraries such as UMKC, KU, or the KC Public Libraries. (Links to all these resources are available on our website.) Again, all papers will be expected cite any information used extensively from one's research, **including websites and audio/visual sources (music, films, performances, etc.),** according to the Chicago style. This said, I will remind everyone that students caught using sources without the appropriate citation will receive an automatic "zero" on the assignment, reported to the College for plagiarism, and punished to the fullest extent of our Academic Dishonesty code.
- As always, please don't hesitate to contact me with any questions or problems that you are having in your research or writing. **(Rough drafts are not just welcome, but *happily recommended*. You should e-mail the drafts to me as Word document attachments at least five days before the due date, which I can then correct and e-mail back to you. Remember: turning in a final paper that is based on changes made to a corrected rough draft practically guarantees you a good grade!)**