

**SM1701.**

# **Contemporary and New Media Art**

Section CC1

Professor: David (Jhave) Johnston

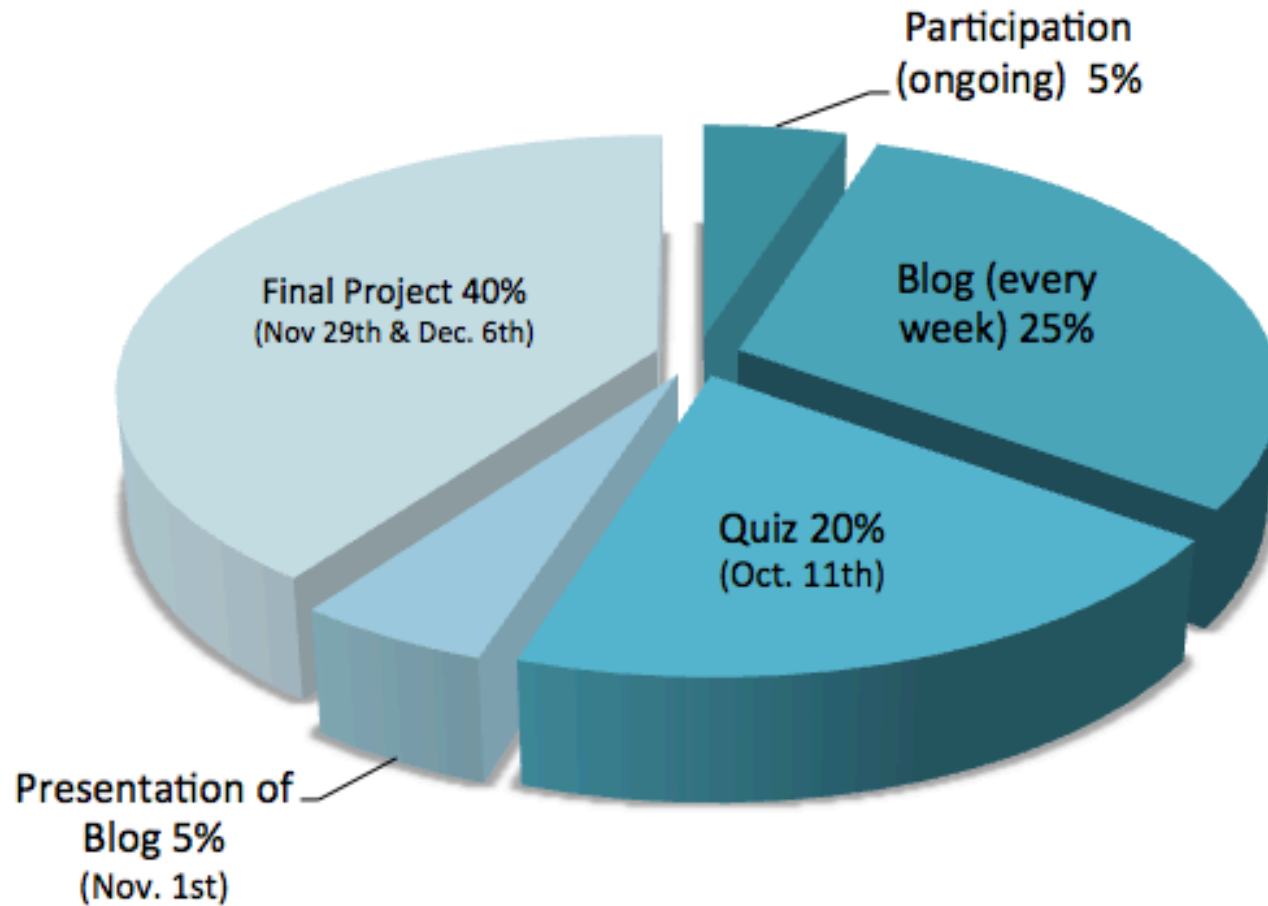
david.jhave.johnston --at-- cityu.edu.hk

WEBSITE:

[http://sweb.cityu.edu.hk/sm1701/2012\\_FALL/Jhave/](http://sweb.cityu.edu.hk/sm1701/2012_FALL/Jhave/)

# **WEBSITE**

[http://sweb.cityu.edu.hk/sm1701/2012\\_FALL/Jhave/](http://sweb.cityu.edu.hk/sm1701/2012_FALL/Jhave/)



**ATTENDANCE SHEET:**  
Please sign in.

# USE THE CLOUD.:

*Lost or late*

Assignments

will not be accepted  
without prior approval



## Themes





- Cubism (1907)
- Futurism (1909)
- Dadaism (1916)
- Constructivism (1919)
- Surrealism (1920)
- Postmodernism (1950)
- Pop Art (1950)
- Situationalism (1958)
- Fluxus (1960)
- Earthworks/Land art (1960)
- Conceptualism (1969)
- Expanded Cinema (1970)

**SM1701**  
**will include**  
**a (partial, art-biased)**  
**Archeology of Media**

**Archeologists dig stuff up and explain it.**

**(week 3)**

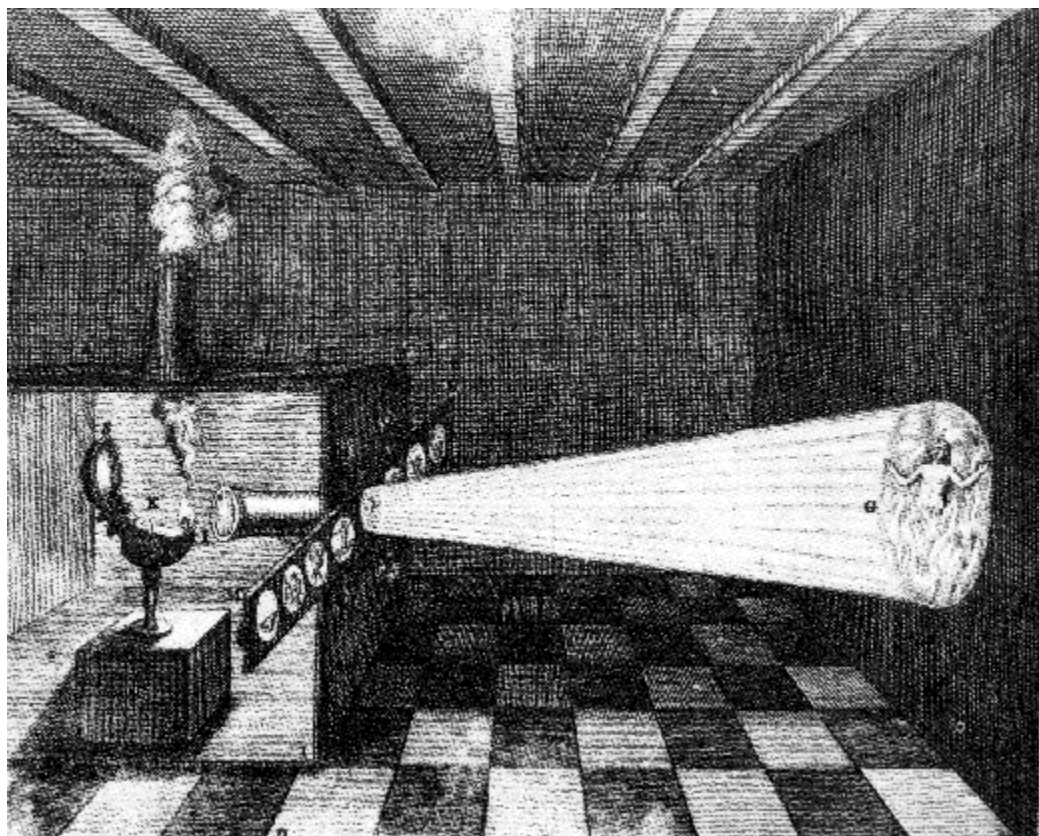


DEEP TIME  
*of the MEDIA*

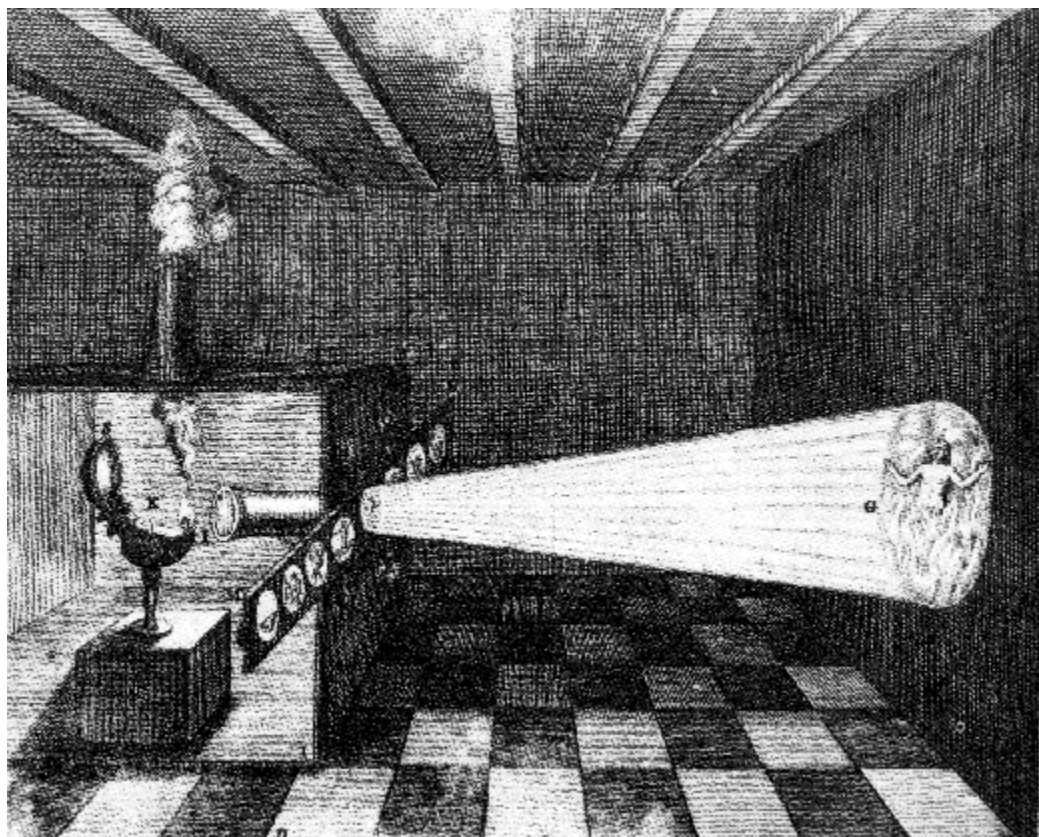
Towards an Archaeology of Hearing  
and Seeing by Technical Means

SIEGFRIED ZIELINSKI

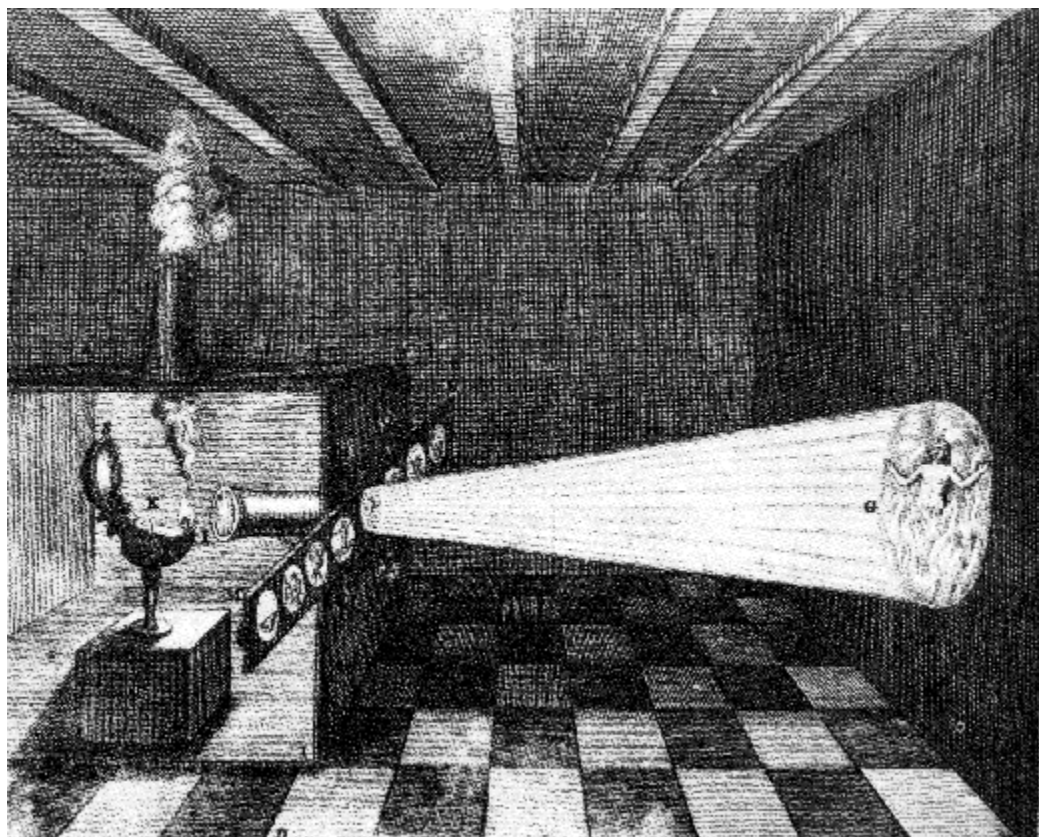
translated by Gloria Custance



Who did this?  
What is this?  
When?  
Why is it important?

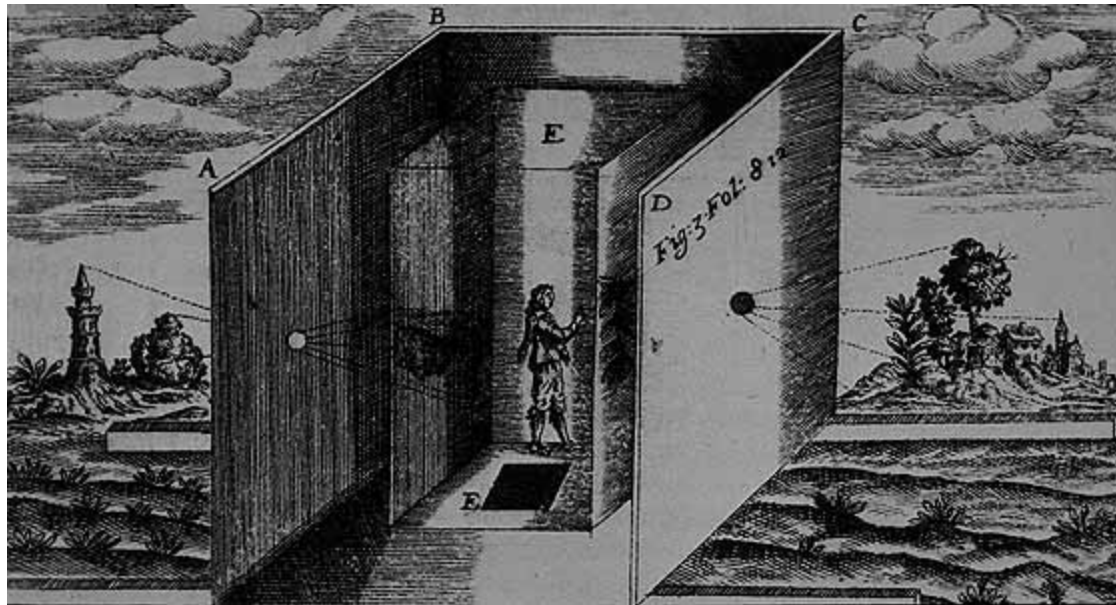


Athanasius Kirchner – *magica lanterna* – 1600s

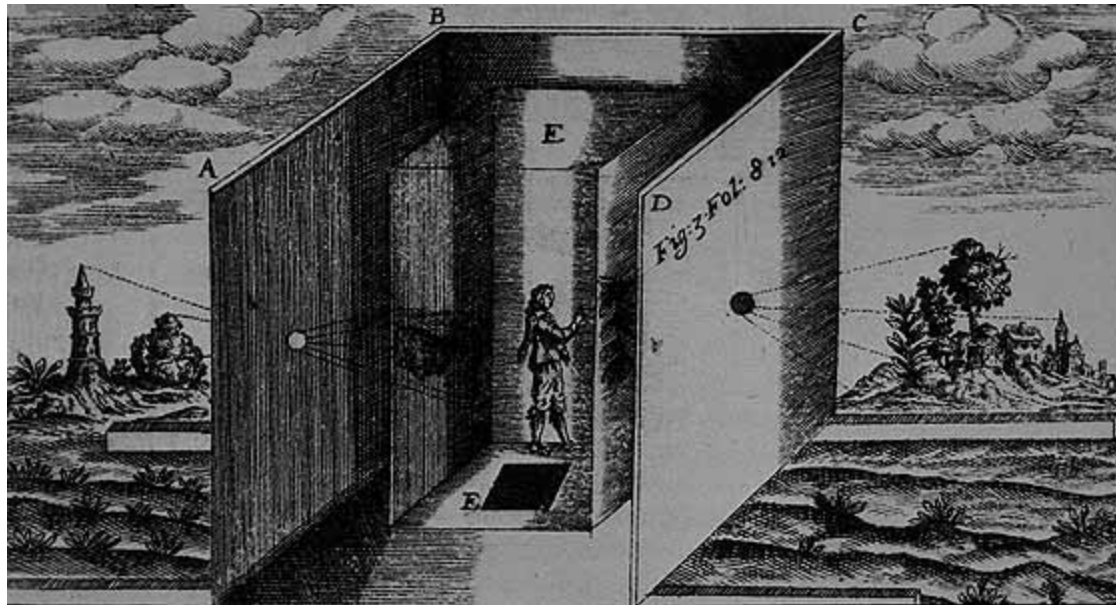


Is it important?

*Imagine what will be current technology 300 years from now.... If you are right, you too will be an important slide in an art school lecture.*



Who did this?  
What is this?  
When?  
Why is it important?



Gian Battista Della Porta– *camera oscura* – 1500s

Who did this?  
What is this?  
When?  
Why is it important?





Char Davies – *Osmose* – 1995 -- VR



Who did this?  
What is this?  
When?  
Why is it important?

Some events are important.

Sets of events form stories.

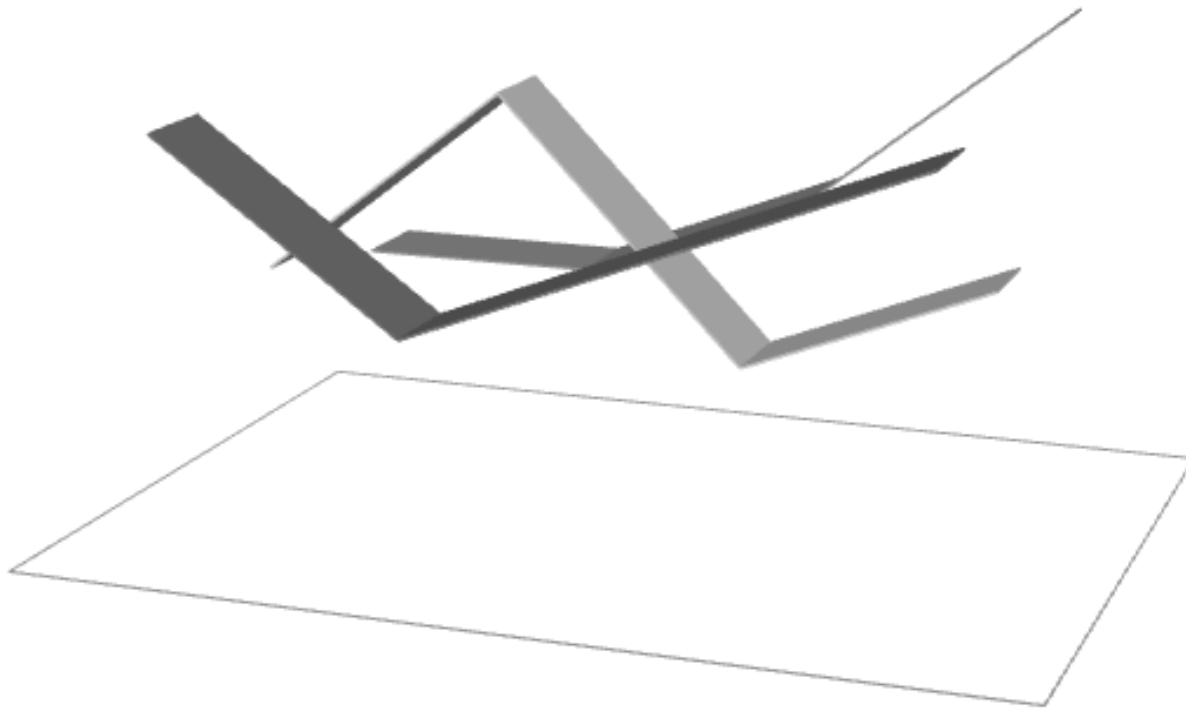
Stories are how the world evolves.

Art is a set of stories that evolves.

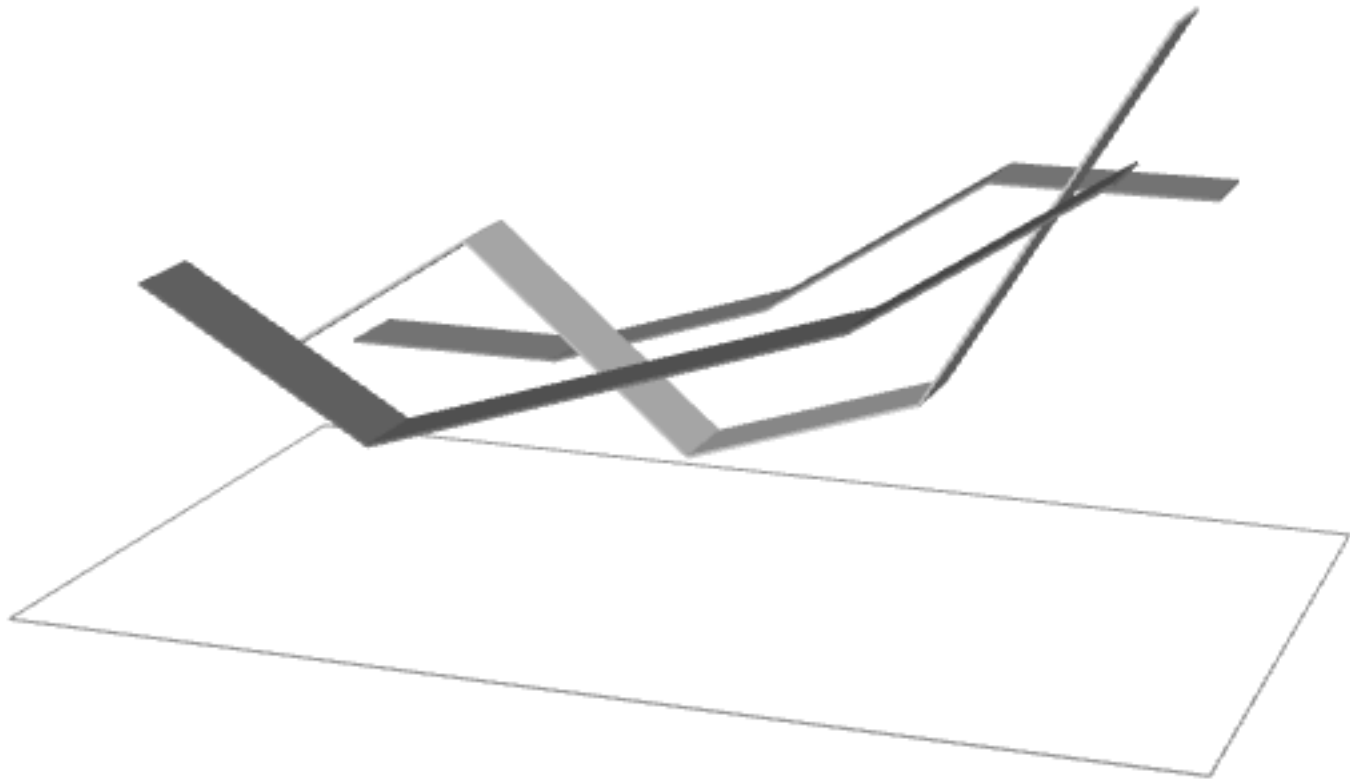
This course will tell you those stories.

If you know a story, often you can guess what might happen next.

Predictions extend trajectories.



Extended trajectories extend knowledge.



# 艺术界 LEAP

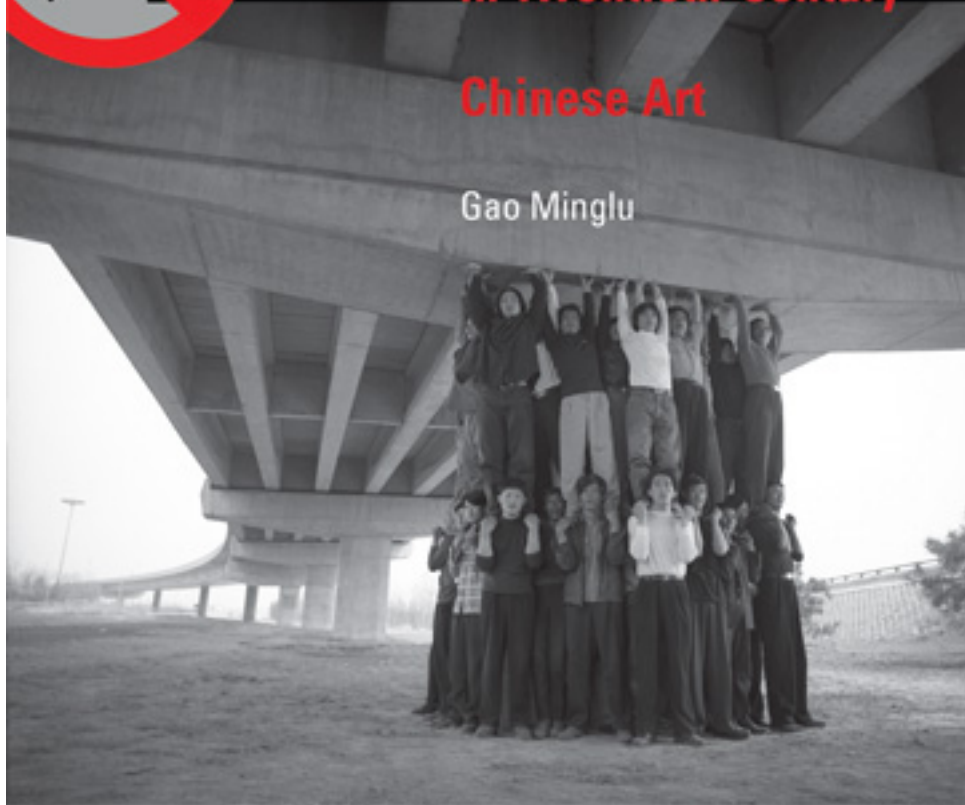
THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

<http://leapleap.com>



**Total Modernity  
and the Avant-Garde  
in Twentieth-Century  
Chinese Art**

Gao Minglu





Who is this? When? Where? What is it?



Who is this?

Wang Peng

When?

1993

Where?

Beijing

What is it?

Art



1993:

“Immediately before the opening, Wang Peng constructed a brick wall that sealed off the door to the gallery.” (Gao Minglu, pg.8)

**WHY?**



# 93'王蓬装置展

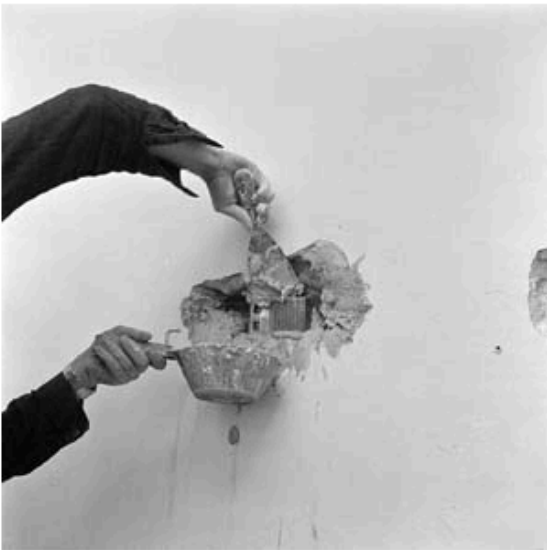
- 1993. 11. 20—22
- 当代美术馆 (东城隆福寺街123号)
- 注: 外国友人及港台画商谢绝参观

“Faced with the frequent censorship that the art world suffered those days, Wang first sealed off his own show (the actual execution of “Wall”), so that when he was asked to demolish “Wall,” the exhibition was ultimately opened.”

<http://leapleapleap.com/2011/02/wang-peng-wonderwall/>



Santiago Sierra, Muro Cerrando un Espacio (Wall enclosing a space), 2003. Installation view, Venice Biennale.



“In 1974 Gary Hill created *Hole in the Wall*, a destructive performance in which we see the artist making a hole the size of a TV monitor in the wall and then placing a TV monitor in it. The whole performance was filmed and the video finally shown on the monitor.

In 1981 Rasa Todosijevic ... made three holes in a wall and placed a small radio, each tuned into a different station, in each hole. She then expertly stopped up the holes, leaving no visible trace of her activities on the surface.

<http://smak.be/tentoonstelling.php?la=en&v=2009&tid=0&t=archieff&id=473#>

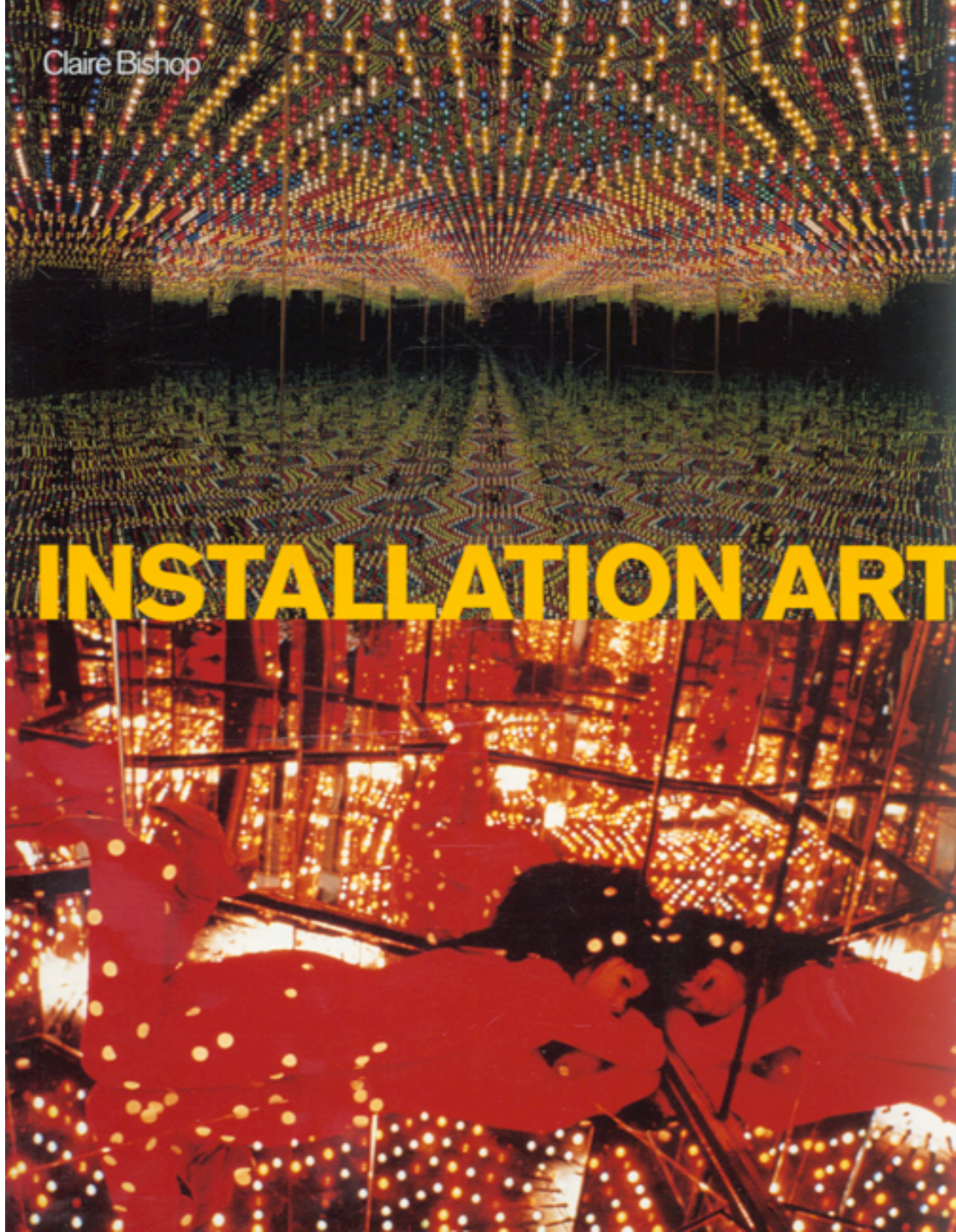
**SM1701**  
**will include**  
**a pre-computation**  
**History of Modern Art**

**Art existed before computers.**

**(week 4)**

Claire Bishop

# INSTALLATION ART



“Modern”  
Xiandai  
现代

&

Post  
“Modern”  
???

(week 4-5)



## Cubism

Picasso  
*Dryad*  
(1908)

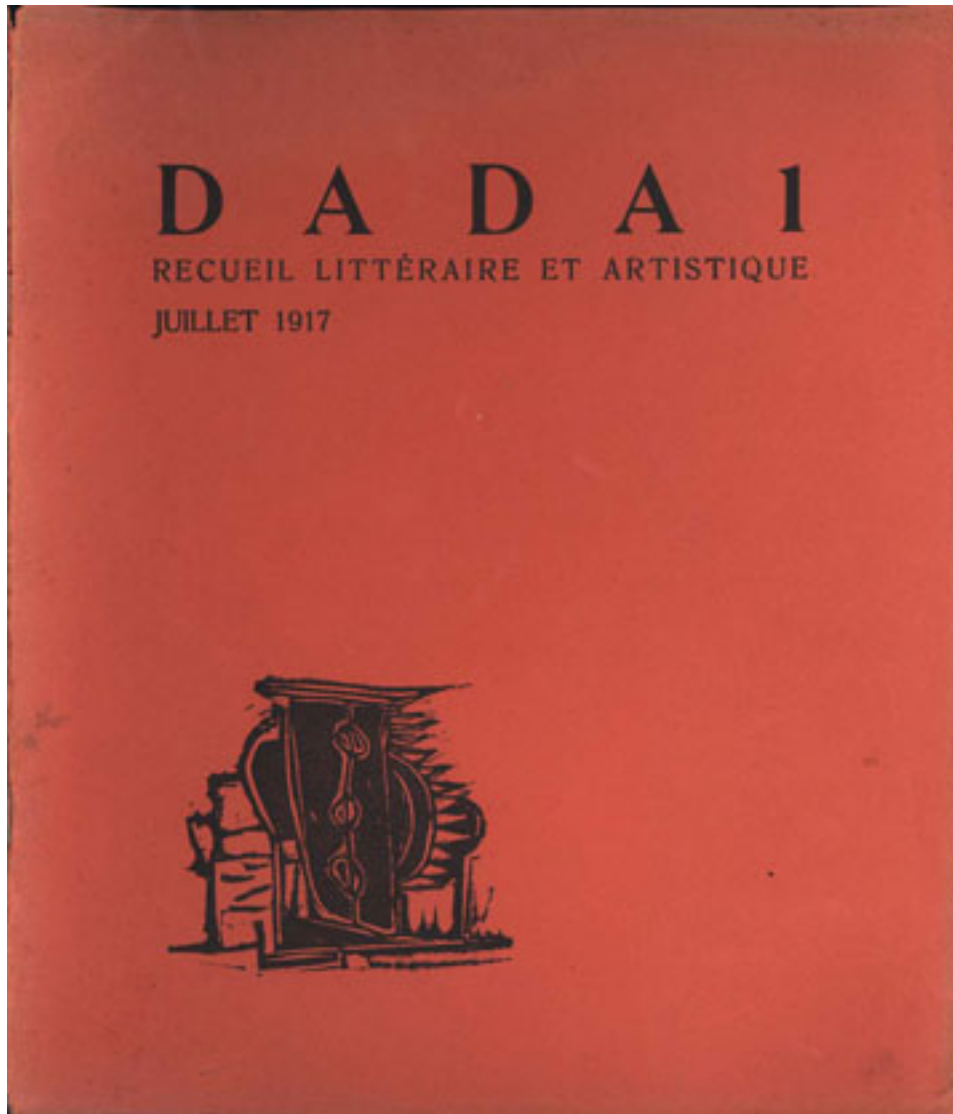


## Futurism

Filippo  
Tommaso  
Marinetti  
(1909)

“We affirm that the world’s magnificence has been enriched by a new beauty:

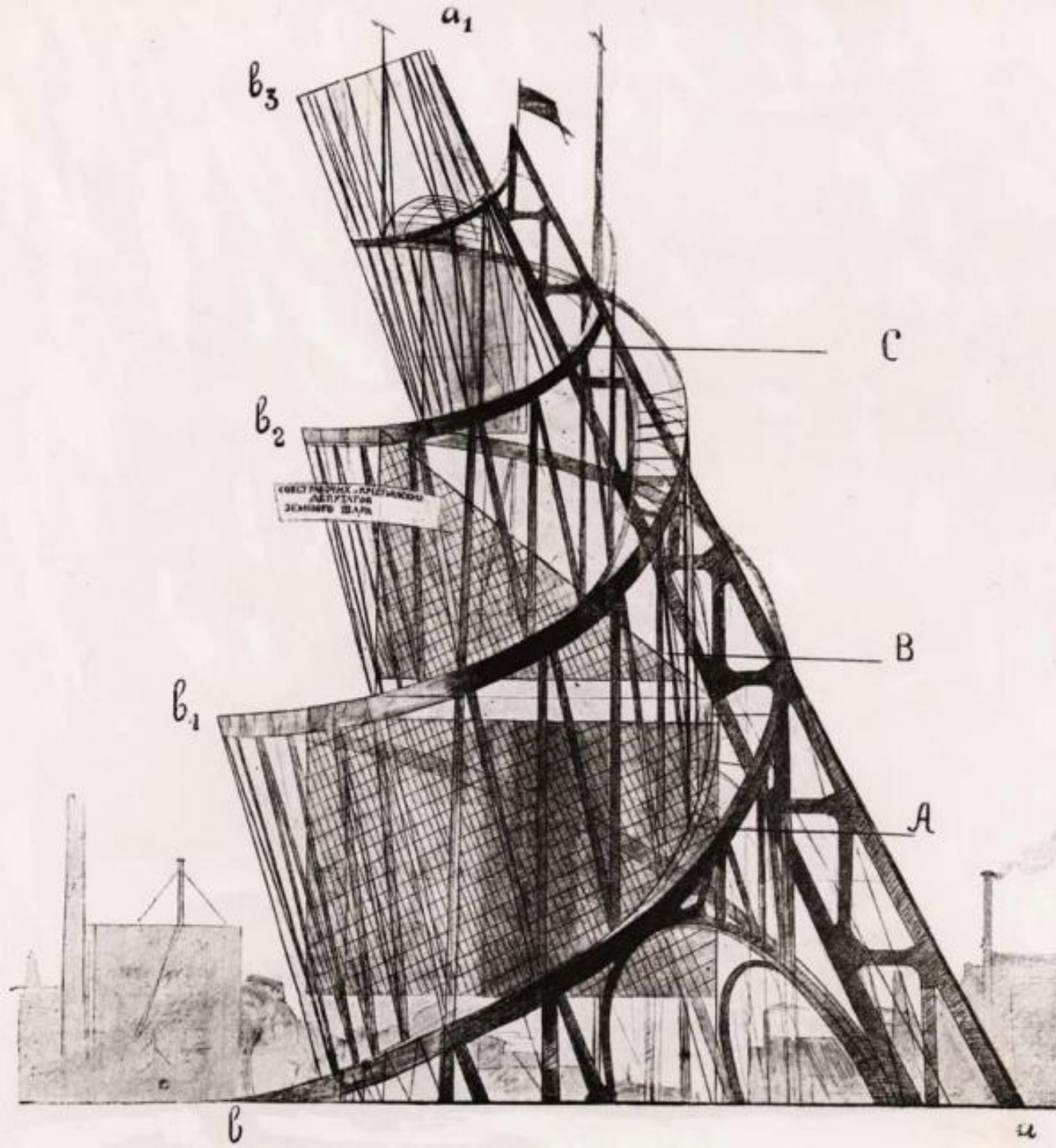
**the beauty of speed.”**



## Dadaism

Tristan Tzara  
(1917)

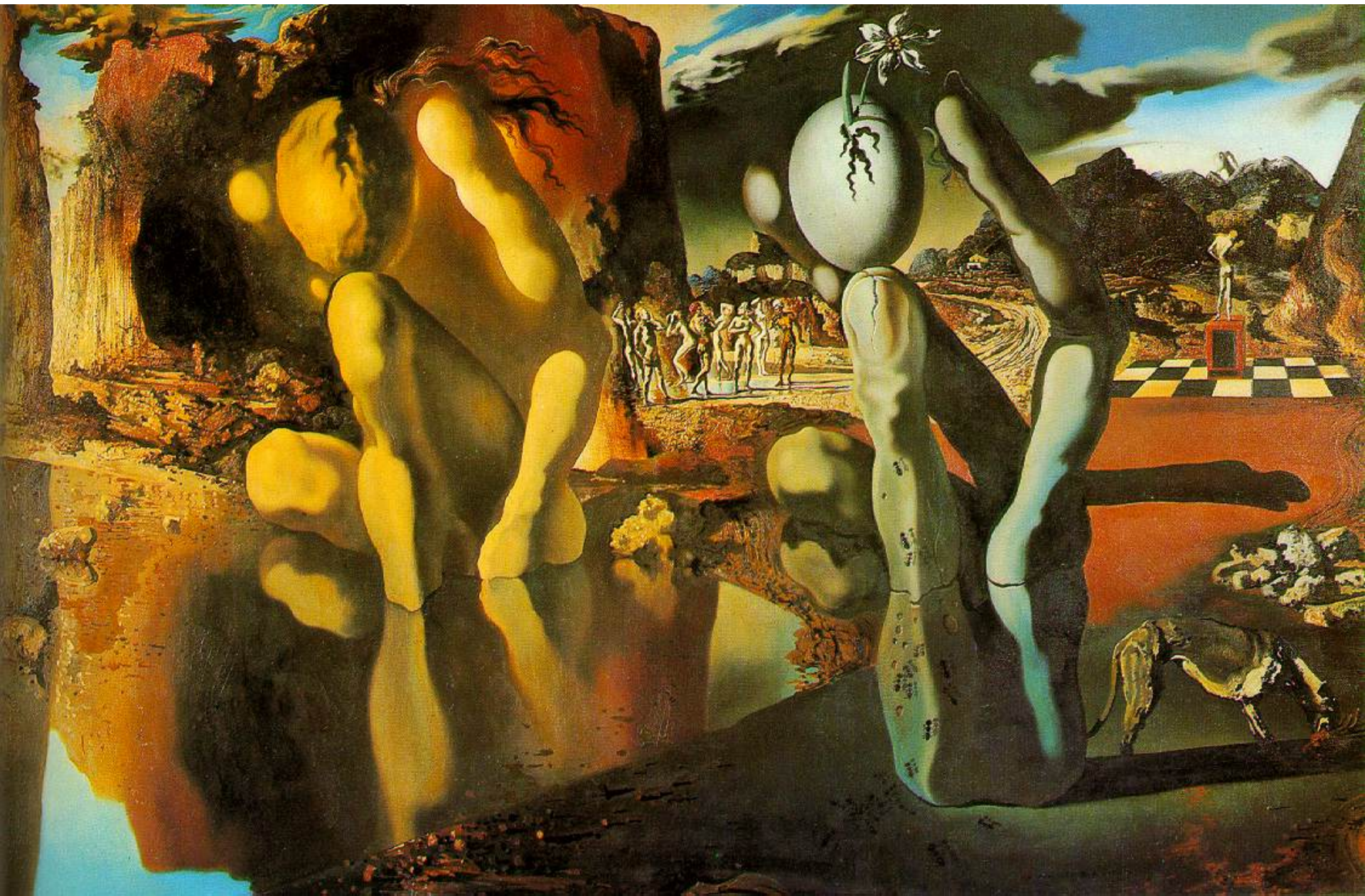
“We had lost confidence in our culture.  
Everything had to be demolished”  
[Marcel Janco](#)



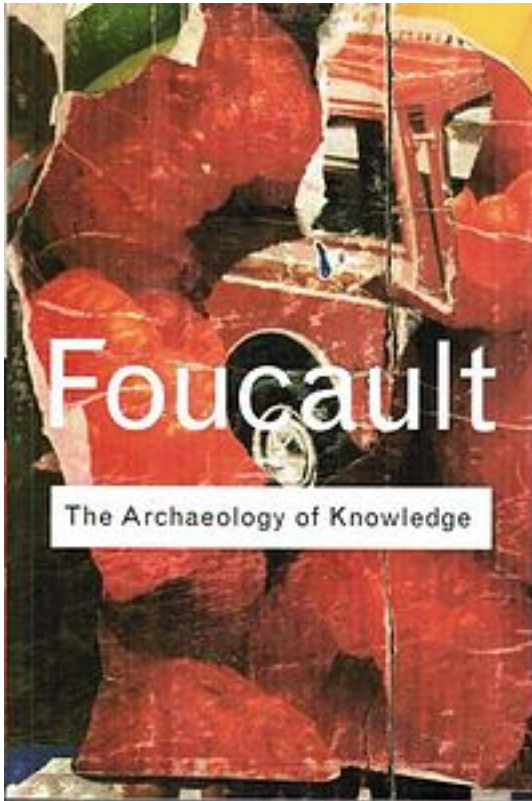
## Constructivism

Vladimir Tatlin  
*Monument to the  
Third International*  
(1919)

It was never built.



Salvador Dalí, "Metamorphosis of Narcissus circa" (1937)



## Post-Modernism

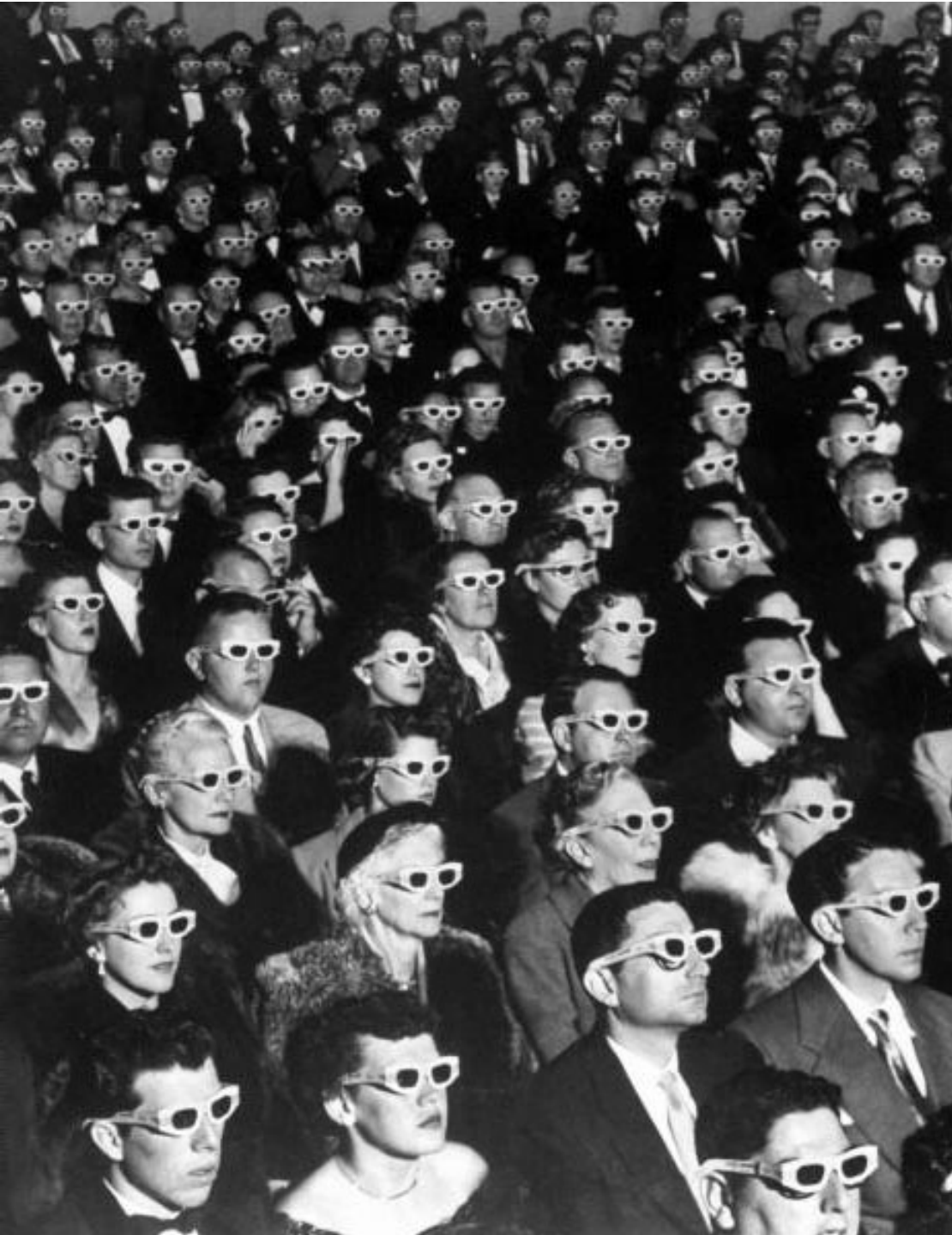
**When “immediate forms of continuity are suspended, an entire field is set free.”**

**[Michel Foucault](#)**



**Pop-Art**

Andy Warhol  
Campbell's Soup Can  
(1964)



## Situationalists

The Society of the Spectacle is the "historical moment at which the commodity completes its colonization of social life."

[Guy Debord](#)

(1967)

# Manifesto:

2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "*Fluxed* into another world." *South.*
3. *Med.* To cause a discharge from, as in purging.

**flux** (flŭks), *n.* [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See FLUENT; cf. FLUSH, *n.* (of cards).] 1. *Med.*  
**a** A flowing or fluid discharge from the bowels or other part; esp., an excessive and morbid discharge; as, the bloody *flux*, or dysentery. **b** The matter thus discharged.

Purge the world of bourgeois sickness, "intellectual", professional & commercialized culture, **PURGE** the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, — **PURGE THE WORLD OF "EUROPANISM"!**

2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
3. A stream; copious flow; flood; outflow.
4. The setting in of the tide toward the shore. Cf. REFLUX.
5. State of being liquid through heat; fusion. *Rare.*

**PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART,**  
Promote living art, anti-art, promote NON ART REALITY to be fully grasped by all peoples, not only critics, dilettantes and professionals.

7. *Chem. & Metal.* **a** Any substance or mixture used to promote fusion, e.g. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and lime-tone (basic), and fluorite (neutral). **b** Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as to in-

FUSE the cadres of cultural, social & political revolutionaries into united front & action.

Fluxus

George Maciunas  
(1963)

EarthWorks / Land Art



Robert Smithson,  
*Spiral Jetty*  
1970

# **ACTIVITY**

**Turn your chairs  
so that you face  
someone you don't know.**

**Introduce yourself.**

**“CONVERSATIONS #1”**

**Group of 2**

**Duration: 1 minute conversation**

**Repeated 10 times.**

# **ACTIVITY**

**“CONVERSATIONS #1”**

**Groups of 1**

**Question:**

**Who are you?**

**How do you use technology?**

**What are your goals and aims  
(as an artist, designer, student)?**

**You must meet with someone you don't know.**

**SM1701  
will include  
a (partial, art-biased)  
History of Computation**

**Digital media has changed art.**

**(This may be scattered thru course whenever there is time.  
Or inserted in week 4.)**



Who is this geek?



*Sketchpad*  
Ivan Sutherland  
(1963)



What is this?



Reactable  
<http://www.reactable.com/>

Multi-touch sound synthesizer  
(2005 - )

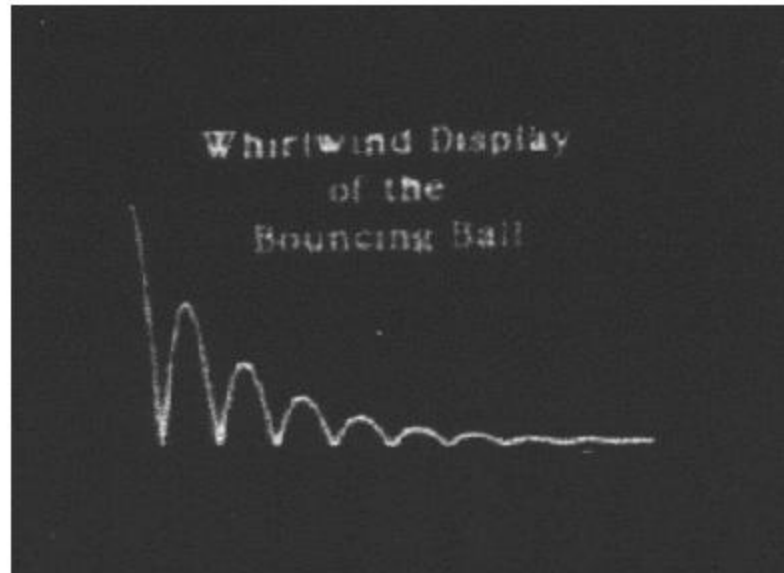


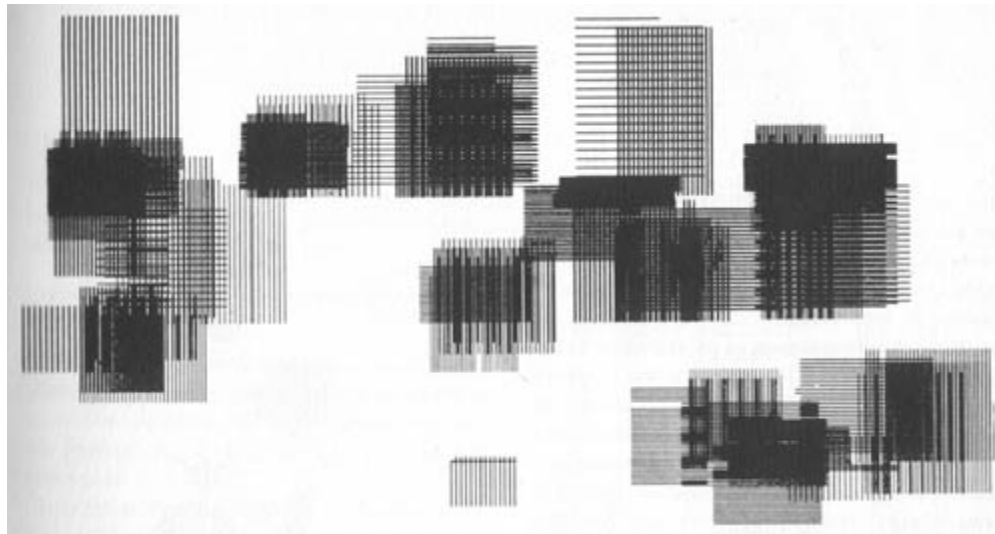
Fig. 1: Charly Adams' visualisation of a bouncing ball, 1949.<sup>6</sup>

[Early Computer Art and the Meaning of Information](#)

Michael Schwab

[http://www.seriarte.net/Early\\_Computer\\_Art.pdf](http://www.seriarte.net/Early_Computer_Art.pdf)

Page 6



"Rectangular Hatchings"  
(1965) by Frieder Nake.

<http://www.beflix.com/reichardt.php>

SM1701 will teach you  
why *frame buffers* changed art.

What is a *frame buffer*?  
What is *art*?



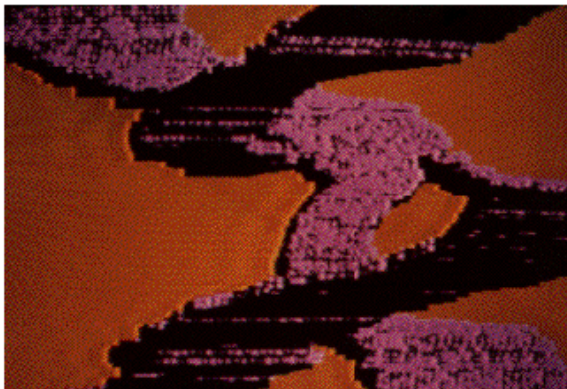
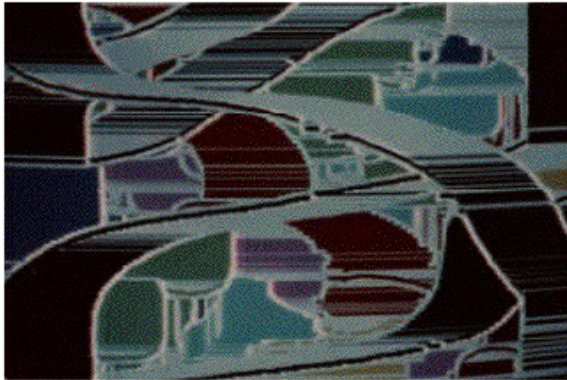
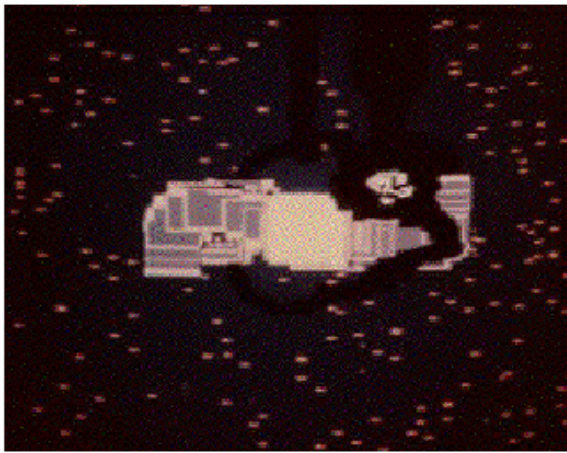
Birth of frame-buffer

Richard Stroup

Xerox Parc

(1973)

<http://www.rgshoup.com/prof/SuperPaint/>



Laurie Spiegel

"I created the following images (and many more) in 1974-1976 using a Rand Tablet and FORTRAN IV software I wrote that, at the time, I called "a drawing program". The same software would now be called "a paint program" because, in the 1980s, the word "drawing" came to be construed as referring to vector, rather than raster, image creation software."

<http://rhizome.org/editorial/2008/oct/2/early-computer-art-from-1970s-bell-labs-laurie-spi/>



What is this?



The conceptual pre-cursor to frame-buffers.  
The ancestor of video.  
The birth of film.

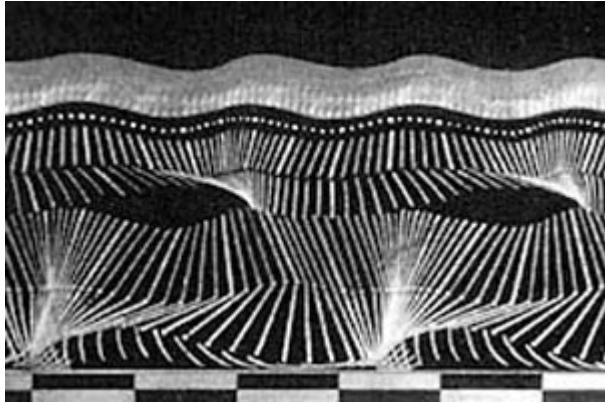


**Eadweard Muybridge**  
*Motion Studies*  
(1879)

What is **time-based** media?

How does  
Étienne-Jules Marey  
connect to Marcel Duchamp  
connect to Karl Sims?

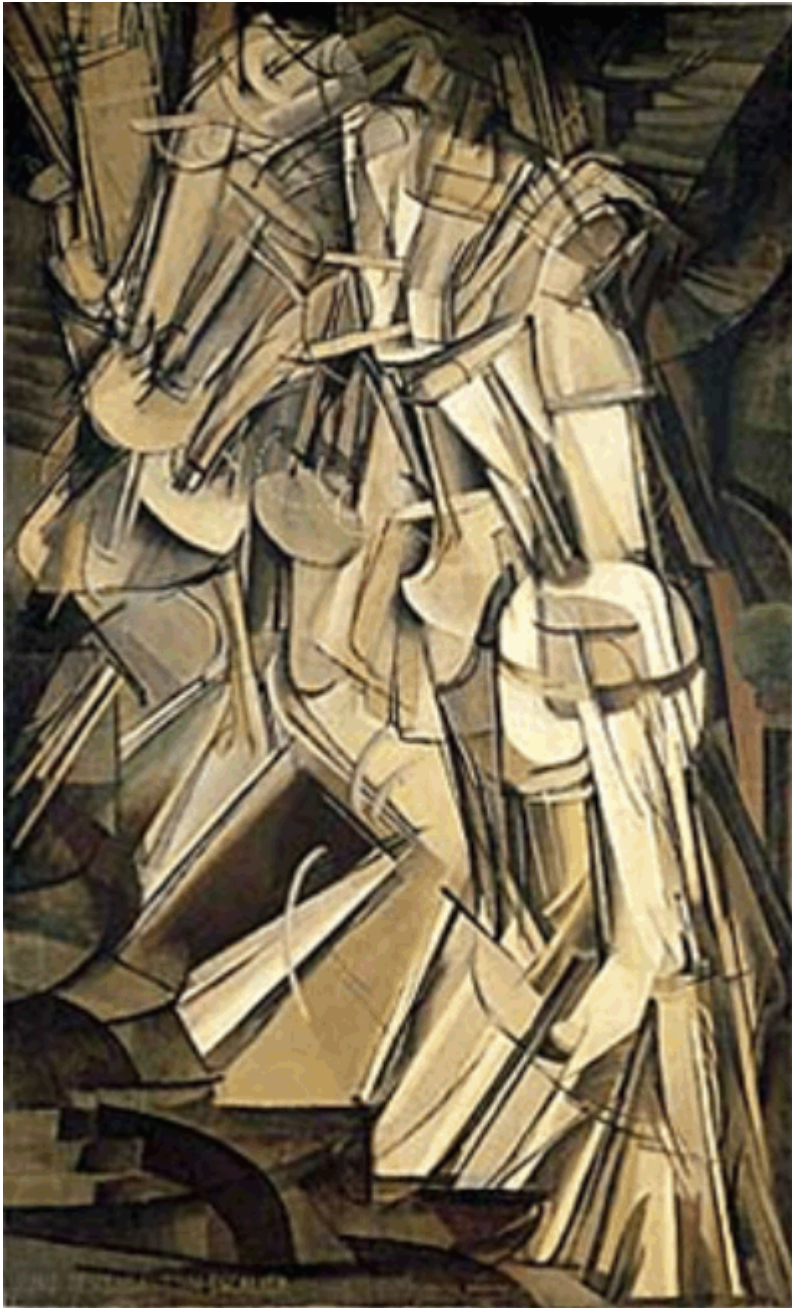
Who is Étienne-Jules Marey?  
Who is Marcel Duchamp?  
Who is Karl Sims?



# Étienne-Jules Marey

Motion studies  
(1880s)

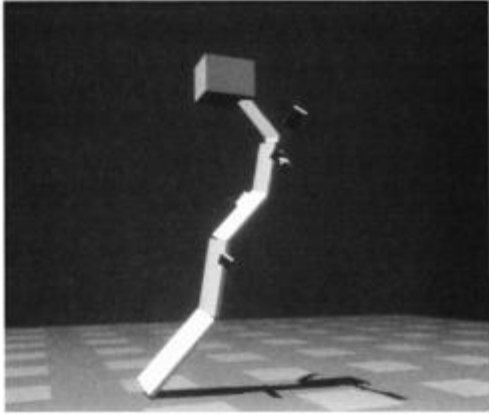
“His revolutionary idea was to record several phases of movement on one photographic surface.”



# Marcel Duchamp

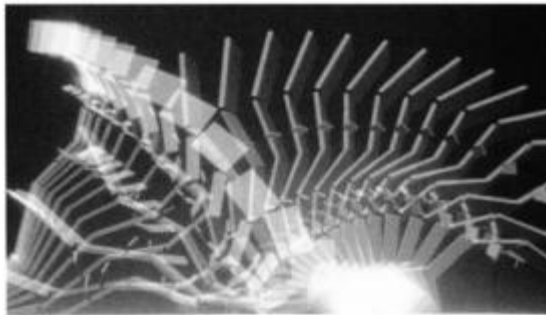
**Nude Descending a Stairs  
(1912)**

His revolutionary idea was to paint a nude as a set of robots, then quit painting and put a toilet in the gallery.



# Karl Sims

**Evolved Virtual Creatures, Evolution Simulation  
(1994)**



His revolutionary idea was to grow art using code.

[http://www.youtube.com/watch?v=JBgG\\_VSP7f8](http://www.youtube.com/watch?v=JBgG_VSP7f8)

**Also!**  
**SM1701**  
**will include**  
**a (quick) overview**  
**Of Late 20<sup>th</sup> Century Art**

**Both digital & analog. Both normal & weird.**

**(week 5.)**



Who is this? What is he doing? When? Why?

# Ai Weiwei

“Life is like that you have to take chances.”



*Dropping a Han Dynasty Urn (1995).*  
Middle view of a triptych of gelatin silver prints,  
each print 49 5/8”

[Interview: http://youtu.be/-go2H9enz7Y](http://youtu.be/-go2H9enz7Y)

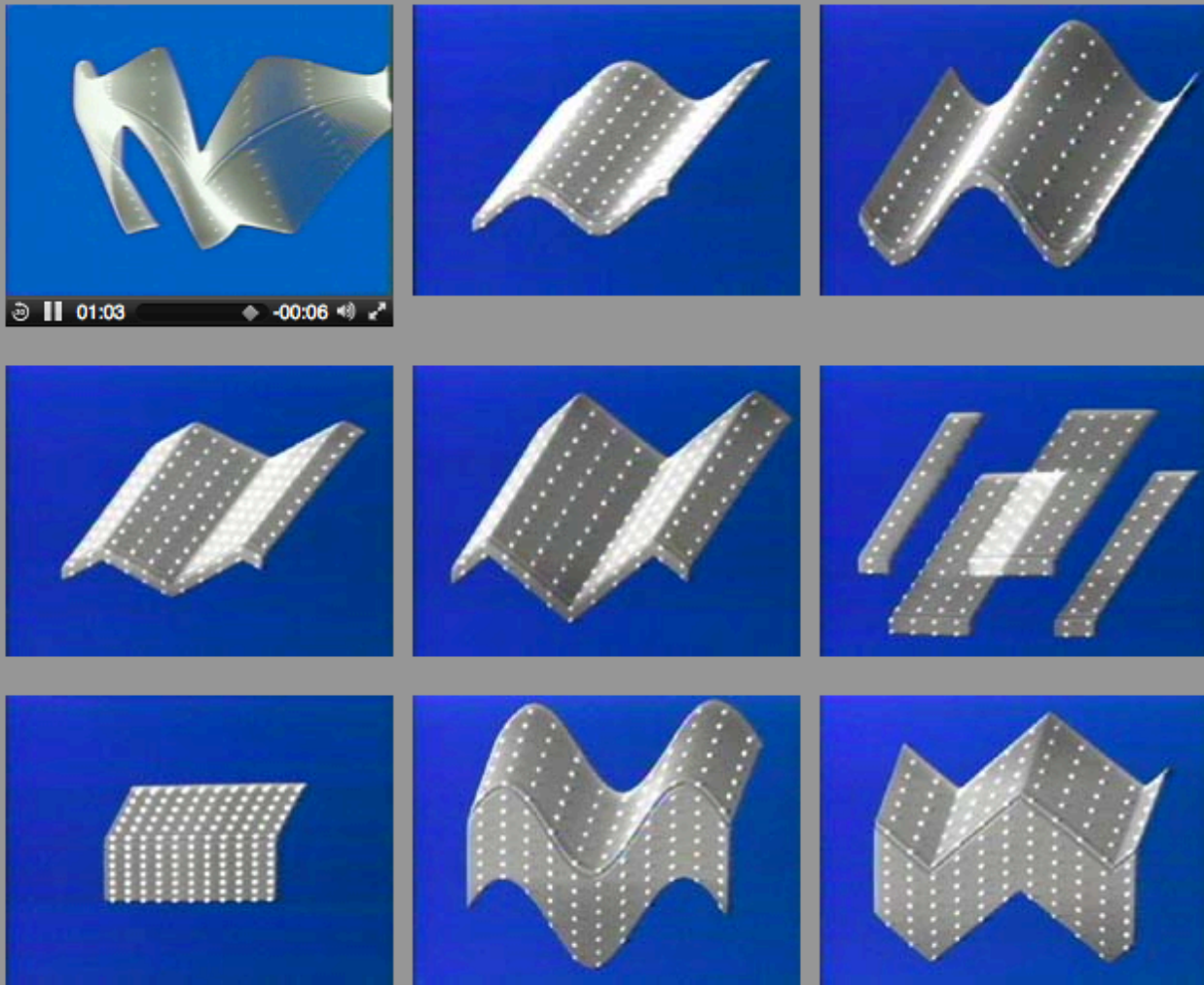


Crazy lady?



Car collage?

Mid-late 20<sup>th</sup> century is not all about destruction & subversion, there is also invention and reflection. Adaption to new tools.



**Vasulkas**  
*The Matter*  
(1983)



**Sol LeWitt**

*'Isometric Projection -13'*

ink and pencil drawing on paper

(1981)

# **ACTIVITY**

**Turn your chairs  
so that you face  
someone you don't know.**

**"CONVERSATIONS #2"**

**Groups of 5**

**Duration: 5 minute conversation**

**Repeated 2 times.**

# **ACTIVITY**

**“CONVERSATIONS #2”**

**Groups of 5**

**Question:**

**What was ‘best’  
(‘most memorable’)  
art you ever saw:  
How did it use technology?  
What technology did it use?**

**Music, film, sculpture, game, video, novel, etc.**

**EVERYONE: take notes, we will do a quick report after.**

# **ACTIVITY REPORT**

**“CONVERSATIONS #2”**

**Groups of 5**

**Question:**

**Did you learn anything?**

**Did you know the art that you were told about?**

**Is there anything on your lists that you think should be on course syllabus?**

(Week 6)

## **In-class QUIZ (Oct. 11<sup>th</sup>)**

**Please arrive on time.**

**Quiz will be 30 minutes.**

**It will begin 17h15.**

**Bring pen & paper.**

Questions will be interpretive:

Based on slides seen in class

& slides or videos displayed during quiz,

I will be asking you to think & write & analyze

how and why artists use media

(Week 6)

**"Experiments Actions & Intentional Performances"**

We will find out wht the following photos (& more) mean....



Who is this? What is he doing? When? Why?



Confused?



Is this a prisoner? Why is he in jail?



Staring contest?



Do not try this at home.



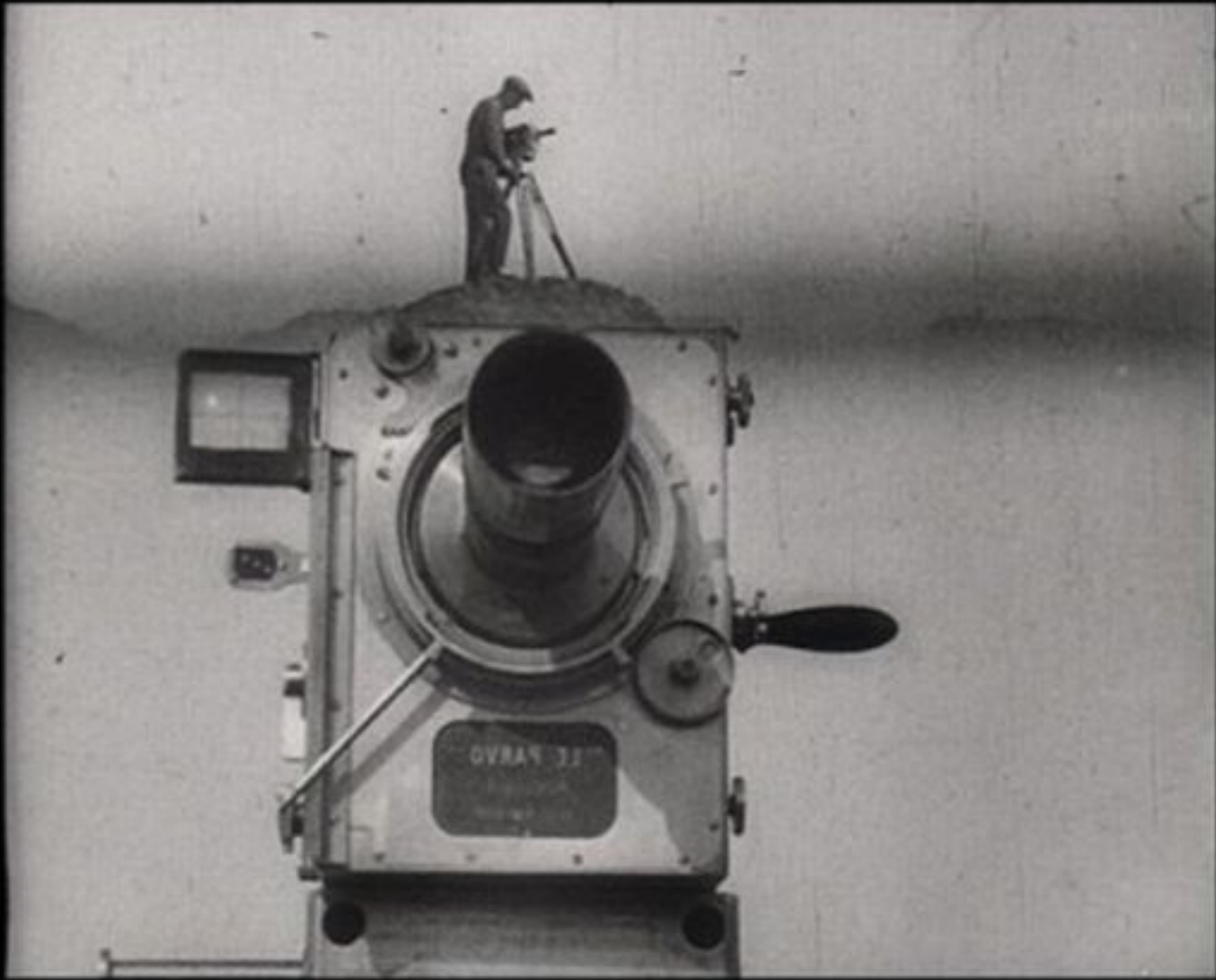
Why is his cellphone so big?

(Week 7)

## **"Future Cinema"**

Video & other experiments.

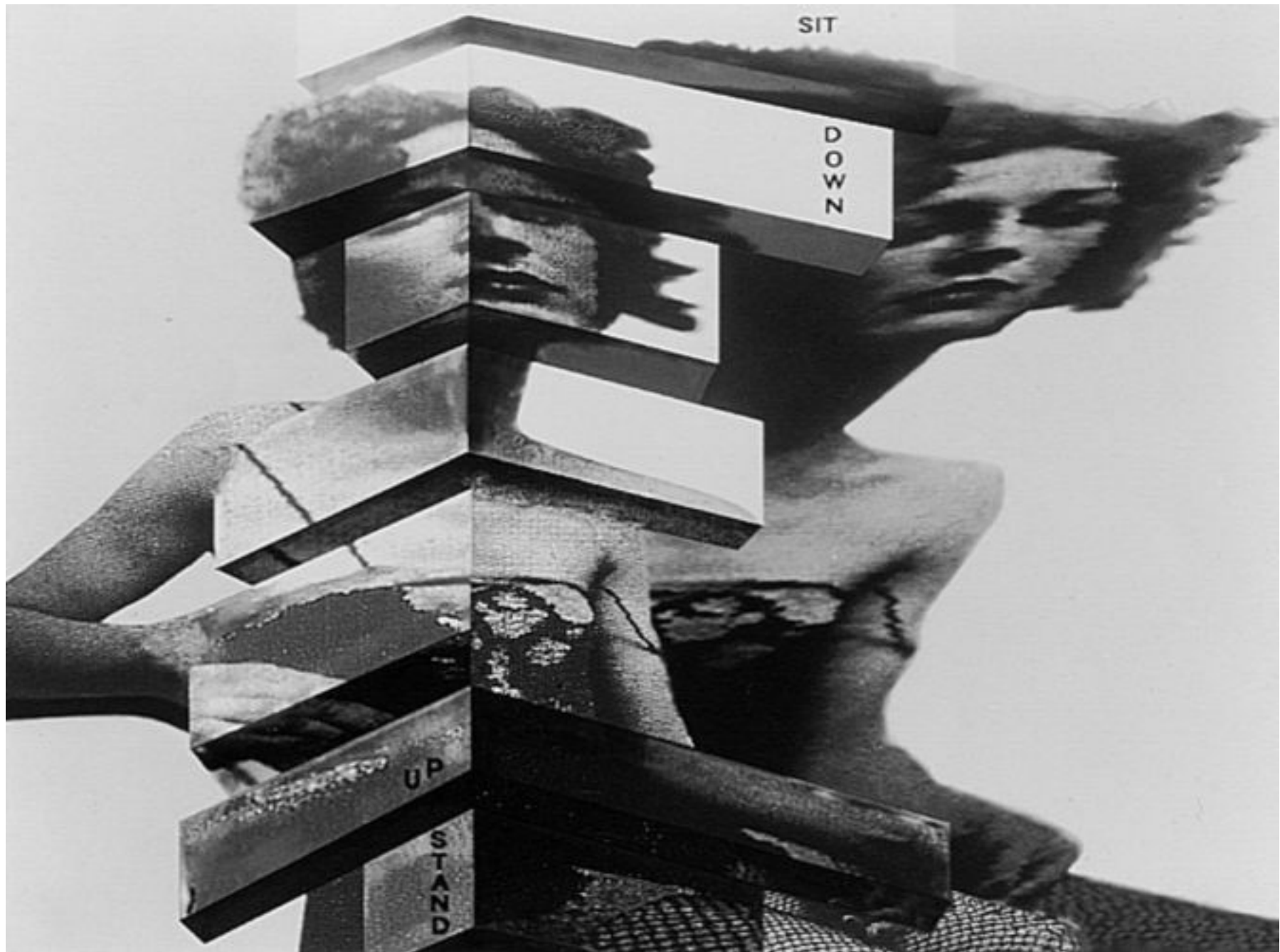












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(Week 8)

**"Immersion & Paranoia"**

Activist art.



Simplify

Mutate







Tanning salon?



Is this man insane or a genius?



Why does he have a camera embedded in the back of his head?

(Week 9)

**STUDENT PRESENTATIONS of Blogs**

**2 minute solo presentations of your blogs.**

Arrive prepared.

Have info up to date.

Provoke discussion.

Be on time.

Grade: 5%

(Week 10)

**“Art-ificial”**

**“Info-Viz & Systems Theory”**

A.I. & Information Visualization

\*

**Start forming groups for Final Project (not larger than 5).**







garage



you are walking west.

to restart levelHead remove all cubes from view and count to 15



mushroom mycelium



Decompiculture  
Embalming Fluid



Infinity Mushroom



Lines of fault the stitched hills (I say they are three you say they are nearly two-dimensional).  
have no more urgency than a forgotten manuscript, a slow-shadowing hen.  
here quietly but temptingly, slightly different from your dim thoughts of me, if the medium can be trusted.  
I am

(Week 11)

## **“Net-Art” & “Bio-Art”**

Online network art. Wet lab tissue culture art.

\*

**Final Project PROPOSAL is due.**

Everyone in group must submit individually  
on their blogs (a summary of their contributions  
In relation to the ideas of the group)  
and bring a paper version (given to professor in class).

Grade: 4% (individual)



UNDERAGE  
SALE  
PROHIBITED



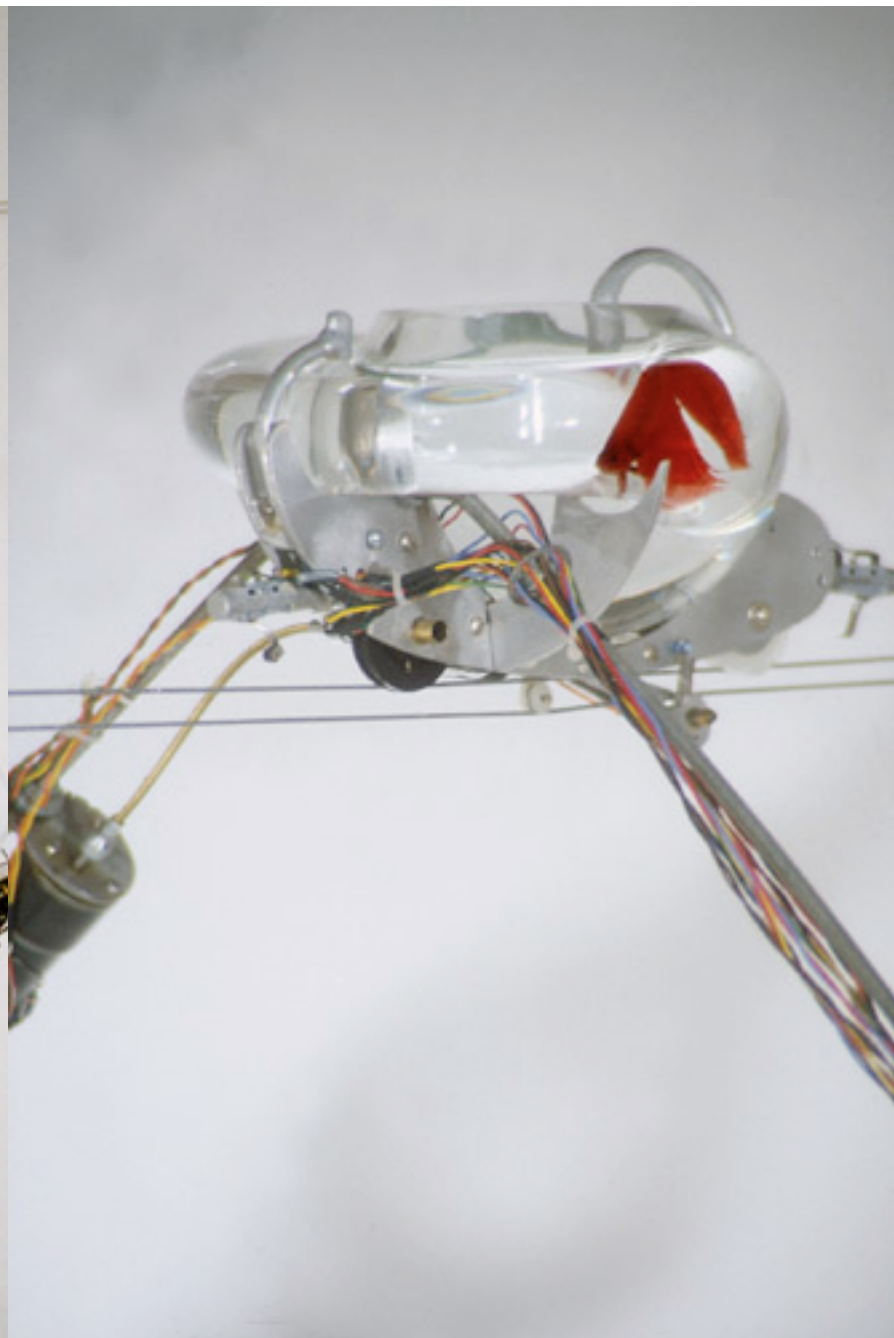
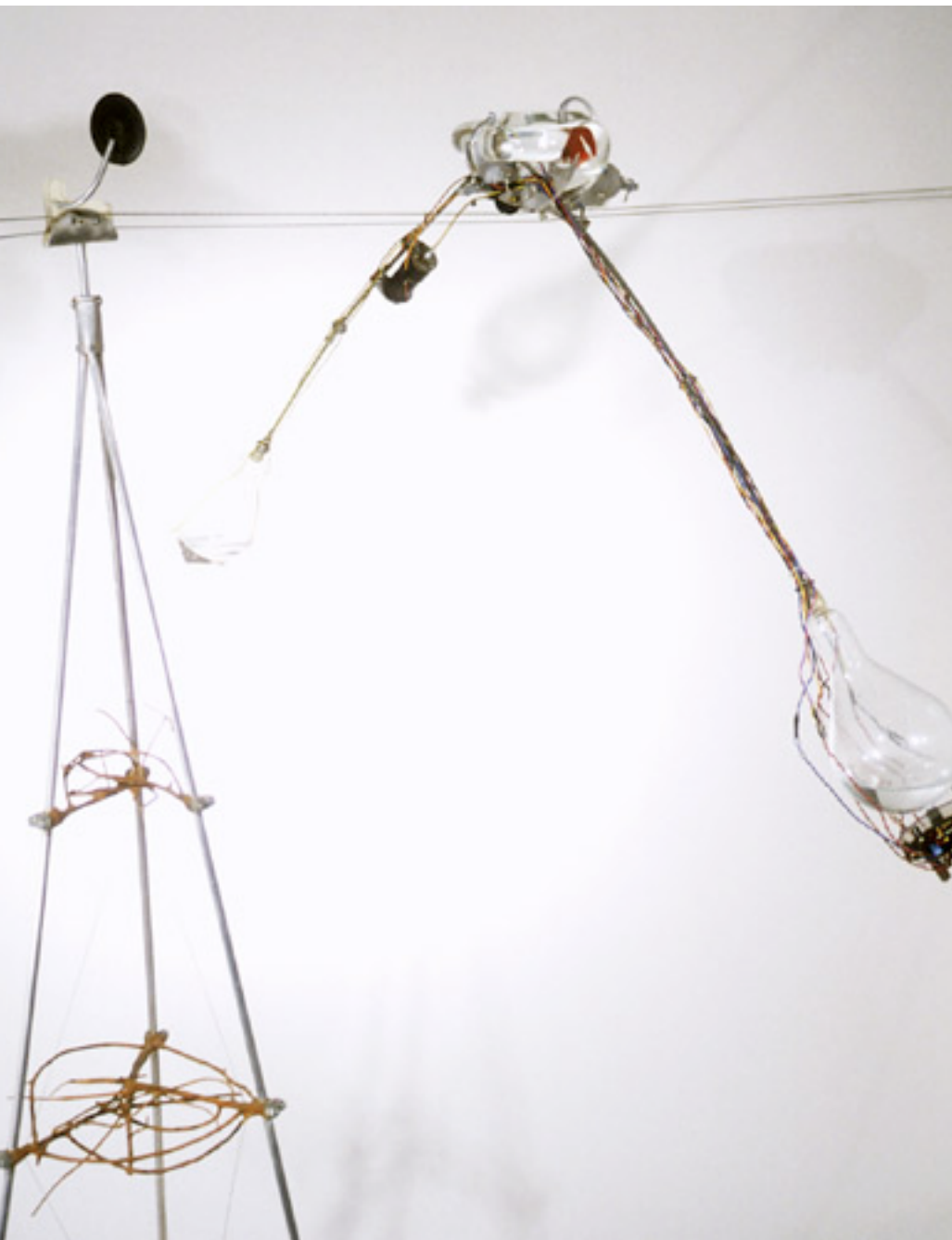
**Marlboro**  
BLEND No. 27

SMOOTH • RICH • MELLOW

*SURGEON GENERAL'S WARNING:  
Quitting Smoking Now  
Greatly Reduces Serious  
Risks to Your Health.*

404











(Week 12)

## **“Post-Human Interventions”**

Brain-machine interfaces and other ideas.

\*

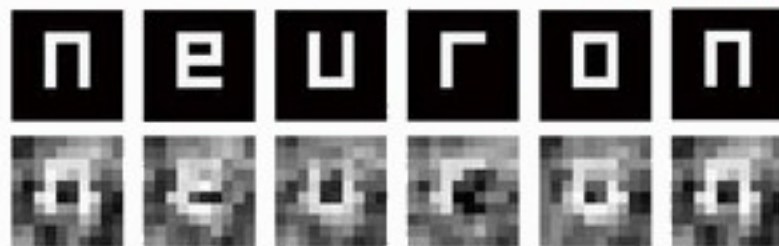
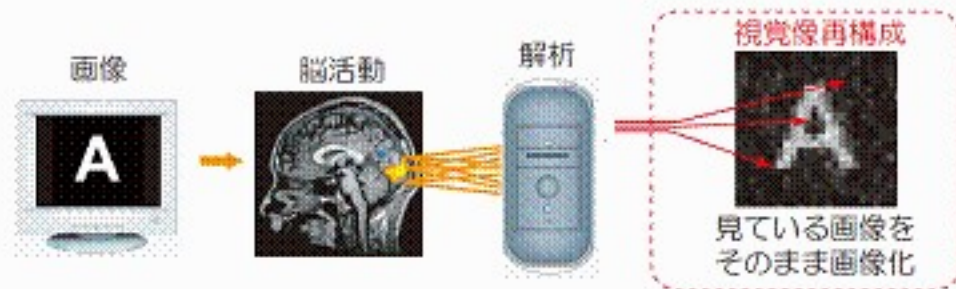
**Final Project PROTOTYPE is due.**

Everyone in group must submit individually on their blogs (a summary of their contributions which outline how the process is going technically and conceptually) and bring a paper version (given to professor in class).

Grade: 6% (individual)



the human body is obsolete



(Week 13-14)

**“Student FINAL PROJECT Presentations”**

Maximum group size 5.

(Week 13-14)

**STUDENT  
FINAL PROJECT PRESENTATIONS.**

Installation OR website OR multimedia OR performance.

MAXIMUM Group size 6. Each member must completely document how they INDIVIDUALLY contributed to the group.

IN other words, each group member MUST put info about how they helped the team-project on their individual course blog.

Mandatory: all blogs, work, & projects, must be done by 13th.

*The End*