

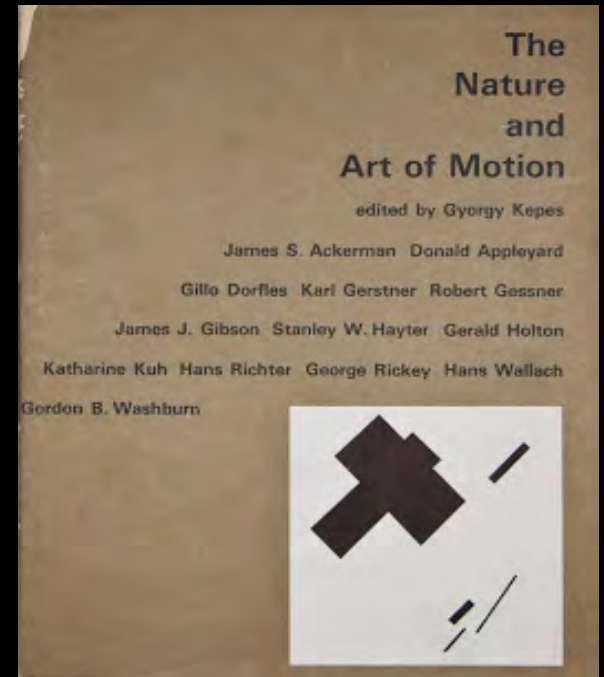
László Moholy-Nagy and István Sebök, "Kinetic-Constructive System: Structure with Movement Track for Play and Conveyance," 1922

University of Texas at Dallas
Arts & Humanities
Fall 2013

Seeing with Your Skin
PhD Seminar
HUAS 7305-001

Dr. Charissa N. Terranova
M 4:00-6:45 p.m.
JO 4.112
terranova@utdallas.edu

Office Hours: Wednesday 4:00-6:45
Office Location: JO 3.920



Gyorgy Kepes, *The Nature and Art of Motion*, a book from the *Vision + Value Series*, 1966

Description:

This course focuses on the "extended mind" as 1. a study within the history of art and in 2. contemporary theory and literature. This course seeks to understand better the close connection between kinetic perception and the decentralized 'seat' of knowledge by looking to art, text, and experience.

The first part of the course will unfold around a concept I call the "haptic unconscious" [working book title: *Haptic Unconscious: A Prehistory of the Digital Image in Art, 1937-1972*]. Through this concept we will study the idea of an experiential image developing 1937-1972 in the art work, pedagogy, and perceptual theories of László Moholy-Nagy, Gyorgy Kepes, Rudolf Arnheim, Ernst Gombrich, James J Gibson, and Jack Burnham among others. Art movements and/or chapters in the history of art that are of importance include the New Bauhaus in Chicago, photography, photograms, Op Art, New Tendencies, GRAV, light-art, kinetic art, computer art, and interactive new media art. Central here is the interconnection between the Gestalt and distributed network.

The second part of the course looks to the theory of Gregory Bateson, Gilbert Simondon, Mark Rowlands, and Leonard Mlodinow and fiction of Stanislaw Lem and Tom McCarthy to get at an idea of "knowing" outside of ratiocination.

Both of these forces, the historical and contemporary, aim at a critique of putative mind and consciousness, with the hopes of rethinking consciousness as a lateral, collective, ecological act.

You will be interested in this class if you are an artist or writer curious about art, systems theory, biopolitics, biocentrism, cybernetics, cognitive science, ecology, aesthetics and politics.

Goals and Outcomes:

- Knowledge of the prehistory of the digital image in art.
- Knowledge of a certain pedagogy of light, kinetic, Op, and computer art, 1937-1972.
- Knowledge of the contemporary discourse on extended mind.
- Improve public speaking skills.
- Improve research skills.
- Improve expository writing skills.

Requirements:

Students are required to attend every class, complete all assignments (reading, writing, and presentations), and participate with candor, and commitment in class. Students are allowed one unexcused absence after which each absence will result in the lowering of the final grade by one full letter. Students with illnesses that require extended periods of absence are encouraged to officially withdraw from the class.

Texts:

Reserve texts are available on-line at Docutek using the following link:

<http://utdallas.docutek.com/eres/coursepage.aspx?cid=1554>

Please use the following password: texture

The following texts should be purchased for the class:

- László Moholy-Nagy. *The New Vision*. Mineola, NY: Dover Publications, 1975.
- Kevin Lynch. *The Image of the City*. Cambridge, MA: MIT Press, 1960.
- Rudolf-Arnheim. *Film as Art: 50th Anniversary Printing*. Berkeley, CA: University of California Press, 2006.
- Gregory Bateson. *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology*. Chicago: University of Chicago Press, 2000.
- Gilbert Simondon. *Two Lessons on Animal and Man (Univocal)*. Trans. Drew S. Burk. Univocal Press, 2012.
- Stanislaw Lem. *Solaris*. New York: Mariner Books, 2002.
- Tom McCarthy. *Remainder*. New York: Vintage, 2007.
- Leonard Mlodinow. *Subliminal: How Your Unconscious Mind Rules Your Behavior*. New York: Vintage, 2012.
- Mark Rowlands. *The New Science of the Mind: From Extended Mind to Embodied Phenomenology*. Denver, CO: Bradford Books, 2013.

Presentations:

Each student will make one presentation in class. The presentation should revolve around the thesis statement of his/her final project. Students should discuss the direction his/her research is taking, using images and PowerPoint.

Written Assignment:

The final written assignment is a research paper that may be based on art, architecture, the built environment, a philosopher, critic, film, or work of literary fiction. Your paper should have a thesis statement – an argument – based on your research. I encourage you to meet with me during office hours (or otherwise) to discuss your interests and passions in relation to class material. The topic of your paper should *emerge from or be influenced by class readings*. The requirements for the research paper are as follows:

- title page, 10-12 pt. font, standard margins
- thesis statement in the body of text on the first or second page
- 20 pages
- pagination
- foot- or endnotes
- bibliography with 8 sources, of which 2 can be websites
- Due Friday, December 13

Grades:

Presentation	35%
Class Participation	25%
Written Assignment	<u>40%</u>
TOTAL	100%

Standard UTD policies regarding classroom behavior, religious holidays, withdrawals, etc.:

<http://www.utdallas.edu/deanofstudents/conductguidelines.html>

<http://provost.utdallas.edu/>

<http://www.charissaterranova.com/syllabi/utd-policies.htm>

Schedule:

Monday August 26 Introduction to Course

- Syllabus
- Sign up for presentations
- Presentation by Dr. Terranova

Monday September 2 Labor Day

PART I

Monday September 9 The Haptic Unconscious

- Benjamin, Walter, "The Work of Art in the Age of Its Technological Reproducibility," in *The Work of Art in the Age of Its Technological Reproducibility and Other Writing on Media* (Cambridge, MA: Belknap/Harvard University Press, 2008) 1-55. Docutek
- Terranova, Charissa, "Haptic Unconscious: Origins of a Cognitive Aesthetic," 1-60, unpublished manuscript. Dr. Terranova disseminates

Monday September 16 Biocentrism

- Moholy-Nagy, László, *The New Vision* (Mineola, NY: Dover Publications, 1975).
- Botar, Oliver A. I., "László Moholy-Nagy's New Vision and the Aestheticization of Scientific Photography in Weimar Germany," *Science in Context*, vol. 17, no. 4 (Dec. 2004) 525-556. Docutek
- Botar, Oliver A. I., "Defining Biocentrism," *Biocentrism and Modernism* (2011) 15-45. Docutek

Monday September 23 *Aufbau*, Structures, and Systems

-Garrison, Peter, "Aufbau/Bauhaus: Logical Positivism and Architectural Modernism," *Critical Inquiry*, vol. 16, no. 4 (Summer 1990) 709-752. Docutec

- Finch, Elizabeth, "Structures," in *Languages of Vision: Gyorgy Kepes and the "New Landscape" of Art and Science* (Ann Arbor, MI: UMI Dissertation Publication, 2005) 121-173. Dr. Terranova disseminates

- Finch, Elizabeth, "Systems," in *Languages of Vision: Gyorgy Kepes and the "New Landscape" of Art and Science* (Ann Arbor, MI: UMI Dissertation Publication, 2005) 174-243. Dr. Terranova disseminates

-Haraway, Donna Jeanne, "The Elements of Organicism," *Crystals, Fabrics, and Fields: Metaphors that Shape Embryos* (Berkeley, CA: North Atlantic Books, 2004) 33-63. Docutec

Monday September 30 Gestalts and the Distributed Network

-Behrens, Roy R. "Art, Design and Gestalt Theory," *Leonardo*, vol. 31 no. 4 (1998) 299-303. Docutec

-King, D. Brett, and Michael Wertheimer, "Emergence of Gestalt Theory, 1910-1913," *Max Wertheimer & Gestalt Theory* (New Brunswick, NJ: Transaction Publishers, 2006) 87-110. Docutec

-Harrington, Anne, *Reenchanted Science: Holism in German Culture from Wilhelm II to Hitler* (Princeton, NJ: Princeton University Press 1996) 111-139. Docutec

Monday October 7 Cognitive Mapping and the Image of the City

-Lynch, Kevin, *The Image of the City* (Cambridge, MA: MIT Press, 1960).

-Jameson, Fredric, "Cognitive Mapping," in *Marxism and the Interpretation of Culture*, eds. C. Nelson and L. Grossberg, L. eds. (Champaign, IL: University of Illinois Press, 1990) 347-60. Docutec

-Tolman, Edward C., "Cognitive Maps in Rats and Men," *The Psychological Review*, vol. 55 no. 4 (1948) 189-208. Docutec

Monday October 14 Gestalt Psychology, Perception, and Motion

-Arnheim, Rudolf, *Film as Art: 50th Anniversary Printing* (Berkeley, CA: University of California Press, 2006).

-Arnheim, Rudolf, "Gestalt and Art," *The Journal of Aesthetics and Art Criticism*, vol. 2 no. 8 (Autumn, 1943) 71-75. Docutek

-Arnheim, Rudolf, *Art and Visual Perception; A Psychology of the Creative Eye* (Berkeley, CA: University of California Press, 1974) 372-443. Docutek

Monday October 21 Performing the Digital Image

-Klüver, Billy, Julie Martin and Barbara Rose, eds., *Pavilion by Experiments in Art and Technology* (New York: E.P. Dutton & Co., Inc., 1972) ix-xi; 60-104. Docutek

-Noll, A. Michael, *Bell Labs Memoirs: Voices of Innovation* (IEEE History Center, 2011) 1-20. Docutek

-Noll, A. Michael, "The Beginnings of Computer Art in the United States: A Memoir," *Leonardo*, vol. 7, No. 1 (1994) 39-44. Docutek

- Finch, Elizabeth, "'Art in Civic Scale,'" in *Languages of Vision: Gyorgy Kepes and the "New Landscape" of Art and Science* (Ann Arbor, MI: UMI Dissertation Publication, 2005) 244-308. Dr. Terranova disseminates

Monday October 28 Film Screening *Solaris* (1972)

PART II

Monday November 4 Ecologies of Mind and Lateral Thinking

-Bateson, Gregory, *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology* (Chicago: University of Chicago Press, 2000).

-Simondon, Gilbert, *Two Lessons on Animal and Man (Univocal)*, trans. Drew S. Burk (Univocal Press, 2012).

-Final Presentation

Monday November 11 Ocean as Mind

-Lem, Stanislaw, *Solaris* (New York: Mariner Books, 2002).

-Final Presentation

Monday November 18 Wounded Eldritch Mind

-McCarthy, Tom, *Remainder* (New York: Vintage, 2007).

-Final Presentation

Monday November 25 Fall Break/Thanksgiving

Monday December 2 Mind as The Unconscious and Subliminal

-Mlodinow, Leonard, *Subliminal: How Your Unconscious Mind Rules Your Behavior* (New York: Vintage, 2012).

-Uleman, James S., "Introduction: Becoming Aware of the New Unconscious," *The New Unconscious*, eds. Ran R. Hassin, James S. Uleman, and John A. Bargh (Oxford, UK: Oxford University Press, 2005) 3-18. Docutek

-Wegner, Daniel M., "Who Is the Controller of Controlled Processes," *The New Unconscious*, eds. Ran R. Hassin, James S. Uleman, and John A. Bargh (Oxford, UK: Oxford University Press, 2005) 19-36. Docutek

-Final Presentation

Monday December 9 Extended Mind

-Rowlands, Mark, *The New Science of the Mind: From Extended Mind to Embodied Phenomenology* (Denver, CO: Bradford Books, 2013).

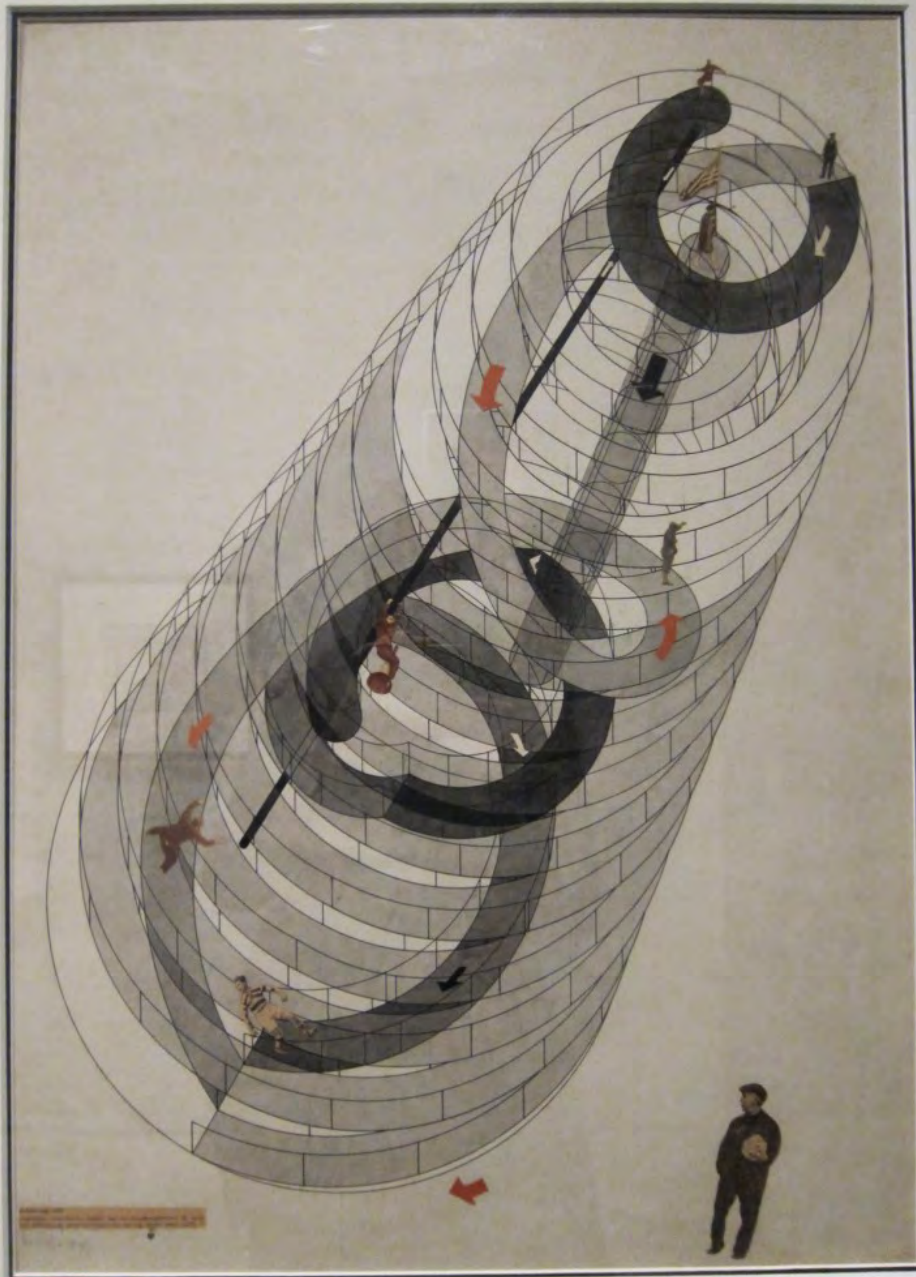
-Final Presentation

Friday December 13 Final Paper Due

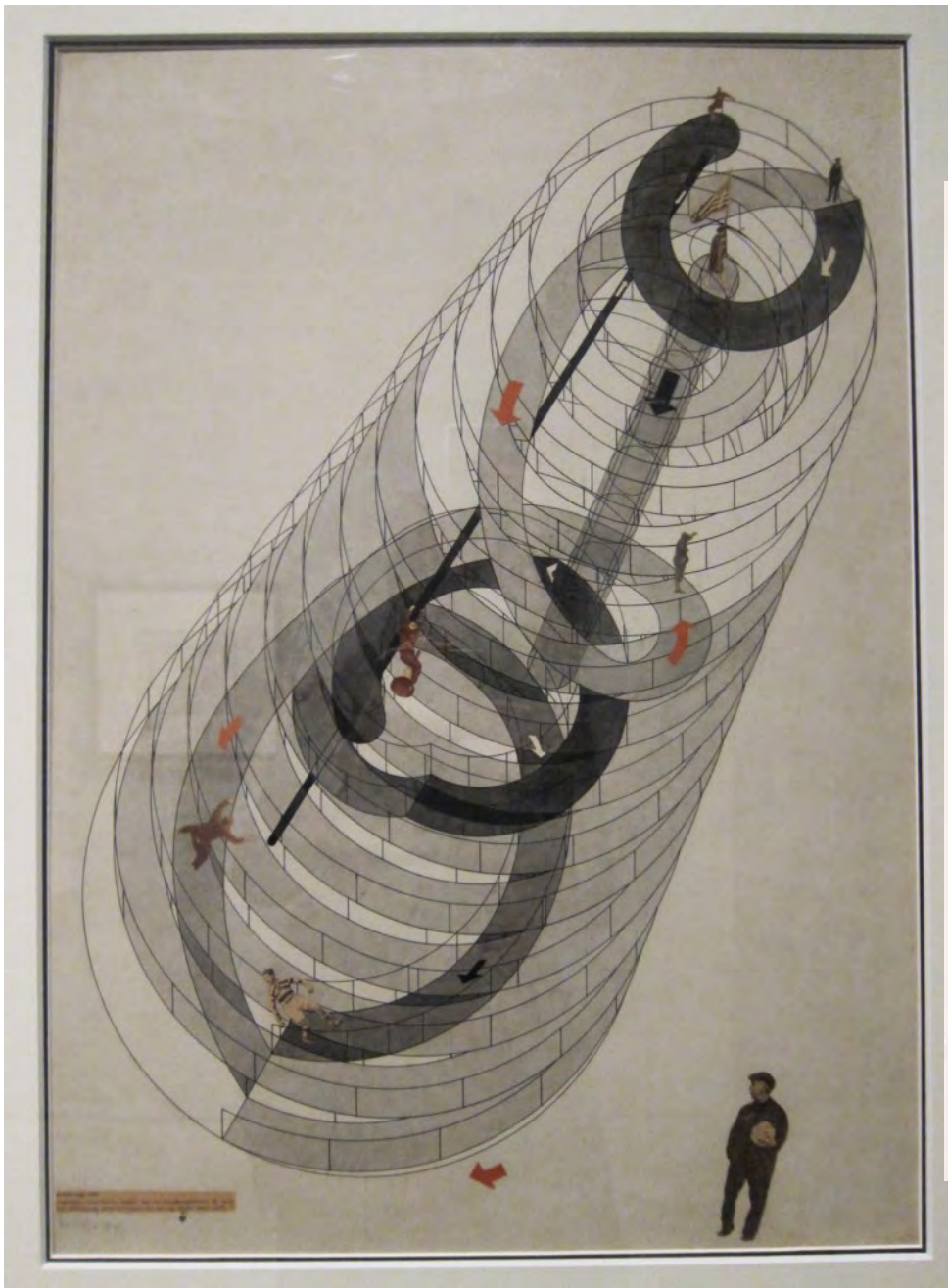
Haptic Unconscious – A Cognitive Aesthetic



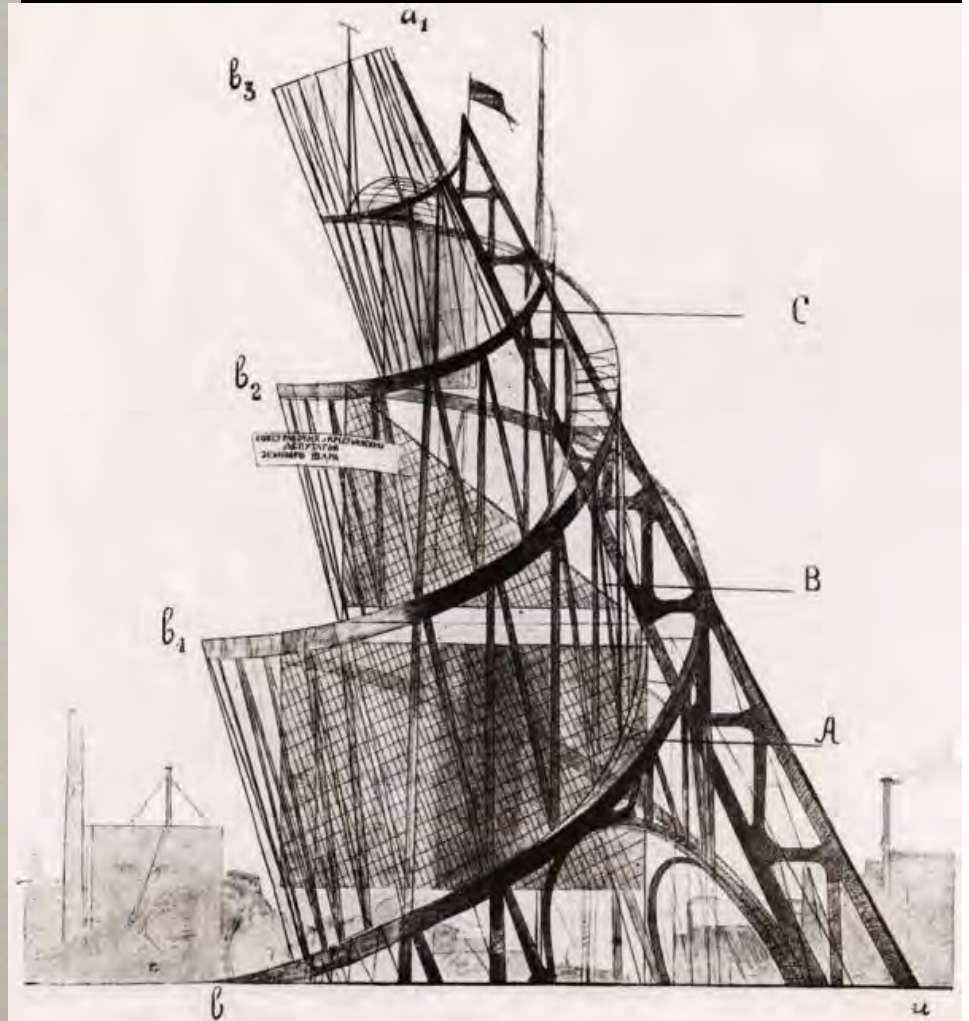
Laszlo Moholy-Nagy, Photogram,
1926



László Moholy-Nagy and István Sebök,
Kinetic-Constructive System: Structure
with Movement Track for Play and
Conveyance, 1922



László Moholy-Nagy and István Sebök, "Kinetic-Constructive System: Structure with Movement Track for Play and Conveyance," 1922



Vladimir Tatlin Monument to the Third International, 1919-20

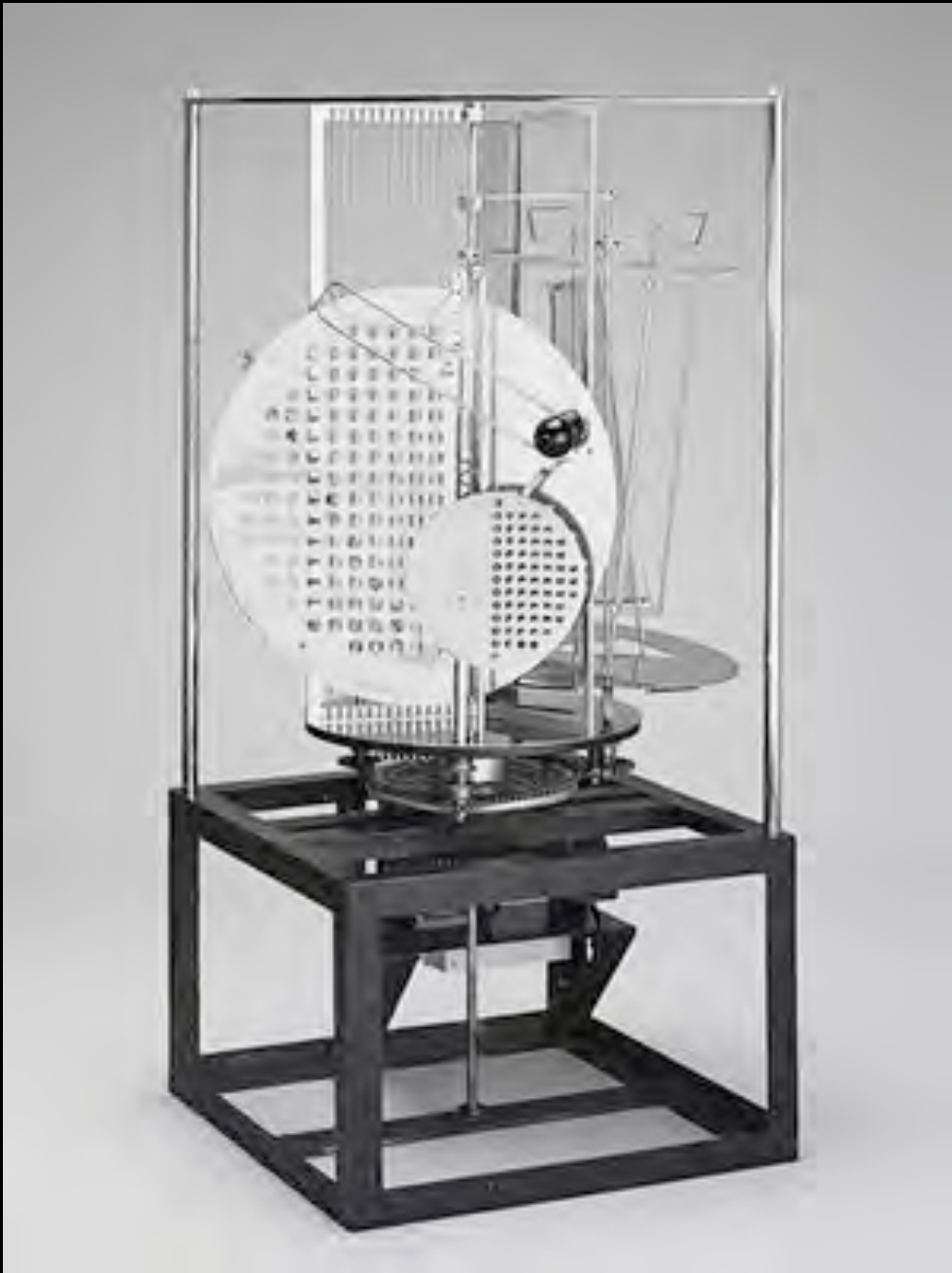
Laszlo Moholy-Nagy, *The New Vision*, c. 1928

The New Vision was written to inform laymen and artists about the basic elements of the Bauhaus education: the merging of theory and practice in design.

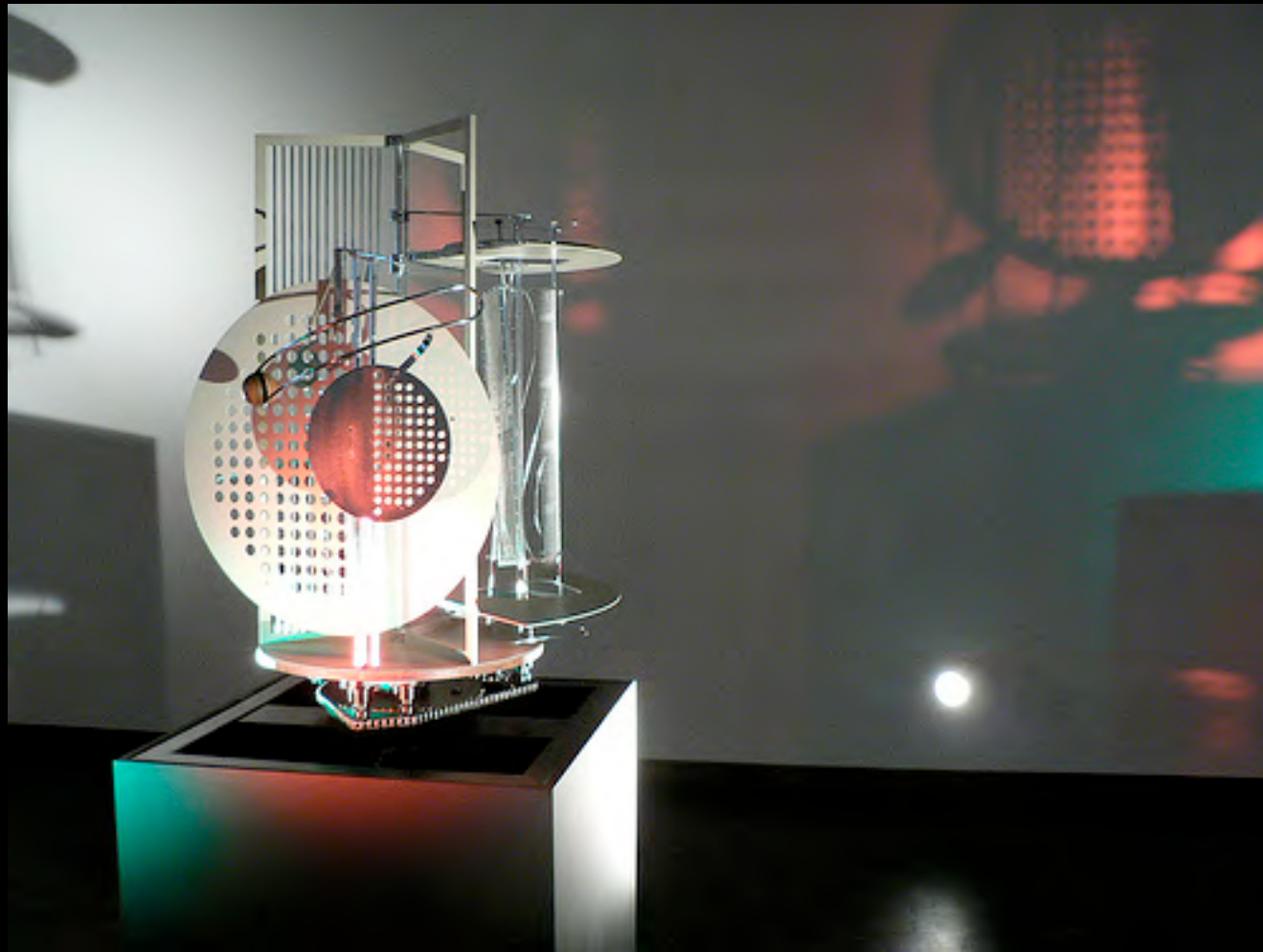
America is the bearer of a new civilization whose task is simultaneously to cultivate and to industrialize a continent. It is the ideal ground on which to work out an educational principle which strives for the closest connection between art, science, and technology.

To reach this objective one of the problems of Bauhaus education is to keep alive in grown-ups the child's sincerity of emotion, his truth of observation, his fantasy and his creativeness. That is why the Bauhaus does not employ a rigid teaching system. Teachers and students in close collaboration are bound to find new ways of handling materials, tools and machines for their designs.

At present in art education we are striving toward the timeless biological elements of expression which are meaningful to all people and useful to all people. This is the first step to a creativeness for everyone, before culture (values of historic development) can be introduced. We are therefore less interested in the immediate production of the "objective" quality of expression usually called "art", than in the ABC of expression itself.



Laszlo Moholy-Nagy, Light-Space Modulator, 1923-30



Laszlo Moholy-Nagy, Light-Space Modulator, 1923-30
<https://www.youtube.com/watch?v=QYNO3DLIZe0>



Gyorgy Kepes's programmed light mural in the KLM ticket office, 5th ave. New York 1959



Kepes and Paul Earls, Flame Orchard, 1969



Bell Labs, Murray Hill, NJ

BELL LABS MEMOIRS:
Voices of Innovation



EDITED BY A. MICHAEL NOLL
AND MICHAEL GESELOWITZ



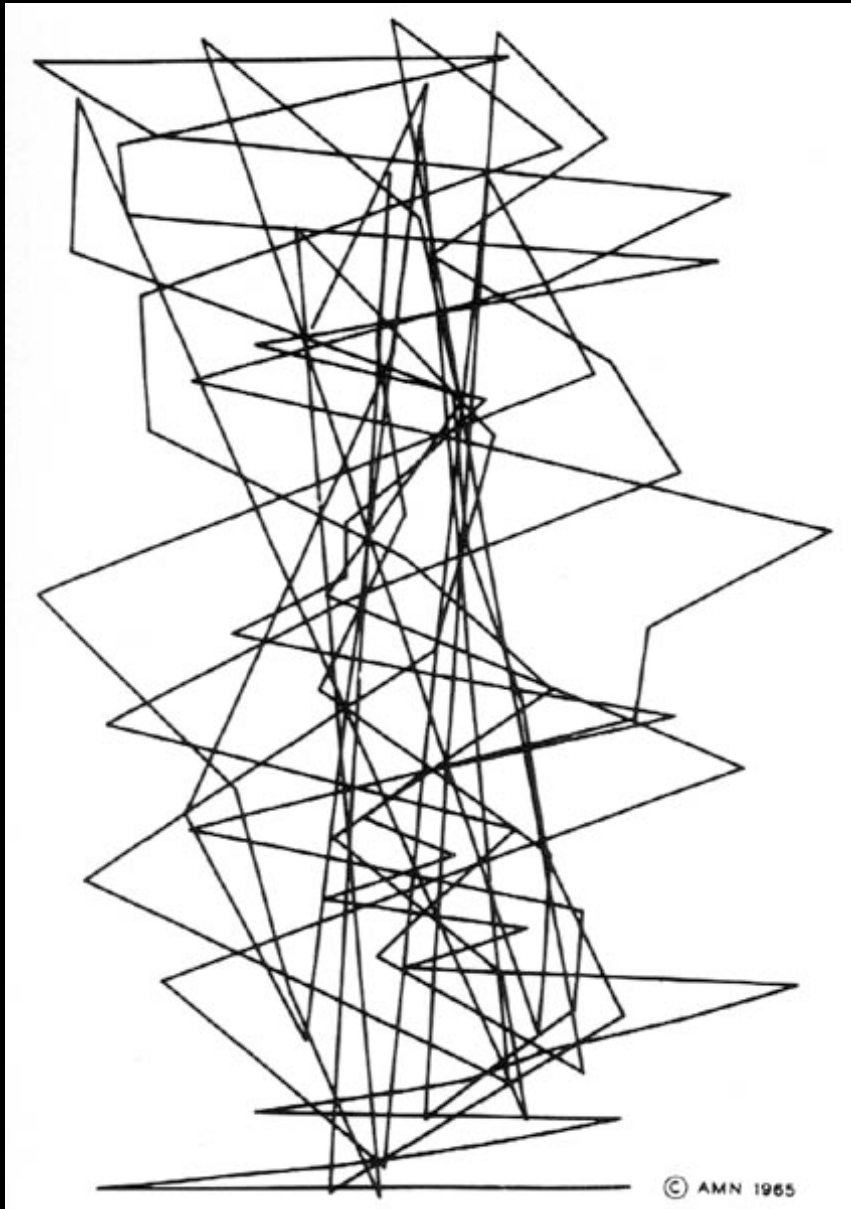
howard  wise gallery



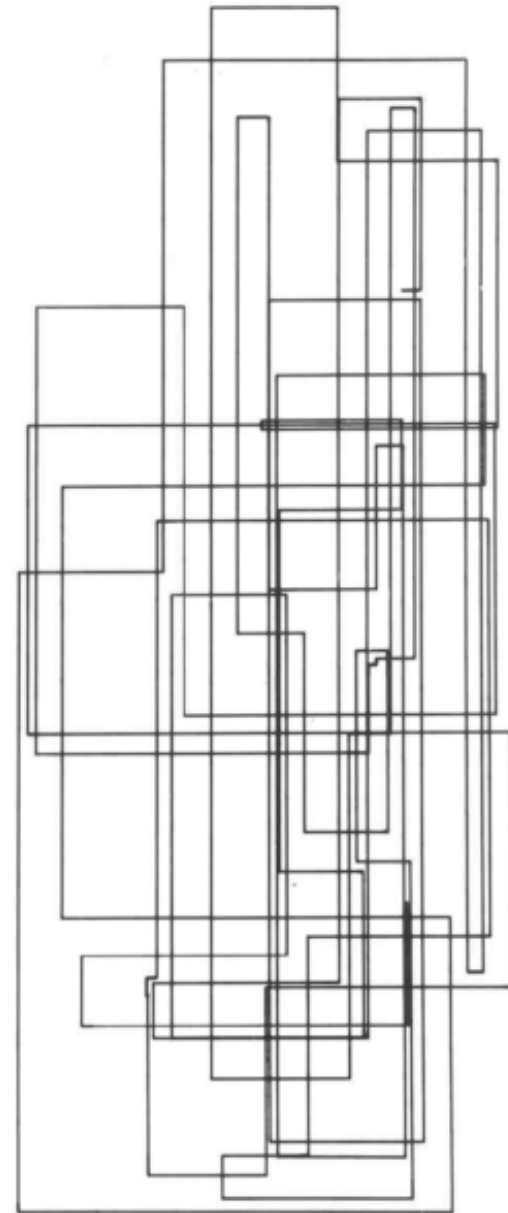
© 1955, Howard Wise



Exhibition of works by A. Michael Noll and Bela Julesz at the Howard Wise Gallery in New York City in 1965



A. Michael Noll, Gaussian Quadratic, 1962



© AMN 1965

VERTICAL-HORIZONTAL NUMBER THREE (1964)
BY A. MICHAEL NOLL



Mondrian



Noll



In the late 1960 and early 1970's, he constructed interactive three-dimensional input devices and displays and a three-dimensional, tactile, force-feedback ("feelie") device that were the forerunners of today's virtual-reality systems. He also was one of the first researchers to demonstrate the potential of scanned displays for computer graphics.

From A. Michael Noll's website
[http://
noll.uscannenberg.org/](http://noll.uscannenberg.org/)

EAT

N E W S

Volume 1, No. 2

June 1, 1967

Experiments in Art and Technology, Inc.

9 East 16th Street, N.Y., N.Y. 10003

Experiments in Art and Technology was founded in 1966 by engineers Billy Klüver and Fred Waldhauer and artists Robert Rauschenberg and Robert Whitman.

Billy Klüver, Fred Waldhauer, Robert Rauschenberg, John Cage, David Tudor, Yvonne Rainer, Deborah Hay, Robert Whitman, Steve Paxton, Alex Hay, Lucinda Childs and Öyvind Fahlström

E.A.T. PROJECTS OUTSIDE ART

December 8, 1969

235 Park Avenue South, New York, New York 10003

E.A.T. announces an exhibition, PROJECTS OUTSIDE ART — an exhibition of realizable projects in the environment — and requests submission of proposals.

Projects for the exhibition

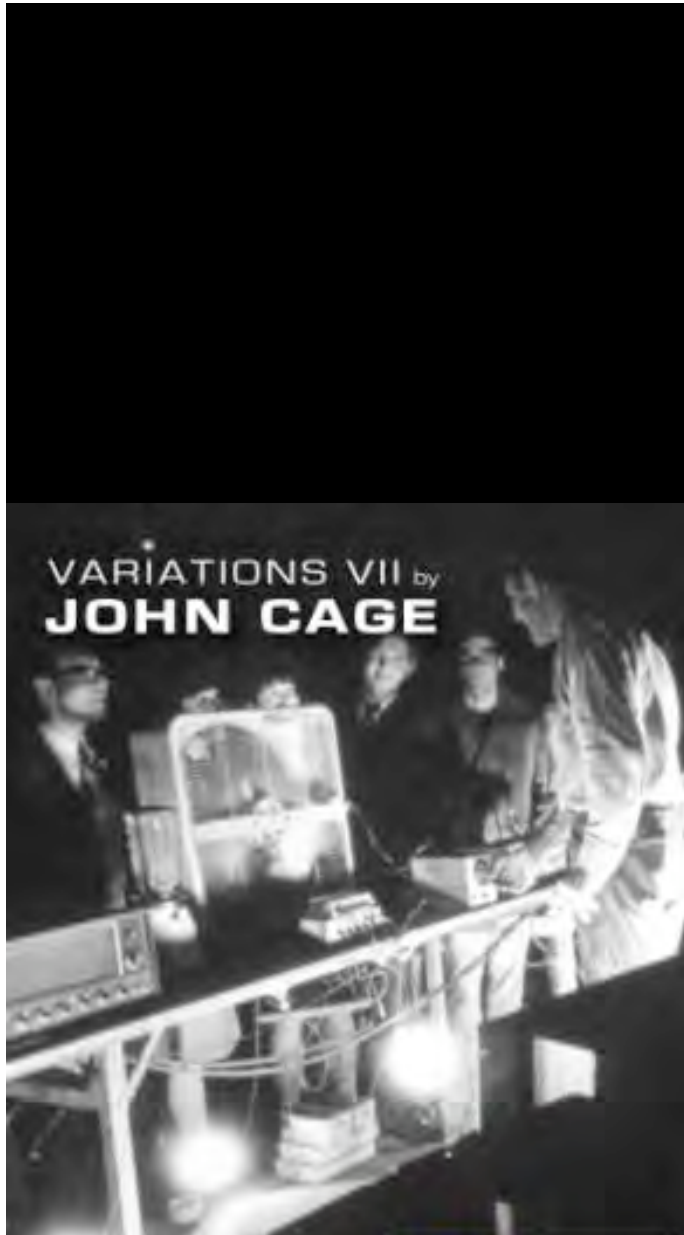
- deal with such subjects as education, health, housing, concern for the natural environment, climate control, transportation, energy production and distribution, communication, food production and distribution, women's environment, cooking, entertainment, sports, etc.;
- use state-of-the-art technology;
- recognize, in particular, the scale adequate for the problem undertaken, social and ecological effects, organizational methods necessary for realizing the projects;



9 evenings: theatre & engineering

OCTOBER 12-14-15-16-18-19-20-22-23-25-27 PM-13.1
100 STREET ARMOYR NYC TELEPHONE 695 530

PERFORMANCES OF JAMES HOGG FILM TELEVISION TECHNOLOGY BY JACK CHODI VALL STYRE
AND THE BOSTON WOMEN ENGINEERING CLUB BOSTONIAN ASSOCIATION OF WOMEN ENGINEERS



EAT/John Cage, Variations VII, 1966



EAT/Lucinda Childs, Still from *Vehicle*, 1966



EAT/Robert Rauschenberg, Open Score, 1966



Each time Frank Stella and Mimi Kanarek hit the ball the vibrations of the racquet strings were transmitted to the speakers around the armory, and a loud BONG was heard.

<http://www.youtube.com/watch?v=juo00HsQTWE>





John Cage, Merce Cunningham, Billy Cluver, et. al., Variations V, 1965

<http://www.youtube.com/watch?v=Ca2iVll-N0g&feature=related>