

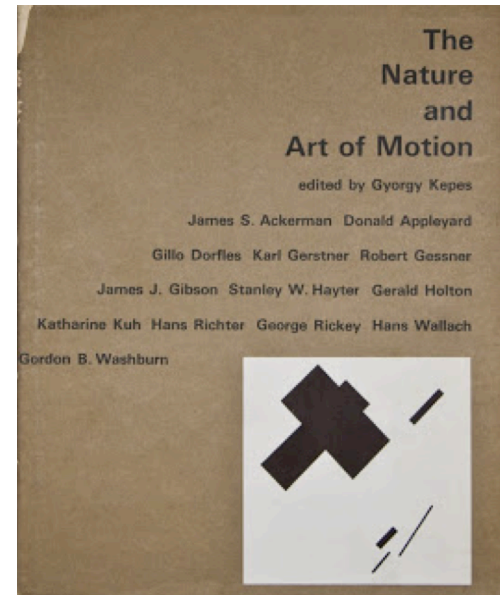
László Moholy-Nagy and István Sebök, "Kinetic-Constructive System: Structure with Movement Track for Play and Conveyance," 1922

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
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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:

1. László Moholy-Nagy. *The New Vision*. Mineola, NY: Dover Publications, 1975.
2. Kevin Lynch. *The Image of the City*. Cambridge, MA: MIT Press, 1960.
3. Rudolf-Arnheim. *Film as Art: 50th Anniversary Printing*. Berkeley, CA: University of California Press, 2006.
4. Gregory Bateson. *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology*. Chicago: University of Chicago Press, 2000.
5. Gilbert Simondon. *Two Lessons on Animal and Man (Univocal)*. Trans. Drew S. Burk. Univocal Press, 2012.
6. Stanislaw Lem. *Solaris*. New York: Mariner Books, 2002.
7. Tom McCarthy. *Remainder*. New York: Vintage, 2007.
8. Leonard Mlodinow. *Subliminal: How Your Unconscious Mind Rules Your Behavior*. New York: Vintage, 2012.
9. 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	40%
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

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

Monday September 30 Gestalts and the Distributed Network

- Behrens, Roy R. "Art, Design and Gestalt Theory," *Leonardo*, vol. 31 no. 4 (1998) 299-303. Docutek
- King, D. Brett, and Michael Wertheimer, "Emergence of Gestalt Theory, 1910-1913," *Max Wertheimer & Gestalt Theory* (New Brunswick, NJ: Transaction Publishers, 2006) 87-110. Docutek
- Harrington, Anne, *Reenchanted Science: Holism in German Culture from Wilhelm II to Hitler* (Princeton, NJ: Princeton University Press 1996) 111-139. Docutek

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

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