

**DIAP – RESEARCH-BASED ART HISTORY** Fall 2014, ART B2420 section 2KN - RES  
ART HIST & THEOR (Reg code: 2332) **Professor:** Joy Garnett

**DIAP COURSE SYLLABUS: Research-Based Art History & Theory**

**Fall 2014**, ART B2420 section 2KN - RES ART HIST & THEOR (Reg code: 2332)

**Location:** Shepard Hall, Rm 408 (DIAP Central)

**Professor:** JOY GARNETT

**email:** [joy.garnett@gmail.com](mailto:joy.garnett@gmail.com) **website:** <http://joygarnett.net>

**Course blog:** “DIAP: Research-Based Art History & Theory”:

[http://newsgrist.typepad.com/art\\_research](http://newsgrist.typepad.com/art_research)

**From the Course Catalog**

"This seminar surveys the history and spectrum of research-based practices in art, architecture, design, digital media, film and writing, and introduces the idea of research as a critical foundation for artistic output. Readings and discussions will be centered around the contexts, methods, and critical issues surrounding research-based art practices. Students learn the role that research plays in their own working methods and how they may begin to situate their autonomous art practice within the historical context of research-based art."

**Course Blog**

Everything you need to know about reading assignments, presentations and due dates will be posted on the course blog from week to week.

**Process & Assignments**

**Reading, discussion, writing and presentation** are the four pillars of this course.

- **Reading:** We will read selected texts in preparation for discussion in class. Assigned readings will be posted to the blog from week to week.
- **Discussion:** Each week we will bring in excerpts from the readings we would like to discuss. Specific issues will be considered in a roundtable discussion.
- **Writing:** Two short papers and one final term paper based on the readings and discussion will be assigned and posted to this blog. Specifics TBA
- **Presentations:** Two short presentations and one long final presentation; the first two presentations will function to present and accompany the short papers; they will be

presented to the class. These two short presentations should be approximately 10-15 minutes long and followed by Q&A. The third presentation will be longer and in-depth. All presentations can be accompanied by projections, multimedia, images, performance, or whatever the presenters deem appropriate.

### **Course Content**

The course is organized into three sections with **core readings**:

1. **The Archive** as subject, practice and medium. The archive as basis for research. The physical archive versus the digital archive. We will read relevant texts that examine the archive vis-à-vis contemporary art.
2. **The Image in the Media** and the transition from traditional to digital media. We will consider how this ongoing paradigm shift affects artistic research. We will discuss how digital technology has widely changed research practices across traditional and new media art formats. We will consider the material versus the immaterial; archived versus realtime consumption; telematics and telepresence; viral forms; performance and time-based works; rhizomatic linkages versus traditional linear narratives; interactivity; collaborative and crowd-sourced work; and the endlessly shifting role of the author.
3. **Intellectual Property**. We will look closely at assumptions associated with the notion of so-called 'Intellectual Property', the importance of the public domain to art, and the changes made to copyright before and after the advent of digital technologies. We will consider property, authorship, privacy, hacking, remix, sampling, appropriation, sharing, The Gift, and the relevance of these ideas to research and art.

### **Summary**

We will address how ever-changing technological norms and innovations may affect conditions for research and for creating as well as experiencing art. We will look at how new conventions, resources, technologies, and practices may offer new possibilities as well as unintended obstacles for nascent media.

**Bibliography - Core Readings (additional readings and screenings TBA)**

**Part I: The Archive**

1. Archive fever : a Freudian impression by Jacques Derrida; Eric Prenowitz. University of Chicago Press, 1996
2. “An Archival Impulse,” by Hal Foster. In: October, 1, no. 110 (2004): 3-22 Publisher: MIT Press
3. “We Are the New Archivists: Artisans, Activists, Cinephiles, Citizens,” keynote presentation by Rick Prelinger at UCLA symposium: Reimagining the Archive: Remapping and Remixing Traditional Models in the Digital Era, examining digitality, Nov 2010
4. “Media Paleontology,” by Bruce Sterling. In: The book of imaginary media : excavating the dream of the ultimate communication medium, edited by Eric Kluitenberg; Rotterdam : De Balie ; NAI Publishers, 2006

**Part II: The Image in the Media**

1. Towards a philosophy of photography by Vilém Flusser. London : Reaktion, 2000.
2. Regarding the pain of others by Susan Sontag. New York : Farrar, Straus and Giroux, 2003.
3. The future of the image by Jacques Rancière Book Language: English Publisher: London ; New York : Verso, 2007.

**Part III: Intellectual Property**

1. The public domain : enclosing the commons of the mind by James Boyle. New Haven, Conn. ; London : Yale University Press, 2008.
2. Free culture : how big media uses technology and the law to lock down culture and control creativity by Lawrence Lessig Book Language: English Publisher: New York : Penguin Press, 2004
3. “The Ecstasy of Influence: a plagiarism,” by Jonathan Lethem. Harper’s, no. 1881, (Feb 2007): 59-72.

4. The gift : imagination and the erotic life of property by Lewis Hyde Book Language: English Publisher: New York : Vintage Books, 1983
  5. Common as air : revolution, art, and ownership by Lewis Hyde Book Language: English Publisher: New York, N.Y. : Farrar, Straus and Giroux, 2010
- 

### **An important word about attendance**

It is important that you attend **every single class**– otherwise you will fall behind and will not meet the requirements. Attendance is **compulsory**. Missing 2 classes leads to an automatic appointment with your professor to discuss your absence.

### **Academic Integrity: The CUNY Policy on plagiarism**

Plagiarism is the act of presenting another person’s ideas, research, or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:

1. Copying another person’s actual words without the use of quotation marks and footnotes attributing the words to their source.
2. Presenting another person’s ideas or theories in your own words without acknowledging the source.
3. Using information that is not common knowledge without acknowledging the source.
4. Failing to acknowledge collaborators on homework and laboratory assignments.
5. Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and “cutting and pasting” from various sources without proper attribution.

The City College Faculty Senate has approved a procedure for addressing violations of academic integrity.