Educational Establishment
"Belarusian State University of Culture and Arts"

MEDIA TECHNOLOGIES IN ART AND MODERN ART PRACTICES
The syllabus of the academic discipline for the specialty
of the II stage of higher education 1- 21 80 14 Art Criticism

2019

The syllabus is completed in accordance with the educational standard of the II stage of higher education ОСВО 1-21 80 14-2019 "Art Criticism" and the curriculum in the specialty of the II stage of higher education 1-21 80 14 Art Criticism, reg. № D 21-2-18/уч., April 18, 2019.

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RECOMMENDED TO APPROVAL

The Department of Belarusian and World Culture and Arts, educational establishment "Belarusian State University of Culture and Arts" (minutes № 11 of 22.01.2019).

The Presidium of the Scientific and Methodological Council of the Educational Establishment "Belarusian State University of Culture and Arts" (minutes №5 of 12.06.2019)

Responsible for the editorship: S. Smulskaya

EXPLANATORY NOTE

The academic discipline "Media Technologies in Art and Modern Art Practices" is the leading discipline for master students in the named specialty of the II stage of higher education "Art Criticism" 1- 21-60- 14. The syllabus of the named discipline is a complex one and includes three sections in accordance with different art-technological platforms. The discipline "Media technologies in Art and Modern Practices" is taught simultaneously with the disciplines in Art theory and thus, it suggests the organization of educational material in such a way.

Taking into account the specificity of a figurative language of each stage of media art development, the sections of the syllabus are rather independent. The specificity of media art is based on its constant interactions between the two major systems – mass communication and man-made arts. That is why the material of the educational syllabus is closely connected with the comprehension of the two systems activity.

The peculiarity of the discipline "Media Technologies in Art and Modern Art Practices" lies in its interdisciplinary character. Learning main stages of media art development means theoretical understanding its works in the process of studying the disciplines "Actual Problems of Modern Art and Art Criticism", "Comparative Art Criticism: the Practice of Scientific and Research Activity".

According to the educational standard of higher education ESHE 1-2180 14-2012 in specialty "Art Criticism" and in the process of studying the academic discipline "Media Technologies in Art and Modern Art Practices" a master-student is to develop the following competences.

Special competences

SC-3. Be able to analyze media texts, independently develop media literacy skills, identify the processes of interaction of visual arts in modern art practices.

The aim of the academic discipline is to reveal the history of media art development and the development of modern art practices as a unique art process.

The tasks of the academic discipline are:

- To form the conception about the specificity of a figurative language of media art and modern art practices, their kinds, genres and typology;

- To characterize the main stylistic tendencies of media art and modern art practices of the 20th and the beginning of the 21st centuries, show their dynamics in a general cultural process;

- To single out the most important media artists.

At the end of the given academic discipline course a Master student is *to know*:

- Stylistic peculiarities and main tendencies of media art and modern art practices development;

-       Innovative genres and style phenomena in media art and modern art practices;

-   Main artifacts, events, names of prominent masters of media art and modern art practices.

A Master student is to be *able to*:

-   Define the peculiarities of art development in the 20th and the beginning of the 21st centuries;

-   Explicate the method of a comparative analysis of the synthetic and syncretic art forms of the 20th and the beginning of the 21st centuries;

-   Use received knowledge in research practice.

A Master student is to be *able to use*:

-   Methods of scientific research activity in the sphere of the theory and history of media art and modern art practices;

-   A category apparatus and specific language of media art and modern art practices;

-   Methods of art works analysis;

-   Ways of presenting media art in verbal and visual forms.

The teaching of the academic discipline is more efficient to be done in the form of practical studies. The main methods (technologies) of teaching realizing the aim of learning the named discipline are a problem solving (a research method) and communicative technologies (a discussion, problem debates, round tables and others).

Studies are accompanied by audio and visual demonstrations.

The syllabus in the speciality 1-21 80-14 "Art Criticism" is planned for 94 hours for practical training the academic discipline "Media Technologies in Art and Modern Art Practices". The approximate distribution of hours is 34 hours of class room activities, lectures – 14 hours and practical studies -20 hours. The recommended form of knowledge control is a credit.

CONTENT OF EDUCATIONAL MATERIAL

Section 1. Introduction

The development of art media in the context of art history. Media as the means of communication and (mass) information. The Media theories of M. McLuhan, F.A. Kittlear, L. Manovich.

Media art as the art based on media images. Media art in the art system. Approaches to media art classifications (K. Razlogov, L. Petrov, Y. Eoskevich) Intermedia as an interdisciplinary art reality. New media art of hybrid genres on the base of digital technologies.

Section 2. Genesis of Media Art

2.1 Technological art at the end of the 19th the first half of the 20th centuries.

A technological element in avant-garde art at the beginning of the 20th century. The exploration of new materials, media and methods by L. Moholy-Nagy, H. Richter, W. Ruttmann and O. Fischenger. The usage of media as a creative method of artists-dadaists. The original technical decisions of M. Dutchamp, F. Picabia, N. Gabo.

The usage of cinema and machines in theatre; the formation of a new aesthetic platform in the creative work of V. Meyerhold, E. Piscator, E. Prampolini, F.T. Marenetti and O. Schlemmer.

Cinema aesthetics of S. Eisenstein, experiments of Dziga Vertov with the usage of montage. The manifestos of Italian futurists and the ideas of B. Brecht about the radio usage. V. Khlebnikov about media influence on collective consciousness.

2.2. Intermedia art practices

Intermediality in art history. Painting as artistic activity in creative work of J. Pollock, G. Mathieu, N. de Saint Phalle, Y. Klein and etc. Action art: approaches to classifications. Happenings of J. Cage, R. Rauschenberg and M. Cunningham. The element of controlled arbitrariness in creative work of J. Cage and activity of his followers A. Kaprow, C. Oldenburg, Y. Ono; interdisciplinary creativity of Fluxus. The assimilation of happenings principles in the experiments of P. Brook, J. Grotowski, T. Brown and P. Bausch.

The art of performance, conceptual shamanism of J. Beuys, alive sculpture of Gilbert & George and etc.

Installation in creativity of R. Rauschenberg, J. Beuys, J. Kounellis, G. Hecker, H. Haake, O. Piene and etc.

Section 3. Media Art

3.1 Video performance: the main development tendencies

Chamber performance based on media. The performances fixation of B. Nauman, V. Acconci, J. Jonas. The musical and video performances of Nam June Paik. The concept of Therapeutic Disaster and Actions of W. Vostell. The films and performances of group "Gutai". The radical media performance in creative work of Vienna actionists (H. Nitsch, R. Schwarzkogler, O. Muhl, G. Brus).

The gender problems in performance. Feminist performance of U. Rosenbach and Orlan. Self-presentation in video performances of M. Abramovich and Ulay, P. Campus, J. Jonas. Conceptualism and minimalism in video performances. Political concepts in video of U. Rosenbach, K. von Bruch, M. Odenbach. The interpretation of situational manifestos in creative work of D. Graham and D. Hall. Post modernism in creativity of Worcester group and the comedy performances of M. Smith.

Video performances of Belarusian artists M. Gulin, O. Maslovsky, M. Naprushkina, P. Trotzuk, A. Slobodchikova and etc.

3.2 One channel video: the main development tendencies

Documentary rollers with alternative news reports (L. Levine, P. Gillet, TVTV) and fiction video (Nam June Paik, A. Warhol) as the sources of video art. Decollages of W. Vostel. The television critics in creative work of R. Serra, D. Davis, T. Iimura and M. Idemitsu. Experiments with digital processing of images of W & S. Vasulka.

The manipulations with temporality in one channel video. Conceptual video of J. Baldessary, S. Smith and E. Stewart, B. Nauman and K. Preobrazhensky. The research of identity in works of M. Odenbach. S. Neshat, E.-L. Ahtila. Linguistic motives in works of G. Hill and R. Cahen; psychoanalysis of Lakan and semiotics in creative work of K. Feingold. The themes of identity and political freedom in creativity of B. Galeev and P. Forgash. The research of individuality problems by video artists Ma Liumin, Li Yunbing. One channel video of B. Viola, A. Sokurov and D. Gordon.

3.3. Video installation: the main development tendencies

The origin of video installation is in altar painting and museum practice. The manipulations with space in video installations of nam June Pail and G. Hill. Video sculptures of W. Vostell, S. Cubota, L. Livine. Multi screen installations of D. Hall and T. Sinden. Interactive installations of G. Hill.

The studies of social functions of art and media by video artists. The research of social, everyday, cultural and political reality in creative work of Yang Fudong, C. Breitz, A. Sala, A. Mik and etc. The problem of identity in the

interpretation of M. Barney, M. Hatoum and R. Trockel. The usage of cinema in the video installations of S. McQueen, R. Graham and S. Neshat.

Section 4. Art of New Media

4.1. The main stages of digital image-bearing development

The specificity of cyber art, rational aesthetics of M. Bense. Interactive machines and sculptures of G. Pask, E. Ignatovich, N. Schoffer; cyber theatre of B. Kluver and R. Rauschenberg; algorhythmic painting and animation of M. Noll, C. Csury, K.C. Knowlton and etc. The comparative analysis of the concepts of S. Le Witt and M. Moore.

The themes of artificial life and intellect, telepresence and tele-robot-techniques, body and personality in digital art. The formation of new forms of art: the internet art, software art, visualization of data, narrative media, tactics and locative media.

Hyper realistic tendencies at the end of the 20th century. The development of a painting tradition and reconsideration of the representation origin in creative work of C. Cottingham, V. Burgin, J. Wall, A. Gursky. The experiments with multi screen forms of E.-L. Ahtila, P. Huyghe, D. Aitken. The research of interactivity in the sphere of fine arts of M. Bogomolova and group "rAndom International".

Post digital art in creative work of E. Zelensky, D. Rozin, S. Krispin, K. Nikolay and art-group "Troika".

4.2. Technical and artistic hybridization in art

Interactivity and virtuality in art. The systems of virtual reality of P. Weibel and J.Shaw; experiments with VR technologies in creative work of L.H.Leeson, D. Aitken, B. Seaman. The technology of hypertext as the base of net art; the works of G. Adrew, M. America, L. Blisset, Jodi, K.B. Richter, A. Shulgin, T. Spiller. Telematic art of D. Forest, K. O' Rourke, G. Prado. Interactive multimedia communication systems of "Minus Delta", "Van Gough TV" and "PONTON".

Epoch 2.0 and art in the Internet. Added and hybrid reality in art. BioArt of Stelarc, S. Anker, J. Davis, E. Kac. The experiments with artificial life of W. Latham and K. Sims.

EDUCATIONAL METHODICAL CHART OF
THE ACADEMIC DISCIPLINE

№ section theme	Name of section & theme	Number of class lessons		Managed independent work of students	Form of control
		lectures	practical		
1.	**Introduction**	**2**			
2.	**Genesis of Media Art**	**4**	**4**		
2.1	Technological art at the end of the 19th the first half of the 20th centuries	2	2		
2.2	Intermedia art practices	2	2		
3.	**Media Art**	**6**	**6**	**2**	**test**
3.1	Video performance: the main development tendencies	2	2		
3.2	One channel video: the main development tendencies	2	2		
3.3	Video installation: the main development tendencies	2	2		
4.	**Art of New Media**	**4**	**4**	**4**	**abstract**
4.1	The main stages of digital bearing development	2	2		
4.2	Technical and artistic hybridization in art	2	2		
	Total…	**16**	**12**	**6**	

INFORMATION-METHODICAL SECTION

Literature

Main Literature

1. *Frieling, R.* Media Art Net 1: Survey of Media Art / R. Frieling, D. Daniels. – New York and Vienna: Springer, 2004. – 399 p.

2. *Grau, O.* Virtual Art: From Illusion to Immersion / O. Grau. – Cambridge, MA: MIT, 2003. – 430 p.

3. *Hope, C.* Digital Arts: An Introduction to New Media / C. Hope, J. Ch. Ryan. – New York and London: Bloomsbury, 2014. – 288 p.

4. *Paul, C.* Digital Art / C. Paul. – New York: Thames & Hudson, 2003. – 272 p.

5. *Rush, M.* New Media in Art / M. Rush. – London: Thames & Hudson, 2005. – 248 p.

6. *Shanken, E. A.* Art and Electronic Media / E. A. Shanken. – London: Phaidon, 2009. – 304 p.

7. *Tribe, M.* New Media Art / M. Tribe, R. Jana, U. Grosenick. – Cologne: Taschen, 2006. – 95 p.

8. *Wands, B.* Art of the Digital Age / B. Wands. – New York: Thames & Hudson, 2006. – 223 p.

9. *Wilson, S.* Information Arts: Intersections of Art, Science, and Technology / S. Wilson. – Cambridge, MA: MIT, 2002. – 279 p.

10. *Wilson, S.* Art + Science Now / S. Wilson. – London: Thames & Hudson, 2010. – 112 p.

Additional Literature

1. *Andersen, C. U.* The Metainterface: The Art of Platforms, Cities, and Clouds / C. U. Andersen, S. B. Pold. – Cambridge, MA: MIT Press, 2018. – 248 p.

2. *Bolyer, J. D.* The Digital Plenitude: The Decline of Elite Culture and the Rise of New Media / J. D. Bolyer. – Cambridge, MA: MIT Press, 2019. – 232 p.

3. *Coleman A. D.* The Digital Evolution: Visual Communication in the Electronic Age / A.D. Coleman. – Tucson: Nazraeli Press, 1998. – 191 p.

4. Culture, Technology and Creativity in the Late Twentieth Century / Ed. Ph. Hayward. – London: Art Council and Libbey Press, 1990. – 248 p.

5. Eco-Visionaries: Art, Architecture, and New Media after the Anthropocene / ed. By P. Gadanho. – Berlin: Stuttgart: Hatje Cantz, 2018. – 224 p.

6. Electronic Culture / Ed. by T. Druckrey. – New York: Aperture, 1996. – 447 p.

7. *Goodman C.* Digital Visions: Computers and Art / C. Goodman. – New York: Harry N. Abrams, 1987. – 191 p.

8. *Gronlund, M.* Contemporary Art and Digital Culture */ M. Gronlund.* – London: Routledge, 2017. – 230 p.

9. Internet Art / Ed. R. Greene. – London: Thames & Hudson, 2004. – 224 p.

10. *Kholeif, O.* I Was Raised on the Internet / O. Kholeif. – Munich: Prestel Publishing, 2018. – 244 p.

11. LOW FORM. Imaginaries and Visions in the Age of Artificial Intelligence / ed. by B. Pietromarchi. – Rome: Cura.Books, 2018. – 360 p.

12. Whitechapel: Documents of Contemporary Art / Ed. by E. A. Shanken. – Cambridge, MA: MIT Press, 2015. – 240 p.

EDUCATIONAL METHODS AND TECHNOLOGIES

To reach the aim of educational efficiency while working with master students, it is effective to use the following methods: oral speech and visual materials, written speech (work with a book and the Internet sources), the methods of discussion, interactive so as the method of comparative analysis.

The technologies of education include the following ways of the organization of educational process: 1) informative communicative technology (a lecture, presentation), which contributes to personal self-realization and orients in informative space; makes Master students close to informational communicative possibilities of modern technologies and obtains informational culture; 2) the technology of critical thinking (a round table, discussion, debate). Such a technology contributes to critical thinking development, openness to new ideas, methods and responsibility for Master students' decisions; 3) project technology (an abstract, report). The usage of project technology stimulates self-independent search activity of Master students who have already had a definite amount of knowledge and ability to apply practically this knowledge.

DIAGNOSTIC INSTRUMENTS

One of the recommended elements used to define the level of Master students' academic achievements by means of criteria-oriented tests. They are a complex of close test tasks with one or several right answers; tasks on finding the correlation between elements of two multitudes with one or several correlations; and open tests with formalized answers: tasks on defining the right order of data in the consequence of artifacts.

To estimate Master students' academic results and the degree of conformity of their knowledge to the requirements of the educational standard; it is recommended to use creative problem-solving tasks, which need Master students' heuristic activity and non-formalized answers.

METHODICAL RECOMMENDATIONS FOR ORGANIZINF SELF-EDUCATION WORK OF MASTER STUDENTS

The aim of Master students' self-education work is the stimulation of their cognitive activity and advancement at a productive creative level of knowledge receiving, the development of academic, social, personal and professional competences.

Self-education work is organized in accordance with the regulation of Master students 'self-independent work and maintained in the form of practical lessons and consultations. The academic discipline is supplied with the educational and methodical complex with recommendations and materials, which can help a master student to organize self-education. The estimation of self-education quality is made in the form of constant control.

Master students' self-education includes working out, writing and defending the abstract; doing tests on studied themes; attending various artistic events (exhibitions, festivals, performances and films) or watching the necessary audio visual materials using the Internet.

Self-education comprises the preparation for listening or watching the named events, which involves preliminary acquaintance with an author's (authors') creative work of a presented work (works), their dominating stylistics and the analysis of the given artifacts.

APPROXIMATE LIST OF TASKS FOR CONTROLLED SELF-EDUCATION WORK

Tasks for controlled self-educational work compass the following forms: an abstract, a test, round table, discussion, debate.

An abstract is a written work (a communication) on a definite theme, where the information from several published works is presented.

A test is a set of tasks in a close form with several versions of right answers.

A round table is a form of organizing a practical class, when the Master students exchange their points of view. Each participant can give his/her point of view, arguments, and grounds on the announced topic. The speaker (the leader) of the round table sums up the ideas when all the participants have given their arguments. This moment is the result of the class and its culmination.

A discussion is a talking through a contradicting question or problem. The main characteristic of a discussion, which differs it from any other discourse, is the presence of arguments.

A debate is a well structured, especially organized exchange of thoughts between two sides of participants on actual themes.