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Office: DCC 130 Office hours: Wednesdays 3:45 to 5:00 PM and Tuesdays and Thursdays by appointment

TV CULTURE: course #: 46465

I DO HOPE THIS COURSE IS AN INTERESTING EXPERIENCE FOR ALL OF US. A SUCCESSFUL COURSE, I BELIEVE, IS FOUNDED UPON MUTUAL RESPECT

OPEN MINDS AND THE READINESS TO WORK AND TAKE ON CHALLENGES.

REQUIREMENTS

ATTENDANCE

Attendance is key. I view the classroom as a creative arena for discussion and presentation of ideas and work. Three absences and you fail. (Of course, allowances are made if there is grave illness or something of this nature.)

READINGS

For every class, there will be required readings. Discussion will be based upon these readings in conjunction with visual and aural material presented in class. BRING READINGS TO CLASS TO AID DISCUSSION. Success of this course depends, in part, on everyone doing the readings every class.

THREE PAPERS: 5 TO 7 PAGES EACH

CHRONOLOGY

An on-going chronology in outline form summarizing topics studied is required.

IN CLASS VIKWING DIARY DISCUSSION AND PROJECT

You will present a presentation to class which will be based upon your viewing of television with a critical "eye."

TV CULTURE

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January 13

Introductory Lecture: Ideology, the International avant-gardes, and the development of the mass media, slides and radio documentary and McDonald and Associates, Watching TV Watching Us

Recommended:

Mary Anne Staniszewski, Believing Is Seeing: Creating the Culture of Art, 1995.

Catherine Belsey, Critical Practice, 1980.

January 20

Fundamentals of the moving image: Discussion of Eisenstein and Dziga Vertov's writings and screening of Man with a Movie Camera.

Required:

Dziga Vertov, Kino-Eye: The Writings of Dziga Vertov, ed. Annette Michelson, 1984, selected pages.

Margot Lovejoy, Postmodern Currents: Art and Artists in the Age of Electronic Media, 1989, selected pages.

John Hanhardt, "Introduction," Video Culture, 1986, 9-16.

Recommended:

Sergei Eisenstein, The Film Sense, editor and translator, Jay Leyda, 1949.

Christian Lodder, Russian Constructivism, 1983.

The Great Utopia: the Russian and Soviet Avant-garde 1915-1932, Paul Wood et al., ex. cat. 1992.

January 27

Early Television History: screening of historical documentary TV Is King, 1939 World's Fair

Required:

Albert Abramson, "The Invention of Television," William Boddy, "The Beginnings of American Television," and Anthony Smith, "Television as a Public Service Medium," Television: An International History, 1995.

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February 3 Television enters the U.S. mainstream: post-war consumer culture, "The Culture Industry," and "McLuhan's 'Medium'."~ Screenings: selections from The Fifties, The Face in the Crowd, and Muntadas's Political Advertisements

Required:

Theodor W. Adorno and Max Horkheimer, "The Culture Industry: Enlightenment as Mass Deception," Dialect of Enlightenment, 1994.

Marshall McLuhan, "Introductions" and "The Medium is the Message, Understanding Media: The Extensions of Man (paperback edition) 1964, v-32

Recommended:

Theodor W. Adorno, Aesthetic Theory, trans. C. Lenhardt, (1970), 1972.

Marshall McLuhan, The Medium is the Message, coordinated with Quentin Fiore, 1967.

Raymond Williams, Raymond Williams on Television, 1989.

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February 10

Modern Humanism, The Family, The "Feminine, " and Television Culture. Sitcom Selections and slides of The Family of Man, Sherrie Milner Two Unruly Women, Mindy Farber, Suburban Queen, and Martha Rosler, Semiotics of the Kitchen

Required:

The Family of Man, ex. cat. The Museum of Modern Art, 1955.

Roland Barthes, "Prefaces" and "The Great Family of Man," Mythologies (1957), trans. Annette Lavers, 1970.

Betty Friedan, The Feminine Mystique, 1963, selected pages.

Recommended:

Mark Poster, Critical Theory of the Family, 1978.

Allan SeRula, "Traffic in Photographs," Photography Against the Grain, 1984 and Modernism and Modernity, edited by Benjamin H.D. Buchloh, Serge Guilbaut, and David Soklin, 1983.

February 17

NO SCHOOL

February 24 FIRST PAPER DUE

More Families: ~Invisible Families, n Diversifying notions of "Family, n screening of Marlon Riggs Color Adjustment

Required: Marlon T. Riggs, "A Snap! Queen Deliberates: "Reading" the Media, Media Network, Vol. 1., no. 1, Fall 1991.

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Bell Hooks, "The Oppositional Gaze: Black Female Spectators," Black Looks: Race and Representation, 1992.

Michele Wallace, "Modernism, Postmodernism and the Problem of the Visual in AfroAmerican Culture," Out There: Marginalization and Contemporary Culture, editors, Russell Ferguson, T. Midn-ha, and Cornel West, 1990.

Martha Gever, Tinh

Recommended:

Herman Gray, Watching Race: Television and the Struggle for "Blackness," 1977.

March 3

Society of the Spectacle and the "Simulacra, n screening fragments of DeBord's Society of the Spectacle, 1973 as well as Ant Farm's, The Eternal Flame, 1976 and U-2's "The Real Thing. n

Required:

Guy DeBord, Society of the Spectacle, (1967) 1983, selected pages.

Jean Baudrillard, "The Precession of Simulacra," Simulations, trans., Paul Foss, Paul Patton, and Philip Beitchman, 1983, also reprinted in Art After Modernism: Rethinking Representation, editor, Brian Wallis, 1984.

Recommended:

On the Passage of a few people through a rather brief moment in time: The Situationist International: 1957-1972, ex. cat. Institute of Contemporary Art, Boston, 1989.

Situationist International Anthology, editor, Ken Knabb, 1981.

Greil Marcus, Lipstick Traces: A Secret History of the Twentieth Century, 1989.

Jean Baudrillard, For a Critique of the Political Economy of the Sign, trans. and intro., Charles Levin, 1981.

Karl Marx, selections A Contribution to the Critique of Political Economy, with an Introduction Maurice Dobb, (1859) 1981.

March 10
NO SCHOOL

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March 17
First experiments in Video Art, Nam June Paik and many others...

Required: John G. Hanhardt, "Introduction," Video Culture, 1986, 16-23 Doug Hall and Sally Jo Fifer, "Complexities of an Art Form," Martha Rosler, "Shedding the Utopian Moment," Illuminating Video, eds. Doug Hall and Sally Jo Fifer, preface David Bolt and foreward, David Ross, 1990.

Recommended:

Resolutions: Contemporary Video Practices, eds. Michael Renov and Erika Suderburg, 1996.

Video Culture.

March 24

More Selections from the history of Video and Performance Art

Required:

Christine Tamblyn, "Video Art," High Performance, issue 37, 1987.

Kathy O'Dell, "Performance, Video, and Trouble in the Home," Illuminating Video.

Margaret Morse, "Video Installation Art: The Body, the Image, and the Space-inBetween," Illuminating Video.

Recommended: Illuminating Video.

Rosalee Goldberg, Performance Art: From Futurism to the Present, revised and enlarged edition, 1988.

Allan Kaprow, Environments. Assemblages and Happenings, 1965.

Video Culture.

March 31 SECOND PAPER
DUE

Feminism, Jacques Lacan, and Video Art: Joan Jonas, Dara Birnbaum, and Sadie Benning.

Required:

Kate Linker, "Representation and Sexuality" (1983), *Art After Modernism: Rethinking*, editor, B. Wallis, 1984.

Jacques Lacan, "Translator's note," "The Mirror stage as formative of the function of the I" (1949), *Ecrits: A Selection*, translator, A. Sheridan, 1977.

Laura Mulvey, "Visual Pleasure and Narrative Cinema" (1975), *Art After Modernism*, 391-401.

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Recommended: Jacques Lacan and the *ecole freudienne*, *Feminine Sexuality*, editors, J. Mitchell and J. Rose, translator, J. Rose, 1982.

Elizabeth Grosz, *Jacques Lacan: A feminist introduction*. 1977.

April 7

Alternative Channels or Counter Corporate Voices: Deep Dish TV, early Cable projects

Required:

Deirdre Boyle, "A Brief History of American Documentary Video, *Illuminating Video*

Dee Dee Halleck, "Watch Out Dick Tracy: Popular Video in the Wake of the Exxon Valdez, *Techno-Culture*, eds. Constance Penley and Andrew Ross, 1991.

"Dish Directory!! Public Access TV, Use It Or Lose It," n.d.

Ben H. Badikian, "The Lords of the Global Village", *The Nation*, June 12, 1989.

Recommended:

Sherry Millner, "Bargain Media: Taking Control of Our Images--and Lives," *The Independent*, Jan/Feb. 1987.

James Ledbetter, "Public Broadcasting Sells (Out?)," *The Nation*, December 1, 1977.

Herbert I. Schiller, *Culture Inc.: Public Expression*, 1989.

The Corporate Takeover of

April 14

Music Videos and Issues of Identity: Michael Jackson, Public Enemy, Adrian Piper

Required:

Cornell West, "A New Cultural Politics of Difference," *Out There*, 1992.

George Lipstiz, "We Know What Time It Is: Race, Class and Youth Culture in the Nineties," Microphone Fiends, eds. Andrew Ross and Tricia Ross, 1994.

Susan McClary, "Same as it Ever Was: Youth Culture and Music," Microphone Fiends.

Recommended:

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Adrian Piper: Reflections 1967-1987, Jane Farver et. al., 1987.

Discourses: Conversations in Postmodern Art and Culture, editors, Russell Ferguson, William Olander, Marcia Tucker, and Karen Fiss, 1990.

Ashley Montagu, Man's Most Dangerous Myth: The Fallacy of Race, 1942.

April 21

Video as Activism and State of the Art/art of the state

Required: Gregg Bordowitz, Contemporary Video Practices, Suderburg, 199 .

"Operative Assumptions," Resolutions: eds. Michael Renov and Erika

Carole S. Vance, "Misunderstanding Obscenity," Art in America (1990), Culture Wars,

Recommended:

Culture Wars, ed. Richard Bolton, 1992, 27, 28-31, 92, 106-113, and 220-226.

April 28 THIRD PAPER DUE

Video Diary Presentations and Discussion