Program in Media and Modernity

The program in media and modernity promotes the inter-disciplinary study of the unique cultural formations that came to prominence during the last century, with special attention paid to the interplay between culture and technology: the program centers on architecture, art, film, photography, literature, philosophy, music, history, and media from radio to information technology. The program draws on the rich human and material resources that exist at Princeton and provides a focus and forum for research and teaching in the space, texts, media, and modernities of the 20th century. The program offers a graduate certificate and, more broadly, collaborative teaching, learning, and research opportunities centered on team-taught seminars and cross-disciplinary colloquia.

Graduate Certificate in Media and Modernity

The graduate program in media and modernity offers students from a wide range of fields—architecture to computer science, visual arts to anthropology, literature to political theory—the opportunity to enrich and broaden their study through participation in the interdisciplinary activities of the program. Students obtain the certificate by fulfilling the following requirements:

1) participation in one of the program’s team-taught seminars;
2) enrollment in at least two further seminars in 20th century culture outside the student’s home department.

Focus

Each year the program will designate a theme or problem that will serve as the focus of an interdisciplinary seminar and a major conference. The themes are chosen for their capacity to frame new approaches to research and teaching on 20th-century culture. They engage issues that rarely become a central focus within established fields, yet provide a productive perspective when played back onto these fields. Past themes have been surveillance, sound, and little magazines of the 60s and 70s.

The program offers one seminar each year, co-taught by scholars from different fields, which focuses on that year’s theme. Every seminar will be oriented toward the production of an event (such as a conference or exhibition), a publication, a web site, or a media project. The program, often in collaboration with other departments, programs, and centers at Princeton, sponsors a wide range of events on the year’s theme; these will include a major conference as well as smaller colloquia and lectures.
Dada

The theme designated for the Program in Media and Modernity for the academic year 2005-06 is Dada. Brigid Doherty and Hal Foster will team-teach the Media and Modernity core seminar MOD 500, titled 'Dada: Art or Anti-Art? Aesthetics, Ethics, and Politics in the Face of Catastrophe.' This seminar concerns the art and literature produced between 1916 and 1924 in the several centers of Dada activity (Zurich, Berlin, Cologne, Hanover, Paris, and New York). Scheduled to coincide with an important Dada exhibition that at the National Gallery of Art in Washington (February-May, 2006), and at the Museum of Modern Art in New York (June-September 2006), the seminar focuses on Dada's various confrontations with modernity, and on its place in the history of modernism. Events include a trip to see a preview of the Dada exhibition the day before its opening at the National Gallery in Washington, DC, and the participation of all seminar members in a scholars' Study Day at the National Gallery.

In addition, the Program in Media and Modernity will continue with projects from last year’s designated theme of the little magazines, polemical books, films and exhibitions of the 1960s and 70s. Events include a seminar by Denise Scott Brown on 'Little Magazines in Architecture,' and one by Gianni Pettena on 'Radical Architecture in the Italian magazines of the 1970s. An exhibition titled 'Little Magazines in Architecture: 196x-197x' will open in the Storefront for Art and Architecture in New York November 2006 and in the Canadian Center for Architecture in Montreal in February 2007.

Other events include a symposium on Dan Graham titled 'Dan Graham: From Suburbia to Surveillance,' featuring a talk by the artist, a presentation by Beatriz Colomina, and the screening of a video.

Program Director
Beatriz Colomina, Architecture

Executive Committee
Eduardo L. Cadava, English
Brigid Doherty, German and Art and Archaeology
Harold F. Foster, Art and Archaeology
Ruben Gallo, Spanish and Portuguese
Michael W. Jennings, German
Thomas Y. Levin, German
Anson Rabinbach, History

525 Early German Cinema (Levin)
526 Viennese Modernism (Corngold)
530 The Function of the Aesthetic: Fashion as Historical Force (Menninghaus)

History
561 Intellectual and Cultural History of Modern Europe (Rabinbach)
563 20th Century European History (Kotkin)

Program in the History of Science
595 Introductory Colloquium on the History of Science II (Creager)
598 Computers and Organism (Creager and Mahoney)

Music
545 Contexts of Composition (Lansky)

Philosophy
530 Philosophy of Art (Nehemas)

Slavic Languages and Literatures
531 Bakhtin, the Formalists, and the Tartu School (Emerson)

Sociology
344 Communications, Culture, and Society (Starr)
502 Contemporary Social Theory (DiMaggio)
530 Comparative History of Communications and Culture (Starr)
530W Sociology of Culture (DiMaggio)

Spanish and Portuguese
250 Magic Lanterns (Gallo)
342 The Wireless Imagination, Radio and the Avant-garde (Gallo)
548 Freud and the Non-European: Psychoanalysis and Nationalism (Gallo)
548 Visual Culture and New Media in 1990’s Mexico City (Gallo)

Program in the Study of Women and Gender
302 Imaging the Body in the 20th Century (Armstrong)
326 Women in Modern Art (Armstrong)

Program in Visual Arts
442 Film Theory (Sitney and Levin)
Affiliated Faculty

Stanley T. Allen, Architecture
Carol Armstrong, Art and Archaeology
Leora F. Batnitzky, Religion
James Boon, Anthropology
M. Christine Boyer, Architecture
Perry R. Cook, Computer Science
Stanley A. Corngold, German and Comparative Literature
Angela N. H. Creager, History of Science
Elizabeth Diller, Architecture
Paul J. DiMaggio, Sociology
Edward A. Eigen, Architecture
Caryl Emerson, Slavic Languages and Comparative Literature
Diana J. Fuss, English
Mario Gandelsonas, Architecture
Stephen M. Kotkin, History
Claudia Brodsky Lacour, Comparative Literature
Paul Lansky, Music
Anne McCauley, Art and Archaeology
Esther da Costa Meyer, Art and Archaeology
Alexander Nehamas, Philosophy and Comparative Literature
Phillip G. Nord, History
Jeff E. Nunokawa, English
Spyros Papapetros, Architecture
Jessie Reiser, Architecture
M. Christine Stansell, History
Paul E. Starr, Sociology
Susan M. Taylor, Art Museum
Thomas A. Trezise, French and Italian
John Wilmerding, Art and Archaeology
Michael G. Wood, English
Alastair Wright, Art and Archaeology

Program Secretary: Branden Hookway, PhD Candidate, Architecture
Courses

The courses listed here are examples of those that fulfill certificate requirements, but appropriate courses may be substituted. Selected upper-level undergraduate courses have been included at the recommendation of program faculty. Please check the Princeton website for the latest information on course availability.

Media and Modernity

500 Dada: Art or Anti-Art? Aesthetics, Ethics, and Politics in the Face of Catastrophe (Doherty and Foster)
500 The Situationist International and Learning from Las Vegas (Colomina and da Costa Meyer)
500 Topics in Media and Modernity (Foster and Levin)
500 Signal to Noise (Joseph and Levin)
500 Modern Architecture as Surveillance (Colomina and Levin)

American Studies

368 American Museums: History, Theory, and Practices (McCauley)
376 American Art and Culture: The 1960s (Wilmerding)

Anthropology

413 Cultures and Critical Translation (Boon)
501 Proseminar in Anthropology (Boon)
570 The Culture Concept: Contestations (Boon)

Architecture

302 Architecture and the Visual Arts (Papapetros)
456 Glass in Architecture (Diller)
525 Mapping the City (Boyer)
539 Situating Knowledge: Critical Intersections of Architecture and Science (Eigen)
548 Histories and Theories of Architecture: 18th and 19th Centuries (Eigen)
549 Histories and Theories of Architecture: 20th Century (Papapetros)
550 Urbanism and the City of Modernity (Boyer)
551 Analysis and Theory of Modern Architecture (Colomina)
552 The Architecture of Psychoanalysis: Topography, Creativity, Form (Papapetros)
554 Animation: Art, Architecture, History (Papapetros)
557 Technology in History and Modernity (Crary)

565 The History and Theory of Landscape Design (Eigen)
571 Research in Architecture (Colomina)
572 Research in Architecture (Boyer)
572 Feminism, Space, and Visuality (Grosz)
576 Architecture and Media (Colomina)
584 Memory and Counter-Memory (Rajchman)
588 Dynamic Logics in Architecture (Reiser)
596 Feminism, Space, and Visuality (Grosz)
598 Strategies of Description (Diller)

Art and Archaeology

330 Photography and Literature (Jennings)
331 Weimar Germany: Painting, Photography, Film (Doherty)
368 American Museums: History, Theory, and Practices (McCauley)
376 American Art and Culture: The 1960s (Wilmerding)
500 Proseminar in the History of Art (Armstrong)
563 Gesamtkunstwerk (da Costa Meyer)
563 Seminar in Modern Architecture (da Costa Meyer)
564 19th Century Art (Armstrong)
564 19th Century Art (Wright)
565 Seminar in Modern Art and Theory (Foster)
565 Dada: Art or Anti-Art? Aesthetics, Ethics, and Politics in the Face of Catastrophe (Doherty and Foster)
566 Seminar in Contemporary Art and Theory (Foster)
566 Toward a Critical Dictionary of Postwar Terms (Foster)
567 Photography and World War I (McCauley)
568 The Photographic Book (Armstrong)
587 Montage: History and Theory (Doherty)

Comparative Literature

340 Literature and Photography (Cadava)
403 The Aesthetic Movement: Forms of Excitement (Corngold)
521 Introduction to Comparative Literature (Brodsky Lacour)

Computer Science

436 Human-Computer Interface Technology (Cook)

Program in European Cultural Studies

321 Cultural Explosion: Avant-garde and Dictatorship in the Soviet Union (Kotkin)