Program in Media and Modernity
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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.

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)
The theme designated for the Program in Media and Modernity for the academic year 2006-07 is Art/Architecture, with the core seminar, MOD 500, co-taught by Stan Allen and Hal Foster. The seminar explores topics of mutual interest to architects and artists over the last 100 years - sites where they have interacted productively and/or conflicted tellingly. Among the concerns are new artistic languages (e.g., Cubism and de Stijl) and their impact on architecture, and new artistic procedures (e.g., Constructivism and Surrealism) and their intersection with architecture. The seminar examines the ubiquity of design in art and architecture; the impact of various mass media; critiques of representation; applications of structuralism; variants of minimalism; and art and architecture’s shared critical and theoretical literature.

The theme of Art/Architecture is also treated in a conference held at Princeton on April 20-21, 2007: ‘Retracing the Expanded Field: A Conference on Art and Architecture.’ Organized by Spyridon Papapetros, this conference addresses Rosalind Krauss’ seminal 1978 essay, ‘Sculpture in the Expanded Field.’ In addition, the Program continues with projects from last year’s designated theme of the little magazines, polemical books, films and exhibitions of the 1960s and 70s. Events include "Clip, Stamp, Fold: The Radical Architecture of Little Magazines, 196x to 197x," an exhibition running at the Storefront for Art and Architecture in NYC from November 14, 2006 to January 31, 2007. Accompanying the exhibition are a series of talks at Storefront titled Little Magazines/Small Talks (with participants including Yve-Alain Bois, Hal Foster, Rosalind Krauss, Andrea Branzi, Stefano Boeri, Peter Eisenman, Kenneth Frampton, Mario Gandelsonas, Anthony Vidler, Bernard Tschumi, Steven Holl, Alison Sky, Suzanne Stephens, William Menking, Denise Scott-Brown, and Beatriz Colomina); lectures by Peter Murray from Clip-Kit and AD and Dennis Crompton of Archigram; and a conference titled ‘Little Magazines Then & Now’ held at Princeton University on February 23-24, 2007.

**Program Director**
Beatriz Colomina, School of Architecture

**Executive Committee**
Eduardo L. Cadava, English
Brigid Doherty, German and Art and Archaeology
Harold F. Foster, Art and Archaeology
Rubén Gallo, Spanish and Portuguese

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**Course Offerings**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>405</td>
<td>Modernity in European Art (Doherty)</td>
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<tr>
<td>510</td>
<td>Early Modern European Art (Doherty)</td>
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<td>515</td>
<td>19th Cent European Art (Doherty)</td>
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<td>520</td>
<td>Affect, Technology, Value (Doherty)</td>
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<td>520</td>
<td>Dada: Art or Anti-Art? Aesthetics, Ethics, and Politics in the Face of Catastrophe (Doherty and Foster)</td>
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<td>520</td>
<td>Montage: History and Theory (Doherty)</td>
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<tr>
<td>521A</td>
<td>Frankfurt School Cultural Theory (Jennings and Levin)</td>
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<td>521B</td>
<td>Nietzsche, Kafka, Heidegger (Corngold)</td>
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<td>523</td>
<td>Lyric Poetry (Corngold)</td>
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<td>524</td>
<td>Kafka in Sebald and Coetzee (Corngold)</td>
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<td>524A</td>
<td>The Modernist Novel in German (Corngold)</td>
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<td>525</td>
<td>Regimes of Spectacle in Weimar Cinema (Levin)</td>
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<td>525</td>
<td>Early German Cinema (Levin)</td>
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<td>526</td>
<td>Viennese Modernism (Corngold)</td>
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<td>530</td>
<td>The Function of the Aesthetic: Fashion as Historical Force (Menninghaus)</td>
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**History**

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<th>Course Code</th>
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<tr>
<td>561</td>
<td>Intellectual and Cultural History of Modern Europe (Rabinbach)</td>
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<td>563</td>
<td>20th Century European History (Kotkin)</td>
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**Program in the History of Science**

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<th>Course Code</th>
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<tbody>
<tr>
<td>595</td>
<td>Introductory Colloquium on the History of Science II (Creager)</td>
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<td>598</td>
<td>Computers and Organisms (Creager and Mahoney)</td>
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**Music**

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<th>Course Code</th>
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<tr>
<td>545</td>
<td>Contexts of Composition (Lansky)</td>
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**Philosophy**

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<th>Course Code</th>
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<tr>
<td>530</td>
<td>Philosophy of Art (Nehemas)</td>
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**Slavic Languages and Literatures**

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<th>Course Code</th>
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<tr>
<td>531</td>
<td>Bakhtin, the Formalists, and the Tartu School (Emerson)</td>
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**Sociology**

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<th>Course Code</th>
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<tr>
<td>344</td>
<td>Communications, Culture, and Society (Starr)</td>
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<tr>
<td>502</td>
<td>Contemporary Social Theory (DiMaggio)</td>
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<tr>
<td>530</td>
<td>Comparative History of Communications and Culture (Starr)</td>
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<tr>
<td>530W</td>
<td>Selected Topics in Social Processes: Sociology of Culture (DiMaggio)</td>
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**Spanish and Portuguese**

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<th>Course Code</th>
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<tr>
<td>250</td>
<td>Magic Lanterns (Gallo)</td>
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Critical Aesthetic Theory: Lessing, Diderot, Baudelaire, Benjamin (Brodsky)
Dialectic and Difference (Brodsky)

**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)
340 Literature and Photography (Cadava)
340 Communication and the Arts: Literature and Photography (Cadava)
342 Radio, the Avant-Garde, and the Sound of Modernity (Gallo)
345 Modernism and Modernity in Literature and the Visual Arts (Doherty)
370 Weimar Germany: Painting, Photography, Film (Doherty)

**English**

563 Poetics: Poetry and Difficulty (Wood)
565 The Victorian Novel: Taking Society More Seriously (Nunokawa)
568 Contemporary Theory (Fuss)
572 Selected Topics in Criticism and Theory (Cadava)

**French**

363 The 20th Century French Novel (Trezise)
526 Seminar in 19th and 20th Century French Literature: Literature of the Holocaust (Trezise)
583 Contemporary Theories of Subjectivity, Language, and the Relation Between Them (Trezise)

**German**

306 Mass Culture Theory of the Frankfurt School (Jennings)
306 Rhetorics of Surveillance (Levin)
320 The Romantic Quest (Corngold)
370 Weimar Germany: Painting, Photography, Film (Doherty)
372 Writing About Art: Plato to Plath (Doherty)
390 Photography and Literature (Jennings)
516 Figures of Thought: Walter Benjamin’s “Short Forms” (Jennings)
516 Kafka Before the Law (Corngold)
517 The Great War and Modern German Memory (Corngold)
517 Modernism and Modernity (Doherty and Jennings)
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.

Program in Media and Modernity

500 Art/Architecture (Allen and Foster)
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)

Program in 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)
590 Formalisms (Whiting)
596 Feminism, Space, and Visuality (Grosz)
598 Strategies of Description (Diller)

Art and Archaeology

270 Photography and Society (McCauley)
330 Photography and Literature (Jennings)
331 Weimar Germany: Painting, Photography, Film (Doherty)
346 Architecture and the Visual Arts (Papapetros)
348 Masters and Movements of 20th-Century Photography (McCauley)
368 American Museums: History, Theory, and Practices (McCauley)
454 History of Photography (McCauley)
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)
534 Aesthetic Theory: The Ambiguous ‘Image’ (Brodsky)