599 Interpretation - Critique and Its Discontents (Dolven and Burnett)

Program in the History of Science
595 Introductory Colloquium on the History of Science II (Creager)
598 Computers and Organisms (Creager and Mahoney)
599 Introduction to Sound Studies (Thompson)

Music
514 Topics in 19th- and Early 20th-Century Music: Music and Film (Morrison / Crist)
537 Points of Focus in 20th Century Music (Lasky and Mackey)
545 Contexts of Composition (Lasky)
588 Computer Music Composition (Cook and Trueman)

Philosophy
530 Philosophy of Art (Nehemas)

Slavic Languages and Literatures
336 The Russian Avant-Garde: Art, Film, Object (Fore)
410 Bakhtin, the Russian Formalists, and Cultural Semiotics
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 Selected Topics in Social Processes: Sociology of Culture (DiMaggio)

Spanish and Portuguese
250 Magic Lanterns (Gallo)
342 The Wireless Imagination, Radio and the Avant-garde (Gallo)
351 Topics in the Culture of Cities: Buenos Aires, Havana, Mexico City (Gallo)
548 Freud at Large: the Cultural Reception of Psychoanalysis in Latin America and Beyond (Gallo)
548 Visual Culture and New Media in 1990's Mexico City (Gallo)

Program in the Study of Women and Gender
311 Gender, Crime, and Media Culture (Chancer)

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

Cover image: Lydia Kalipoliti
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 all forms of electronic media from radio to video, 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 spaces, texts, media, and modernities of the 20th-Century. The program offers a graduate certificate and 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.
3) participation in a dissertation colloquium led by the program's director

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, little magazines of the 60s and 70s, and the exchanges between art and architecture. 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.
Architecture in Playboy: 1953-1979

The theme designated for the Program in Media and Modernity for the academic year 2008-09 is “Architecture in Playboy: 1953-1979.” The thesis of this research seminar is that Playboy played a crucial yet unacknowledged role in the cultivation of design culture in the USA. Through a wide range of different strategies, the magazine integrated state of the art designers and architects into a carefully constructed vision of a desirable contemporary lifestyle. The seminar will explore the ways in which Playboy was ahead of professional and popular magazines in promoting modern architecture and design. The collaborative research seminar, assembles and analyzes the magazines, the secondary literature on Playboy, the related archives, and conducts interviews with protagonists. As in previous Media and Modernity research seminars, the project will culminate in the collaborative production of a definitive book, exhibition, or event, to be determined as the project evolves.

The 2008- 2009 Media and Modernity PhD Colloquium featured a series of lectures on the theme of Playboy, including historian Beatriz Preciado and PhD candidates Gina Greene, Federica Vanucchi and Daniela Fabricius, invited lectures by Archigram member Michael Webb, architect and architectural historian Stephan Truby, as well as presentations by PhD candidates Alicia Imperiale, Grant Wythoff, Annie Bourneuf, and Craig Buckley.

Furthermore, the program has continued with projects from the 2005-6 theme of little magazines and polemical publishing from the 1960s and 70s. The exhibition "Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X to 197X," which opened in 2006 at the Storefront for Art and Architecture in NYC, and moved in 2007 to the Canadian Center for Architecture in Montreal, Documenta 12 in Kassel, and the Architectural Association in London, has been exhibited in 2008-9 at the Norwegian Centre for Design, in Oslo, the Contemporary Art Gallery, Vancouver, and Disseny-Hub in Barcelona. At each venue, events are organized to address the history of locally relevant little magazine production and to expand the documentation of the exhibition. In Barcelona in March 2009, a major conference convened by Beatriz Colomina at the Collegio d’Arquitectes de Catalunya featured Peter Cook, Hans Hollein, Chip Lord, J.M. Prada Poole, Rafael Moneo, Oriol Bohigas, and Federico Correa.
583 Contemporary Theories of Subjectivity and Language (Trezise)
583 Seminar in Romance Linguistics and Literary Theory: Michel Foucault (Huet)

German
306 Mass Culture Theory of the Frankfurt School (Jennings)
306 Rhetorics of Surveillance (Levin)
320 The Romantic Quest (Corngold)
328 German Media Theory: Rhetorics of Surveillance (Levin)
370 Weimar Germany: Painting, Photography, Film (Doherty)
371 Art in Germany Since 1960 (Doherty)
372 Writing About Art: Plato to Plath (Doherty)
373 Modernist Colloquies: Photography and Literature (Jennings)
374 Modernism and Modernity in Literature and the Visual Arts (Doherty)
390 Photography and Literature (Jennings)
516 Figures of Thought: Walter Benjamin’s “Short Forms” (Jennings)
516 Kafka Before the Law (Corngold)
516 Topics in Twentieth Century Literature: Robert Musil (Jennings)
517 The Great War and Modern German Memory (Corngold)
517 Modernism and Modernity (Doherty and Jennings)
517 Modernism and Modernity: Weimar Baroque (Fore)
520 Image, Interior, Archive (Doherty)
520 Affect, Technology, Value (Doherty)
520 Dada: Art or Anti-Art? Aesthetics, Ethics, and Politics in the Face of Catastrophe (Doherty and Foster)
520 Montage: History and Theory (Doherty)
520 Paradigms of Media Theory (Wegmann)
521 1977 -- A Year Without History (Wedemeyer)
521A Frankfurt School Cultural Theory (Jennings and Levin)
521B Nietzsche, Kafka, Heidegger (Corngold)
523 Lyric Poetry (Corngold)
524 Kafka in Sebald and Coetzee (Corngold)
524A The Modernist Novel in German (Corngold)
525 Regimes of Spectacle in Weimar Cinema (Levin)
525 Early German Cinema (Levin)
526 Viennese Modernism (Corngold)
530 The Function of the Aesthetic: Fashion as Historical Force (Menninghaus)
565 Seminar in Modernist Art and Theory: Modernism and the Unconscious (Doherty)

History
293 Science in a Global Context: 15th to 20th Century (Burnett)
354 Intellectual History of Europe since 1880 (Rabinbach)
365 Europe in the 20th Century (Rabinbach and Nachar)
398 Technologies and Their Societies: Historical Perspectives (Thompson)
554 Europe Since 1939 (James / Gross)
561 Intellectual and Cultural History of Modern Europe (Rabinbach)
563 20th Century European History: Interwar Europe (Rabinbach)
594 Introduction to the Historiography of Technology (Thompson)
562 Seminar in American Art (DeLue)
563 Gesamtkunstwerk (da Costa Meyer)
563 Seminar in Modern Architecture (da Costa Meyer)
564 19th Century Art (Alsdorf)
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)
565 Seminar in Modernist Art and Theory: Modernism and the Unconscious (Doherty)
566 Seminar in Contemporary Art and Theory (Foster)
566 Toward a Critical Dictionary of Postwar Terms (Foster)
567 American Modernist Photography during World War I (McCauley)
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)
534 Critical Aesthetic Theory: Lessing, Diderot, Baudelaire, Benjamin (Brodsky)
535 Dialectic and Difference (Brodsky)
535 Contemporary Critical Theories: Space, Fiction, Freedom (Draper)

Computer Science
436 Human-Computer Interface Technology (Cook)

Program in European Cultural Studies
320 Cultural Systems: Totalitarianism and Culture (Rabinbach)
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)
571 Literary and Cultural Theory: Freud's Toolbox (Fuss)
572 Selected Topics in Criticism and Theory (Cadava)

French
363 The 20th Century French Novel (Trezise)
391 Topics in French Cinema: The Holocaust in French Film (Trezise)
526 Seminar in 19th and 20th Century French Literature: Literature of the Holocaust (Trezise)
526 Seminar in 19th and 20th Century French Literature: The Work of Beckett (Trezise)
Media and Modernity 500 Seminar Fall 2008-9

Reading Photographic Writing: An Introduction
Michael Jennings and Eduardo Cadava

This graduate seminar aims to introduce students from a wide range of disciplines in the humanities and interpretive social sciences to the study of photography. Photography has played an increasingly prominent role in these fields -- history, the literary disciplines, architecture, religious studies, anthropology, and sociology -- yet students and senior scholars alike seldom have been offered formal training in the study of photography. We will look closely at a number of literary, theoretical, and critical texts on photography in order to provide students with a vocabulary and lens through which students can begin to learn what it means to read a photograph. We will encourage this ability by examining photographs from the Museum's collection each week (we will meet every Thursday in the Museum's photography studio).

Program Director

Beatriz Colomina, 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
Michael W. Jennings, German
Thomas Y. Levin, German
Spyros Papapetros, Architecture
Anson Rabinbach, History

Affiliated Faculty

Stanley T. Allen, Architecture
Leora F. Batnitzky, Religion
James Boon, Anthropology
M. Christine Boyer, Architecture
Claudia Brodsky, Comparative Literature
D. Graham Burnett, History
Perry R. Cook, Computer Science
Stanley A. Corngold, German and Comparative Literature
Angela N. H. Creager, History of Science
Rachael DeLue, Art and Archaeology
Elizabeth Diller, 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.

Program in Media and Modernity
500 Reading Photographic Writing: An Introduction to the Study of Photography (Cadava and Jennings)
500 Topics in Literary and Cultural Theory: Art Media Theory (Doherty and Levin)
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
314 Children’s Television: History, Politics, Economics
341 The 1950s (Weissman-Joselit)
368 American Museums: History, Theory, and Practices (McCauley)
376 American Art and Culture: The 1960s (Wilmerding) 356

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

Architecture
302 Architecture and the Visual Arts (Papapetros)
403 Topics in the History and Theory of Architecture (Ingraham)
456 Glass in Architecture (Diller)
525 Mapping the City (Boyer)
526 Magic, Machines, and Architecture (Eigen)
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/Cohen)
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)
576 Feminism, Space, and Visuality (Grosz)
577 Topics in Architectural Theory: Inside Architecture (Lavin)
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
248 History of Photography (McCauley)
270 Photography and Society (McCauley)
330 Photography and Literature (Jennings)
331 Weimar Germany: Painting, Photography, Film (Doherty)
346 Architecture and the Visual Arts (Papapetros)
346 The Russian Avant-Garde: Art, Film, Object (Fore)
348 Masters and Movements of 20th-Century Photography (McCauley)
368 American Museums: History, Theory, and Practices (McCauley)
390 Modernist Colloquies: Photography and Literature (Jennings)
452 Modernism: The Ends of Art (Warnock)
454 History of Photography (McCauley)
454 Inventing Photography in the Collodion Era (McCauley)