Program in Media + Modernity

Princeton University 2007-2008
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.

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.
Suburbia/Disturbia: Learning from Levittown

The theme designated for the Program in Media and Modernity for the academic year 2007-08 is Suburbia/Disturbia. It focuses on "Learning from Levittown," the unpublished research project and 1970 Yale design studio of Denise Scott-Brown and Robert Venturi that was intended to be the companion volume to the canonic Learning from Las Vegas. The M+M study of this project will culminate in the publication of a critical edition of the unpublished manuscript and a documentary film. The theme of Suburbia/Disturbia is also addressed in a series of invited seminars and lectures including: Ant Farm members Chip Lord and Curtis Schreier and historian Felicity Scott; Marie Theres Stauffer on Superstudio; and Martino Stierli on Learning from Las Vegas. In addition, the Media + Modernity PhD Colloquium featured presentations by Noam Elcott, Jonathan Foltz, Daniel Lopez-Perez, Lydia Kallipoliti, Meredith TenHoor, and Rafi Segal.

Furthermore, 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. The exhibition "Clip, Stamp, Fold: The Radical Architecture of Little Magazines, 196x to 197x," which opened at the Storefront for Art and Architecture in NYC, moved to the Canadian Center for Architecture in Montreal, and then to Documenta 12 in Kassel, the Architectural Association in London, and Norsk Form, the Norwegian Centre for Design, in Oslo. In each site, a series of events addressed the question of little magazines and the documentation in the exhibition continues to expand. A major conference was convened by Shumon Basar and Beatriz Colomina at the Architectural Association in London, featuring Peter Cook, Dennis Crompton, David Greene, Charles Jencks, Rafael Moneo, Peter Murray, Claude Parent, Dennis Sharp, Stanislaus von Moos and Maggie Toy.

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
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
Paul J. DiMaggio, Sociology
Edward A. Eigen, Architecture
Caryl Emerson, Slavic Languages and Comparative Literature
Devin Fore, German
Diana J. Fuss, English
Mario Gandelsonas, Architecture
Stephen M. Kotkin, History
Paul Lansky, Music
Michael S. Mahoney, History of Science
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
Jessie Reiser, Architecture
M. Christine Stansell, History
Paul E. Starr, Sociology
Emily Thompson, History
Thomas A. Trezise, French and Italian
Sarah M. Whiting, Architecture
Michael G. Wood, English
Alastair Wright, Art and Archaeology

Program Secretary: Joaquim Moreno, 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.

**Program in Media and Modernity**

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** (McCaughey)
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/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)
Histories and Theories of Architecture: 20th Century (Papapetros/Cohen)
Urbanism and the City of Modernity (Boyer)
Analysis and Theory of Modern Architecture (Colomina)
The Architecture of Psychoanalysis: Topography, Creativity, Form (Papapetros)
Animation: Art, Architecture, History (Papapetros)
Technology in History and Modernity (Crary)
The History and Theory of Landscape Design (Eigen)
Research in Architecture (Colomina)
Research in Architecture (Boyer)
Feminism, Space, and Visuality (Grosz)
Architecture and Media (Colomina)
Memory and Counter-Memory (Rajchman)
Dynamic Logics in Architecture (Reiser)
Formalisms (Whiting)
Feminism, Space, and Visuality (Grosz)
Strategies of Description (Diller)

Art and Archaeology
Photography and Society (McCauley)
Photography and Literature (Jennings)
Weimar Germany: Painting, Photography, Film (Doherty)
Architecture and the Visual Arts (Papapetros)
The Russian Avant-Garde: Art, Film, Object (Fore)
Masters and Movements of 20th-Century Photography (McCauley)
American Museums: History, Theory, and Practices (McCauley)
Modernist Colloquies: Photography and Literature (Jennings)
History of Photography (McCauley)
Proseminar in the History of Art (Armstrong)
Seminar in American Art (DeLue)
Gesamtkunstwerk (da Costa Meyer)
Seminar in Modern Architecture (da Costa Meyer)
19th Century Art (Armstrong)
19th Century Art (Wright)
Seminar in Modern Art and Theory (Foster)
Dada: Art or Anti-Art? Aesthetics, Ethics, and Politics in the Face of Catastrophe (Doherty and Foster)
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  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)
534  Critical Aesthetic Theory: Lessing, Diderot, Baudelaire, Benjamin (Brodsky)
535  Diialectic and Difference (Brodsky)

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)
572  Selected Topics in Criticism and Theory (Cadava)

French
363  The 20th Century French Novel (Trezise)
391  Topics in French Cinema: The Shoah in French Film (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)
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)
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  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)
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

354  Intellectual History of Europe since 1880 (Rabinbach)
398  Technologies and Their Societies: Historical Perspectives (Thompson)
554  Europe Since 1939 (James / Gross)
561  Intellectual and Cultural History of Modern Europe (Rabinbach)
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<th>Course Code</th>
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<tr>
<td>563</td>
<td>20th Century European History (Kotkin)</td>
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<td>563</td>
<td>20th Century European History: Interwar Europe (Rabinbach)</td>
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**Program in the History of Science**

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<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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<tr>
<td>514</td>
<td>Topics in 19th- and Early 20th-Century Music: Music and Film (Morrison / Crist)</td>
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<td>545</td>
<td>Contexts of Composition (Lansky)</td>
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**Philosophy**

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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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<tr>
<td>336</td>
<td>The Russian Avant-Garde: Art, Film, Object (Fore)</td>
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<td>410</td>
<td>Bakhtin, the Russian Formalists, and Cultural Semiotics</td>
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<td>531</td>
<td>Bakhtin, the Formalists, and the Tartu School (Emerson)</td>
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**Sociology**

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<tr>
<td>344</td>
<td>Communications, Culture, and Society (Starr)</td>
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<td>502</td>
<td>Contemporary Social Theory (DiMaggio)</td>
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<td>530</td>
<td>Comparative History of Communications and Culture (Starr)</td>
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<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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<tr>
<td>250</td>
<td>Magic Lanterns (Gallo)</td>
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<td>342</td>
<td>The Wireless Imagination, Radio and the Avant-garde (Gallo)</td>
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<td>351</td>
<td>Topics in the Culture of Cities: Buenos Aires, Havana, Mexico City (Gallo)</td>
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<td>548</td>
<td>Freud and the Non-European: Psychoanalysis and Nationalism (Gallo)</td>
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<td>548</td>
<td>Visual Culture and New Media in 1990's Mexico City (Gallo)</td>
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**Program in the Study of Women and Gender**

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<tr>
<td>302</td>
<td>Imaging the Body in the 20th Century (Armstrong)</td>
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<td>326</td>
<td>Women in Modern Art (Armstrong)</td>
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**Program in Visual Arts**

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<td>442</td>
<td>Film Theory (Sitney and Levin)</td>
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