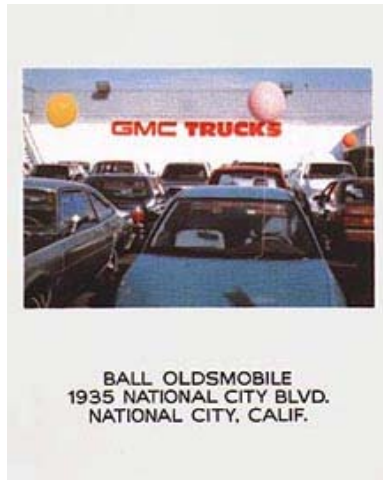
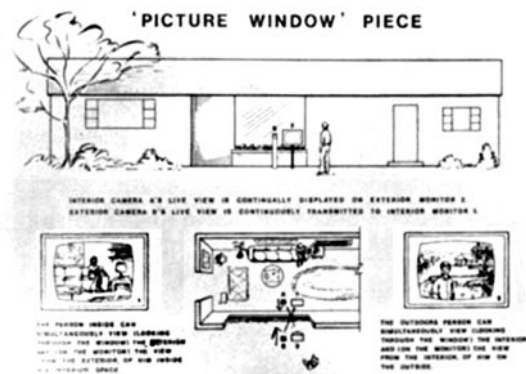


**ARHS 5359 Seminar in Contemporary Art  
Mobile Perception and the Double Aperture:  
Conceptualism and the Art of Seeing-Through the Car  
Dr. Charissa N. Terranova  
Spring 2007  
Wednesday 5:00-7:50  
OFAC 1635**

**office location – Owen Fine Arts Center 3622  
office phone – 214/768.2488  
office hours – Tuesday-Thursday 2:00-3:30  
charissa@smu.edu**



John Baldessari, National City Blvd, 1996



Dan Graham, Picture Window Piece, 1974

The post-WWII era inaugurated another stage in the unfolding of the great saga of the machine and human movement. The National Interstate and Defense Highways Act of 1956 (a.k.a. the Federal Highway Act of 1956) was passed under President Eisenhower, inaugurating an ongoing process of road development that brought with it the fundamental transformation of community and urban form. Today there are 46,726 miles (75,198 km) of roads and a new normative urban condition called urban sprawl. Reflecting a concomitant shift in human perception, artists and filmmakers such as Dan Graham, Robert Smithson, Ed Ruscha, Paul McCarthy, John Baldessari, Jeff Wall, Robert Altman, Steven Spielberg, Jean-Luc Godard, Joel Schumacher, and Wim Wenders have distilled the technology of the double aperture, or the art of “seeing-through” the car window. The focus of this course is twofold: a body of image-text art from the mid 1960s and 1970s and the transformation of the human senses ushered by automotive movement taking form in a prosthetics of mobile perception. We will read texts by Peter Galison, Reyner Banham, Jeff Wall, Robert Smithson, Peter Wollen, Marshall McLuhan, Jonathan Crary, Mitchell Schwarzer, Robert Venturi and Denise Scott Brown, John Brinckerhoff Jackson, Dolores Hayden, and Robert Bruegmann.

#### Required Texts

- Banham, Reyner, *Los Angeles: The Architecture of Four Ecologies* ISBN: 0520219244  
 Ballard, J. G., *Crash* ISBN: 0312420331  
 Bruegmann, Robert, *Sprawl: A Compact History* ISBN: 02260766903  
 Crary, Jonathan, *Techniques of the Observer* ISBN: 0262531070  
 Hayden, Dolores, *A Field Guide to Sprawl* ISBN: 0393731251  
 Jackson, John Brinckerhoff, *Landscapes* ISBN: 0870230727  
 Kerouac, Jack, *On the Road* ISBN: 0142437255  
 McLuhan, Marshall, *Understanding Media* ISBN: 0262631598  
 Schwarzer, Mitchell, *Zoomscape* ISBN: 1568984413  
 Venturi, Robert, Steven Izenour, and Denise Scott Brown, *Learning from Las Vegas* ISBN: 026272006X

## Texts on Reserve and Electronic Texts

Brottman, Mikita, ed., *Car Crash Culture*  
Wollen, Peter and Joe Kerr, eds., *Autopia*  
Smithson, Robert, "A Tour of the Monuments of Passaic, New Jersey," *Artforum*, December 1967  
Wagstaff, Jr., Sam, "Talking with Tony Smith," *Artforum*, vol. 5, no. 4, December 1966  
Charre, Alain, Marie-Paule Macdonald, and Marc Perelman, *Dan Graham*  
Galison, Peter, "War against the Center," *Grey Room* 4, Summer 2001, 6-33 [electronic]  
Scott Brown, Denise and Robert Venturi, "The Highway," catalogue essay from *The Highway*, exhibition January 14-February 25, 1970, pp. 9-18  
McCoubrey, John W., "Art and the Road," catalogue essay from *The Highway*, exhibition January 14-February 25, 1970, pp. 19-28

### Requirements

Attendance is mandatory. Students must complete all reading and view screenings prior to class. There are three primary assignments in the class: each student will lead a seminar in discussion of an assigned text, make a presentation based on a final essay, and write a research paper that engages the subject of the class.

#### Leading a Seminar

Each of you will be required to lead discussion of one or more texts in a given seminar. For this, images are not necessary, though, you may choose to show a few. You must come to class with copies of an outline of discussion points that relate to the assigned textual and/or visual material.

#### Presentation

Each of you will be required to present your paper topic and thesis. For this, images are necessary. Your presentation should be 45 – 50 minutes in length, confront pertinent issues concerning contemporary issues of landscape, mobility and perception, and instigate lively discussion.

#### Essay

Each of you will be required to write an essay. The essay may focus on an artist, architect, a film and/or filmmaker, or theories of the landscape and mobile perception. It is due in my mailbox by 5:00 p.m. on Wednesday, May 2. The requirements for the essay are the following:

- title page
- 17-20 pages
- standard margins and 10 or 12 pt. font
- foot- or endnotes
- bibliography with at least 5 sources of which only two may be websites
- images where necessary

#### Grading

Your grade in the course will be calculated from the following percentages:

Leading Class Discussion/General Participation:	34%
Presentation:	33%
Essay:	33%

#### Attendance

As stated above, attendance is mandatory. You may have one unexcused absence, after which your grade will be lowered by one letter grade with each subsequent absence.

If you will not be able to attend a specific session, you must make arrangements with another student to get copies of notes, etc. Assignments must be turned in on time; for each 24-hour period an assignment is late, one full grade will be deducted (e.g., an "A" paper will become a "B" paper). Appropriate medical and family excuses will be accepted in order to establish new dates for assignments. Students participating in an officially sanctioned, scheduled University

extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed assignment for making up the work. (University Undergraduate Catalogue) Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

## Schedule

### January 17: Introduction

- Peter Wollen, "Introduction: Cars and Culture," *Autopia*, eds. Peter Wollen and Joe Kerr, 10-20
- Denise Scott Brown and Robert Venturi, "The Highway," catalogue essay from *The Highway*, exhibition January 14-February 25, 1970, pp. 9-18
- John W. McCoubrey, "Art and the Road," catalogue essay from *The Highway*, exhibition January 14-February 25, 1970, pp. 19-28

### January 24: Views of and from the Road

- Jack Kerouac, *On the Road*
- Robert Smithson, "A Tour of the Monuments of Passaic, New Jersey," *Artforum*, December 1967
- Sam Wagstaff, Jr., "Talking with Tony Smith," *Artforum*, vol. 5, no. 4, December 1966, excerpt on driving on the New Jersey Turnpike
- Screening of *The Wild One* (1955)

### January 31: Culture of the Crash

- J.G. Ballard, *Crash*
- David Sterritt, "Thanatos ex Machina: Godard Caresses the Dead," *Car Crash Culture*, ed. Mikita Brottman, 225-232
- Allen Samuels, "Accidents: The Car and Literature," *Autopia*, eds. Peter Wollen and Joe Kerr, 50-58
- Screening of *Weekend* (1967)

### February 7: Roving Landscapes

- John Brinckerhoff Jackson, *Landscapes*
- Andrew Cross, "Driving the American Landscape," *Autopia*, eds. Peter Wollen and Joe Kerr, 249-258
- Screening of *Easy Rider* (1969)

### February 14: Sprawling Landscapes

- Robert Bruegmann, *Sprawl: A Compact History*
- Dolores Hayden, *A Field Guide to Sprawl*
- Peter Galison, "War against the Center," *Grey Room* 4, Summer 2001, 6-33
- Screening of *Duel* (1970)

### February 21: Fascinations with Sprawl

- Alain Charre, "Dan Graham's Unplaceable Architecture," *Dan Graham*, essays by Alain Charre, Marie-Paule Macdonald, Marc Perelman, 5-26
- Marie-Paule Macdonald, "Materializations," *Dan Graham*, essays by Alain Charre, Marie-Paule Macdonald, Marc Perelman, 27-68
- Peter Wollen, "Automobiles and Art," *Autopia*, eds. Peter Wollen and Joe Kerr, 25-49
- Screening of *Kings of the Road* (1976)

### February 28: Transforming Bodies Transforming Perceptions Transforming Perspectives

- Jonathan Crary, *Techniques of the Observer*
- Marshal McLuhan, *Understanding Media*
- Screening of *Mad Max II* (1981)

### March 7: Mobile Viewing

- Mitchell Schwarzer, *Zoomscape*
- Screening of *Vanishing Point* (1971)

**March 14: Spring Break**

**March 21: Western Roads I: Los Angeles**

-Reyner Banham, *Los Angeles: The Architecture of Four Ecologies*

-Screening of *Falling Down* (1993)

**March 28: Western Roads II: Las Vegas**

-Robert Venturi, Steven Izenour, and Denise Scott Brown, *Learning from Las Vegas*

-Screening of *Nashville* (1976)

**April 4: Presentations**

**April 11: Presentations**

**April 18: Presentations**

**April 25: Presentations**

**May 2: Final Essay Due by 5:00 in Dr. Terranova's mailbox**