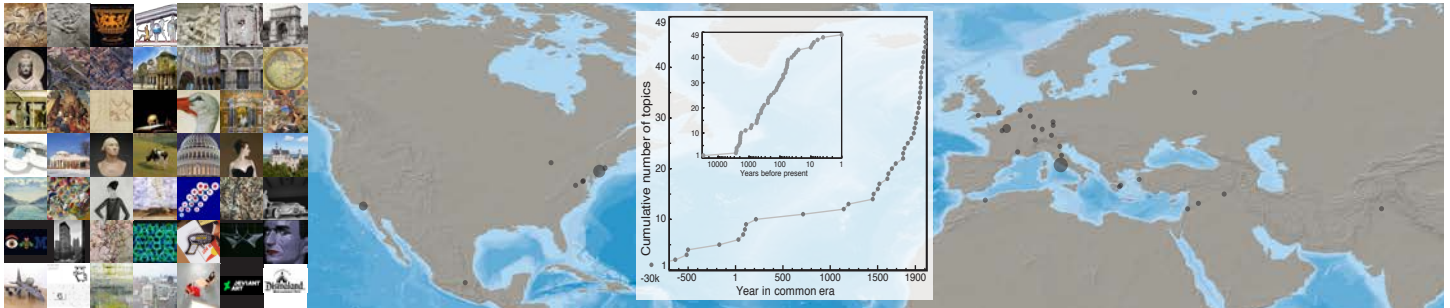


Syllabus: Understanding Art

Instructor: Dr. Maximilian Schich, Associate Professor

AHST2331.001.16S



General information

The course meets in the *Spring 2016, Monday, Wednesday & Friday, 12:00pm-12:50pm* in room *JO 4.102*

Course materials are available at <https://utdallas.box.com/S16-AHST2331-download>

Coursebook see <http://go.utdallas.edu/ahst2331.001.16s>

Instructor contact

Address: 800 West Campbell Rd., AT10 - 75080 Richardson/TX - USA - Office/Lab: ATC3.502

Phone: +1-972-883-4334 - Web: <http://www.utdallas.edu/atec/schich/> - Email: maximilian.schich@utdallas.edu

Email note: **The email subject line prefix "[AHST2331]" is required in all communication with the instructor!**

Office hours: Please meet me right after class or make an appointment via email.

Mission

The *Understanding Art* course, as defined in the UTD core curriculum, investigates the nature of the visual arts with an emphasis on the issues and ideas that artists explore through their work and how these ideas translate into the artwork. Attention is given to the interpretation or reading of the artwork and how it may relate to society.

This particular instance of the course covers 49 topics of mostly Western Art, taking into account the exponential process of art history from the neolithic to the present. Topics touch a broad range of genres, including painting, sculpture, architecture, cartography, fashion, product design, typography, urbanism, archivism, (computer) animation, human computing, performance art, and social-media-driven art production. Participants learn to conceptualize their path of exploration, and to find, get, and organize figures and bibliographic references. In extensive hermeneutic discussion of visual material, participants learn to observe, understand, and communicate. Assignments include a short topic presentation and a six-page topic lookbook, with summary text, figures sources, and essential literature. Special assignments include foraging for visual comparison during a museum visit and the classification of a large set of images by family resemblance. Finally, we will analyze the results quantitatively producing a cognitive subway map of the topic landscape. Taken together our work will feed into a common lookbook result that will serve as a lasting resource for course participants.

Grading policy

Percentages: Assignments 45% + Attendance & Participation 45% + Presentation 10%

Grading scale: A = 100 - 90 B = 89 - 80 C = 79 - 70 D = 69 - 60 F = 59 - 0

Selected references

There is no primary Textbook. Participants will learn to find and obtain necessary resources. Selected readings (and sights) will be provided by the instructor.

Course calendar

Jan 11	Session 01	i01	Topic assignment
		i02	Syllabus introduction
Jan 13	Session 02	i03	Mutual introduction
		t00	Edward's Dodo, around 1626, painting, London, Natural History Museum
Jan 15	Session 03	i04	How to get into your topic
Jan 18			Martin Luther King Day (no class)
Jan 20	Session 04	i05	How to find/get/organize bibliographic sources
Jan 22	Session 05	i06	How to find/get/organize figures
Jan 25	Session 06	i07	How to produce the assignment products
Jan 27	Session 07	t01	Chauvet-Pont-d'Arc Cave, 32000-30000 BP, cave paintings, Ardèche region
		t02	The Royal lion hunt reliefs from the Assyrian palace at Nineveh, about 645-635 BCE, sculpture, London, Brit. Mus., Room 10
Jan 29	Session 08	t03	Euphronios: Sarpedon Krater, 515 BCE, red-figured vase, Rome, Museo Nazionale Etrusco di Villa Giulia
		t04	Pediments of the Aphaia Temple in Aigina, 510-480 BCE, sculpture, Munich, Glyptothek
Feb 1	Session 09	t05	Athena Group, East Frieze, Great Altar of Pergamon, ca. 170 BCE, sculpture, Berlin, Pergamonmuseum
		t06	Temple of Bel, 32 CE, architecture, Palmyra
Feb 3	Session 10	t07	Arch of Titus, 82 CE, architecture, Rome
		t08	Standing Buddha, 1st/2nd century, sculpture, Tokyo National Museum
Feb 5	Session 11	t09	Apollodorus of Damascus: Trajan's Forum, 106-112, architecture, Rome
		t10	Baths of Diocletian, 298-306, architecture, Rome
Feb 8	Session 12	t11	Great Umayyad Mosque, Damascus, 634-715, architecture, Rome
		t12	Abbot Suger: New Choir of Saint-Denis 1140-1144, architecture, Paris
Feb 10	Session 13	t13	West Portal of Chartres Cathedral, begun 1194, sculpture, Chartres
		t14	Fra Mauro: World Map, 1450, cartography, Venice, Museo Correr
Feb 12	Session 14	t15	Piero della Francesca: Flagellation of Christ, probably 1455-60, painting, Urbino, Galleria Nazionale delle Marche
		t16	Albrecht Dürer: Adoration of the Magi, 1504, painting, Florence, Galleria degli Uffizi
Feb 15	Session 15	t17	Donato Bramante: St. Peter drawings 1A & 20A, 1505/1520, drawing, Florence, Gabinetto Stampe e Disegni degli Uffizi
		t18	Caravaggio: St. Jerome Writing, 1605-06, painting, Rome, Galleria Borghese
Feb 17	Session 16	t19	Cassiano Dal Pozzo: Paper Museum, begun 1615, archival project
		t20	Gianlorenzo Bernini: Ecstasy of Saint Teresa, 1647-52, 'Gesamtkunstwerk', Rome, Santa Maria della Vittoria
Feb 19	Session 17	t21	Andrea Pozzo: Apotheosis of Saint Ignazius, 1691-94, ceiling fresco, Rome, Sant'Ignazio Church
		t22	Balthasar Neumann: Basilica of the Fourteen Holy Helpers, 1743-1772, architecture, Vierzehnheiligen
Feb 22	Session 18	i08	Q&A How to finalize the mid-term lookbook
Feb 24	Session 19	t23	Thomas Jefferson: Monticello, 1772, architecture, Charlottesville Virginia
		t24	Jean-Antoine Houdon: George Washington, 1786, sculpture, Dallas Museum of Art
Feb 26	Session 20	t25	John Constable: Wivenhoe Park, 1816, painting, Washington DC, National Gallery of Art
		t26	Thomas U. Walter: US Capitol Dome, 1859, architecture, Washington D.C.
Feb 28			Mid-term lookbook + figures due (by midnight)
Feb 29	Session 21	t27	Singer Sargent: Madame X, 1883-1884, painting, New York City, Metropolitan Museum of Art
		t28	Eduard Riedel, Ludwig II, and Christian Jank: Neuschwanstein Castle, 1869-1892, architecture, Bavaria
Mar 2	Session 22	t29	Ferdinand Hodler: Lake Thun, Symetric Reflection, 1905, painting, Geneva, Musée d'art et d'histoire
		t30	Wassily Kandinsky: Composition VII, 1913, painting, Moscow, The State Tretyakov Gallery
Mar 4	Session 23	t31	Coco Chanel: Little Black Dress, 1926, fashion design, Vogue Magazine
		t32	Frida Kahlo: The Suicide of Dorothy Hale, 1938, painting, The Phoenix Art Museum
Mar 5			Mid-term grades go online
Mar 7/9/11			Museum assignment (no class)
Mar 14/16/18			Spring break (no class)
Mar 20			Museum assignment due (by midnight)
Mar 21	Session 24	g01	Guest lecture 1
Mar 23	Session 25	g02	Guest lecture 2
Mar 25	Session 26	i09	Culture Analytics beyond Text (a report)
Mar 28	Session 27	t33	Oskar Fischinger: An Optical Poem, 1938, short animation
		t34	Jackson Pollock: One: Number 31, 1950, painting, New York City, MoMA
Mar 30	Session 28	t35	Harley Earl: General Motors Le Sabre, 1951, concept car
		t36	Paul Rand: IBM Logo, 1956/1972/1988, typography
Apr 1	Session 29	g03	Guest lecture 3
Apr 4	Session 30	t37	Ludwig Mies van der Rohe with Philip Johnson: Seagram Building, 1958, architecture, New York City
		t38	Constant Nieuwenhuys: New Babylon, 1959-74, urbanism
Apr 6	Session 31	t39	John Whitney: Catalog, 1961, analog computer animation
		t40	Andy Warhol: Time Capsules, 1974-1987, archive project, Pittsburgh, The Andy Warhol Museum
Apr 8	Session 32	t41	Frei Otto: Soap Films and Tents, 1981, architecture short
		t42	Rebecca Allen & Kraftwerk: Musique Non-Stop, 1986, music video
Apr 11	Session 33	t43	Anselm Kiefer: Melancholia, 1990-91, sculpture, San Francisco, SFMoMA
		t44	Aaron Koblin: The Sheep Market, 2006, drawings
Apr 13	Session 34	t45	Gerhard Richter: Cage Paintings, 2006, paintings
		i10	Features of a great artist website
Apr 15	Session 35	t46	James Corner Field Operations, Diller Scofidio + Renfro, and Piet Oudolf: High Line, 2005-2014, public space, New York City
		t47	Marina Abramović: The artist is present, 2010, performance art, New York City, MoMA
Apr 18	Session 36	t48	DeviantArt, 2000-ongoing, online community
		t49	Banksy: Dismaland, 2015, theme park, Weston-super-Mare
Apr 18			Final lookbook + figures due (by midnight)
Apr 20			Family resemblance assignment made available
Apr 20	Session 37	i11	How to classify by family resemblance
Apr 22	Session 38	q01	Quantifying results
Apr 24			Family resemblance assignment due (by midnight)
Apr 25	Session 39	q02	Quantifying results
Apr 27	Session 40	q03	Quantifying results
Apr 29	Session 41	i12	Final result presentation
May 10			Final grades go online

Topic overview



Figure sources

- t01. Source & Copyright: © Bradshaw Foundation 2011, URL: http://www.bradshawfoundation.com/chauvet/panel_of_the_lions.php
- t02. Source: Wikimedia Commons, Copyright: Johnbod, Creative Commons CC-BY-SA-4.0, URL (permalink): https://commons.wikimedia.org/w/index.php?title=File:Assyrian_royal_lion_Hunt17.JPG&oldid=149343486
- t03. Source & Copyright: Ministero dei beni e delle attività culturali e del turismo, URL: http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Menu-Utility/Immagine/index.html_648759694.html
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- t07. Source & Copyright: Photo F.lli d'Alessandrini, Roma No. 61, URL: <http://www.jcosmas.com/aspimages2/asp-132.jpg>
- t08. Source: Wikimedia Commons, Copyright: Public Domain, URL: [https://commons.wikimedia.org/w/index.php?title=File:Gandhara_Buddha_\(tnm\).jpeg&oldid=169697964](https://commons.wikimedia.org/w/index.php?title=File:Gandhara_Buddha_(tnm).jpeg&oldid=169697964)
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- t19. Source & Copyright: The Royal Collection © 2008, Her Majesty Queen Elizabeth II, RL 28740, URL: <http://spenceralley.blogspot.com/2014/10/paper-museum.html>
- t20. Source: Wikimedia Commons, Copyright: Livandronico2013 Creative Commons CC-BY-SA-4.0, URL: https://commons.wikimedia.org/w/index.php?title=File:Comaro_chapel_in_Santa_Maria_della_Vittoria_in_Rome_HDR.jpg&oldid=177648119
- t21. Source: Wikimedia Commons, Copyright: LivioAndronico, Creative Commons CC-BY-SA-4.0, URL: https://commons.wikimedia.org/w/index.php?title=File:The_Triumph_of_St_Ignatius.jpg&oldid=171822733
- t22. Source: Compán et al. The Geometric Principles of Warped Rib Vaults [...]. Nexus Netw J (2015) 17:183-206, URL: <https://dx.doi.org/10.1007/s00004-014-0228-2>
- t23. Source: Wikimedia Commons, Copyright: Fopseh Creative Commons CC BY-SA 3.0, URL: https://commons.wikimedia.org/w/index.php?title=File:Monticello_after_Snow_Storm_DSC00074.JPG&oldid=103690520
- t24. Source & Copyright: © Dallas Museum of Art, URL: <https://www.dma.org/collection/artwork/jean-antoine-houdon/george-washington>
- t25. Source & Copyright: Open-Access, Courtesy National Gallery of Art, Washington DC, URL: <http://www.nga.gov/content/ngaweb/Collection/highlights/highlight1147.html>
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- t31. Source: (American) Vogue, Copyright: Vogue 1926 [?], URL: <http://www.hungertv.com/feature/ten-ways-coco-chanel-changed-fashion/>
- t32. Source: WikiArt, Copyright: The Phoenix Art Museum [?], URL: <http://www.wikiart.org/en/frida-kahlo/the-suicide-of-dorothy-hale-1938>
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- t34. Source & Copyright: © 2015 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Image courtesy of the MoMA, New York., URL: <http://bigthink.com/Picture-This/is-jackson-pollock-the-most-famous-american-artist-we-know-nothing-about>
- t35. Source: Hemmings Daily, Copyright: General Motors, URL: <http://assets.blog.hemmings.com/wp-content/uploads//2014/04/1951-GM-LeSabre-Concept-HarleyEarl-medium.jpg>
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- t37. Source & Copyright: Ezra Stoller, May 1958 [?], URL: <https://www.incollect.com/sites/uploads/07SEAGRAM1-superJumbo.jpg>
- t38. Source: Lebbeus Woods Copyright: © Fondation Constant [?], URL: <https://lebbeuswoods.wordpress.com/2009/10/19/constant-vision/>
- t39. Source: crystalsculpture2 (YouTube), Copyright: John Whitney, URL: <https://www.youtube.com/watch?v=TbV7loKp69s>
- t40. Source: nextpittsburgh.com, Copyright: © The Andy Warhol Museum, URL: <http://www.nextpittsburgh.com/neighborhoods/north-side/box-warhol-time-capsule-opening/>
- t41. Source: Frei Otto Film (YouTube), Copyright: © Institute for Lightweight Structures (IL), University of Stuttgart, 1981, URL: <https://www.youtube.com/watch?v=oxeUFVvFrQ>
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Background map. Source/Copyright: © Natural Earth 2016, URL: <http://www.naturalearthdata.com/downloads/50m-raster-data/50m-bathymetry/>

Assignments

a1 - Presentation

Introduce your topic in a 10 minute talk and discuss it with the audience on the date specified in the class calendar. Strictly follow this slide filename format: **a1-NetID####-t##-talk.pdf**, or where NetID#### is your NetID and t## is your topic number. Upload your slides to <https://utdallas.box.com/S16-AHST2331-upload> no later than 2 hours before the respective class session. Use a PDF or PPTX file format, with no more than 20 slides in line with a2 (a template will be provided). Prepare to stay sharp on time, leaving 15 minutes for discussion.

a2 - Lookbook (mid-term)

Create a five-page scholarly lookbook covering your topic. Research takes time. So please start now! Strictly follow the provided template, including a 500 word summary text, 5 essential references, 13 figures with captions, and a figure source list. Strictly follow this filename format: **a2-NetID####-t##-lookbook-mid.pdf**. Upload your file to <https://utdallas.box.com/S16-AHST2331-upload> before the deadline as given in the class calendar (Feb 28, by midnight). Hand in a PDF file. Don't change the layout.

a3 - Museum assignment

Visit the Dallas Museum of Art and collect six figures related to your topic. In addition, take a selfie in the museum. Integrate the six figures into your lookbook using plate 3 to document what you have selected, including a brief premise in the caption, stating why. Strictly follow the provided template and filename format for plate 3: **a3-NetID####-t##-plate3.pdf**. Strictly follow the provided filename format for the selfie: **a3-NetID####-t##-selfie.jpg**. Upload your files to <https://utdallas.box.com/S16-AHST2331-upload> before the deadline as given in the class calendar (Mar 20, by midnight). Hand in a PDF file for plate 3 and a JPG/PNG for the selfie. Don't change the layout.

a4 - Lookbook (final)

Iterate on a2/3, creating a six-page scholarly lookbook covering your topic. Strictly follow the provided template, including a 500 word summary text, 5 essential references, 19 figures with captions, and a figure source list. For the lookbook PDF, strictly follow this filename format: **a4-NetID####-t##-lookbook.pdf**. In addition, create a ZIP file containing your 19 figure image files strictly following this format: **a4-NetID####-t##-figures.zip**. Within the ZIP file individual image files must follow the format: **a4-NetID####-t##-fig##.jpg**. Upload the PDF and ZIP to <https://utdallas.box.com/S16-AHST2331-upload> before the deadline as given in the class calendar (Apr 18, by midnight).

a5 - Family resemblance assignment

Classify a provided set of images according to family resemblance (as specified in class on April 20). Create a ZIP file containing your classification, strictly following this format: **a5-NetID####-t##-class.zip**. Upload the ZIP to <https://utdallas.box.com/S16-AHST2331-upload> before the deadline as given in the class calendar (Apr 24, by midnight).

PS: It is absolutely essential that you adhere to the file name guidelines!

Files with incorrect file names will be disregarded!

Your final list of files should look like this - obviously with your own *NetID* and *topic number*:

- a1-mxs135130-t00-talk.pdf
 - a2-mxs135130-t00-lookbook-mid.pdf
 - a3-mxs135130-t00-plate3.pdf
 - a3-mxs135130-t00-selfie.jpg
 - a4-mxs135130-t00-lookbook.pdf
 - a4-mxs135130-t00-figures.zip ←
 - a5-mxs135130-t00-class.zip
- a4-mxs135130-t00-fig01.zip
 - a4-mxs135130-t00-fig02.zip
 - a4-mxs135130-t00-fig03.zip
 - a4-mxs135130-t00-fig04.zip
 - a4-mxs135130-t00-fig05.zip
 - a4-mxs135130-t00-fig06.zip
 - a4-mxs135130-t00-fig07.zip
 - a4-mxs135130-t00-fig08.zip
 - a4-mxs135130-t00-fig09.zip
 - a4-mxs135130-t00-fig10.zip
 - a4-mxs135130-t00-fig11.zip
 - a4-mxs135130-t00-fig12.zip
 - a4-mxs135130-t00-fig13.zip
 - a4-mxs135130-t00-fig14.zip
 - a4-mxs135130-t00-fig15.zip
 - a4-mxs135130-t00-fig16.zip
 - a4-mxs135130-t00-fig17.zip
 - a4-mxs135130-t00-fig18.zip
 - a4-mxs135130-t00-fig19.zip
 - a4-mxs135130-t00-fig20.zip
 - a4-mxs135130-t00-fig21.zip
 - a4-mxs135130-t00-fig22.zip

Instructor bio

Dr. Maximilian Schich is an associate professor for arts and technology at the University of Texas at Dallas and a founding member of the Edith O'Donnell Institute of Art History. He works to converge hermeneutics, information visualization, computer science, and physics to understand art, history, and culture. He is the first author of "A Network Framework of Cultural History" (Science Magazine, 2014) and a lead co-author of the animation "Charting Culture" (Nature video, 2014). Schich is also an editorial advisor at Leonardo Journal, an editorial board member at Palgrave Communications (NPG), and the Journal for Digital Art History. He publishes in multiple disciplines and is a prolific speaker, translating his ideas to diverse audiences across academia and industry. His work received global press coverage in 28 languages. For more info see www.schich.info.

Recent publications

1. Maximilian Schich: **The Hermeneutic Hypercycle**. *Edge.org* (31 Dec 2015)
<https://edge.org/response-detail/26784> a brief comment (fresh from the frying pan)
2. Maximilian Schich: **Figuring out Art History**. *arXiv:1512.03301* (22 Oct 2015)
<http://arxiv.org/abs/1512.03301> an invited perspective paper (to appear in the *Int. Journal for Digital Art History*)
3. Maximilian Schich, Chaoming Song, Yong-Yeol Ahn, Alexander Mirsky, Mauro Martino, Albert-László Barabási, Dirk Helbing: **A Network Framework of Cultural History**. *Science* 345,6196 (2014) 558-562.
(free access via <http://www.cultsci.net/>) a peer-reviewed research paper
4. Maximilian Schich and Mauro Martino: **Charting Culture**. *Nature video* (31 Aug 2014)
<https://youtu.be/4glhRkCcD4U> a computer animation

Course & instructor policies (aka the fine print)

Class policies

- **All announcements will be sent via email.** Students are responsible for reading each announcement in detail.
- All students will participate in the discussion. Observers are expected to participate in the discussion equally.
- Students need to read all the assigned readings or complete homework prior to the class discussion.
Homework assignments need to be submitted by the specified deadline (no exceptions!).
The nature of an assignment including deliverables will be defined together, announced in class, or sent out as an email announcement.
- Students have the **responsibility of backing up all their data, code, and preliminary work**. When writing code, it is highly encouraged to use a version control system, such as github, bitbucket, etc.
- Storage (regardless of the procedure): Maintain a **digital library of examples** (painting, sculpture, music, literature, computer art, interactive works, etc.) to be shared in class. Strictly adhere to academic and intellectual property procedures when quoting a work, or when presenting it as an example. Do not present the same work in two different classes.
- Please contact the instructor if you have a disability that requires some arrangements so that appropriate arrangements can be made.
- Participants must sign the attendance sheet at the begin of every session. Sessions convene for only 50 minutes each.
Showing up late without excuse via email before class will be counted as non-attendance.
- The descriptions and timelines contained in this syllabus are **subject to change** at the discretion of the instructor.

UT Dallas Syllabus Policies and Procedures

- The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus. Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.
- The principles of academic honesty and ethics will be enforced. **You should credit all your sources.** Plagiarism (see UTD syllabus policies for definition) in final presentations, papers, or posters will not be tolerated.
- Excessive unexcused non-attendance (see UTD syllabus policies for definition) will lower your grade.