

SYLLABUS
CAT 3: Disturbances: Art and Technology
Spring 2013
MW 5:00pm – 6:20pm,
Professor: Ricardo Dominguez, CALIT2 2401
rddominguez@ucsd.edu
Office Hours: Wed. 9:30am to 10:30

NOTE: Please contact your TA with any questions **before** contacting the professor.

Course description

Disturbances: Art and Technology

We will explore how art has interacted, shifted, and disturbed the frame of technology on multiple scales during the 20th and 21st centuries. With a special focus on the 1980's and 1990's when networked computing, biology, and edge technologies, such as, nanotechnology emerged as spaces for art production. Many of the art projects we will consider have approached the frame of technology as site for creating works that are often critical of the platforms being used and in very simple dynamic ways. These art works have also created large-scale social and political responses that allow us to imagine what the future may look like, feel like, and what it might mean to be human in a post-human world. The class will work towards developing a final art project that uses older, current, or imagined technologies to create an aesthetic, social, and technological disturbance.

Micro-writing: During the first seven weeks of the quarter, you will be given a prompt or gesture that can function as a focus point for your writing: such as, wandering to 2 works that are part of Stuart Collection of public art at UCSD and comparing them to each other, or better yet, comparing them to the Triton Mascot water fountain at the Price Center; another mirco-writing prompt (2 pages) due Wednesdays before midnight via 750words.com, will be to consider a net art work on the class list; or to imagine a possible work of art that you might create and what the nature of the disturbance would be. These prompts will be found at the bottom of each weeks readings. These micro-writing prompts or tasks should help you develop and a draft your FIRST PAPER and your FINAL PAPER-as well as assemble the conceptual matrix for your FINAL PROJECT (that can be a performance, a website, or any other type of disturbance art gesture presented in class). The possible nature of your FINAL PROJECT will be constant consideration during the class, multiple examples of potential projects will be presented, so will have a strong sense of what is expected and what you might want to do.

Grade Breakdown

15%: Attendance and Participation
15% Mirco-writings

20%: First Paper (including first draft and revised version)

50%: Final Project (including public gesture, group portfolio, and individual paper)

Presentations:

Anthony Burr, UCSD Professor of Contemporary Music Performance
presenting on April the 17th.

Joseph Hankins, UCSD Professor of Anthropology
presenting on April the 22nd.

James H. Fowler, UCSD Professor of Medical Genetics and Political
presenting May 1st.

Policies:

- 1. Attendance**
- 2. Class Participation**
- 3. Assignment Submission**
- 4. CAT Grading Criteria**
- 5. academic integrity**
- 6. UCSD's Principles of Community**

1. Attendance

On-time attendance in lecture and section is required. Please notify your TA if you must be absent for illness or family emergency. Excessive absence (more than three class sessions, either lectures or sections) may be grounds for failing the course. Excessive tardiness will also impact your grade and may be grounds for failure.

2. Class Participation

Contributions to class discussions and active participation in small group work are essential to both the momentum of the course and the development of your ideas. This requires that you come to class prepared (having completed assigned reading and writing) and ready to participate in class activities. Because CAT 3 is based on collaborative, project-based learning, you are also expected to contribute as a responsible member of a group. See the participation evaluation rubric below for more information.

3. Assignment Submission

A. Due Dates

An assignment may receive an F if a student does not participate in every phase of the development of the project and meet all deadlines for preliminary materials (proposals, drafts, etc).

Failure to submit any of the graded course assignments is grounds for failure in the course.

If a final draft, plus required addenda, is not submitted in class on the date due, it will be considered late and will lose one letter grade for each day or part of a day past due (A to B, etc.). Assignments are due in hard copy as well as via turnitin. You must submit your assignments directly to your TA; you will not be able to leave papers for your TA at the Sixth College Offices. Any late submissions must be approved by your TA and/or faculty instructor well in advance of the due date.

B. Turnitin

Final drafts must be submitted to Turnitin via TED BY MIDNIGHT on the day it is submitted in class. A grade will not be assigned to an assignment until it is submitted to Turnitin via TED. Failure to submit an assignment to Turnitin via TED is grounds for failure of the assignment.

4. CAT Grading Criteria – Participation

Here is a description of the kind of participation in the course that would earn you an A, B, C, etc. Your TA may use pluses and minuses to reflect your participation more fairly, but this is a general description for each letter grade.

A – Excellent

Excellent participation is marked by near-perfect attendance and rigorous preparation for discussion in lecture and section. You respond to questions and activities with enthusiasm and insight and you listen and respond thoughtfully to your peers. You submit rough drafts on time, and these drafts demonstrate a thorough engagement with the assignment. You respond creatively to the feedback you receive (from both your peers and TA) on drafts, making significant changes to your writing between the first and final drafts that demonstrate ownership of your own writing process. Finally, you are an active contributor to the peer-review and collaborative writing processes.

B – Good

Good participation is marked by near-perfect attendance and thorough preparation for discussion in lecture and section. You respond to questions with specificity and make active contributions to creating a safe space for the exchange of ideas. You submit rough drafts on time, and these drafts demonstrate thorough engagement with the assignment. You respond effectively to the feedback you receive (from both your peers and TA) on drafts, making changes to your writing between the first and final drafts. You are a regular and reliable contributor to the peer-review and collaborative writing processes.

C – Satisfactory

Satisfactory participation is marked by regular attendance and preparation for discussion in lecture and section. You respond to questions when prompted and participate in classroom activities, though you may sometimes be distracted. You are present in lecture and section, with few absences, and have done some of the reading some of the time. You submit rough drafts on time and make some efforts toward revision between the first and final drafts of an assignment. You are involved in peer-review activities, but you offer minimal feedback and you may not always contribute fully to the collaborative writing process.

D – Unsatisfactory

Unsatisfactory participation is marked by multiple absences from section and a consistent lack of preparation. You may regularly be distracted by materials/technology not directly related to class. You submit late or incomplete drafts and revise minimally or only at a surface level between drafts. You are absent for peer-review activities, offer unproductive feedback, or do not work cooperatively in collaborative environments.

F—Failing

Failing participation is marked by excessive absences, a habitual lack of preparation, and failure to engage in the drafting, revision, and collaborative writing processes.

5. Academic Integrity

UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online at <http://students.ucsd.edu/academics/academic-integrity/policy.html>. All students must read and be familiar with this Policy. All suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator. Students found to have violated UCSD's

standards for academic integrity may receive both administrative and academic sanctions. Administrative sanctions may extend up to and include suspension or dismissal, and

academic sanctions may include failure of the assignment or failure of the course. Specific examples of prohibited violations of academic integrity include, but are not limited to, the following:

Academic stealing refers to the theft of exams or exam answers, of papers or take-home exams composed by others, and of research notes, computer files, or data collected by others.

Academic cheating, collusion, and fraud refer to having others do your schoolwork or allowing them to present your work as their own; using unauthorized materials during exams; inventing data or bibliography to support a paper, project,

or exam; purchasing tests, answers, or papers from any source whatsoever; submitting (nearly) identical papers to two classes.

Misrepresenting personal or family emergencies or health problems in order to extend deadlines and alter due dates or requirements is another form of academic fraud. Claiming you have been ill when you were not, claiming that a family member has been ill or has died when that is untrue are some examples of unacceptable ways of trying to gain more time than your fellow students have been allowed in which to complete assigned work.

Plagiarism refers to the use of another's work without full acknowledgment, whether by suppressing the reference, neglecting to identify direct quotations, paraphrasing closely or at length without citing sources, spuriously identifying quotations or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole.

Receipt of this syllabus constitutes an acknowledgment that you are responsible for understanding and acting in accordance with UCSD guidelines on academic integrity.

6. UCSD's PRINCIPLES OF COMMUNITY

The CAT program affirms UCSD's Principles of Community, and expects all students to understand and uphold these principles, both in their daily interactions and in their spoken, written and creative work produced for CAT classes:

The University of California, San Diego is dedicated to learning, teaching, and serving society through education, research, and public service. Our international reputation for excellence is due in large part to the cooperative and entrepreneurial nature of the UCSD community. UCSD faculty, staff, and students are encouraged to be creative and are rewarded for individual as well as collaborative achievements.

To foster the best possible working and learning environment, UCSD strives to maintain a climate of fairness, cooperation, and professionalism. These principles of community are vital to the success of the University and the well being of its constituents. UCSD faculty, staff, and students are expected to practice these basic principles as individuals and in groups.

- We value each member of the UCSD community for his or her individual and unique talents, and applaud all efforts to enhance the quality of campus life. We recognize that each individual's effort is vital to achieving the goals of the University.

- We affirm each individual's right to dignity and strive to maintain a climate of justice marked by mutual respect for each other.

- We value the cultural diversity of UCSD because it enriches our lives and the University. We celebrate this diversity and support respect for all cultures, by both individuals and the University as a whole.

- We are a university that adapts responsibly to cultural differences among the faculty, staff, students, and community.

- We acknowledge that our society carries historical and divisive biases based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs. Therefore, we seek to foster understanding and tolerance among individuals and groups, and we promote awareness through education and constructive strategies for resolving conflict.

- We reject acts of discrimination based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs, and, we will confront and appropriately respond to such acts.

- We affirm the right to freedom of expression at UCSD. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality, and respect.

- We are committed to the highest standards of civility and decency toward all. We are committed to promoting and supporting a community where all people can work and learn together in an atmosphere free of abusive or demeaning treatment.

- We are committed to the enforcement of policies that promote the fulfillment of these principles.

- We represent diverse races, creeds, cultures, and social affiliations coming together for the good of the University and those communities we serve. By working together as members of the UCSD community, we can enhance the excellence of our institution.

Receipt of this syllabus constitutes an acknowledgment that you are responsible for understanding and acting in accordance with UCSD guidelines on academic integrity.

Readings and Media:

*** Indicates that you must read or watch that specific material.**

All readings will be on-line for this class.

Most films and videos for this class will be on-line.

You will also need a writing handbook for this class: *Easy Writer: A Pocket Reference*, 4th ed. By Andrea Lunsford.

Week One: Introduction from Computer Art to New Media Art

Fred Turner, "Romantic Automatism: Art, Technology, and Collaborative Labo4 in Cold War America.": <http://www.thing.net/~rdom/ucsd/CAT3/Romantic.pdf>

*Mark Tribe and Reena Jana, *New Media Art*, Introduction:

<https://wiki.brown.edu/confluence/display/MarkTribe/New+Media+Art#NewMediaArt-Introduction>

Watch **Colossus: The Forbin Project** (1970), 1:40 mins:

<http://www.youtube.com/watch?v=KRt-KHGLxMY>

(Mirco-writing: Go to two works in the Stuart Collection on the USCD Campus (<http://stuartcollection.ucsd.edu/>) and compare them to the Triton Mascot Fountain at the Price Center. What differences do you find between these art works?).

Week Two: From Conceptual Art to Critical Art

*Critical Art Ensemble, *The Electronic Disturbance* (1993)

Read: Chapter 2 (pdf)

<http://www.critical-art.net/books/ted/>

Julian Stallabrass, "The Aesthetics of Net.Art"

<http://www.thing.net/~rdom/ucsd/CAT3/AestheticsofNetArt.pdf>

Watch **Tron** (1981), 1:40 mins

(*Mirco-writing: Attend Something From Nothing: Audacious Speculations in Art, Science, and Entrepreneurialism* event at CalIT2 Auditorium on April 12. How did the gestures presented use the conceptual to create the work that was presented? What connections did you see between the gestures presented? Live tweet a response to one of the presentations with the hashtag #AudSpec and email a screen grab of your tweet to your TA for extra credit toward your participation grade.)

Week 3: The Performative Matrix and Utopian Plagiarism –

FIRST DRAFT OF PAPER DUE

Anthony Burr, UCSD Professor of Contemporary Music Performance presenting on April the 17th.

*Critical Art Ensemble, *The Electronic Disturbance* (1993)

Read: Chapter 4, and 5 (pdf)

<http://www.critical-art.net/books/ted/>

*Net Art Projects:

<https://wiki.brown.edu/confluence/display/MarkTribe/New+Media+Art#NewMediaArt-Profiles>

Natalie Bookchin and Alexei Shulgin, *Introduction to net.art (1994-1999)*

<http://www.easylife.org/netart/>

“The Past, Present, and Future of Ownership, (NPR *On the Media*):

A special hour on our changing understanding of ownership and how it is affected by the law. An author and professor who encourages creative writing through plagiarism, 3D printing, fan fiction & fair use, and the strange tale of who owns "The Happy Birthday Song"

<http://www.onthemedialife.org/2013/mar/08/>

(*Micro-writing*: Compare two of the net art projects at wiki.brown above.

How do each the art works create a disturbance? Does it disturb the platform that it is built on, the network that carries it, or the question of “is it art”?

And how? *Final step: Upload your text to turnitin via TED and check your originality report. What is identified as plagiarized material? How does Professor Burr’s lecture influence your understanding of your own writing as reflected back at you in the originality report?*)

Week 4: Infowars, Activism and Anti-Anti-Utopias -

Joseph Hankins, UCSD Professor of Anthropology presenting on April the 22nd.

**Marx, Karl. 1848. “Bourgeois and Proletariat” in *The Communist Manifesto* in *The Marx-Engels Reader*.

<http://www.hartford-hwp.com/archives/26/manifesto/176-1.html> 12pages

Carl Kaplan “For Their Civil Disobedience, the 'Sit-In' Is Virtual”, NYTimes, (1998):

<http://www.thing.net/~rdom/ucsd/CAT3/SitInIsVirtual.pdf>

*Jill Lane, “Digital Zapatistas”, (2003)

<http://www.thing.net/~rdom/ucsd/CAT3/DigitalZapatistas.pdf>

Watch *Digital Zapatismo* (2001) 6 mins:

<http://www.criticalcommons.org/Members/MarFuentes/clips/The%20Hacktivists%20Digital%20Zapatismo.mp4/view>

(*Micro-writing*: Visit the CORPUS exhibition at SME Building. How is the body in these artwork considered, changed, or transformed? Do you sense a difference between material bodies and immaterial bodies? How are they similar or different? Gallery Hours: Tuesday-Thursday 11 am - 5 pm).

Week 5 – Web 2.0 Disturbances – FINAL DRAFT OF PAPER DUE

James H. Fowler, UCSD Professor of Medical Genetics and Political presenting May 1st.

James H. Fowler Professor of Medical Genetics and Political Science UC San Diego <http://jhfowler.ucsd.edu>

James H. Fowler - Connected <http://connectedthebook.com>

*Reading for presentation:

<http://www.nytimes.com/2009/09/13/magazine/13contagion-t.html>

Marc Garrett “Revisiting the Curious World of Art & Hactivism” (2012):
<http://www.furtherfield.org/features/articles/revisiting-curious-world-art-hactivism>

Web 2.0 Art

Queer Technologies by Zach Blas:
<http://www.queertechnologies.info/>

Sean Dockray’s Facebook Suicide (Bomb) Manifesto
<http://turbulence.org/blog/2010/05/28/idc-facebook-suicide-bomb-manifesto/>

<http://suicidemachine.org/>

(*Micro-writing*: How has Web 2.0 changed the nature of net art? Has its aesthetics remained the same? Do the disturbances that it can create been expanded or limited?).

Week 6 – Bioart – FINAL DRAFT OF PAPER DUE

*Amy M. Youngs, “The Fine Art of Creating Life” (2000):
<http://www.ekac.org/youngs.html>

[Edward Steichen Archive: Delphiniums Blue \(and White and Pink, Too\)](http://www.moma.org/explore/inside_out/2011/03/08/edward-steichen-archive-delphiniums-blue-and-white-and-pink-too):http://www.moma.org/explore/inside_out/2011/03/08/edward-steichen-archive-delphiniums-blue-and-white-and-pink-t

Orlan: Post-biology Artist:
<http://www.orlan.eu/works/performance-2/>

Stelarc: Post-biology Artist:
<http://stelarc.org/?catID=20247>

(*Micro-writing*: Can genetic manipulation be considered a canvas for art making? Can making new life forms that do not exist in nature considered a new type sculpture or painting? What type of bioart would you make?).

Week 7 – Bioart 2 - FINAL PROJECT PROPOSAL DUE.

Critical Art Ensemble, *Molecular Resistance*, “Introduction: Contestational Biology” (2002):
<http://www.critical-art.net/books/molecular/>

*Watch: Strange Culture (74 mins):
http://www.cinemahaven.com/strange-culture-strange-culture-video_97f3be830.html

(*Micro-writing*: Do you think that art should disturb political, social and aesthetic questions? Or should art only make people feel good? Or should art only make beautiful things that one can only contemplate at a distance? Or should art do all of these at the same time?)

Week 8 - Edge Art 1 – FINAL PROJECT DRAFT DUE

*Becoming Dragon: A Transversal Technology Study (2010):
<http://www.ctheory.net/articles.aspx?id=639>

Becoming biohackers: Learning the game (2012):
<http://www.bbc.com/future/story/20130122-how-we-became-biohackers-part-1/2>

Bioart works:

Que le cheval vive en moi (May the horse live in me), (2011):
<http://we-make-money-not-art.com/archives/2011/08/que-le-cheval-vive-en-moi-may.php>

Watch: Becoming Dragon (6 mins.) by Micha Cardenas
<http://www.youtube.com/watch?v=pHEDym1aOZs>

Week 9 - Edge Art 2

*Suzanna Anker, “The Extant Vamp (or the) Ire of It All-Fairy Tales and Genetic Engineering” (2012):
<http://www.thing.net/~rdom/ucsd/CAT3/Vamp.pdf>

Speculative Biologies
<http://pinaryoldas.info/speculativeBiologies/>

C-lab
<http://www.c-lab.co.uk/projects.html>

Week 10 May 31 – Art After the Future

*Ricardo Dominguez, “Nano-fest Destiny 3.0: Fragments from the Post-Biotech Era”, (2000): <http://hemi.nyu.edu/hemi/particle-group-nanofest-densitites?start=2>

Nanomarket (2012):
<http://www.nextnature.net/events/nano-supermarket/>

Week 11 - June 3, 5, 7 Final Project Presentations in Lecture

June 10 - Final Project Paper Due by 5 p.m.