



## **INTEGRATED MEDIA/ART AND TECHNOLOGY RESEARCH AND PRACTICE: SYLLABUS SPRING 2020**

Time: Mondays 7-9P

Room: Integrated Media Studio (C108)

Faculty: Tom Leoser

The Research & Practice Seminar is required of all MFA 1 Integrated Media and Art and Technology students. This class introduces the student to an array of studio and technical practices and research strategies. This class will meet weekly with workshops and lectures by faculty, visiting artists and class discussions of concepts, processes, technologies and critical issues that arise in the development of the student's body of work and creative practice.

The requirement of the class will be to complete a series of readings and a presentation of a written project proposal defined as an "Impossible Project." We will look at speculative tendencies for future forecasting and pataphysics (or "pata-facts") to arrive at our imaginary impossible project. This project's format will be based on the Creative Capital Grant application.

Readings:

Ursula LeGuin: Left Hand of Darkness

Anthony Dunne, Fiona Raby : Speculative Everything  
<http://readings.design/PDF/speculative-everything.pdf>

Bifo Beradi: After the Future

Reference:

Ursula Le Guin: Introduction (1976) to The Left hand of Darkness

<http://theliterarylink.com/leguinintro.html>

Alfred Jarry:

[https://en.wikipedia.org/wiki/Alfred\\_Jarry](https://en.wikipedia.org/wiki/Alfred_Jarry)

<https://www.patakosmos.com/database-open-access/king-ubu-alfred-jarry.pdf>

Bertolt Brecht: The Radio as an Apparatus of Communication

<http://www.medienkunstnetz.de/source-text/8/>

Hito Steyerl: Too Much World: Is the Internet Dead

<http://www.e-flux.com/journal/49/60004/too-much-world-is-the-internet-dead/>

Shoshana Zuboff: You Are Now Remotely Controlled

<https://www.nytimes.com/2020/01/24/opinion/surveillance-capitalism.html>

I'm a Plantoid

<http://okhaos.com/plantoids/>

Aaron Benanav: Automation and the Future of Work

<https://newleftreview.org/issues/II119/articles/aaron-benanav-automation-and-the-future-of-work-1>

Aria Dean: Notes on Blacceleration

<https://www.e-flux.com/journal/87/169402/notes-on-blacceleration/>

Rammellzee: Iconic Treatise Gothic Futurism

<https://post.thing.net/node/3086>

Memes, technology and sci-fi: what to expect from art in the US in 2019 in the Guardian

<https://www.theguardian.com/artanddesign/2019/jan/03/memes-technology-sci-fi-us-art-2019>

Luci Pangrazio and Cameron Bishop: Art as Digital Counterpractice

[http://ctheory.net/ctheory\\_wp/art-as-digital-counterpractice/](http://ctheory.net/ctheory_wp/art-as-digital-counterpractice/)

Michael Ned Holte: Urban Legends: Norman M. Klein's Tales of the Floating Class

<http://michaelnedholte.com/2019/05/urban-legends-on-norman-m-klein/>

Karen Barad: Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter

[https://www.uio.no/studier/emner/sv/sai/SOSANT4400/v14/pensumliste/barad\\_posthumanist-performativity.pdf](https://www.uio.no/studier/emner/sv/sai/SOSANT4400/v14/pensumliste/barad_posthumanist-performativity.pdf)

Watch:

Anthony Dunne, Fiona Raby Lecture:

<https://www.youtube.com/watch?v=UHHISnmX4UA>

Bifo Beradi "After the Future"

<https://vimeo.com/25367464>

Stephanie Dinkins: Conversations with Bina48

<https://www.stephaniedinkins.com/conversations-with-bina48.html>

Intra-action

<https://www.youtube.com/watch?v=v0SnstJoEec>

## **SCHEDULE:**

**1/27 Brief Introduction to Research and Practice: Tom Leeser  
Visiting Lecturer: Tracie Costantino C108**

**2/03 Lecture/Discussion: Speculation/Metafiction/Science Fiction and the  
Impossible Project: Tom Leeser A211H**

**2/10 VR Lab: Daniel Jackson, Lecture: Tom Leeser C108**

**2/17 Presidents Day (No Class)**

**2/24 Sonic Instrument Building: Lecture and Demo- Stephanie Cheng Smith C108**

**3/02 Performance and Media: Chi-wang Yang and Spenser Theberge C108**

**3/09 Future Cities: Imaginary 20<sup>th</sup> Century- Norman Klein C108**

**3/16 Future Cities: Norman Klein: World Building C108**

**3/23 Future Cities: Norman Klein: Presentations C108**

**3/30 Spring Break**

**4/06 The Impossible Project: Tom Leeser C108**

**4/13 Impossible Project Presentations C108**

**4/20 Impossible Project Presentations C108**

**4/27 Impossible Project Presentations C108**

**5/04 Impossible Project Presentations C108**

## **IMPOSSIBLE PROJECT PROPOSAL (Speculative Everything and the Future Imaginary)**

Speculative fiction is a broad umbrella category of narrative referring to any fictional story that includes elements, settings and characters whose features are created out of human imagination and speculation rather than based on attested reality and everyday life. That encompasses the genres of science fiction, fantasy, science fantasy, horror, alternative history, and magic realism

Pataphysics is an absurdist, pseudo-scientific literary trope invented by French writer Alfred Jarry (1873–1907), that enigmatically resists being pinned down by a simple definition. One attempt at a definition might be to say that 'pataphysics is a branch of philosophy or science that examines imaginary phenomena that exist in a world beyond metaphysics; it is the science of imaginary solutions.

Future Forecasting: Our global culture is complex and diverse. Future forecasts can never take predict the future but they can provoke a conversation. We often look at cultural systems through a particular condition of contingency. For example, we might look at the future of networking through the perspective of aesthetics, language, popular culture and human knowledge creation leading us to consider a future based on a more decentered and unstable Internet.

**PROPOSAL FORMAT:** Proposals need to be submitted in physical format only – a single document printed on paper that includes:

- 1) Your name
- 2) Project abstract: 100 words
- 3) Project description (1000 words)
- 4) Preliminary visual diagrams indicating installation possibilities
- 5) List of equipment (existing and/or fictional) and other resources required (imaginary or real.) If you will require technical assistance, please outline the nature of that support (hardware, software, expectations of personnel, and other (possible) skills that will be required).
- 6) In addition, you should be prepared to present up to 4 images of proposed project (with descriptions) to the class in the form of a media presentation (power point, keynote, performance or equivalent.)

**Requirements:**

Consistent Attendance

Participation in class discussion, assignments and readings

**Grading will be based on three course requirements:**

- 1) Participation in the class discussions and visiting artist presentations
- 2) The quality of your responses to the visiting artist lectures
- 3) Completion and presentation of the "Impossible Project" presentation and proposal

Attendance: no more than 3 absences

CalArts does not grade on the A-F scale. We grade using:

High Pass (HP): Passing with Excellence, Pass (P): Passing with Quality, Low Pass (LP)  
No Credit (NC) NC grades must appear on external records to ensure accurate reporting to peer institutions and for financial aid reporting.

The longer withdrawal period (through the 10th week of the semester) will provide an option for students to exit a course without receiving a failing grade. To drop a course during the extended withdrawal period, a student will obtain the Course Withdrawal form from the Registrar's Office, consult with his or her mentor, obtain the course instructor's signature verifying the last date of attendance, and return the form to the Registrar's Office. The course will remain on the student's record with a "W" grade, but the grade of "W" will have no effect on the grade point average.