

**Eugene Lang College**  
**THE INTERSECTION OF ART-SCIENCE**  
**LTHR 3019 A // CRN 7381 // Fall 2019**  
**Tues.//Thurs. at 12:00pm - 1:40pm**  
**6 East 16th Street // Room 903**

Gb Kim  
[kime003@newschool.edu](mailto:kime003@newschool.edu)  
Elie Greenberg  
[greee971@newschool.edu](mailto:greee971@newschool.edu)

For appointments please schedule by email as needed

**Course Description:** The Art-Science class explores the interplay between art, science and technology, from visual art to bio-art to performance art. Artists have always offered commentary on science and technology, and have shaped public perception and consumption of new advances, be it through the visual medium, on stage or via music. More and more artists are also incorporating latest science and technology within their toolkit from gene edited paintings to immersive performances. This course will explore the various intersections of Art, Science and Technology and offer a view into the works of artists and performers who are at the forefront of the field. The course aims to look the world around us from differing perspectives, with the aid of technology, biological phenomena and artistic eye. The interplay between the art, artist and the audience will be examined with relation to personhood, intersections and emotions. The course will also delve into how the scientific process is similar to artistic breakthroughs and that, fundamentally, both grapple with identical questions of the nature of reality. Ethical issues that emerge at the intersection of art-science boundaries and the moral dilemma faced by artists, performers and scientists will be addressed.

**Learning Outcomes:** Far from a solely aesthetic enterprise, the modern relationship between the arts and the sciences is riddled with ethical, political, and sociological concerns. Throughout this course, students will learn to think critically about these issues and develop an in-depth understanding of the intersections between the fields. Students will survey a wide variety of media and critical theory that analyzes the fundamental relations between the disciplines. Specifically, students will ascertain both how and why the arts and sciences developed in tandem; analyze various media related to key topics in science/science fiction arts; familiarize themselves with contemporary artists whose work operates within art/science; and most importantly develop their own role as creators in navigating the ethics of modern science and technology.

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Week 1 (August 27): COURSE MECHANICS, REQUIREMENTS

### **PART I: SCIENCE HISTORY & PHILOSOPHY**

Week 1 (August 29): INTRO EXERCISES

Assignments: Read Ch. "Introduction" from Scientific Revolution  
Read Ch. 1 "Epistemologies of the Eye" from Objectivity

Week 2 (Sept. 3): LECTURE

Assignments: Question prep for discussion

Week 2 (Sept. 5):

Assignments: Read Ch. 2 "Truth to Nature" from Objectivity  
Read Ch. 8 "The Mechanical Order" from Death of Nature

Week 3 (Sept. 10): STUDENT PRESENTATION

Assignments: Question prep for discussion

- Week 3 (Sept. 12):  
Assignments: Read Ch. 3 “Mechanical Objectivity” from Objectivity  
Read Ch. 14 “The Scientific Revolution” from Sapiens
- Week 4 (Sept. 17):  
Assignments: STUDENT PRESENTATION  
Question prep for discussion  
**Watch *Tim’s Vermeer* 2013**
- Week 4 (Sept. 19):  
Assignments: **(SHANE MAYACK & MICROSCOPES)**  
Read Ch. 6 “Trained Judgment” from Objectivity  
Read “Carrier Bag Theory of Fiction” by Ursula LeGuin  
Read “Situated Knowledges” by Donna J. Haraway
- Week 5 (Sept. 24):  
Assignments: STUDENT PRESENTATION  
Question prep for discussion
- Week 5 (Sept. 26):  
Assignments: TRANSITION  
Read first half of Frankenstein by Mary Shelley  
Read “The Fine Art of Creating Life” by Amy M. Youngs  
**Watch *Jurassic Park* 1993**

## **PART II: MODERN PRESENTATION // REPRESENTATION**

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### BIOGENETIC ENGINEERING

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- Week 6 (Oct. 1):  
Assignments: STUDENT PRESENTATION  
Read second half of Frankenstein by Mary Shelley  
Question prep for discussion
- Week 6 (Oct. 3):  
Assignments: Read Ch. 5 “It Only Moves Forward” from Travels in the GMO Zone  
Read Ch. 8 “Anything Under the Sun” from Travels in the GMO Zone OR  
Ch. 3 “Gene Patenting...Doctrine” from Genealogy of a Gene  
**Watch *Gattaca* 1997**
- Week 7 (Oct. 8):  
Assignments: STUDENT PRESENTATION  
Read “Part I: Life” from Immortal Life of Henrietta Lacks  
Read Ch. 8 “Race Difference and Genes” from Genealogy of a Gene  
Question prep for discussion
- Week 7 (Oct. 10):  
Assignments: Read first 2 sections from “Cyborg Manifesto”  
**Watch *A.I. Artificial Intelligence* 2001**  
**Watch *Bladerunner* 1982 OR *Bladerunner* 2049 2017**
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## CYBORGS, ANDROIDS, ARTIFICIAL INTELLIGENCE

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- Week 8 (Oct. 15): STUDENT PRESENTATION  
Assignments: Read web essay “How Long ‘till Black Future Month?” by N. K. Jemisin  
Question prep for discussion
- Week 8 (Oct. 17):  
Assignments: Read selected chapters from Homo Deus by Noah Yuval Hariri (TBA)  
Watch *Ghost in the Shell* 1995 (animated)  
Watch *Ex Machina* 2014
- Week 9 (Oct. 22): STUDENT PRESENTATION  
Assignments: Question prep for discussion
- Week 9 (Oct. 24): MIDTERMS DUE  
Assignments: Read selections from iRobot (TBA)  
Read “The Trojan Girl” from How Long ‘till Black Future Month by NK Jemisin  
Watch *Alien* 1979 OR *Prometheus* 2012
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## EXTRA-TERRESTRIAL CONTACT & SPACE TRAVEL

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- Week 10 (Oct. 29): STUDENT PRESENTATION  
Assignment: Read “Story of Your Life” from Stories of Your Life  
Question prep for discussion
- Week 10 (Oct. 31):  
Assignment: Read “Bloodchild” & “Amnesty” from Bloodchild  
Watch *Annihilation* 2018
- Week 11 (Nov. 5): STUDENT PRESENTATION  
Assignment: Watch *Men in Black* 1997  
Question prep for discussion
- Week 11 (Nov. 7):  
Assignment: Read Ch. 3,4,&5 from Lathe of Heaven  
Watch *Playtest* from BlackMirror  
Watch “Imaginary Resources,” “Hide and Seek,” “Min & Marty,” & “Helpers” from Season 8 of Adventure Time
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## VIRTUAL REALITY, AUGMENTED REALITY, SIMULATION

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- Week 12 (Nov. 12): STUDENT PRESENTATION  
Assignment: Question prep for discussion

Week 12 (Nov. 14):

Assignment: Read “The Veldt” from The Illustrated Man  
Watch *The Matrix* 1999

Week 13 (Nov. 19):

Assignment: STUDENT PRESENTATION

Question prep for discussion

Week 13 (Nov. 21):

Assignment: (**MEREDITH WHITAKER**)  
Read “Harrison Bergeron” by Kurt Vonnegut

Watch *Men Against Fire* from BlackMirror

Listen to “The End of Privacy” on *Ted Radio Hour*, NPR

Listen to “A Tale of Two Surveillance States” on *The Atlantic*

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## SOCIAL MEDIA & SURVEILLANCE

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Week 14 (Nov. 26):

Assignment: STUDENT PRESENTATION  
Read Brave New World by Aldous Huxley  
Read “Branding Blackness” from Dark Matters by Simone Browne  
Watch *Nose Dive & Hated in the Nation & Entire History of You* from BlackMirror  
Question prep for discussion

Week 14 (Nov. 28):

NO CLASS

Week 15 (Dec. 3):

STUDENT PRESENTATION

Week 15 (Dec. 5):

FINAL PRESENTATIONS

Week 16 (Dec. 10):

FINAL PRESENTATIONS

Week 16 (Dec. 12):

FINAL PRESENTATIONS, COURSE EVALUATIONS  
CLOSING EXERCISE

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## Course Requirements/Assignments

For successful completion of this course, you will complete one presentation, one midterm paper, and one final project (as outlined below). Each Thursday, you will be asked to complete readings and view various media in preparation for the following week. All readings (besides *Objectivity*, *Frankenstein*, and *Brave New World*) are available through Canvas, as well as links to media materials.

Note that each group of Thursday readings will be accompanied with ‘guiding questions’ given at the end of class (and also posted to Canvas at the class’ request). These are not written assignments, but rather prompts to consider for subsequent class discussion. It is recommended that you jot down your thoughts in response to the questions, as we will typically use them to anchor class discussions.

## Presentation

You will sign up to give one presentation during the course of the semester. You will present on the academic readings/materials assigned for your chosen week in relation to one contemporary artist you discover through your own research. While we expect you to reiterate the key points of the readings, note that the bulk of your presentation should be dedicated to the how the key ideas in the reading(s) relate to the work of your chosen artist.

## Guidelines:

- For our purposes, “contemporary” works must be made after 1990. There are several archival resources on Canvas to help you discover artists; you may also find one on your own.
- Presentations should run at least 15-20 minutes. We expect you to present your artist’s work and ideas in-depth. This means that you have thought critically about the work and its relation to the readings.
- Presentations should have a visual element (PowerPoint, Prezi, etc.); however, keep your slides light on text. Do not read off your slides.
- You must include at least two questions for class discussion in your presentation; these may occur at any point you desire.

## Midterm

For your midterm, you will write a 5-7-page paper (double spaced, 1 inch margins, 12 pt. Times) analyzing the connection between one idea, theory, or concept in Objectivity to 1) a work we have investigated, and 2) a work you find independently—*in-depth requirements TBA in early October*.

## Final

For your final, you will create a visual or performative art piece that addresses the connection between one idea, theory, or concept we have investigated and a contemporary sociopolitical phenomenon—*in-depth requirements TBA in early November*.

## Final Grade Calculation

Participation /Attendance	35%
Presentations	20%
Midterm	20%
Final	25%
TOTAL	100%

## Course Policies

### Responsibility

Students are responsible for all assignments, even if they are absent. Late papers, failure to complete the readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

### Participation

Class participation is an essential part of class and includes: keeping up with reading, contributing meaningfully to class discussions, active participation in group work, and coming to class regularly and on time.

#### Canvas

Use of Canvas may be an important resource for this class. Students should check it for announcements before coming to class each week.

#### Delays

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss class entirely, a sign will be posted at the classroom indicating your assignment for the next class meeting.

### **Course Readings and Materials**

Daston, Lorraine, and Peter Galison. *Objectivity*. New York Cambridge, Mass: Zone Books Distributed by the MIT Press, 2007. Print.

Shelley, Mary W., et al. *Frankenstein, or, The Modern Prometheus*. London New York: Penguin Books, 2003. Print.

Huxley, Aldous. *Brave New World*. New York: Perennial Classics, 1998. Print.

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### **Resources**

The university provides many resources to help students achieve academic and artistic excellence. These resources include:

- University Libraries: <http://library.newschool.edu><http://library.newschool.edu>
- University Learning Center: <http://www.newschool.edu/learning-center>
- University Disabilities Service: [www.newschool.edu/student-disability-services/](http://www.newschool.edu/student-disability-services/)  
In keeping with the university's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact Student Disability Service (SDS). SDS will conduct an intake and, if appropriate, the Director will provide an academic accommodation notification letter for you to bring to me. At that point, I will review the letter with you and discuss these accommodations in relation to this course.
- Student Ombuds: <http://www.newschool.edu/intercultural-support/ombuds/>  
The Student Ombuds office provides students assistance in resolving conflicts, disputes or complaints on an informal basis. This office is independent, neutral, and confidential.

### **University, College/School, and Program Policies**

#### *Academic Honesty and Integrity*

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Students are responsible for understanding the University's policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of

others. The full text of the policy, including adjudication procedures, is found at

<http://www.newschool.edu/policies/http://www.newschool.edu/policies/>

<http://www.newschool.edu/policies/>

Resources regarding what plagiarism is and how to avoid it can be found on the Learning Center's website:

<http://www.newschool.edu/university-learning-center/avoiding-plagiarism.pdf>

*Intellectual Property Rights*: [http://www.newschool.edu/provost/accreditation-](http://www.newschool.edu/provost/accreditation-policies/http://www.newschool.edu/provost/accreditation-policies/)

[policies/http://www.newschool.edu/provost/accreditation-policies/](http://www.newschool.edu/provost/accreditation-policies/)

Grade Policies: <http://www.newschool.edu/registrar/academic-policies/>

### **Attendance**

“Absences may justify some grade reduction and a total of four absences mandate a reduction of one letter grade for the course. More than four absences mandate a failing grade for the course, unless there are extenuating circumstances, such as the following:

an extended illness requiring hospitalization or visit to a physician (with documentation); a family emergency, e.g. serious illness (with written explanation); observance of a religious holiday.

The attendance and lateness policies are enforced as of the first day of classes for all registered students. If registered during the first week of the add/drop period, the student is responsible for any missed assignments and coursework.

For significant lateness, the instructor may consider the tardiness as an absence for the day. Students failing a course due to attendance should consult with an academic advisor to discuss options. Divisional and/or departmental/program policies serve as minimal guidelines, but policies may contain additional elements determined by the faculty member.”

### **Student Course Ratings**

During the last two weeks of the semester, students are asked to provide feedback for each of their courses through an online survey. They cannot view grades until providing feedback or officially declining to do so. Course evaluations are a vital space where students can speak about the learning experience. It is an important process which provides valuable data about the successful delivery and support of a course or topic to both the faculty and administrators. Instructors rely on course rating surveys for feedback on the course and teaching methods, so they can understand what aspects of the class are most successful in teaching students, and what aspects might be improved or changed in future. Without this information, it can be difficult for an instructor to reflect upon and improve teaching methods and course design. In addition, program/department chairs and other administrators review course surveys. Instructions are available online at <http://www.newschool.edu/provost/course-evaluations-student-instructions.pdf>.