

HUAS 7305-001 Critical Studies in Art and Science
Science Fictions: Art and Science Hybrids
Dr. Charissa N. Terranova
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Fall 2014
Monday 4:00-6:45
JO 3.536
Office Hours: Monday 1:00-2:30/by appointment
Office Location: TBA
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He who possesses art and science has religion; he who does not possess them needs religion.
Johann Wolfgang von Goethe

Description:

If we take the phrase “science fiction” in its most literal sense, we find an area of invention that is a bit more expansive than stories of extraterrestrials, planetary exploration, and otherworldly intrigues. This is not in any way to diminish the bountiful convention of such imaginative forays into fiction writing, but rather to open up the genre as it plays more fundamentally on the word “fiction,” from the Latin *ingere*, meaning “to form.” The goal is to use scientific ideas in order to stake out new terrains of thinking. From this perspective we might think of the field in the plural as “science fictions” in order to tease out a broader scope of writing formed and informed by scientific ideas. Examples include but are not limited to: science journalism, cultural studies theory, new media theory, philosophies of science, the history of science, art and architectural history borne on scientific ideas, traditional science fiction, short fantasy fiction, and realist and/or historic fiction in which scientific ideas carry the plot.

This class focuses on a general theme of the art and craft of writing art-and-science textual hybrids. We will approach the class through a broad and pluralized definition of science fiction as “science fictions.” The word “fiction” here hews closely to its Latin root *ingere*, meaning to form, fashion, or create.

The class investigates the roll of language in reframing, rethinking, and/or thwarting the presupposition that “man is a machine.” In this context the phrase “science fictions” helps us to understand the biological and wet interconnections between living and non-living matter and, by connection, the ecological nature of putative mind and consciousness.

Readings will range from actual science and fantasy fiction to popular science writing/science journalism to art-and-science-theory hybrids and new media theory. This course does not require a background in creative writing.

Goals and Outcomes:

- Knowledge of art and science hybrids within a broad arrange of textual practices
- Knowledge of the relationships between art, architecture, design, and biology
- Improve public speaking skills.
- Improve research skills.
- Improve expository writing skills.

Requirements:

Students are required to attend every class, complete all assignments (reading, writing, and presentations), and participate with candor and commitment in class. Students are allowed one unexcused absence after which each absence will result in the lowering of the final grade by one full letter. Students with illnesses that require extended periods of absence are encouraged to officially withdraw from the class.

Texts:

Reserve texts are available on-line at DOCUTEK using the following link:
<http://utdallas.docutek.com/eres/coursepage.aspx?cid=1721>

Please use the following password: epigenetics

Presentations:

Each student will make two presentations in class. Both are exercises in teaching. The first presentation will take place during the first half of the semester and will require the student to guide discussion about the reading. In this presentation a student will teach the class about the readings while also using the Socratic method to generate discussion. The second presentation will take place during the last meetings of the semester and requires students to present their final research for the class as it is unfolding around the final written assignment. In this presentation a student will teach the class about their research project. Students should discuss his/her research by using images and PowerPoint.

Written Assignment:

The final written assignment is a research paper that may be based on art, architecture, the built environment, a scientist, philosopher, critic, film, or work of literary fiction. Your paper should have a thesis statement – an argument – based on your research. **I encourage you to meet with me during office hours (or otherwise) to discuss your interests and passions in relation to class material. The topic of your paper should emerge from class readings.** The requirements for the research paper are as follows:

- title page, 10-12 pt. font, standard margins
- thesis statement in the body of text on the first or second page
- 25 pages
- pagination
- foot- or endnotes
- bibliography with 8 sources, of which 2 can be websites
- Due Monday December 15, 2014

Grades:

Presentation 1	25%
Presentation 2	35%
Written Assignment	40%
TOTAL	100%

Standard UTD policies regarding classroom behavior, religious holidays, withdrawals, etc.:

- <http://www.utdallas.edu/deanofstudents/conductguidelines.html>
- <http://provost.utdallas.edu/>
- <http://www.charissaterranova.com/syllabi/utd-policies.htm>

Readings:

Monday August 25: Introduction and Sign-up for Presentations

Monday September 1: LABOR DAY NO CLASS

Monday September 8 CYBORG

-Donna Haraway, “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century,” in *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York; Routledge, 1991) 149-181. Also available on-line www.egs.edu/faculty/donna-haraway/articles/donna-haraway-a-cyborg-manifesto/.

Monday September 15 MEDIUM

-Marshall McLuhan, *Understanding Media: The Extensions of Man* (Cambridge, MA: MIT Press, 1994)

Monday September 29 SPACESHIP EARTH

-Buckminster Fuller, *Operating Manual for Spaceship Earth* (Zurich: Lars Müller Publishers, 2008).

-Kenneth E. Boulding, "The Economics of the Coming Spaceship Earth," in H. Jarrett, ed., *Environmental Quality in a Growing Economy* (Baltimore, MD: Resources for the Future/Johns Hopkins University Press, 1966) 3-14. Also available on-line Arachnid.biosci.utexas.edu.../Readings/Boulding_SpaceshipEarth.pdf

Monday October 6 GUEST LECTURE FRIEDER NAKE LOCATION TBA

Monday October 13 DIGITAL BODIES

-Mark B. N. Hansen, *Bodies in Code: Interfaces with Digital Media* (New York: Routledge Press, 2006).

Monday October 20 EPIGENETICS + EPIGENETIC LANDSCAPE

-Conrad Waddington, *The Strategy of the Genes*, 11-58.

-Conrad Waddington, "New Visions of the World," *Leonardo*, vol. 1, no. 1 (January 1968) 69-75.

-Charissa N. Terranova, "The Epigenetic Landscape of Art and Science, c. 1950, or How Conrad Waddington and Gyorgy Kepes Went Beyond Two Cultures," unpublished manuscript disseminated by professor.

-Richard C. Francis, *Epigenetics: How Environment Shapes our Genes* (New York: W. W. Norton & Company, 2012).

Monday October 27 BEYOND CONSCIOUSNESS

-N. Katherine Hayles, *How We Think: Digital Media and Contemporary Technogenesis* (Chicago: University of Chicago Press, 2012).

Monday November 3 AUTOMOTIVE PROSTHETIC + AUTOMOTIVE DIGESTION

-Charissa N. Terranova, *Automotive Prosthetic: Technological Mediation and the Car in Conceptual Art*, 1-56

-Charissa N. Terranova, "Mobile Perception and the Automotive Prosthetic: Photoconceptualism, the Car, and the Posthuman Subject," *Transfers*, vol. 1, no. 1 (spring 2011) 77-101.

-Gilbert Simondon, "On the Mode of Existence of Technical Objects," Available on-line dephasage.ocular-witness.com/.../SimondonGilbert.OnTheModeOfExiste...

-Harry Crews, *Car: A Novel*

Monday November 10 OUTER SPACES + WETWARE

-Arthur C. Clarke, *Rendezvous with Rama*

-Dennis Bray, *Wetware: A Computer in Every Living Cell*

-Rudy Rucker, *Wetware*

Monday November 17 FINAL PRESENTATIONS

Monday November 24 FALL BREAK NO CLASS

Monday December 1 FINAL PRESENTATIONS

Monday December 8 FINAL PRESENTATIONS