



**CYBERNAUT:  
The Artist and Technology  
HUAS 6320.501 Issues in Contemporary  
Art  
Dr. Charissa N. Terranova  
The University of Texas at Dallas  
Fall 2008  
Monday 6-4:45  
terranova@utdallas.edu**

Office location and hours in Richardson:  
J5.504, Mondays 2-4  
Office location and hours at Downtown satellite  
campus:  
Centraltrak: The UT Dallas Artists Residency  
800 Exposition Ave.  
Dallas, Texas 75226  
Wednesday and Friday 12-2; by appointment

As extensions of the human body, technological tools have shifted our collective sense of self. Conventional ideas of “human nature” and “humanism” are no longer functional or accurate. We move from human to post-human, homo sapiens to robo sapiens, and learn to take ethical responsibility for new modes of experience. This course is a graduate seminar focusing on the artist and technology through time, from the hot-air balloon and the photographic camera to the portopak handheld video camera and contemporary new media technology. Specific attention will be given to the transformation of the human sensorium as a result of technology.

**Texts for Purchase**

- Philip K. Dick, *Do Androids Dream of Electric Sheep?* Available digitally through Kindle Edition; 237 KB. New York: Ballantine Books, 2008.
- William Gibson. *Neuromancer*. New York: Ace Hardcover, 2004.
- N. Katherine Hayles. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago: University of Chicago Press, 1999.
- Siegfried Zielinski, *Deep Time of Media: Toward an Archaeology of Hearing and Seeing by Technical Means*. Cambridge, MA: MIT Press, 2008.
- Marshall McLuhan. *Understanding Media: The Extensions of Man*. Cambridge, MA: MIT Press, 1994.

**Texts Available On-Line**

- Roland Barthes. *Mythologies*. New York: The Noonday Press, 1972.
- Marshall McLuhan. *The Mechanical Bride: Folklore of Industrial Man*. Boston: Beacon Press, 1967.

- Marshall McLuhan and Barrington Nevitt. "The Argument: Causality in the Electric World." *Technology and Culture*. Vol. 14, No. 1 (Jan. 1973) 1-18.
- Norbert Wiener. "On Learning and Self-Reproducing Machines." *Cybernetics, Or Control and Communication in the Animal and the Machine*. New York: John Wiley & Sons, Inc., 1961. 169-180.
- Peter Galison. "The Ontology of the Enemy: Norbert Wiener and the Cybernetic Vision." *Critical Inquiry*. Vol. 21, No. 1 (Autumn 1994) 228-266.
- Elizabeth Grosz. *Time Travels: Feminism, Nature, Power*. Durham, NC: Duke University Press, 2005.
- Donna Haraway. "The Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." New York: Routledge Press, 1991. 149-182.
- Friedrich A. Kittler. *Gramophone, Film, Typewriter*. Stanford, CA: Stanford University Press, 1999.
- Roy Ascott. *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness*. Edward A. Shanken, Ed. Berkeley, CA: University of California Press, 2003.

### **Attendance and Preparation**

Attendance is mandatory. Students must complete all reading prior to class. There are three primary assignments in the class: each student will lead a seminar in discussion of an assigned text, make a presentation based on a final essay, and write a research paper that engages the subject of the class. You may have one unexcused absence, after which your grade will be lowered by one letter grade with each subsequent absence. You are thus allowed one unexcused absence. Assignments must be turned in on time; for each 24-hour period an assignment is late, one full grade will be deducted (e.g., an "A" paper will become a "B" paper). Appropriate medical and family excuses will be accepted in order to establish new dates for assignments.

### **Leading a Seminar**

Each of you will be required to lead discussion of one or more texts in a given seminar. For this, images are not necessary, though, you may choose to show a few. You must come to class with copies of an outline of discussion points that relate to the assigned textual and/or visual material.

### **Presentation**

Each of you will be required to present your paper topic and thesis. For this, images are necessary. Your presentation should be 45 – 50 minutes in length, confront pertinent issues concerning contemporary issues of art, technology, and cybernetic theory, and instigate lively discussion.

### **Essay**

Each of you will be required to write an essay. The essay may focus on an artist, architect, a film and/or filmmaker, or theories of cybernetics. Please meet with me to discuss your topic before you embark on research. It is due in my mailbox by 5:00 p.m. on Wednesday, May 2. The requirements for the essay are the following:

- title page
- 15 pages
- standard margins and 10 or 12 pt. font
- foot- or endnotes
- bibliography with at least 5 sources of which only two may be websites
- images where necessary

### **Grading**

Your grade in the course will be calculated from the following percentages:

Leading Class Discussion/General Participation:	34%
Presentation:	33%
Essay:	33%

### **Goals of Course**

- A rich and specific understanding of the relationship between the artist and technology in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries.
- Knowledge of artists who have used technology as a means of making art.
- Knowledge of cybernetic theory.

- Skills of close reading and critical analysis.
- Improved writing skills.

### **Field Trip Policies Off-Campus Instruction and Course Activities**

Off-campus, out-of-state, and foreign instruction and activities are subject to state law and University policies and procedures regarding travel and risk-related activities. Information regarding these rules and regulations may be found at the website address [http://www.utdallas.edu/BusinessAffairs/Travel\\_Risk\\_Activities.htm](http://www.utdallas.edu/BusinessAffairs/Travel_Risk_Activities.htm). Additional information is available from the office of the school dean. Below is a description of any travel and/or risk-related activity associated with this course.

### **Student Conduct & Discipline**

The University of Texas System and The University of Texas at Dallas have rules and regulations for the orderly and efficient conduct of their business. It is the responsibility of each student and each student organization to be knowledgeable about the rules and regulations which govern student conduct and activities. General information on student conduct and discipline is contained in the UTD printed publication, *A to Z Guide*, which is provided to all registered students each academic year. The University of Texas at Dallas administers student discipline within the procedures of recognized and established due process. Procedures are defined and described in the *Rules and Regulations, Series 50000, Board of Regents, The University of Texas System*, and in Title V, Rules on Student Services and Activities of the university's *Handbook of Operating Procedures*. Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations (SU 1.602, 972/883-6391) and online at <http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-HOPV.html>. A student at the university neither loses the rights nor escapes the responsibilities of citizenship. He or she is expected to obey federal, state, and local laws as well as the Regents' Rules, university regulations, and administrative rules. Students are subject to discipline for violating the standards of conduct whether such conduct takes place on or off campus, or whether civil or criminal penalties are also imposed for such conduct.

### **Academic Integrity**

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that a student demonstrate a high standard of individual honor in his or her scholastic work. Scholastic Dishonesty, any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts. Plagiarism, especially from the web, from portions of papers for other classes, and from any other source is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalog for details). This course will use the resources of turnitin.com, which searches the web for possible plagiarism and is over 90% effective.

### **Copyright Notice**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted materials, including music and software. Copying, displaying, reproducing, or distributing copyrighted works may infringe the copyright owner's rights and such infringement is subject to appropriate disciplinary action as well as criminal penalties provided by federal law. Usage of such material is only appropriate when that usage constitutes "fair use" under the Copyright Act. As a UT Dallas student, you are required to follow the institution's copyright policy (Policy Memorandum 84-I.3-46). For more information about the fair use exemption, see <http://www.utsystem.edu/ogc/intellectualproperty/copypol2.htm>

### **Email Use**

The University of Texas at Dallas recognizes the value and efficiency of communication between faculty/staff and students through electronic mail. At the same time, email raises some issues concerning security and the identity of each individual in an email exchange. The university encourages all official student email correspondence be sent only to a student's U.T. Dallas email address and that faculty and staff consider email from students official only if it originates from a UTD student account. This allows the university to maintain a high degree of confidence in the identity of all individual corresponding and the security of the transmitted information. UTD furnishes each student with a free email account that is to be

used in all communication with university personnel. The Department of Information Resources at U.T. Dallas provides a method for students to have their U.T. Dallas mail forwarded to other accounts.

### **Withdrawal from Class**

The administration of this institution has set deadlines for withdrawal of any college-level courses. These dates and times are published in that semester's course catalog. Administration procedures must be followed. It is the student's responsibility to handle withdrawal requirements from any class. In other words, I cannot drop or withdraw any student. You must do the proper paperwork to ensure that you will not receive a final grade of "F" in a course if you choose not to attend the class once you are enrolled.

### **Student Grievance Procedures**

Procedures for student grievances are found in Title V, Rules on Student Services and Activities, of the university's *Handbook of Operating Procedures*. In attempting to resolve any student grievance regarding grades, evaluations, or other fulfillments of academic responsibility, it is the obligation of the student first to make a serious effort to resolve the matter with the instructor, supervisor, administrator, or committee with whom the grievance originates (hereafter called "the respondent"). Individual faculty members retain primary responsibility for assigning grades and evaluations. If the matter cannot be resolved at that level, the grievance must be submitted in writing to the respondent with a copy of the respondent's School Dean. If the matter is not resolved by the written response provided by the respondent, the student may submit a written appeal to the School Dean. If the grievance is not resolved by the School Dean's decision, the student may make a written appeal to the Dean of Graduate or Undergraduate Education, and the dean will appoint and convene an Academic Appeals Panel. The decision of the Academic Appeals Panel is final. The results of the academic appeals process will be distributed to all involved parties. Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations.

### **Incomplete Grade Policy**

As per university policy, incomplete grades will be granted only for work unavoidably missed at the semester's end and only if 70% of the course work has been completed. An incomplete grade must be resolved within eight (8) weeks from the first day of the subsequent long semester. If the required work to complete the course and to remove the incomplete grade is not submitted by the specified deadline, the incomplete grade is changed automatically to a grade of **F**.

### **Disability Services**

The goal of Disability Services is to provide students with disabilities educational opportunities equal to those of their non-disabled peers. Disability Services is located in room 1.610 in the Student Union. Office hours are Monday and Thursday, 8:30 a.m. to 6:30 p.m.; Tuesday and Wednesday, 8:30 a.m. to 7:30 p.m.; and Friday, 8:30 a.m. to 5:30 p.m. The contact information for the Office of Disability Services is: The University of Texas at Dallas, SU 22, PO Box 830688, Richardson, Texas 75083-0688, (972) 883-2098 (voice or TTY), [disabilityservice@utdallas.edu](mailto:disabilityservice@utdallas.edu). If you anticipate issues related to the format or requirements of this course, please meet with the Coordinator of Disability Services. The Coordinator is available to discuss ways to ensure your full participation in the course. If you determine that formal, disability-related accommodations are necessary, it is very important that you be registered with Disability Services to notify them of your eligibility for reasonable accommodations. Disability Services can then plan how best to coordinate your accommodations. It is the student's responsibility to notify his or her professors of the need for such an accommodation. Disability Services provides students with letters to present to faculty members to verify that the student has a disability and needs accommodations. Individuals requiring special accommodation should contact the professor after class or during office hours.

### **Religious Holy Days**

The University of Texas at Dallas will excuse a student from class or other required activities for the travel to and observance of a religious holy day for a religion whose places of worship are exempt from property tax under Section 11.20, Tax Code, Texas Code Annotated. The student is encouraged to notify the instructor or activity sponsor as soon as possible regarding the absence, preferably in advance of the assignment. The student, so excused, will be allowed to take the exam or complete the assignment within a reasonable time after the absence: a period equal to the length of the absence, up to a maximum of one week. A student who notifies the instructor and completes any missed exam or assignment may not be penalized for the absence. A student who fails to complete the exam or assignment within the prescribed period may receive a failing grade for that exam or assignment. If a student or an instructor disagrees about the nature of the absence [i.e., for the purpose of observing a religious holy day] or if there is similar

disagreement about whether the student has been given a reasonable time to complete any missed assignments or examinations, either the student or the instructor may request a ruling from the chief executive officer of the institution, or his or her designee. The chief executive officer or designee must take into account the legislative intent of TEC 51.911(b), and the student and instructor will abide by the decision of the chief executive officer or designee.

## Schedule

### Monday August 25: Introduction

- Syllabus
- Sign up for presentations

### Monday September 1: No class, Labor Day

### Monday September 8: The Telegenics of Sound and Sight

- Siegfried Zielinski, *Deep Time of Media: Toward an Archaeology of Hearing and Seeing by Technical Means*

### Monday September 15: In Class Viewing

- E.A.T. and ARTPIX: Open Score by Robert Rauschenberg (1966)

### Monday September 22: Text as Extension

- Roland Barthes, *Mythologies*, 15-25; 36-38; 53-55; 68-69; 84-87; 97-99; 109-159
- Marshall McLuhan, *The Mechanical Bride: Folklore of Industrial Man*, v-vi; 3-4; 55-56; 64-65; 98-101; 113-116; 117-118
- Marshall McLuhan and Barrington Nevitt. "The Argument: Causality in the Electric World." *Technology and Culture*. Vol. 14, No. 1 (Jan. 1973) 1-18

### Monday September 29: Printing Press, Typewriter, and TV

- Marshall McLuhan, *Understanding Media*, 3-76; 81-105; 123-130; 157-163; 217-225; 265-274; 308-360
- Friedrich Kittler, *Gramophone, Film, Typewriter*, 1-21; 183-263

### Monday October 6: Cybernetics

- Norbert Wiener, "On Learning and Self-Reproducing Machines," *Cybernetics, Or Control and Communication in the Animal and the Machine*, 169-180
- Peter Galison, "The Ontology of the Enemy: Norbert Wiener and the Cybernetic Vision." *Critical Inquiry*, Vol. 21, No. 1 (Autumn 1994), 228-266

### Monday October 13: Telematics

- Edward A. Shanken, "Introduction," *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness* by Roy Ascott, 1-96
- Roy Ascott, "Behaviourist Art and the Cybernetic Vision (1966-67)," *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness*, 109-156
- Roy Ascott, "Telenoia," *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness*, 257-275

### Monday October 20: Embodied Virtuality

- N. Katherine Hayles, *How We Became Posthuman*, 192-291

### Monday October 27: Cyborg

- Donna Haraway, "Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," 149-182

### Monday November 3: Prosthetic as Thing and Ontology

- Elizabeth Grosz, *Time Travels*, 131-145+
- N. Katherine Hayles, *How We Became Posthuman*, 113-130.

### Monday November 10: Robo-Sapiens

- Philip K. Dick, *Do Androids Dream of Electric Sheep?*

### Monday November 17: Cybersprawl

- William Gibson, *Neuromancer*

### Monday November 24: Presentations

**Monday December 1: Presentations**  
**Monday December 8: Presentations**