

## **Term Information**

**Effective Term** Autumn 2026

## **General Information**

<b>Course Bulletin Listing/Subject Area</b>	History of Art
<b>Fiscal Unit/Academic Org</b>	History of Art - D0235
<b>College/Academic Group</b>	Arts and Sciences
<b>Level/Career</b>	Graduate
<b>Course Number/Catalog</b>	8905
<b>Course Title</b>	Studies in Art and Technology
<b>Transcript Abbreviation</b>	Art & Technology
<b>Course Description</b>	Intensive studies of specific movements, artists, periods and theories surrounding art and technology.
<b>Semester Credit Hours/Units</b>	Fixed: 4

## **Offering Information**

<b>Length Of Course</b>	14 Week, 12 Week
<b>Flexibly Scheduled Course</b>	Never
<b>Does any section of this course have a distance education component?</b>	No
<b>Grading Basis</b>	Letter Grade
<b>Repeatable</b>	No
<b>Course Components</b>	Seminar
<b>Grade Roster Component</b>	Seminar
<b>Credit Available by Exam</b>	No
<b>Admission Condition Course</b>	No
<b>Off Campus</b>	Never
<b>Campus of Offering</b>	Columbus

## **Prerequisites and Exclusions**

<b>Prerequisites/Corequisites</b>	
<b>Exclusions</b>	
<b>Electronically Enforced</b>	No

## **Cross-Listings**

**Cross-Listings**

## **Subject/CIP Code**

<b>Subject/CIP Code</b>	50.0703
<b>Subsidy Level</b>	Doctoral Course
<b>Intended Rank</b>	Masters, Doctoral

## **Requirement/Elective Designation**

The course is an elective (for this or other units) or is a service course for other units

## **Course Details**

**Course goals or learning objectives/outcomes**

- Understand the long history of automation in the arts
- Gain a deep understanding of video as a technology, an artistic medium, and cultural object

**Content Topic List**

- Creativity
- Automations and the Question of the Human
- Jacquard Weaving, the Deskilling of Craft, and the Invention of Computing
- Industrializing Craft
- Photography and the Automation of Art
- Machines and Automatic Processes in Modern Art
- Robots Making Art/Art Making Robots
- Computer Art
- AI & Creativity, Property, and Labor

**Sought Concurrence**

No

## **Attachments**

- HISTART 8905\_Art Automation Creativity\_schedule syllabus.docx

*(Syllabus. Owner: Stephens,Gabrielle MARIE)*

## **Comments**

## **Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Stephens,Gabrielle MARIE	01/08/2026 10:34 AM	Submitted for Approval
Approved	Whittington,Karl Peter	01/08/2026 10:46 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	01/12/2026 01:40 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	01/12/2026 01:40 PM	ASCCAO Approval

# Art, Automation & Creativity

History of Art 8605 – Autumn 2026

## Course Information

- **Course times:** Thursdays 2:15-6:00pm
- **Location:** Pomerene 250
- **Credit hours:** 4
- **Mode of delivery:** In Person (less than 25% remote)

## Instructor

- **Name:** Dr. Kris Paulsen
- **Email:** Paulsen.20@osu.edu
- **Office location:** 218 Pomerene Hall
- **Office hours:** By appointment, in person or over Zoom
- **Preferred means of communication:**
  - My preferred method of communication for questions is **email**. Please send all communication directly to my email address – do not leave messages that need replies in comments on assignments.
  - My class-wide communications will be sent through the Announcements tool in CarmenCanvas. Please check your notification preferences ([go.osu.edu/canvas-notifications](http://go.osu.edu/canvas-notifications)) to be sure you receive these messages.

## Course Description

While Machine Learning and other new forms of AI have been at the root of recent union strikes and have provoked much debate and handwringing about the shifting role of humans in (formerly?) creative acts, this course takes a longer on automation and its recursive “attacks” on art making practices. Beginning in the 1700s, we will trace a series of technological events and art practices that have reconfigured how we think about the creative arts and the value of human labor. Beginning with 18<sup>th</sup> century automata, and moving through moments such as the invention of the Jacquard Loom in 1804 (which led directly to both automated weaving and to modern computing), modernist practices of embracing chance, early computer art, and through to contemporary uses of generative AI, this course will take a historical look at the ways in which technology has repeatedly figured as an existential threat to contemporary notions of what makes us human, and how notions of art, creativity, and labor have shifted in changing technological cultures.



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College of Arts & Sciences  
Department of History of Art]

# Learning Outcomes

By the end of this course, students will:

- Understand the long history of automation in the arts.
- Gain a deep understanding of video as a technology, an artistic medium, and cultural object.
- Situate video art and its history into the larger context of 20<sup>th</sup> and 21<sup>st</sup> century world events and politics, as well as in relationship to the larger history of art.
- Understand the major artists, forms, movements, issues and ideas of the history of video art.
- Understand video's relationship to television and film, as technologies, artistic media, and mass cultural tools.
- Understand how works of art are shaped by formal and conceptual choices and be able to explain the effects of those choices on meaning.
- Demonstrate critical methods of evaluating individual works of art from diverse origins and in relationship to their political and social contexts.



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# How This Course Works

**Mode of delivery:** This course is 100% in Person.

Each week, students will:

- Complete homework for the week, including screening examples of video art and completing readings before the class meeting. While most of the video art we will watch for this class will be short (<20 min, often under 10 minutes) a few will be nearer to 1 hour, and one will be a feature length film. Please see the runtimes on Carmen and plan your week's work accordingly.
- Attend two in person lectures per week, which will include short screenings during class.
  - NB: There will be a few days this semester that Professor Paulsen will be at conferences or out of town. The classes for those days will be held asynchronously online. The lectures are recorded as videos.
- Write short [1pg/250 word] response essays to assigned screenings 10 times a semester. There are 16 opportunities to complete this assignment.
- Participate in 5 Collaborative Group Assignments. Students will be broken into small groups for discussions and close looking assignments.

**Credit hours and work expectations:** This is a [4] credit-hour course. According to [Ohio State bylaws on instruction](#) (go.osu.edu/credit hours), students should expect around [4] hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to [8] hours of homework (reading and assignment preparation, for example) to receive a grade of [C] average.



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# Course Materials, Fees and Technologies

## Required Equipment

- **Computer:** Access to a current Mac (MacOS) or PC (Windows 10) with high-speed internet connection for access to Carmen and linked videos and materials.
- **Other:** a mobile device (smartphone or tablet) to use for BuckeyePass authentication

## CarmenCanvas Access

You will need to use [BuckeyePass](#) (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](#) (go.osu.edu/add-device) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- [Install the Duo Mobile application](#) (go.osu.edu/install-duo) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at [614-688-4357 \(HELP\)](#) and IT support staff will work out a solution with you.

## Technology Skills Needed for This Course

- Basic computer and web-browsing skills
- [Navigating CarmenCanvas](#) (go.osu.edu/canvasstudent)

## Technology Support

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat:** [go.osu.edu/it](#)
- **Phone:** [614-688-4357 \(HELP\)](#)
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)



# Grading and Faculty Response

## How Your Grade is Calculated

\*All assignments are graded out of 100 unless otherwise noted.

Assignment Category	Percentage
Weekly Preparatory Writings	20%
Link Post	05%
Discussion Leading	10%
Participation and Attendance	25%
Final Project	40%
Total	100%

Each grade category/assignment has a grading rubric and instructions on Carmen. Please consult them at your earliest chance.

See [Course Schedule](#) for due dates.

## Descriptions of Major Course Assignments

**This is the standard disclaimer I put on my syllabi about AI tools:**

**USE OF AI tools is explicitly forbidden on all assignments unless specifically noted.**

We will collectively develop a policy on if and when we can use Large Language Model/AI tools in this class. Please remember that LLM/AI tools make up a lot of nonsense. They do not “look” at the art and make observations; they do not “read” the texts you’ve asked them to write about. They predict the next most likely word in a sentence. They are usually very bland, boring, and vague. They can go off the rails into fantasy pretty quickly (this might not be obvious to someone who knows little about a topic, but it’s fairly evident for someone who does). If I suspect you are using an AI tool you will not receive credit for the assignment and will be referred to Academic Integrity.

**HOWEVER, for this class I am interested in us experimenting with their use. Together we will come up with a series of exercises and tests to see if we might work in collaboration with these tools or develop the skills to critique them effectively.**

## Response Essays

**Description:** Each week, students will write a response (1 pg. min) to the readings. The prompt is open ended, but the goal is to write about what struck you was important from the week’s reading (you can address one or more of the readings). If you need somewhere to start, consider how issues of creativity, labor, and the role of the artist comes into question in



the work, directly or by implication. Responses must be posted to the **Carmen Discussion Board** before class meets each week. To receive full credit (2pts), you must significantly engage with at least one reading with detail. Partial credit (1pt) will be awarded for answers that lack depth or detail. No credit (0 points) will be assigned for empty answers just aiming to fill space or which indicate that the student did not actually read or consider the articles. You may miss 2 of the 12 required responses without penalty.

### **Link Post:**

Each week you will also post a link to at least one popular press article on AI and how it intersects with labor, creativity, or art. This should not be a random choice but be something that triggered your interest or relates to topics we've been thinking about. Include a few lines of description about what is interesting about the article. This is also due before class starts to our collaborative document. Please make sure you indicate your name on your post and that it is listed under the correct week. You may miss 2 of the 12 posts without penalty.

### **Discussion Leading:**

Each student must sign up to lead discussion for one week of the seminar. Discussion leaders are expected to come to class ready to begin the conversation and keep it moving throughout the class period. The leader should topic or passage they wish to discuss, and others throughout class period. Prof. Paulsen will also have topics to discuss, but the student should feel responsible to keep the conversation going.

### **Final Project:**

**Description:** There are several options for fulfilling this major assignment. One is the standard “seminar paper”: 20-25 page research paper with a critical argument. This is a great choice for students needing writing samples or an MA paper. Alternatively, students may choose to write a “conference paper”: again, a research paper with a critical argument but between 10-15 pages (about 20-30 minutes, spoken). This option will require a public presentation of the paper (TBD how this happens); Lastly, students may pursue a creative project closely tied to the themes, technologies, and techniques covered in this course. It must be conceived for this course (and not submitted for course work in another class or department). It must find a documented form that can be shared with the professor and the class and will have a written statement accompanying it of no less than 3 pages.

### **Attendance & Participation**

**Description:** Attendance and participation make up 25% of your grade for this class. All students are required to be respectful of the other members of the class. We may discuss sensitive cultural and political topics in this class, and it is imperative that we maintain a respectful, civil, and supportive learning community in which we can share ideas. Always treat your peers with courtesy and respect and be aware that different people may hold radically different points of view. We may disagree with one another, but we will always aim to do so amicably and respectfully. Remember that tone (especially sarcasm or jokes) may not come across clearly or as intended.

Below is a rubric for your grade in this category.



Grade	Points	Behavior
A	90-100	Attends all class meetings. Regularly and actively participates in a meaningful, constructive way. Observes "Discussion and Communications Guidelines."
B	80-89	Attends all or nearly-all meetings, participates often in valuable and constructive ways. Observes "Discussion and Communications Guidelines."
C	70-79	Misses 4 or more class meetings but participates regularly and constructively; or attends all or most meetings but rarely or sporadically participates. Observes "Discussion and Communications Guidelines."
D	60-69	Multiple absences, rare participation. Observes "Discussion and Communications Guidelines."
F	0-59	Sporadic attendance, little or no participation and/or disruptive or non-constructive behavior. Failure to observe "Discussion and Communications Guidelines."

## Academic Integrity and Collaboration:

Your written assignments, including response essays, should be your own original work. Do not collaborate with classmates on your work. You may use AI tools in the production of your work in accordance with the policy we develop as a group. Part of this policy must be the clear notation of when and where you use software to produce your work, which software, and what prompts.

In formal assignments, you should follow Chicago style to cite the ideas and words of your research sources. Please see the writing and citation guide on Carmen. You are encouraged to ask a trusted person to proofread your assignments before you turn them in but no one else should revise or rewrite your work.

## Late Assignments

**Weekly Responses and Link Posts** must be completed on time. No credit will be given for late response essays. Please see the schedule (on the syllabus and introduction page on Carmen) for the due dates for each assignment.

**Final Projects** will drop by 1/3 of a letter grade for each day late.

The professor is happy to make deadline accommodations through SLDS. Please contact the professor as soon as possible to make arrangements.

Requests for extensions (before the deadline) are usually easily granted.

Post-facto exceptions to these rules will only be made on a case-by-case basis for medical or personal emergencies. If you know you will need an extension, please contact Prof. Paulsen as soon as possible.



# Instructor Feedback and Response Time

I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you can call [614-688-4357 \(HELP\)](tel:614-688-4357) at any time if you have a technical problem.

- **Preferred contact method:** If you have a question, please contact me first through my Ohio State email address. I will reply to emails within **2 business days**. Typically, however, I will get back to you much more quickly. Do not send messages as comments on assignments. Email the professor directly. If you do not hear from me within 1-2 days, please resend your message. Do not expect replies from me after hours or over weekends. I am not replying to work emails in the middle of the night.
- **Class announcements:** I will send all important class-wide messages through the Announcements tool in CarmenCanvas. Please check [your notification preferences](https://go.osu.edu/canvas-notifications) ([go.osu.edu/canvas-notifications](https://go.osu.edu/canvas-notifications)) to ensure you receive these messages. You may wish to set up push notifications or alerts to make sure you receive urgent announcements.
- **Grading and feedback:** For weekly assignments, you can generally expect feedback within **seven days**. For Final Projects, you can expect feedback within **by the semester grading deadline**.

## Grading Scale

93–100: A

90–92.9: A-

87–89.9: B+

83–86.9: B

80–82.9: B-

77–79.9: C+

73–76.9: C

70–72.9: C-

67–69.9: D+

60–66.9: D

Below 60: E



# Other Course Policies

## Discussion and Communication Guidelines

The following are my expectations for how we should communicate as a class, in person and in our Collaborative Group Assignment. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

## Academic Integrity Policy

See [Descriptions of Major Course Assignments](#) for specific guidelines about collaboration and academic integrity in the context of this online class.

### Ohio State's Academic Integrity Policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's [Code of Student Conduct](#) (studentconduct.osu.edu), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct,



so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- [Committee on Academic Misconduct](http://go.osu.edu/coam) (go.osu.edu/coam)
- [Ten Suggestions for Preserving Academic Integrity](http://go.osu.edu/ten-suggestions) (go.osu.edu/ten-suggestions)
- [Eight Cardinal Rules of Academic Integrity](http://go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

## Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options on [Ohio State's Title IX website](http://titleix.osu.edu) (titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu). Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information, visit the [OIE website](http://equity.osu.edu) (equity.osu.edu) or email [equity@osu.edu](mailto:equity@osu.edu).



# Commitment to a Diverse and Inclusive Learning Environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally, or for other students or student groups.

Important note: Given the sensitive and challenging nature of the material discussed in class, it is imperative that there be an atmosphere of trust and safety in the classroom. I will attempt to foster an environment in which each class member is able to hear and respect each other. It is critical that each class member show respect for all worldviews expressed in class. It is expected that some of the material in this course may evoke strong emotions, please be respectful of others' emotions and be mindful of your own. Please let me know if something said or done in the classroom, by either myself or other students, is particularly troubling or causes discomfort or offense. While our intention may not be to cause discomfort or offense, the impact of what happens throughout the course is not to be ignored and is something that I consider to be very important and deserving of attention. If and when this occurs, there are several ways to alleviate some of the discomfort or hurt you may experience:

-Discuss the situation privately with me. I am always open to listening to students' experiences, and want to work with students to find acceptable ways to process and address the issue.

-Discuss the situation with the class. Chances are there is at least one other student in the class who had a similar response to the material. Discussion enhances the ability for all class participants to have a fuller understanding of context and impact of course material and class discussions.

-Notify me of the issue through another source such as your academic advisor, a trusted faculty member, or a peer. If for any reason you do not feel comfortable discussing the issue directly with me, I encourage you to seek out another, more comfortable avenue to address the issue.



## Your Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, [on-demand mental health resources](http://go.osu.edu/ccsdemand) (go.osu.edu/ccsdemand) are available. You can reach an on-call counselor when CCS is closed at [614- 292-5766](tel:6142925766). **24-hour emergency help** is available through the [National Suicide Prevention Lifeline website](http://suicidepreventionlifeline.org) (suicidepreventionlifeline.org) or by calling [1-800-273-8255\(TALK\)](tel:18002738255). [The Ohio State Wellness app](http://go.osu.edu/wellnessapp) (go.osu.edu/wellnessapp) is also a great resource.



# Accessibility Accommodations for Students with Disabilities

## Requesting Accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with [Student Life Disability Services \(SLDS\)](#). After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

## Disability Services Contact Information

- Phone: [614-292-3307](#)
- Website: [slds.osu.edu](#)
- Email: [slds@osu.edu](mailto:slds@osu.edu)
- In person: [Baker Hall 098, 113 W. 12th Avenue](#)

## Accessibility of Course Technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](#) ([go.osu.edu/canvas-accessibility](http://go.osu.edu/canvas-accessibility))
- Streaming audio and video
- [CarmenZoom accessibility](#) ([go.osu.edu/zoom-accessibility](http://go.osu.edu/zoom-accessibility))
- Collaborative course tools



# Course Schedule

Refer to the CarmenCanvas course for up-to-date due dates.

Please pay attention to Carmen announcements and changes on the Carmen schedule. It may be necessary to cut readings or links may be added as our conversations develop this semester. Consider Carmen the authoritative and most up-to-date version of this syllabus.

**Read** = read at home before the class meeting on that date.

**Objects** = These are artworks or cultural objects I want to discuss, but we may not get to, depending on how the class goes.

**Recommended** = I have about one billion articles and objects I want to assign for our weekly meetings but realize this will far exceed the time we can give to preparation. I will sometimes drop them under recommended.

This syllabus is subject to change: we may wish to add or subtract readings from each week depending on class discussions about workload.

Week 1	Creativity
Aug. 22	<p>At the risk of being unpopular, I am assigning reading for our first meeting. We miss two weeks because of university holidays, so we need to hit the ground running.</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Ben Davis, <i>Art in the After Culture</i> (Ch 1- 4)</li> <li>• Assorted popular press articles on AI and Art. (linked on carmen~10 pgs)</li> </ul>
Week 2	Automatons and the Question of the “Human”
Aug. 29	<p>Read:</p> <ul style="list-style-type: none"> <li>• Jennifer Riskin, “The Defecating Duck and the Ambiguous Origins of Artificial Life.” (599-633)</li> <li>• Louis Chude-Sokei, “The Uncanny History of Minstrels and Machines, 1835-1923” (104-132)</li> <li>• Edward Jones-Imhotep &amp; Andrew Offord, “Black Steam: Patents, Portals, and Counterhistories of the Victorian Android” (48-63)</li> </ul> <p>Objects:</p> <p>(I hope that these objects/artworks/persons (?) will figure in our discussion. Spend a little time with them.</p> <ul style="list-style-type: none"> <li>• Hanson Robotics, <a href="#">Bina48</a> (2010-), <a href="#">Sophia</a> (2016) <ul style="list-style-type: none"> <li>○ Please also google/search about these bots for news and public interest stories about them.</li> </ul> </li> <li>• Stephanie Dinkins, <a href="#">Conversations with Bina48</a> (2014-)</li> <li>• Stephanie Dinkins, <a href="#">Not the Only One (N'Too)</a> (2018-)</li> </ul>



	<ul style="list-style-type: none"> <li>•</li> </ul> <p>Recommended:</p> <ul style="list-style-type: none"> <li>• Louis Chude-Sokei, "The Desire of Objects: Slavery and the Sex Lives of Machines" (video) (36:15)</li> <li>• Edward Jones-Imhotep, "The Ghost Machine: Histories of Automata and Artificial Life," (3-29)</li> </ul>
Discussion Leader:	
Response 1:	Response and link post
<b>Week 3</b>	<b>Jacquard Weaving, the Deskilling of Craft, and the Invention of Computing</b>
Sept. 5	<p>Read</p> <ul style="list-style-type: none"> <li>• Richard Coniff, "What the Luddites Really Fought Against," (5pgs)</li> <li>• James Essinger, <i>Jacquard's Web</i> (1-65)</li> <li>• Ellen Harlizius-Klück, "Weaving as a Binary Art and the Algebra of Patterns" (176-197)</li> <li>• Davis &amp; Davis, "Mistaken Ancestry: The Jacquard and the Computer" (76-87)</li> </ul>
Discussion Leader:	
Response 2:	Response and Link Post
<b>Week 4</b>	<b>Industrializing Craft</b>
Sept. 12	<p>Read:</p> <ul style="list-style-type: none"> <li>• Excerpts from the Craft Reader (see carmen) (~60pgs)</li> </ul>
Discussion Leader:	
Response 3:	Response and Link Post
<b>Week 5</b>	<b>Photography and the Automation of Art</b>
Sept. 19	<p>Read:</p> <ul style="list-style-type: none"> <li>• Short early essays on photography <ul style="list-style-type: none"> <li>◦ "Art and Photography" (1865) (198-199)</li> <li>◦ Henrietta Clopath, "Genuine Art versus Mechanism"</li> <li>◦ "Photography" (1pg)</li> <li>◦ Lady Eastlake, "Photography" (PGS)</li> </ul> </li> <li>• Beaumont Newhall, "Photography as a Branch of Art History," (86-90)</li> <li>• Patrick Maynard, "Arts, Agents, Artifacts: Photography's Automatisms," (727-745)</li> <li>• Chris Wiley, <u>"An Artist Embraces the Alien Logic of AI"</u> (np)</li> </ul> <p>Recommended:</p>



	<ul style="list-style-type: none"> <li>• Trevor Paglen, “<a href="#">Invisible Images</a>” (np, ~15pgs)</li> </ul>
Discussion Leader:	
Response 4:	Response and Link Post
<b>Week 6</b>	<b>Machines and Automatic Processes in Modern Art</b>
Sept. 26	<p>Read:</p> <ul style="list-style-type: none"> <li>• “Abigail Susik, “Chance and Automatism,” (242-257)</li> <li>• Rosalind Krauss, “The Originality of the Avant-Garde” (151-170)</li> <li>• Lev Manovich, Seven Arguments about AI and Generative Media,” (25 pgs)</li> <li>• </li> </ul>
Discussion Leader:	
Response 5:	Response and Link Post
<b>Week 7</b>	<b>Robots Making Art/Art Making Robots</b> <b>Short class -- Meg Olni break at 4:00</b>
Oct. 3	<p>Today we will break early to go to a talk by Meg Olni, curator of the most recent Whitney Biennial. This show featured some cool work by Holly Herndon, so we will zoom in on her practice (and some related contemporary AI art for the occasion)</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Andreas Broeckmann, “The Machine as Artist as Myth,” (10pgs) <ul style="list-style-type: none"> <li>○ Please look up the artists and works he mentions in this short article.</li> <li>○ I was going to assign Broeckmann’s entire book, but instead we will read an article version (as if!) here’s the whole book:</li> <li>○ Andreas Broeckmann, <i>Machine Art in the 20<sup>th</sup> Century</i>, <ul style="list-style-type: none"> <li>○ <a href="https://library.ohio-state.edu/record=b8122196~S7">https://library.ohio-state.edu/record=b8122196~S7</a></li> </ul> </li> </ul> </li> <li>• Holly Herndon interviews and articles, linked on Carmen (one is a podcast – it is good, but around 1h. Go take a walk)</li> </ul>
Discussion Leader:	No Discussion Leader Today
Response 6	Response and Link Post
<b>Week 8</b>	<b>AUTUMN BREAK – No Class</b>
Oct. 10	
<b>Week 9</b>	<b>Computer Art</b>
Oct. 17	<p>Read:</p> <ul style="list-style-type: none"> <li>• Zabet Patterson, <i>Peripheral Vision: Bell Labs, the SC-4020, and the Origins of Computer Art</i> <ul style="list-style-type: none"> <li>○ <a href="https://library.ohio-state.edu/record=b9196036~S7">https://library.ohio-state.edu/record=b9196036~S7</a></li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ Chs. 2 and 3 (ch.1 is helpful if you feel lost about the technology)</li> <li>● Frieder Nake, "Construction and Intuition: Creativity in Early Computer Art," (61-92)</li> </ul> <p>Recommended:</p> <ul style="list-style-type: none"> <li>● Michael Noll, "Howard Wise Gallery Show Computer Generated Pictures," (232-239)</li> <li>● Frieder Nake, "Computer Art: A Personal Recollection," (54-62)</li> </ul>
Discussion Leader:	
Response 7:	Response and Link Post
<b>Week 10</b>	<b>Computer Art Continued – Visit with Lindsay Caplan!</b>
Oct. 24	<p><b>Remote Day</b>—Guest Lecture by Lindsay Caplan (Brown U)      See Zoom Link on Carmen      Read:</p> <ul style="list-style-type: none"> <li>● Lindsey Caplan, <i>Arte Programmatica</i> <ul style="list-style-type: none"> <li>○ <a href="https://library.ohio-state.edu/record=b10327309~S7">https://library.ohio-state.edu/record=b10327309~S7</a></li> <li>○ Focus on Chs.: Intro, 1, 3 (but try to read the whole book, please!)</li> </ul> </li> </ul>
Discussion Leader:	No Discussion Leader Today. Though Everyone think of a question to ask Dr. Caplan!
Response 8:	Response and Link Post
<b>Week 11</b>	<b>AI &amp; Creativity</b>
Oct. 31	<p>Read:</p> <ul style="list-style-type: none"> <li>● Johanna Zylinska, <i>AI Art: Machine Visions and Warped Dreams</i> (PDF on Carmen, pgs. 1-155)</li> </ul>
Discussion Leader:	
Response 9:	Response and Link Post
<b>Week 12</b>	<b>AI &amp; Property</b>
Nov. 7	<p>Read:</p> <ul style="list-style-type: none"> <li>● Martin Zellinger, <i>Tactical Entanglements: AI Art, Creative Agency, and The Limits of Intellectual Property</i> (PDF on Carmen, pgs. 9-175)           <ul style="list-style-type: none"> <li>○ We will select which chapters to focus on.</li> </ul> </li> </ul>
Discussion Leader:	
Response 10:	Response and Link Post
<b>Week 13</b>	<b>AI &amp; Labor</b>
Nov. 14	<p>Read:</p> <ul style="list-style-type: none"> <li>● Matteo Pasquinelli, <i>Eye of the Master</i>, pgs. 1-220           <ul style="list-style-type: none"> <li>○ <a href="https://library.ohio-state.edu/record=b10890321~S7">https://library.ohio-state.edu/record=b10890321~S7</a></li> </ul> </li> </ul>



	<ul style="list-style-type: none"> <li>○ We will select chapters to focus on.</li> </ul>
Discussion Leader:	
Response 11:	Response and Link Post
<b>Week 14</b>	<b>Jennifer Rhee/Katherine Behar Class Visit</b>
<b>NB:</b>	<b>This is our last meeting because of the late Thanksgiving break Please plan on going to Rhee &amp; Behar's talk at the Wex on Wednesday</b>
Nov. 20	Behar and Rhee art wex
Nov. 21	Classroom visit. Rhee's book Read: <ul style="list-style-type: none"> <li>• Jennifer Rhee, <i>The Robotic Imaginary</i> (1-178)               <ul style="list-style-type: none"> <li>○ We will select which chapters to focus on.</li> <li>○ <a href="https://library.ohio-state.edu/record=b8467879~S7">https://library.ohio-state.edu/record=b8467879~S7</a></li> </ul> </li> <li>• <i>Ack! Knowledge Work</i> (essays on Katherine Behar ~40pgs)</li> <li>• Katherine Behar, "<a href="#">Do Baskets Contain Computation's Counterhistory?</a>" (~4pgs)</li> </ul>
Discussion Leader:	No Discussion Leader
Response 12:	Response and Link Post
<b>Week 15</b>	<b>THANKSGIVING/INDIGENOUS PEOPLE'S DAY BREAK</b>
Nov. 28	No Class
<b>Week 16</b>	<b>Classes over. Final Projects Due this Week</b>
<b>DUE</b>	<b>Final Essays – Target due date: Dec 9 (but flexible)</b>

