

**DEREE COLLEGE SYLLABUS FOR:**

**US CREDITS: 3/0/3**

**HFP 2222 LE Fluid Bodies in Contemporary Art**

(Same as HHU 2222)  
(Spring 2019)

**PREREQUISITES:**

WP 1010 Introduction to Academic Writing  
WP 1111 Integrated Academic Writing and Ethics

**CATALOG DESCRIPTION:**

Study of representations of bodies through the lens of contemporary art; interdisciplinary approach to the topic, with specific emphasis on novel developments in visual arts and cultural studies.

**RATIONALE:**

Contemporary artistic representations of bodies contest traditional notions on interconnections between the human and the animal, the animate and the inanimate. The prospect of genetic manipulation, the promise of technologically enhanced bodies, and constructions of bodies in social media, TV and cinema, have redefined the concepts of embodiment and selfhood. The course will focus on contemporary artistic practices, such as digital performance and bioart, which reformulate human body and identity/identities. Students will be invited to consider the ways in which technology and popular culture inform contemporary artistic representations that challenge the body. Putting emphasis on experiential learning, the course will deploy Digital Humanities tools to enable students to curate a virtual gallery of artistic works that articulate new notions of contemporary bodies.

**LEARNING OUTCOMES:**

Upon completion of the course, students will be able to

1. Examine a variety of contemporary artistic representations that rethink and redefine the concept of the body;
2. Develop awareness of the ways in which media and creative industries have affected contemporary aesthetic versions of embodiment and identity;
3. Articulate notions of contemporary bodies by undertaking an art-based project of their own;
4. Demonstrate understanding of the ethical implications and dilemmas associated with our contemporary body culture.

**METHOD OF TEACHING AND LEARNING:**

In congruence with the teaching and learning strategy of the college, the following tools are used:

- Textual analysis, class discussion, workshop-style pair work and group work during class meetings;
- Use of Digital Humanities tools;
- Active student-centered teaching approach in the presentation of course material to engage learners;
- Critical-thinking exercises and learning activities designed to help students acquire confidence and benefit from independent study;
- Student presentations of learning material to encourage involvement in the learning process;

	<ul style="list-style-type: none"> <li>• Co-curricular activities, ranging from screenings and other event organizing, to encourage students' creative engagement with the material;</li> <li>• Extensive instructor feedback on assignments and activities;</li> <li>• Individualized assistance during office hours for further discussion of lecture material, additional reading, and assignments;</li> <li>• Additional print and audiovisual educational material posted on the Blackboard course template;</li> <li>• Other relevant educational material placed on reserve in the library.</li> </ul>
<p><b>ASSESSMENT:</b></p>	<p><b>Critical Essay 40%</b>  A 1,500-2,000-word critical essay dealing with one or more aspects of the course subject. The essay needs to display a firm grasp of the topic at hand, of the issues discussed in the course as a whole, as well as of the relevant bibliography (<b>use of at least 3-5 scholarly sources</b>).</p> <p><b>Creative Project 40%</b>  Students will deploy a Digital Humanities tool to put together a collective curating project, thus applying their insights on concepts and ideas explored in the course. The creative project includes <b>a 500-word self-reflective essay</b> (which articulates the concepts that inform the creative project and relates them clearly to the content of the course), as well as <b>an oral presentation</b> of the creative project.</p> <p><b>Participation 20%</b>  Each student will be evaluated according to his/her contribution in the class, the preparation of the material and his/her critical ability. Furthermore, each student will be assessed in regards to his/her participation in group activities and discussions that will arise throughout the course.</p> <p><b>The Critical Essay</b> tests Learning Outcomes 2 and 4  <b>The Creative Project</b> tests Learning Outcomes 1 and 3</p>
<p><b>READING LIST:</b></p>	<p><b>Required Material:</b></p> <p><b>A selection of readings from:</b></p> <p>Ayers, D. (2018). Spectacular Posthumanism, Bloomsbury Academic.  Dixon, S. (2007). Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation, MIT Press.  Hauskeller, M. (2018). The Palgrave Handbook of Posthumanism in Film and Television, Palgrave Macmillan.  Kac, E. (2005). Telepresence and Bio Art: Networking Humans, Rabbits and Robots. University of Michigan Press  Mitchell, R. (2010). Bioart and the Vitality of Media (In Vivo: The Cultural Mediations of Biomedical Science). University of Washington Press  Myers, W. (2015). Bio Art: Altered Realities, Thames and Hudson Ltd.</p> <p><b>Films &amp; Documentaries (selections)</b>  Existenz (1999). Dir. David Cronenberg</p>

	<p>All Watched Over by Machines of Loving Grace (2011) Dir. Adam Curtis  Her (2013) Dir. Spike Jonze  Transcendence (2014) Dir. Wally Pfister  Ex Machina (2015) Dir. Alex Garland</p>
<b>RECOMMENDED MATERIAL:</b>	<p>Angerer, M. L. (2017). Ecology of Affect: Intensive Milieus and Contingent Encounters. Meson Press.  Aronowitz, S., Menser, M. (eds). (1995). Technoscience and Cyberculture, London: Routledge.  Behar, K. Mikelson, E. (2016). And Another Thing: Nonanthropocentrism and Art, Punctum Books.  Hayles, N. K. (1999). How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics. University Of Chicago Press  Herbrechter, S. (2013). Posthumanism: A Critical Analysis. Bloomsbury.  Lazzarato, M. (2014). Signs and Machines: Capitalism and the Production of Subjectivity, MIT Press.  Rainie, H.; Wellmann, B. (2012). Networked: The New Social Operating System, MIT Press.  Shilling, C. (2012). The Body and Social Theory, Sage Publications.  Leonardo Journal, ISSN: 0024-094X (print); 1530-9282 (web)</p>
<b>COMMUNICATION REQUIREMENTS:</b>	<p>With the exception of in-class activities, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.</p>
<b>SOFTWARE REQUIREMENTS:</b>	<p>Microsoft Office, Microsoft Powerpoint, Omeka</p>
<b>WWW RESOURCES:</b>	<p>The course will use a number of materials via the internet, which will be available to the students via the Blackboard template.  Students will be encouraged to use the internet to explore themes related to the course.</p>
<b>INDICATIVE CONTENT:</b>	<ul style="list-style-type: none"> <li>• Digital performance, film and contemporary techno-scientific knowledge</li> <li>• Bio-art and Non-anthropocentrism</li> <li>• Contemporary theories of selfhood and embodiment</li> <li>• The aesthetics of post-humanism</li> <li>• Art, aesthetic judgment and the networked self</li> </ul>