

# FLEFF LAB: Checkpoints Project

Division of Interdisciplinary and International Studies, Ithaca College, Spring 2011

Course Number: DIIS -12000-01

Credit: 3 credits, Graded

Date + Time: Tu 7:00-10:00 pm.

Location: Smiddy Hall 111

Instructors: Claudia Costa Pederson ([cpederson@ithaca.edu](mailto:cpederson@ithaca.edu)), Nicholas Adrian Knouf ([nknouf@ithaca.edu](mailto:nknouf@ithaca.edu); <http://zeitkunst.org>)

Office Hours: Tu 6:00-7:00 pm, or by appointment

## REQUIRED TEXTS

Course Reader + Online Resources

## COURSE DESCRIPTION

FLEFF LAB: Checkpoints Project explores the concept of checkpoints, the FLEFF 2011 festival programming stream, through a range of theories and practices of social media, social networking, emerging technologies, user-generated content, and other structures. Students will engage in group projects that combine conceptual investigation of open space modes with digital interfaces and social media. Finished projects and prototypes will be mounted on the FLEFF website.

Checkpoints is open to all students from all schools at Ithaca College. No prerequisites, and no prior computer, new media, film, video, or social media experience necessary, just a willingness to work in collaborative teams.

## COURSE GOALS

The course combines theory and practice to produce a group project within professional practices of radical design prototyping experiences in new media—essential creative and real world skills for any new college graduate in any industry.

Students will be given the opportunity to develop analytical and writing skills individually and as part of a team.

The course provides a frame to familiarize students with current trends in artistic and creative work as well as with contemporary artists working in the field of digital media.

Course projects are intended to contribute to both the personal and the professional development of students.

By the end of the course, students will have developed skills in concise blog writing, collaborative work, and critical design practice, all suitable for placement on a resume or CV.

## DESCRIPTION OF REQUIRED READING

You are required to read the materials provided. The purpose of the readings in this course is threefold. Firstly, the essays serve to familiarize you with the kind of conceptual and material culture (art and design projects) of social media, social networking, emerging technologies, and user-generated content. Secondly, these texts are designed to give you a sense about the kinds of research and writings typically expected from professionals in the fields of Art and Design. Lastly, think of these texts as conceptual devices that you can engage with in your projects.

## SCHEDULE

### WEEK 1: Jan 25: Check 1, Border Testing

#### Readings:

Christiane Paul, *Digital Art* (Thames & Hudson, 2003), 204–211, “Tactical media, activism and hacktivism”, <http://zeitkunst.org/media/pdf/Paul2003.pdf>.

Critical Art Ensemble, *The Electronic Disturbance* (Autonomea, 1994), 10–33, “Nomadic Power and Cultural Resistance”, <http://www.critical-art.net/books/ted/>.

Alex Dunbar, “FOLLOW THE GPS, ÉSE: The Transborder Immigrant Tool Helps Mexicans Cross Over Safely”, 2009, <http://www.viceland.com/int/v16n11/htdocs/follow-the-gps-225.php> (accessed January 23, 2011).

Robbin Murphy, “Artists and Legal Ambiguity on the Internet”, <http://www.cityarts.com/paulc/SVA/>

[legalambiguity.html](#) (accessed January 23, 2011).

#### Projects:

Heath Bunting and Rachel Baker, *BorderXing Guide* (2002–2003). <http://www.tate.org.uk/intermediaart/borderxing.shtm>

Ricardo Dominguez and Brett Stalbaum, *Transborder Immigrant Tool* (ongoing). <http://bang.calit2.net/xborder/>

### WEEK 2: Feb 1: Point 1, Immaterial Borders

#### Readings:

Mark Tribe, “Tijuana Calling,” *Atopia Journal*, October 2005. 69-75.

Shilpa Phadke, Shilpa Ranade, and Sameera Khan, “Why Loiter? Radical Possibilities for Gendered Dissent”, in *Dissent and Cultural Resistance in Asia’s Cities*, ed. Melissa Butcher and Selvaraj Velayutham (London, UK: Routledge, 2009), <http://zeitkunst.org/media/pdf/Phadke2009.pdf>.

Andhra Pradesh, “Game on public space and women”, March 11, 2009, <http://www.hindu.com/2009/03/11/stories/2009031160390200.htm> (accessed January 23, 2011).

Editorial Team, “technological observatory of the straits”, in *fadaiat: libertad de movimiento + libertad de conocimiento*, ed. Pilar Monsell Prado and Pablo de Soto Suárez (imagraf impresores, 2006), 169–174, ISBN: 84-690-08854, <http://fadaiat.net/english.html>.

José Pérez de Lama, “notes on emergencies at the straits of gibraltar”, in Prado and Soto Suárez, *fadaiat: libertad de movimiento + libertad de conocimiento*, 201–205.

Javier Toret and Nicolás Sguiglia, “mapping excess. labour and frontier by the movement’s paths”, in Prado and Soto Suárez, *fadaiat: libertad de movimiento + libertad de conocimiento*, 193–199.

#### Projects:

*fadaiat* (2004–2006), <http://fadaiat.net>

Mark Tribe, *Tijuana Calling* (2005), <https://wiki.brown.edu/confluence/display/MarkTribe/Tijuana+Calling>

Gender & Space Group (Pukar), *Gendered Strategies For Loitering* (2008), [http://www.isea2008singapore.org/exhibitions/air\\_gendered.html](http://www.isea2008singapore.org/exhibitions/air_gendered.html)

### WEEK 3: Feb 8: Check 2, Checking In

#### Readings

Institute for Applied Autonomy, “i-SEE ”Now more than ever.””, <http://www.appliedautonomy.com/isee/info.html> (accessed January 23, 2011).

Clive Thompson, “The Visible Man: An FBI Target Puts His Whole Life Online”, 2007, [http://www.wired.com/techbiz/people/magazine/15-06/ps\\_transparency/](http://www.wired.com/techbiz/people/magazine/15-06/ps_transparency/) (accessed January 23, 2011).

Regine Debatty, “Sousveillance culture - we make money not art”, September 16, 2007, <http://we-make-money-not-art.com/archives/2007/09/marisa-olson-se.php> (accessed January 23, 2011).

#### Projects

Hasan Elahi, *Tracking Transcience* (ongoing). <http://trackingtranscience.net/>

IAA, *iSee* (2001). <http://www.appliedautonomy.com/isee.html>

F.A.T. Lab, *TSA Undergarments* (2010). <http://fffff.at/patriotism-and-privates-tsa-undergarments/>

Julian Oliver and Danja Vasilev, *Newstweek* (2011), <http://newstweek.com/>

### WEEK 4: Feb 15: Point 2, Mapping/Connections

#### Readings:

Trevor Paglen, “Experimental Geography: From Cultural Production to the Production of Space - The Brooklyn Rail”, 2009, <http://www.brooklynrail.org/2009/03/express/experimental-geography-from-cultural-production-to-the-production-of-space> (accessed January 23, 2011).

Christiane Paul, *Digital Art* (Thames & Hudson, 2003), 174–189, “Databases, data visualization and mapping”, <http://zeitkunst.org/media/pdf/Paul2003a.pdf>.

Jacques Derrida, *Archive Fever* (University of Chicago Press, 1995), 1–5, <http://zeitkunst.org/media/pdf/Derrida1995.pdf>, ISBN: 0-226-14336-8.

Lev Manovich, “Database as Symbolic Form”, *Convergence: The International Journal of Research into New Media Technologies* 5, no. 2 (1999): <http://zeitkunst.org/media/pdf/Manovich1999.pdf>, doi:10.1177/135485659900500206.

#### Projects:

*An Atlas of Radical Cartography* (2007), <http://www.an-atlas.com/contents.html>

Josh On, *They Rule* (2004), <http://www.theyrule.net/>

Nicholas A. Knouf, *Journal of Journal Performance Studies* (2010), <http://turbulence.org/Works/JJPS>

Future Farmers, <http://www.futurefarmers.com/>

Martin Wattenberg, *Smart Money's Map of the Market*, <http://www.smartmoney.com/map-of-the-market/>

## WEEK 5: Feb 22: Check 3, Checking Out

### Readings:

Amanda Schaffer, "Prescriptions for Health, the Environmental Kind - NYTimes.com", August 11, 2008, <https://www.nytimes.com/2008/08/12/health/12clin.html> (accessed January 23, 2011).

Sabine Falk and Christoph Schäfer, "THE THING Hamburg: "You have to deal with the corrupt apparatus of culture"", February 26, 2009, <http://www.thing-hamburg.de/index.php?id=986> (accessed January 23, 2011).

Precarias a la Deriva, "A Very Careful Strike", <http://zinelibrary.info/files/A%20Very%20Careful%20Strike.pdf>

### Projects:

Natalie Jeremijenko, *Environmental Health Clinic* (ongoing), <http://www.environmentalhealthclinic.net/>

Critical Art Ensemble, *Peep Under the Elbe* (2008), <http://www.mtp.hum.ku.dk/details.asp?ELN=202820&print=ok>

Kate Rich, *Feral Trade* (ongoing), <http://www.feraltrade.org/cgi-bin/courier/courier.pl>

Precarias a la Deriva, [http://www.chtodelat.org/index.php?option=com\\_content&view=article&id=394%3Abodies-lies-and-video-tape-between-the-logic-of-security-and-the-logic-of-care&catid=180%3Abecoming-a-mother&Itemid=318&lang=en](http://www.chtodelat.org/index.php?option=com_content&view=article&id=394%3Abodies-lies-and-video-tape-between-the-logic-of-security-and-the-logic-of-care&catid=180%3Abecoming-a-mother&Itemid=318&lang=en)

## WEEK 6: March 1: Point 3, Poetic Points

### Readings:

Anthony Dunne and Fiona Raby, *Design Noir: The Secret Life of Electronic Objects* (Basel, Switzerland: Birkhäuser, 2002), 57–73, <http://zeitkunst.org/media/pdf/Dunne2002.pdf>.

Anthony Dunne, *Hertzian Tales: Electronic Products, Aesthetic Experience, and Critical Design* (Cambridge, MA, USA: MIT Press, 2005 [1999]), "(In)human Factors", 21–42, <http://zeitkunst.org/media/pdf/Dunne2005.pdf>.

Hakim Bey, "Immediatism", 1994, <http://www.sterneck.net/musik/bey-immediatism/index.php> (ac-

cessed January 23, 2011).

Michael Connor, “Rhizome | Interview with Graham Harwood”, January 28, 2009, <http://rhizome.org/editorial/2009/jan/28/interview-with-graham-harwood/> (accessed January 23, 2011).

#### Projects:

Mongrel, *Tantalum Memorial* (2008), <http://www.artsandecology.rsablogs.org.uk/2009/01/tantalum-memorial-an-analogue-response-to-congos-coltan-war/> and <http://mediashed.org/TantalumMemorial>.

Norene Leddy, *Platforms* (2006), <http://www.theaphroditeproject.tv/>

Dunne & Raby, *Between Reality and the Impossible* (2010), <http://www.dunneandraby.co.uk/content/projects/543/0>

### WEEK 7: March 8: Check 4, Leaky Checks

#### Readings:

Geert Lovink and Patrice Riemens, “<nettime> Twelve Theses on Wikileaks by Geert Lovink & Patrice Riemens”, December 7, 2010, <http://www.nettime.org/Lists-Archives/nettime-l-1012/msg00035.html> (accessed January 23, 2011).

Alexander R. Galloway, *Protocol* (Cambridge, MA, USA: MIT Press, 2004), 28–53, 240–246, <http://zeitkunst.org/media/pdf/Galloway2004.pdf>.

Gabriella Coleman, “Code is Speech: Legal Tinkering, Expertise, and Protest among Free and Open Source Software Developers”, *Cultural Anthropology* 24, no. 3 (2009): <http://zeitkunst.org/media/pdf/Coleman2009.pdf>.

Gabriella Coleman, “What It’s Like to Participate in Anonymous’ Actions - Gabriella Coleman - Technology - The Atlantic”, December 10, 2010, <http://www.theatlantic.com/technology/archive/2010/12/what-its-like-to-participate-in-anonymous-actions/67860/> (accessed January 23, 2011).

Faculty of the College of Ontopoetic Machines, “<nettime> Six Anti-Theses on WikiLeaks”, December 11, 2010, <http://mail.kein.org/pipermail/nettime-l/2010-December/002544.html> (accessed January 23, 2011).

#### Projects:

*Wikileaks*, <http://wikileaks.ch>

*Wikirebels*, <http://www.youtube.com/watch?v=lPglX8Bl3Dc>

**WEEK 8: March 22: Point 4, Data Bodies**

## Readings:

World-Information.Org, “Data Bodies”, 2007, <http://world-information.org/wio/infostructure/100437611761/100438659649?opmode=contents> (accessed January 23, 2011).

Critical Art Ensemble, *Flesh Machine; Cyborgs, Designer Babies, Eugenic Consciousness* (New York, NY, USA: Auto, 1998), 138–155, “Utopian Promises–Net Realities”, <http://www.critical-art.net/books/flesh/flesh7.pdf>.

Wall Street Journal, “What They Know - WSJ.com”, <http://online.wsj.com/public/page/what-they-know-digital-privacy.html> (accessed January 23, 2011).

Mary Pilon, “Are You Ready to Tweet Credit and Debit Card Purchases? - Digits - WSJ”, January 24, 2010, <http://blogs.wsj.com/digits/2010/01/14/are-you-ready-to-tweet-credit-and-debit-card-purchases/> (accessed January 23, 2011).

## Projects:

0100101110101101.ORG, *Life Sharing* (2000–2003), [http://www.0100101110101101.org/home/life\\_sharing/](http://www.0100101110101101.org/home/life_sharing/)

Burak Arıkan, *MyPocket* (2007), <http://burak-arikan.com/mypocket>

Wafaa Bilal, *3rdI* (2011), <http://3rdI.me>

Daniel C. Howe, Helen Nissenbaum, *Track-me-not* (ongoing), <http://cs.nyu.edu/trackmenot/>

*Tor*, <http://www.torproject.org/>

**WEEK 9: March 29**

Checkpoints Lab Initial Project Presentations

**WEEK 10: April 5**

Checkpoints Lab

**WEEK 11: April 12: FLEFF Checkpoints Panel**

FLEFF LAB Checkpoints Project Panel with invited artists

**WEEK 12: April 19**

Checkpoints Lab

**WEEK 13: April 26**

Checkpoints Lab

**WEEK 14: May 3**

Final Project Presentations

Final Project Due

**ASSIGNMENTS****Written Work**

**Blog post summaries:** Each week each student will write a summary (max 500 words) of the readings and the artists under consideration. This summary should include relevant citations from the readings, references to the artists' projects, and discussion of their relationship. Each student will post their summary to the private class blog for the course. The instructors will choose the best summary to be posted publicly to the FLEFF blog associated with the course.

**Checkpoints Panel Discussion:** FLEFF LAB Checkpoints will be hosting a panel of international artists during the FLEFF festival. The panel will occur during the regular class period. Each student will pick one topic/project/presenter from the discussion and connect it to projects and texts brought up in the course. This written work (max 500 words) will be posted to the private class blog for the course. As with the summaries, the best one will be posted to the public FLEFF blog associated with the course.

**Final Project**

**Description:** Students will work in groups for the final project. These groups will be centered around themes provided by the instructors. The final project is the construction of a "critical design" addressing the particular theme. As we will learn, "critical design" is a particular design approach that foregrounds political, social, and cultural issues through the construction of an artifact. This artifact need not be a physical object; combinations of text, images, sound, and video can often be enough to convey the idea behind the project. The critical design



needs to address the issues raised by the texts and artists presented in the course. Studio exercises in the second half of the course will provide the foundation for this project. During the final weeks of the course when groups are working intensely on the project, students should expect to meet regularly with their group outside of class for at least three hours per week.

**Initial Project Presentation:** On March 29, groups will briefly present their initial project ideas, detailing their connection to course texts, artists, and theme. This presentation should be no longer than 15 minutes, in order to enable discussion with the other students in the course.

**Checkpoints Labs:** On April 5, April 19, and April 26, students will work during the class session on their final project. Groups should come prepared with necessary equipment and materials. Groups should also be prepared to give brief updates to the instructors and the class. The instructors will work individually with each group to refine their project implementations.

**Final Project Submission and Presentation:** Each group will turn in their project on the final day of class (May 3) using whatever format is appropriate. As well, each group will give a 15 minute presentation on their project on the final day of class.

## GUIDELINES FOR SUBMISSION OF WRITTEN WORK

Type all your written work; handwritten papers will not be accepted.

Use standard font, in 12 point.

Doublespace, using 1 inch margins.

Number your pages.

Staple or paper clip your pages together.

At the top of your first page include your name, assignment number, date, and essay title.

Proofread and spellcheck before bringing any drafts to class [Proofread means: read your writing in its entirety once to check if the argument “flows,” read once more to check grammar; reading your work out loud usually helps you detect awkward transitions and grammatical inconsistencies; spellcheck once before you proofread the first time and again the second time; lastly spellcheck the spellcheck] (we will go over this process in class).

## POLICY ON ABSENCES AND LATENESS

You are responsible for finding out from other students (not us) what happened in your absence—getting copies of materials and assignments, discussing work covered in class, and so on. **Students are allowed one absence**, given the intense nature of the course and the collaborative nature of the course. Each extra absence will result in a deduction of a full letter grade. **IT IS IMPORTANT THAT YOU ATTEND ALL CLASSES GIVEN THAT WE**

WILL DEVOTE AT LEAST PART OF EACH CLASS TO SCREENINGS OF ART PROJECTS AND STUDIO WORK.

## GRADING POLICY

The grading policy is as follows:

Attendance and participation in class and at FLEFF events: 25%

Blog post summaries and FLEFF panel Discussion: 45%

Final Project: 30%

For each summary missed, five (5) points will be deducted. For each absence over the one allowed, ten (10) points will be deducted.

ALL STUDENT WORK FOR THE COURSE MAY BE READ AND SHARED BY ALL MEMBERS OF THE CLASS. REMEMBER THAT THIS MEANS THAT YOUR WORK BECOMES PUBLIC UPON YOUR DECISION TO MAKE IT SO.

ALWAYS REFER TO ASSIGNMENT SHEET BEFORE COMING TO CLASS. BE PREPARED TO DISCUSS ASSIGNED READINGS AND PROJECTS.

## ACADEMIC COLLABORATION

Collaborative work is only appropriate for the final project. All of the other work you submit in this course must have been written for this course and not another and must originate with you in form and content with all contributory sources fully and specifically acknowledged. In this class, the normal penalty for the violation of the code is an "F" for the term.

## ACADEMIC INTEGRITY

"Academic honesty is a cornerstone of the mission of the College. Unless it is otherwise stipulated, students may submit for evaluation only that work that is their own and that is submitted originally for a specific course. According to traditions of higher education, forms of conduct that will be considered evidence of academic misconduct include but are not limited to the following: conversations between students during an examination; reviewing, without authorization, material during an examination (e.g., personal notes, another student's exam); unauthorized collaboration; submission of a paper also submitted for credit in another course; reference to written material related to the course brought into an examination room during a closed-book, written examination; and submission without proper acknowledgment of work that is based partially or entirely on the ideas or writings of others" (as quoted in section 7.1.4 of the IC Policy Manual).

## ACCOMMODATIONS

In compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, reasonable accommodation will be provided to students with documented disabilities on a case-by-case basis. Students must register with the Office of Academic Support Services (322A Smiddy Hall, 274- 1005) and provide appropriate documentation to the college before any academic adjustment can be provided.

## ETIQUETTE

It is important that we maintain a standard of respect in our communication and classroom setting. This means being respectful toward fellow classmates, making informed and educated arguments, and maintaining a level of formality. Email communication with the professor should also maintain a level of formality and respect (e.g. include a greeting at the beginning of your emails and write in full sentences.)

## MENTAL HEALTH

Diminished mental health, including significant stress, mood changes, excessive worry, or problems with eating and/or sleeping can interfere with optimal academic performance. The source of symptoms might be strictly related to your course work; if so, please speak with me. However, problems with relationships, family worries, loss, or a personal struggle or crisis can also contribute to decreased academic performance. Ithaca College provides a Counseling Center to support the academic success of students. The Counseling Center provides cost-free services to help you manage personal challenges that threaten your well-being.