THE PUBLIC SCHOOL

YEARBOOK 2008

8-BIT AESTHETICS **ANTHROPOLOGY**
APPLIANCES ARCHITECTURE **ART**
ART HISTORY **BRAINS** BUSINESS **CHAOS**
COMMUNICATION **CONSPIRACY**
DESIGN **DISCUSSION** DIY **ECONOMICS**
ELECTRONICS **FILM** FUN **FUTRE** HACKING
HISTORY LACMA **LOS ANGELES**
MEDIA **MONEY** OPEN SOURCE **PATTERN**
PERFORMANCE **PHILOSOPHY** POLITICS
PROGRAMMING QUEER **RANCIERE**
REPETITION **RICHARD SERRA** SCIENCE
SCREENING SCULPTURE **TECHNIQUE**
THEORY **TIME** TOUCH **VIDEO** WRITING

CLASS PROPOSALS

Hello world!

In this class we will execute or compile the "Hello World!" program in 51 different languages. We'll talk about some peculiarities of the different languages. It will run for 6 hours. A laptop is required if you want to run the programs, but you don't need to do that. Cost would be around $60 per person and the maximum would be 20 people.

ANTHROPOLOGY, PROGRAMMING, CHANDLER

Chinese Pop Music Crash Course

Someone would give a history of popular music in China with audio examples from past and present.

CHINA, MUSIC, SEAN

Reyner Banham Loves Los Angeles

This would just be a video screening and maybe a discussion afterwards. I have the movie on DVD (which was captured from VHS). Maps of LA will be provided for translating the documentary into an itinerary.

ARCHITECTURE, DOCUMENTARY, LOS ANGELES, SCREENING, SEAN

making ceramics

Someone would teach the basics of ceramic making ie. what clay to use, how to fire, how to form, glaze and make at least one thing in a class, with possible followup classes.

TECHNIQUE, FIONA

babies

learn about babies

ANTHROPOLOGY, FIONA

master your dremel (or other hand-held rotary tool)

a general overview of dremel basics and how the bits' shape and material relate to the cutting/drilling/engraving task and material. could include some quirky dremel projects such as:

- carve a wooden shape / blob
- cutting an egg to make a box or peephole egg
- engrave a glass or mirror

APPLIANCES, SCULPTURE, ELISE

hackphone

One-session course that will begin with a brief overview of iphone hacking "scene" as it evolved since August 2007 and end with a functional demonstration of iphone unlocking. Participants are encouraged to bring their own iphones (firmware 1.1.1 or earlier) to set free.

APPLIANCES, HACKING, LIBERATION, NIK

repeating patterns

This class will explore the making of repeat patterns and placement prints as well as offer a brief historical overview of patterns originating from Japan, India,America and Europe (Renaissance/Victorian Era/ Arts and Crafts Movement. A hands-on exercise will be demonstrated using woodblock (linoleum) where students will execute their own repetitions and variations of their pattern on paper. We will also give an exercise on how to build a repeat pattern using Photoshop and Illustrator. Knowledge of Photoshop and Ilustrator and a laptop computer is not required but helpful. All other art materials will be provided.

Sharon Dang is based in LA and has over 9 years of experience as a textiles and apparel graphic designer. Some of her clients include: Armani Exchange, Calvin Klein, C&C California, Blue Marlin, and Levi Strauss. www.pixelclinic.com

Silvia Rigon is an Italian media artist and an illustrator living in Los Angeles. She is the founder of viagrigio, a design studio specialized in textile and graphic for children. She has collaborated with Disney, Foliage, Mattel. www.silviarigon. com, www.viagrigio.com

PATTERN, REPETITION, SURFACE, ELISE

ARM yourself

Advanced microcontrollers class. Learn about the architecture and programming of ARM-7 chips. Speed and integrated memory of these low-cost micros may convince you to make a step up to the 32-bit world.

ELECTRONICS, PROGRAMMING, NIK

PIC me

Introductory microcontrollers class. Learn about programming with PIC micros. Examples such as blinking an LED or reading a sensor will be shown. No previous electronics experience necessary.

ELECTRONICS, PROGRAMMING, NIK

All About UFOs

Why do humans see unidentified flying objects in the sky? Flying saucers and aliens in fact, fiction and popular imagination. One-session class covering a bit of history on the phenomenon dating back to 1947 and beyond, with lots of video clips.

ALIENS, CONSPIRACY, SCIENCE FICTION, SPACE, THEORY, UFOLOGY, NIK

Vacuum Forming at Home

How to build your own rig, materials, and best practices.

APPLIANCES, DIY, PLASTIC, SCULPTURE, CHANDLER

grant writing...

straight forward grant writing class for artists and others who need to apply for funding, exhibitions, and residences.

ART, MONEY, WRITING, NAOKO

messianic time

this class would be about walter benjamin's concept of messianic time. it could be a discussion of his theses on the concept of history.

HISTORY, THEORY, TIME, SEAN

D.I.Y. massage techniques

Learn to massage your lover(s), friend(s), and/or strangers as we explore some basic massage and touch techniques that don't require any cream, oil, or special equipment - all we'll need are our hands, fingers, elbows, gravity, a little common sense, and the willingness to listen to our partner. Please come with someone you trust, or be willing to trust another workshop go-er for the duration of the workshop.

Necessary equipment per couple (some possibly provided by the space?): one chair, two pillows, a blanket or two, and something comfortable to wear.

cost: donations requested ($0 and up)
class-size: limited to 7 to 10 couples per session
duration: 6 hours total, either as a mega-session, or broken up into two 3 hour sessions

taught by a certified massage therapist

DIY, MASSAGE, TOUCH, AOVERTON

D.I.Y. massage club

let's get together and massage each other - for FREE. we'll use the basic techniques we learned in the D.I.Y. massage techniques workshop to practice, perform, and enjoy some gentle compassionate touch.
** also: club meetings may include the viewing of related movies and documentaries, as well as visits by local and travelling experimental musicians and composers creating special massage music for the occasion.

club mtgs will be "moderated" by a certified massage therapist. all massages are clothed, gentle and friendly, and require no cream, oil, or special equipment.

Necessary equipment per couple: one chair, two pillows, a blanket or two, and something comfortable to wear.
prerequisite: DIY massage techniques workshop
cost: free, though donations accepted
class-size: N/A
duration: 1-2 hours

CLUB, DIY, MASSAGE, MASSAGE CLUB, TOUCH, TRADE, AOVERTON

BECOMING A SEEKER ~ Beyond the google, the last frontier

Learn to build our own spiders and bots to break free of our google dependencies.
http://en.wikipedia.org/wiki/Web_spider

BOT, HACKING, PATTERN, PROGRAMMING, REPETITION, SCIENCE, SPIDER, TABOULARASA

PRINTING CIRCUIT BOARDS

learn gEDA to make cad files, inkjet printing negatives,
and acid etch at home.

**CIRCUIT, DESIGN, DIY, ELECTRONICS, PCB,
TABOULARASA**

MAKING SOMETHING OUT OF SOMETHING

Rethinking what it means to be original. Review of modern tactics for creative expression in post-digital era.

Appropriation and Remix

I propose a class in seminar fashion, in which participants would discuss the practice of appropriation in art after conceptualism and minimalism. A loose emphasis would be placed on how such practice has taken the shape of Remix in culture at large at the beginning of the twenty-first century. I would initiate the class with a basic outline of how I see remix developing today, and ask participants to react to it with examples of works of art as well as media at large which can be discussed openly with no particular structure. Surfing the Internet will be essential as participants think of issues and examples that can be shared impromptu with others as the discussion develops.

APPROPRIATION, CRITICISM, REMIX, THEORY, EDUARDO

Empire

Over a few classes (4 or so?) we read through and discuss Michael Hardt and Antonio Negri's Empire. The instructor provides additional context and guides discussions.

THEORY, REAS

Peak Oil

Students will read excerpts from certain books/articles/
essays and watch a documentary or two that address the
subject of Peak Oil. The first part of the class will look at
the history of peak oil; second, where we are now; lastly,
what we can do in preparation for what is to come. Dis-
cussions and sharing of ideas will be integral to not only
the course but to our sanity as we approach a post-oil
world.

placeomapia - urban interculturalism

I am offering a seminar style class where the participants will be invited to discuss the use of Web 2.0 and locative technologies for encouragement and enhancement of intercultural exchange. I[1]ll present a succinct background of the state of use of technology as cultural tools
and agents of collective experience. Moreover, I[1]ll introduce a construct of subverting technological affordances into experiential
place-mapping. The participants will be encouraged to contribute their observations, experiences and understandings of locative technologies and
their cultural possibilities and implications.

Ranciere: The Politics of Aesthetics (and/as an Ethics)

I propose to have a reading group — so, not so much as "teach," but maybe, more like lead/facilitate — on Jacques Ranciere's _The Politics of Aesthetics_, in which we perform a close reading. (Among the many ideas and issues that may surface, I would like to extract an ethics from this specific book: So, the politics of aesthetics (and/as an ethics).

This may lead to another reading group — if the first one is "successful" — whatever that may mean. It will be dedicated to Ranciere's _The Future of the Image_. This would include screening films (videos/DVDs) that Ranciere discusses in the aforementioned text along with a close reading (and viewing).

AESTHETICS, ART, CRITICAL THEORY, ETHICS, POLITICS, RANCIERE, ROBTSUM

"conceptual paradise" screening and discussion

conceptual paradise is a film essay by stefan romer who will be in town from the 11 to 15 of march. we could do a screening and have a discussion with him.

the cost per person would be $300 divided by the number of people (so $10 per person if 30 people come?)

ART, CONCEPTUAL, DISCUSSION, SCREENING, VIDEO, SEAN

The Long Now; (knowing, being, sleeping, occasionally doing)

This would be a three day course based on experiencing and dissecting the interplay between boredom (understood here not to be the lack of excitment but more mundane reality), communicating what is known over lengths of time, and occassionally acting. The class would mix experiential practice (yoga and dance), reading, and conversation.

Readings may include D&G's difference and repitition, something by George Lakoff, Jason Del Gandio, and who knows, studs terkel (?????)

This class would be an experiment in the making of knowledge.

ALLIENATION, BOREDOM, CULTURAL RESISTENCE, LINGUISTICS, POP, THAT THING YOU SAID., THE ZITS I'M SEEING ON YOUR FACE, YOGA, YOUTH CULTURE!!!!, SPARKLE

Sadism & Masochism

This course will cover a broad range of material relating to S & M. We will be reading critical texts, literary works, and practical guides to thinking through the histories and practices of sadism, masochism, and flagellation. Our second session will feature a guest lecturer from The Threshold Society, a non-profit educational and support organization for adults who have an interest in sado-masochism (http://www.threshold.org/public/index.html). In addition, we will have the opportunity to present a project from the class on December 6th at the University of California, San Diego as part of conference on desire and affect.

LISA

Strip Tease/ Seduction

Theoretical and Practical.

LISA

Walter Benjamin: The Arcades Project

An oft-cited and frequently misunderstood text from one of the most enigmatic authors of the twentieth century, Walter Benjamin's Passagenarbeit (Arcades Project) first emerged in provisional form in the mid-1920s. By the time of the author's death in 1940, the Arcades Project was an unfinished opus, already the stuff of legend: a sprawling, fragmentary work of little-understood literary, historical, and philosophical importance. A cult around Benjamin has since been erected, and the Arcades Project has accordingly achieved a kind of mythic status as a canonical text of Modernity. This hagiography has furthered, but admittedly complicated, the writer's subsequent influence in the fields of literary theory, cultural studies, art history, and philosophy (to name only a few).

What was the significance of the content of Arcades Project, and what is its relevance now? Through a series of four sessions structured loosely around the model of a seminar or group discussion, participants Readings into Walter Benjamin's Arcades Project will work through a selection of Benjamin's chapters (Kovoluts) in an effort to better understand first, the content of the Arcades Project, and second, what was conceptually at stake for the author during the book's development. Further, the reading group will serve as a platform for considering

how Benjamin's texts might still be relevant to us now. To this last point, and in light of Benjamin's preoccupation with 19th century Paris, we will briefly examine our more immediate mythic past, that of mid-20th century Los Angeles and its lasting impact on the present.

The reading group will focus on concepts in Benjamin's writings that have maintained an almost enigmatic or mythical potential for both controversy and openness. This is intended to give us a flexible way of approaching the texts, rather than attempting to arrive at a conclusive survey of Benjamin and the Arcades Project. The goals for the group will be to arrive at a better understanding of both the author and the text, but to also simultaneously create a space for further reading and discussion, one that avoids adding another label to the many that have already been applied to the author and the text. It should be noted that The Arcades Project is a huge work and we will focus on selected readings that convey the spirit of the work, and will not systematically read the book from front to end. As we shall see, it can be argued that the book was never intended to be read in this fashion.

Participants should be prepared to read a number of passages before the first meeting, so that we may begin our work immediately in the first session. Each meeting will last 2 hours, with the possibility of extending the sessions over coffee, soup, etc. in a more informal setting nearby. No prior knowledge of Benjamin, The

Arcades Project, or related topics is necessary. A brief background will be provided at the first meeting, and depending on the interests of the group, readers will be asked to prepare and present short findings on readings or sections of particular interest. a completed text -but the possibility exists to make photocopies of the readings available.

LISA

typography

This course would be an introduction to the concepts, history, and practice of typography. It would survey traditional, modern, contemporary, and experimental approaches. It would be 25% lecturing and reading; 75% making and critiquing.The goal would be to provide the means for creative people in other fields to be typographically self-sufficient (rather than relying on professional design help).

DESIGN, DIY, HISTORY, PRAXIS, SEANDEYOE

The Spanish Language

I live in Los Angeles and can barely speak a word of Spanish. It is embarrassing and more than a little inconvenient.

I want grammar. I want vocabulary.

LANGUAGE, LOS ANGELES, SEANDEYOE

knitting 101

crash course on knitting including, knit, purl, increase, decrease, cable, reading patterns etc. or just a knitting workshop where fellow knitters can swap project ideas. currently…knitting a pig.

DIY, PATTERN, REPETITION, SCULPTURE, TECHNIQUE, TOUCH, TRADE, NOT A SPEAKEASY

A Heuristic Introduction to Computational Geometry

This course discusses common problems/patterns/solutions in computational geometry and how they are useful for artists. Topics include delaunay triangulation, voronoi diagrams, largest empty circle, patterning, map problems, and generally all the hot topics in comp geom, topology, and graph theory explained using everyday language and using simple methods for calculating each.

ART, MATH, PATTERN, THEORY, CHANDLER

junktronics : analog sensors and electro-mechanics

In this intermediate to advanced course, students will learn the basics of analog sensors (temp, pressure, light, flex, sound, etc.), how to interface them with control systems (both digital and analog), and how to get those control systems to make stuff do stuff to stuff (using solenoids, motors, relays, and "other" means). The format will be VERY hands on and fairly free form, moving with and developing the students' knowledge and skills. A requisite will be to bring some semi functional electronic junk, especially with motors. Hardware skills are highly recommended, basic electronics knowledge is required and familiarity with semiconductors is highly recommended. The end goal is to make a pile of stuff that does interesting things... mostly on its own and mostly in response to "its" environment.

CYBERNETICS, ELECTRO MECHANICS, ELECTRONIC DESIGN, ELECTRONICS, GAME THEORY, HACKING, HARDWARE, INFORMATION THEORY, JUNK, JUNKTRONICS, ROBOTS, SCULPTURE, SENSORS, SYSTEM THEORY, PIXELFORM

the persecution of wilhelm reich

we could

talk about:
wilhelm reich,
his theory of orgone energy and the orgasm,
his work's conribution to the history of american self-
help & new age "movements",
his persecution by the U.S. FDA,
the subsequent burning of his books by the American
gvmt,
and his untimely death while incarcerated

build:
an orgone accumulator
a cloudbuster

and watch:
dusan makavejev's 'wr: the mystery of the organism'
& episode 3 of 'the century of the self'
(each of which have bits on reich)

perhaps a show-and-tell format?

**CLOUDBUSTING, CONSPIRACY, MAKAVEJEV,
ORGASM, ORGONE, WILHELM REICH, AOVERTON**

the spagyric poisoner's weekend workshop

learn how to create an astral disaster in your own garage. we'll be making alchemical tinctures and elixirs for health or otherwise(otherwise) from plants gleaned from our local neighborhood, in a laboratory setting. learn all'bout planetary correspondences, reading plant signatures, using and manouevering the lab 'quipment, perturbing the humours for astral flight, poisoning and influencing at a distance, creating chimaeras, possibly golems & humunculi, and some other hermetic bullshit. If we don't go straight to hell, we might just show those celebrity qbl shitheads how to take the kingdom of heaven by storm or strategy. if we get a class of twenty or more, chances are good that someone will gain immortality, someone will turn to a pillar of salt, and someone will either be a victim of dichogamy or fall irretrievably into an etheric void. if time permits, maybe we'll honor paracelsus' last will & testimony and resurrect the bastard.

SPAGYRICS, WHELKY

stalking vincent gallo

we can follow prince vince home a few days a week until he grows to love us. bring sleeping bags, legitimate lanterns, granola bars, all that shit. why this course hasnt been proposed is beyond me.

VINCENT GALLO, OUTERCOURSE, WHELKY

experimental meditation group

open mic meditation nite, bring your weird, wacky, normal, mundane, and otherwise experimental meditations to share with the group.

sitting? standing? moving? sounding? staring?
composed? improvised?
whatever - bring it, guide us, and we'll do it.

weekly? monthly? we'll figure it out...

EXPERIMENTAL, MEDITATION, OPEN MIC, AOVERTON

How bills become laws in the state of California

Would you like to know more about how a laws are made? When your favorite NPR reporter does a story on proposed legislation in Sacramento, do you understand what they're talking about?

We can choose some cool bills to follow and even do some lobby visits if you'd like.

ADVOCACY, CALIFORNIA, LAWS, POLICY, POLITICS, HUNDREDFLOWERS

Drawing and Publishing Comics

I would like to learn more about drawing and publishing comics.

ART, COMICS, DIY, HUNDREDFLOWERS

Speaking Korean

It's really hard to find a place to improve my Korean on this side of town.

I already speak a bit but I need to improve my confidence over all.

KOREAN, LANGUAGE, HUNDREDFLOWERS

how to start a compost

Participants would learn how to start a compost.

From the teacher:

Class will discuss correct method in creating a perfect compost. Various ways to compost material in your yard. Uses of compost. Compost teas etc. Also we will learn about Vermiculture (worm composting) and how to use every piece of organic waste from your household.

Teacher bio:

John Lyons is a gardening teacher/edible landscape business owner http://www.thewovengarden.com and teaches at Descanso Gardens, LA Arboreteum, LAUSD, Green and Greener store in Studio City and the Theodore Payne Foundation. He also is very interested in California Native garden design and how it can interface with the edible garden.

COMPOST, GARDENING, GREEN, LITO_ARTS

Open Sound Control communication protocol.

Finally an alternative to MIDI
http://en.wikipedia.org/wiki/Musical_Instrument_
Digital_Interface

has arrived...
Open Sound Control communication protocol or simply
OSC
http://opensoundcontrol.org/introduction-osc
http://en.wikipedia.org/wiki/OpenSound_Control

"There are dozens of implementations of OSC, including
real-time sound and media processing environments,
web interactivity tools, software synthesizers, a large
variety of programming languages, and hardware de-
vices. computers,multimedia devices"

First we will learn how to send/receive OSC control mes-
sages between open source graphical programs(Pure
Data, Gem, VVVV,Processing) on one computer, then
build a communication network using several comput-
ers each running a unique task, culminating in media
workshop where we build software instruments, videos
that react to emailed OSC Messages, or whatever suits
our fancy.
**OPEN SOUND CONTROL, OSC, OSC-ENABLED APPS,
ALBIE**

yoga

Yoga.

YOGA, CATCAMPION

Discordiaism

Class explores the fundamental basis of the 'joke' religion and probes some of the major interpretations. Ontological and epistemological implications will be covered as well as some comparative theology and practical advice for living. Group discussion/participation required.

CHAOS, DISCORDIANISM, PHILOSOPHY, RELIGION, DENGARM

Queer Technologies

Theoretical / Practical. Studies the status of queerness as subcultural and regulatory in technological times and the possibilities of formulating/building queer technologies for knowledge, agency, and resistance.

This class will examine historical, cultural, and political relations of queerness and technology. We will interrogate how each has shaped, limited, and expanded the other, and examine methodologies for constructing / formulating / building queer technologies for knowledge, agency, resistance, communication.

We will ask questions such as: Does technology have a queer history? If so, is this history empowering, exploitative, both, or neither? How does technology alter what it means to be queer? Does technology accelerate queerness beyond itself; that is, does technology erase the political impetus of queerness? Does technology always promise the possibility of queerness? In what ways do queerness and technology change one another? How do the "cultural" concepts of queerness and the "technical" concepts of technology change how queer activism can be enacted and communicated? What is / can be queer in new media? What is at stake with critically aligning queer and technology?

Readings should be read in advance of each session. Reading in the order listed is recommended.

ART, HACKING, POLITICS, QUEER, THEORY, ZACHBLAS

French

Those of us with rudimentary French skills could practice with each other. Perhaps a stronger French-speaker could lead us in some exercises?

CATCAMPION

Taxonomies & Classification

Course explores different kinds of taxonomies and classification systems, comparing and contrasting. To make it more fun, we focus on Good Subjects!: Southern California plant life and bird life, stock footage/photography and keywords, alchohol classifications and specifications, Internet folksonomies, different library systems (i.e. Dewey Decimal Classification), music marketing genres...

HISTORY, ANTHROPOLOGY, ALCOHOL, TAGS, GUTHRIE

People Watching

A monthly(?) film-screening series with the goal of approaching movies for their anthropological significance, rather than their contribution to film history and academia. The title of each film will be a mystery until the night of the screening.

ANTHROPOLOGY, HISTORY, SCREENING, TIME, AITCHSEE

The Public School

The mechanisms of the public school will be presented and discussed: which classes are given priority and offered? how are fees arrived at? who makes these decisions? how can you be involved in this decision-making process? This class will be free and open to anyone who signs up.

CRITIQUE, META, PUBLIC, SCHOOL, THE PUBLIC SCHOOL, SEAN

Theoretical Physics

"Theoretical physics attempts to understand the natural world by making a model of reality, used for rationalizing, explaining, and predicting physical phenomena in what are called "physical theories." I would like to learn more and further explore topic such as superstring theory, quantum gravity, quantum field theory, cosmology, particle phenomenology, and quantum information theory. Are you interested?

TDWAX

Digital Textile Printing

In one class session, the instructor will introduced and present samples of different techniques. The class could be expanded by finding an instructor with equipment and the students could print their own samples.

FASHION, TEXTILE, FABRIC, PRINTING, REAS

Associative Remote Viewing

Theory and practice of ARV. Find lost objects, predict the future and more, using this simple method. Basic drawing skills helpful. Remote viewing (RV) is a form of extra-sensory perception (ESP), wherein the viewer gathers information on a target hidden from the physical perception of the viewer or separated from the viewer by some distance. Associative Remote Viewing is a variation of the foregoing wherein the viewer remote views hidden targets associated with a future events or multiple locations. AVR thereby removes much of the guesswork from remote viewing.

ESP, FUTURE, LOST OBJECTS, REMOTE VIEWING, GOBOT

Introduction to Programming using JavaScript (and Java)

This is a rapid paced intro to the art of computer programming using the JavaScript language. While it's not an introduction to WEB or WSH programming it will however cover both topics.

I selected JavaScript because:

1. It's a very powerful yet simple language

2. It shares many syntax features and constructs with C, C++ and Java and therefore it's a great launching pad in the art of programming

3. There are many programming examples and primers on the net

4. It comes free with a browser (and WSH on all Windows versions after Win98)

Requirements:

1. A browser that handles JavaScript such as IE, FireFox, Opera or Netscape

2. Notepad or any simple ascii text editor

You do not need to be connected to the internet to run the programs contained in the book. All programs are files stored locally on your computer.

HTML, JAVA, JAVASCRIPT, PROGRAMMING, WSH, EDDYV

conceptual choreography

this course experiments with creating movement from concepts. we work around imagery, detailing our dreaming and mapping music with our bodies. it is a class designed for dancers and non-dancers alike who have an interest in creating art from movement. each meeting we will explore a concept such as fear or existentialism by developing movement, playing with gravity and challenging motion in a way that translates our ideas.

MOVEMENT, LADYSPOKE

OpenGL/C++ Primer

Learn programming with OpenGL/C++ framework, a powerful platform for hardware-accelerated computer graphics. Some programming experience with Java or Processing recommended.

GRAPHICS, PROGRAMMING, NIK

A Foot In Both Worlds

Learn to channel passing spirits and astral project whenever and wherever.

ASTRAL PROJECTION, CHANNELING, GOBOT

Art: Interaction & Participation

Read, discuss, create, experiment, enact. A series of meetings and field trips focused on art of the interative & participative variety.

Is "interactive art" making noodles for visitors to art galleries? Creating a video projection that responds to a participant's movements? Uploading a video response on YouTube? Playing World of Warcraft? Programming an autonomous computer program that responds in real-time? What about Events, Happenings, Interventions?

Who or what is involved in this interaction – human-to-human, human-to-index, human-to-database, or computer-to-computer?

How can interactivity be framed and experienced as something other than spectacle or entertainment (or should it be)? What effect does today's experience economy of carefully crafted consumer experiences like The Grove and Universal CityWalk have on artists and audiences?

What about issues of authorship? Is asking a non-artist to participate in order to create an artwork exploitative, aggressive, coercive, or transformative?

In this workshop we will explore these ideas and and perhaps even create projects that explore the nature of interactivity in variety of contexts.

ART, AUTHORSHIP, DISCUSSION, EXPERIMENTATION, INTERACTION, INTERVENTION, PARTICIPATION, PUBLIC SPACE, JENAJUNK

Luck

The true nature of luck and how to make your own. A self-help course for artists and others.

"Of course I believe in luck. How otherwise to explain the success of some people you detest?" -Jean Cocteau

LUCK, SELF-HELP, GOBOT

Stay Creative

How to stay creative for hours, days, weeks, years. We will cover a process called Proximity Thinking, or ProxThink for short, for staying creative.

ProxThink is a website and a set of ideas and tools for staying creative in a variety of situations, from daily living, including work and play, to larger issues and global concerns.

We will cover, using examples, ProxThink ideas and concepts, as well as the idea-generating ProxThink Hints. We'll use ProxThink Hints to generate ideas and possibilities for some of your situations on the spot.

To sample the process and start staying creative right now, visit the ProxThink.com site at proxthink.com.

ADAPT, ADVERTISING, AGREEMENT, ALTERNATIVES, ARCHITECTURE, ART, ARTS, BUILD TEAMS,

BUSINESS, BUSINESS MODEL, CHALLENGE, CHANGE, CHAOS, CIVILIZATION, CLIMATE CHANGE, COLLABORATE, COMEDY, COMMON SENSE, COMMUNITY, COMPLEXITY, CONFLICT, CONNECTION, CONTENT, CONTENT DISTRIBUTION, COOPERATE, CREATE, CREATIVITY, DESIGN, DEVELOP, DEVELOPMENT, DIFFERENCES, EARTH, ECOLOGY, ECONOMIC, EDITING, EDUCATION, EFFICIENT, EMERGENCE, ENGINEERING, ENJOY, ENTERTAINMENT, ENVIRONMENT, ETHICS, EXPLORATION, FASHION, FILM, FINE ART, FLEXIBLE, FUN, GLOBAL, GLOBAL WARMING, GOVERNMENT, GROWTH, HEALTHY, HEURISTICS, HOLISTIC, HOME, HUMANITY, IDEAS, INNOVATION, INTEGRITY, INTERNATIONAL, INVENT, ISSUES, LAW, LEARNING, LIFE, LOCAL, MANAGE CHANGE, MARKETS, NETWORK, NEW, OPEN SOURCE, OPPORTUNITIES, OPTIONS, PARTY, PATTERN, PATTERNS, PERSISTENT DISEQUILIBRIUM, PHILOSOPHY, PLAY, PLURALISM, POLITICS, PROBLEM, PRODUCTS, PROMOTION, PROXIMITY, PROXTHINK, REGIONAL, RELATIONSHIPS, RENEWABLE, RESEARCH, RESOLVE CONFLICT, RESOURCES, RULES OF THUMB, SALES, SCHOOL, SCIENCE, SCREENWRITING, SERVICES, SITUATION, SOCIAL, SOCIAL INTERACTION, SOCIETY, SOLUTIONS, SURFING, SURVIVAL, SUSTAINABLE, SYSTEM, SYSTEMS THEORY, TEAMWORK, TELEVISION, THEORY, THINK, THINKING, THRIVE, TRANSITION, UNCERTAINTY, VARIETY, VIABLE, WORK, WRITING, DAVLO

Contemporary and Classic Economics

I would like to engage in a group discussion that would explore the dynamics of contemporary economics in an effort to understand such concepts as: the Federal Reserve, Equity vs. Equities, Hawkish vs. Dove-ish economic policies, the consolidation of debt, and in general, the abstraction of concepts like capital, debt, indexes, futures, etc, into very veiled notions.

This course would ideally be supplemented by readings of a historical nature, i.e., earlier writings of economists like Thorstein Veblen, Milton Friedman, et al.

CAPITAL, ECONOMICS, FINANCE, MONEY, VIECHER

exercises in creativity

Exercises in Creativity is a class that explores several different outlets of expression like poetry, music, dance, singing, writing, and drawing to better expose you to your hidden creative talents that you can then apply to the art practice of your choice.

ART, EXERCISE, DIANAB

Mandarin Conversation/Chinese Character Exchange

For those with some Mandarin speaking skills who want help with tonal fluidity, or just practice conversation, in exchange for helping me (&others?) in the tedious process of learning traditional characters.

PELE28

Taiwanese

Beginning Taiwanese

PELE28

abacus practice group

Exploring basic abacus skills and concepts. Using the Japanese or soroban version (with one bead on the top and 4 on the bottom). BYO abacus.

PELE28

Introduction to Gasification of Biomass to Synthetic Fuel

Brief overview of the process of converting solid biomass (think the stuff that goes in the green trash bin) to a form of natural gas called syn gas. This is a carbon-neutral to carbon-negative way of reclaiming energy from solid biomass in a manner that can easily be used in a standard internal combustion engine.

Unlike bio-diesel or ethanol which uses only a portion of the planet, the gasification process makes full use of the entire plant. On scales beyond DIY, it can be used to convert municipal waste to energy. We'll be focusing on DIY scale to run engines or generators.

Lecture comes from work done on The Mechabolic, a project at 2007 Burning Man and the continuing DIY research being conducted at The Shipyard in Berkeley CA. While we will not build a working gasifier in class, simple plans will be presented for those interested in pursuing it further.

http://en.wikipedia.org/wiki/Gasification

ALTERNATIVE FUEL, CHEMISTRY, DIY, HACKING, THEORY, PHILG

ceramics

Making a "kaki: Japanese Ikebana (flower arrangement) ware"
1. Making a form
2. Bisque fire
3. Glaze
5. Glaze Fire
6. Ikebana

Takes 3 sessions 3 weeks

TETSUJI

topology mathematics

Principle and theories of the mathematical field of Topology will be taught. This field of mathematics is abstract and based in spatial imaging of extra dimensions-it comes into proximity with the field of Cosmology.

ADVANCED MATHEMATICS, COSMOLOGY, TOPOLOGY, SARAHLG

What are the Mexican newspapers saying about US?

Classes 1 or 2. A lecture (one year synthesis) on American foreign policy as reported by the Mexican press.

COMMUNICATION, MEDIA, MEXICO, U.S., HH

kids in sandbox: advanced music for beginners

a sustained engagement with experimental music of the past 50 years, with an emphasis on making and doing; no previous musical background required; history, theory, discussion, readings, workshop…

EXPERIMENTAL MUSIC FOR EVERYONE, MARKSO

FEMME FATALE 101 : HOW TO BE A DEADLY FEMALE

The course covers everything from how to always appear mysterious, how to train your ears and eyes for unexpected events in all situations, how to walk sexy, how to pick up super hot guys who may seem out of your league, how to handle your liquor, how to make out properly, where to make out properly, and much, much more.

CULTURE, SOCIOLOGY, TECHNIQUE, MOTIONRADAR

Making Tamales (the wiki way)

We'll start out by using a traditional recipe as a jumping board for an afternoon of experimentation and collaboration.

DIY, RECIPE, TAMALES, WIKI, MARCO

Intro Motion Graphics/ Beg. After Effects

If anyone is interested in Motion Graphics, primarily using software such as Adobe After effects,well this would be the class for ya.
Bring your own laptop , or if you're brave enough your own tower.

This course will go over very basic/intro aspects of after effects and design in motion, and anything else you want to know about motion graphics.
Or we can just play chess.

ART, BEGINNER, DESIGN, INTRO, MOTIONGRAPHICS, ELEPHANTPILOT

hypnosis

someone would give a tutorial on how hypno-therapy works and demonstrate the power of suggestion.

DEMONSTRATION, HYPNOSIS, PRACTICE, TECHNIQUE, THEORY, AITCHSEE

$10 sommelier

A sommelier would give advice on great wine selections readily availible at local stores for $10 or less. An in-house tasting would also take place.

FOOD, LOCAL, WINE TASTING, AITCHSEE

Vagabondism

The art of transient living. Models and resources

How To Have Fun

How to have fun

FUN, PUBLIC, SQUEALING, INEEDTOSTOPSOON

Thinking outside universe A

A class taught by a brain surgeon physicist who instructs students on how to process information outside currently accepted theorems of how "the universe" is; can also be described as a class for inventing madness, accepting delusions, and outlining a chart of the expanding mind.

BRAINS, DELUSIONS, MADNESS, PHYSICS, SCIENCE, UNIVERSE, LUCYHG

How to play in life/ "Mind Regression"

Take fun and humor and insert into normal routine: a class on how to revert to childhood when seemingly consumed by adulthood; also known as thought therapy for those afflicted by the plague known as Western Civilization.

BRAINS, CHILDHOOD, FUN, I DON'T WANT TO GROW UP, LUCYHG

Class Action Class

A basic how-to class on dealing with bureaucratic processes that are potentially interesting or profitable or pertinent (I wouldn't actually take this class) [Still, I need to know - I have to fill out shitty paperwork and need to know how to do it...]

BUREAUCRACIES, SHITTY PAPERWORK, LUCYHG

Learn VJ Techniques

learn basic vj software arkaos and modul8.midi control, video compression, composition building and hands on demos of the latest VJ related hardware.Set up for live performance.Arkaos and Modul8 will be taught on the mac OS

MIDI, PERFORMANCE, SOFTWARE, VJ, GRANT

How to Act like an Animal

What:
A performance workshop exploring primate communication and social organization leading to a videotaped nature documentary, part of the Primate Cinema series. Participants will watch video clips of animal behavior in the wild and in cinema, learn about primatology, and engage in physical theater techniques and improvisation.

When:
Meeting 1: Sunday May 4, 2-5 PM,
Meeting 2: Monday, May 5, 6-9 PM,
Two-four other meetings in May to be determined on May 4 meeting.
Live performance/shoot: May 24
Screening of completed video: June 11-22 at TELIC
Participants need not attend all meetings, but commitment is important.

Who:
Rachel Mayeri, artist and media studies professor, is organizing the workshop as part of her research and video production at TELIC. Deborah Forster is a cognitive scientist who has worked with primates at the San Diego Zoo, and has studied wild baboons in Kenya. Alyssa Ravenwood is a physical theater director, performer, and mask-maker. Biographies of workshop leaders are

below.

How:
With video clips of wildlife documentaries and Hollywood movies, we will explore media representations of human and nonhuman primate "nature." Forster will discuss how primates and other animals perform social organization and communication, covering a range of perspectives from behavioral ecology and sociology to cognitive science. Ravenwood will show how commedia dell' arte and other theatrical traditions have found animals a source of inspiration for personality and movement. Performers will explore animal behavior and society through warm-ups, group exercises, and improvisational games.

Why:
Participants will expand acting and social skills by learning about animal behavior. This is a rare chance to be involved in an interdisciplinary project creating dialogue around art, science and politics. Exploring alternative social organization could lead to world peace...or at least to comedy. Participants will be festooned with food and a DVD of the completed project. And you get to act like monkeys.

Where:
TELIC Arts Exchange (Field Station Hollywood for the month of May), 975 Chung King Road, Los Angeles, CA 90012;
Map and directions

How to Participate:

Free, open to everyone, performance experience is a plus.

RSVP Rachel.Mayeri@gmail.com if you are interested in participating and come to the first meeting.

Workshop will be videotaped and used as part of completed nature documentary.

ACTING, ANIMAL NATURE, COMMUNICATION, HUMAN NATURE, NATURE, PRIMATES, RACHEL

Stream of Collective Unconsciousness ~ Machine guided, collaborative, spontaneous prose

We will work together to write a book in the least amount of time possible. If it would take one person 10 days to write a book of creative spontaneous prose it should take 10 people 1 day to write the same. And as a bonus it should be 10 times as good. That only leaves one problem, authorship. What happens if the book turns out to be a classic? Who will get the attribution of genius? This has always been the fatal obstacle with group think. But the answer is simple. Let the machine that is us receive the accolade. This is the seed that corporation is born from, but it's not the only fruit that it might bear. By using a system of abstraction, individuals may be freed from concerns of originality and authorship and revel in the lofty weightlessness of the collective body. We will share whatever successes and failures our machine might bring but only in so far as we might enjoy anyone else's work, as readers, and the machine will inherit all the sovereignty and rights of the individual, for better or worse. For once in our creative lives will as the maker will finally be reunited in the complete sense with our soul mates, the audience.

ART, BRAINS, CHAOS, COMMUNICATION, COMPLEXITY, DISCUSSION, FICTION, PATTERN, WRITING, TABOULARASA

lip reading

we would learn to read lips.

LIP READING, SPY, CHESWIT

Watching Vaginal Davis

Screening three extremely rare performances and shows of/by Vaginal Davis (specific pieces to be announced closer to the screening date). An informal discussion will be held after the screening.

AESTHETICS, BODY ART, DRAG, PERFORMANCE ART, QUEER, TRANSGENDER, VAGINAL DAVIS, VIDEO, ROBTSUM

screen printing for flatstock

I use the silkscreening/serigraphy medium to create my own work as well as rock posters. I would love to see folks using the medium more often and would like to teach you how to utilize transparent layering as a way of creating a sophisticated print. Students would come in with a image they'd like to work with and I would teach the basic techniques of creating positives and using photo emulsion to burn screens in the sunlight, and then guide them through the printing process. This is a DIY approach to creating multiples, and it's fun as hell.

DIY, MULTIPLES, POSTERS, SCREEN PRINTING, GKPAINTER

The History of Art Theory and Criticism

More of reading group where we would read essays about art, starting with some of the earliest and making our way to the 21st century. Maybe have it proceed non-chronologically, jumping between centuries.

Narratology, Narrative, and Non-Narrative

More of a reading group to make our way through some texts about narrative and then have discussions. People could discuss anything they find narrative, i.e. interactive projects, installations, novels, life, history, reading lists, projects they are working, processes, films, videos, approaches etc.

NARRATIVE, SETHF

groups

A course about group psychology using the group as the lab. All about interactivity. We could read some texts about group psychology, conflict resolution, scapegoating, leadership, anarchy, groupthink, social loafing, whatever people are interested in.

GROUP, SETHF

MAX/MSP

A beginning class in MAX/MSP and Pd, exploring sound synthesis and sample manipulation.

These first two classes will focus on concepts shared by both MAX/MSP and Pd. More information coming soon.

LUKE FISCHBECK

Hacking a digital knitting machine

learn how to re-program a digital knitting machine to alter the weaving in experimental ways

HACKING, KNITTTING, WEAVING, SILVIAR

8-bit Lab

Introductory microcontrollers workshop. This would be a series of hands-on classes for those interested in learning to work with digital circuits. We will use the 8-bit AVR chips and Arduino platform to cover topics from basics like using LEDs, switches, sensors and motors to more advanced topics like servo control, serial communication, etc. Use the skills from this workshop to make your own robot or interactive art piece. No previous electronics experience necessary, but some programming know-how recommended.

8-BIT, ARDUINO, DIY, ELECTRONICS, HACKING, OPEN SOURCE, PROGRAMMING, NIK

Highlights from Venice Biennale, documenta 12, and Sculpture Muenster

Once in a decade, these three era-defining contemporary art exhibitions occur simultaneously. With this slide presentation and lecture, you can see highlights of contemporary art from around the world, who the artists are that represent the countries exhibiting, and discuss the social and political implications of current art practices. The Biennale happens every 2 years, documenta every 5 years, and Sculpture Munster every 10 years.

ART, ROBAROOT

The Dali Lama

Discussion of the Dali Lama and his teachings

SPIRITUALITY, ROBAROOT

Emotion and Art

How to use art as a pathway to emotional and spiritual development

ART, PSYCHOLOGY, SPIRITUALITY, ROBAROOT

Art and Maddness

A discussion of the relationship between art and madness.

ART, PSYCHOLOGY, ROBAROOT

Homosexuality and Art

A look at the link between Homosexuality and Art, Homosexual Artists, and it's impact on culture.

ART, HOMOSEXUALITY, ROBAROOT

Banned Books - A Look at Censorship in Literature

The history of Book Banning through contemporary times. Censorship, etc.

LITERATURE, POLITICS, ROBAROOT

Dangers of Psychiatric Medication and how to get off of it

Psychiatric Medications are often toxic. Withdrawing from these medicines are difficult. Often, the medication is worse than the symptoms that caused one to go onto the meds in the first place.

MEDICAL, PSYCHOLOGY, ROBAROOT

Patents and Copyrights

Someone, maybe an inventor, who has experience with filling patents and copyrights will show others how it can be done with out a lawyer

COPYRIGHT, INVENTOR, MONEY, PATENT, FLYNCOOLEY

Intermediate/Advanced Japanese Conversation

Intermediate to advanced Japanese language conversation. Classes could include watching television or movies, or reading news stories and discussing them.

JAPANESE, CONVERSATION, LANGUAGE, THEDANIEL

HDR Photography

Students will get a chance to learn the basics of High Dynamic Range photography. At the end of the class, interested students who bring their cameras will get hands on experience in HDR photography and processing.

HDR, HDR PHOTOGRAPHY, PHOTOGRAPHY, EECUE

French Creative Writing

It would be a creative writing class, only the writing would be in French!

CREATIVE WRITING, FRENCH, MFMACARIO

Non-photo emulsion silk screen printing techniques

I propose to instruct a workshop on a few DIY alternatives to photo-emulsion based silk screen printing. A sampling of techiques would include: Newsprint Stencil and Drawing Fluid techniques

DIY, PRINTMAKING, FOUNDATIONPROJECTS

Abstract Painting & Yoga & Cultivating Compassion

There are so many benefits to this course. First of all, everyone has a creative bone in his/her body so why not find yours. The way to do that is finding the way and you already know the way. It lies in your favorite colors, textures, songs, seasons, memories, hobbies…

I liken my style to that of a yoga teacher which is why the two go hand in hand. We start with where you are and take it from there. Primarily this is an Art class supplemented with daily yoga.

Art takes courage and courage cultivates compassion and that makes life a little sweeter. Look forward to a weekend retreat or 6 nightly sessions.

DEBORAH

Creating brushes in illustrator

Students would learn to create different brushes for use in illustrator, to create realistic pencil textures, etc for illustrations.

ADOBE ILLUSTRATOR, BRUSHES, DISTRESS, UNCOMMONINDUSTRIES

Learning PHP

Learn how to build your own website using PHP.

PHP, WEB SITE, UNCOMMONINDUSTRIES

The History of Rotoscoping

I am a professional digital rotoscope artist and have given this lecture for my coworkers before.

It is about an hour to an hour and a half long.

Bill Schaeffer

WAS57

2012

A discussion and workshop styled class surveying the prophecies and links with the year 2012, from UFOs to the Mayan calandar, Merlin, and secret societies such as the Illuminati, Majestic etc. The immediacy of climate change and how to prepare. Might go well with the UFO class and Scientific Remote Viewing class

CONSPIRACY, DIY, POLITICS, V

Cinema through psychoanalysis (Zizek and Lacan)

I propose a class that would look at cinema through the eyes of Lacanian psychoanalysis vis a vis Slavoj Zizek(The Fright of Real Tears: Krszystof Kieslowski Between Theory and Post-Theory, The Art of the Ridiculous Sublime: On David Lynch's Lost Highway, Enjoy Your Symptom!)

CINEMA, PSYCHOANALYSIS, THEORY, JUSTIN

Computational Origami

to learn how to fold origami and understand the underlying geometry of paper folding.

DIY, TECHNOLOGY, THEORY, UNIVERSBOLD

Meditation

A workshop that explains the benefits of meditation, along with guided group meditation sessions to help people to relieve stress and anxiety.

ANXIETY, GUIDED, MEDITATION, STRESS, WORKSHOP, VJFADER

gumstix computers

A technical introduction to gumstix computers - currently the smallest, open source (linux) computers. The course will provide hands-on experience getting your gumstix computer up and running, as well as provide a few practical uses and applications.

ELECTRONICS, PROGRAMMING, COMPUTING, EMBEDDED, LINUX, OPEN SOURCE, TTTTT

Ranciere, Politics, and Aesthetics: Redux

The class will be a kind of wrap-up / new / re-thought Ranciere and the "politics of aesthetics" reading / discussion
group — in which new and old "classmates' are welcomed.

This class will be different from the first in that it will aim to contextualize both Ranciere's political and aesthetic theories. Thus, a reader will be made available, which will have selections of his most important political theories, and which one will have to buy prior to class, or it will be made available on-line; this reader is in addition to Ranciere's _The Politics of Aesthetics_.

Furthermore, this class will be a highly intensive one: A two-day, 4-hour discussion and lecture. The overall aim of this class? I want this Ranciere reading / discussion group to turn into a panel at the CAA 2010 conference in Chicago — proposals are due rather soon. I also want it to lead to a proposal (and publication of papers and art that reckons with Ranciere's politics and/as aesthetics) for a journal. That written, no one in the group has to participate at/in the CAA conference or in the journal (if these come to fruition), but ideas and insights will be used and generated by all.

What are the requirements? One should have "some knowledge" of Ranciere (have read some of his work, or interviews, or secondary material/literature), the Ranciere class members WILL HAVE READ prior to the first and second meetings, and, finally, the second meeting will consist of 20-minute formal presentations with Q&A after each one.

The size of the class? I think this Ranciere class should be limited to 4-5 people.

Comments? Questions? Suggestions? Please email Robert Summers at robtsum@gmail.com

AESTHETIC REGIME, AESTHETIC THEORY, AESTHETICS, ART, ART HISTORY, ART THEORY, JACQUES RANCIERE, POLITICAL THEORY, POLITICS, RANCIERE, ROBTSUM

Nicolas Bourriaud: Critical Engagements

This reading group will involve a close reading of Nicolas Bourriaud's two major texts: _Postproduction_ and _Relational Aesthetics_, which have become foundational in much of contemporary art and art history. We will also read reviews of Bourriaud's texts in order to see the range of criticisms and receptions.

This class will be critically engaged with the texts, their receptions, and their deployments in the art world.

All materials with the exception of _Relational Aesthetics_ will be made available on-line.

AESTHETICS, BOURRIAUD, CONTEMPORARY ART, ENGAGEMENT, NICOLAS BOURRIAUD, POLITICS, POSTPRODUCTION, RELATIONAL AESTHETICS, ROBTSUM

The Conquest of Mexico

One night seminar of the history of the Conquest of Mexico. Based on the book by William Prescot, and the eyewitness account by Bernal Diaz del Castillo.

An amazing, tragic, heroic, and epic story of the clash of civilizations, the incredible charisma and ruthlesness of Cortez and the amazing true story of the destruction of Tenochtitlan the gleaming white capital city of the Aztec Empire.

HISTORY, WAS57

Bad Theater as a Cradle for Self-Actualization

This is a 4-week intensive on Bad Theater as a means of self-expression, introspection and relationship building. Through entering deeply into the principles of bad acting: constriction of the throat, clouding of the mind through fear and self-consciousness, bodily stiffness or limpness, apprehension and self-doubt in movement, and beyond, one can deepen one's relationship with one's physical limits, the limits of language/sound, and the flexible tension between two beings occupying a finite space. Students will learn standard theatrical bodily gestures, walking attitudes, blocking faux pas, keening and plaintive vocals, sensual breath, nerves as a source of transcendence, milking the gap between word and sound, human-object relations, as well as classic theater and film stereotypes. Class will culminate in performance.

PERFORMANCE, SELF-AWARENESS, THEATER, BEDBUG

Contracts, billing, and running a business for full time freelancers

How to write a contract for freelance work. Tips for running a small business. Filing a small claims court case against clients who don't pay

BUSINESS, LEGAL ADVICE, UNIVERSBOLD

Sedgwick: Touching Feeling

This is a proposal for a reading group focused on Eve Sedgwick's Touching Feeling: Affect, Pedagogy, Performativity (2003). Eve Sedgwick is often credited with birthing queer theory as a field of study. Touching Feeling is her most recent book, and is comprised of essays spanning ten years. Major areas of focus include performativity and performance, spatial dynamics/metaphors, texture and affect, and what she calls "techniques for nondualistic thought and pedagogy."

The class would not be "taught." Rather, it would be a loosely facilitated discussion/close reading group. Ideally, this discussion/reading would take place in three 2 - 3 hour installments. Participants should come to the first session having read a certain amount that we will determine as a group on The Public School list.

About Touching Feeling Wayne Koestenbaum has written: "Eve Kosofsky Sedgwick's gift is to electrify intellectual communities by reminding them that 'thought' has a temperature, a texture, and an erotics."
from Wikipedia:
http://en.wikipedia.org/wiki/Eve_Kosofsky_Sedgwick
AFFECT, GENDER, PEDAGOGY, PERFORMANCE, QUEER, SEDGWICK, SEXUALITY, THEORY, SARAHKESSLER

Roland Barthes

Barthes 'from work to text' seems to theorize the type of society wrapped completely in an informational fabric that artists and general citizens find themselves in today. Though I have read and enjoyed some of his other books, I would prefer to read and study his books in a group setting. I have no preset idea of what a class centered around the work of Barthes could be, hopefully others appreciate his writings as well and might have some ideas what possible shape a class like this might take?

BOOKS, DISCUSSION, READING, THEORY, ANATHEMATA

Frank Rich Film Series

Whenever Frank Rich refers to a film in his weekly editorials to illustrate our contemporary political situation, we would watch it together and then talk about politics.

Ever since moving from the Arts & Leisure section a few years ago to the front page, these references have been a lot more sparse, but they're still there. For example, he recently dropped the 1949 musical "South Pacific" as a way of thinking about the costs of the Iraq War today.

This would be ongoing, but only occurring when Frank substantially mentions a film. (A week or two after he makes the mention, ideally).

DISCUSSION, FILM, POLITICS, SCREENING, SEAN

Time Banking Workshop

Learn how to set up your own time bank.
Looking for an alternative to the cash economy? Time banking builds self reliance and relationships.
Time banking is a "pay it forward" system for weaving community. When you spend an hour doing something for your neighbor you earn a time dollar. Then you can spend a time dollar to have someone in your community do something for you such as, dog walking, tutoring, yard work, haircuts and massage. We are all assets.

There are 65 time banks in the US and 300 world wide. Los Angeles only has two. Lets build a network of branches. www.echoparktimebank.com

Sunday, August 24th, 2008

from 4:00PM to 6:00PM

At The Public School
Telic Arts Exchange
975 Chung King Road
Los Angeles, CA 90012

ALTERNATIVE CURRENCY, COMMUNITY BUILDING, ECONOMICS, TIME BANKS, AUTUMN

Three films of Guy Debord

In this class we would spend a week-end watching and discussing three Guy Debord films: Screams in Favor of Sade, Society of the Spectacle, and We Spin Around the Night Consumed by the Fire. The focus would be on the relationship between politics, culture, and desire in Debord's work.

LAKSHMI

Reyner Banham Loves Los Angeles, Part Deux: the Public School Loves LA

In the documentary "Reyner Banham Loves Los Angeles" (handily, screening August 7th offered by the Public School) Reynder Banham tours LA guided by an audio-cassette "guide" that plays as he drives around.

In this class, we'll try to:

- Source the original or similar LA tour cassette.

- Take the tour (group field trip), which should be interesting given how much LA has or has not changed..

- Discuss and try to come up with a similarly self-directed but mediated tour of Los Angeles. This might take the form of another audio guide, or could involve other delivery mechanisms such as phone recordings, text messages, or a web site.

ARCHITECTURE, COLLABORATION, LOS ANGELES, ELISE

Hegemony and Antagonism

This reading group will involve a close reading of Ernesto Laclau and Chantal Mouffe's "Hegemony and Socialist Strategy" and selections from Mouffe and Laclau's writing on Antagonism. We will also explore related texts by Richard Rorty, Jurgen Habermas, and possibly Hans Blumenberg.

ANTAGONISM, PHILOSOPHY, POLITICS, THEORY, CHANDLER

The Distributed Gallery #1

A facilitated group project. Curating and/or producing work for the first installment of TELIC's new exhibition project in Chinatown (which begins October 1).

The Distributed Gallery is made of 4 video monitors in various locations around the neighborhood. In the class, this gallery would be described in more detail; we would take a walking field trip to visit the locations; and we'd figure out how to collectively create a program for this context, including a publication component.

The class would meet once, with informal followups as necessary.

ART, CURATING, EXHIBITION, GROUP, PROJECT, PUBLICATION, VIDEO, WRITING, SEAN

electronic art

multiple session class with the gaol being to construct a
small LED art piece.

the class will be entitled
DO YOU HAVE THE HEART TO MAKE A HEART

FUZZYMUTT

show and tell

Just like in kindergarden. Bring something you find interesting to "show," and then "tell" everyone about it. Possible structure: 10 people, 10 minutes each.

ART, DISCUSSION, FOUND, FUN, SHARING, AMY

Aesthetics of Risk

We will read various academic and literary essays (the first main "reader" will be _The Aesthetics of Risk_ anthology put out by SoCCAS and George Bataille's _Visions of Excess_ as the second main "reader") and discuss them, closely. We will also watch videos/DVDs of performance/s and body art pieces and discuss them in relation to certain texts from the "reader/s".

The purpose of this course is to "trace" what (or better "how" and/or "when") an "aesthetics of risk" is (and can be), and how it is textually and visually (viscerally) enacted.
A general understanding of Western aesthetic theories and philosophies would be helpful — as well as the more "contemporary" and/as political uses of the term, but this is NOT required in order to take the course.

AESTHETICS, AIDS, ART HISTORY, BODY ART, CONTINENTIAL PHILOSOPHY, HIV, PERFORMANCE ART, POLITICS, RISK, VIDEO ART, ROBTSUM

utopia/dystopia

Why have human beings always been obsessed with creating ideal societies? Are utopias achievable? In this class we will read and discuss different writings about utopia from different time periods. readings will include buckminster fuller (with some talk about EPCOT center), foucault, h.g wells, sir francis bacon, edward bellamy, sir thomas more, and more! As a group we will design a utopia.

DYSTOPIA, FUTURE, PAST, TIME, UTOPIA, WORLD, KATIE BACHLER

Concrete is Fluid

I'd like to learn how to make something out of concrete. This could be a one or two-session class showing students how to mix and pour concrete in a home/studio environment. We could make a pedestal, bird bath, or some other simple thing.

ARCHITECTURE, DESIGN, DIY, SCULPTURE, TECHNIQUE, NIK

Subbotnik!

The Public School is moving to a new space and we would love to get community input for transforming a large basement into a space for learning and experimentation. Help us plan and execute a remodel, and share or gain expertise in interior construction at the same time! Our efforts will include planning, design, and construction: cleaning, painting, drilling, building partitions, shelving, etc.

In Soviet Russia, Subbotniks were days (Saturdays, usually in the fall) when workers, pensioners and students all came out to participate in public works. It was a volunteer activity strongly suggested by the state.. we are just calling some goodwill volunteers!

NIK

The Democratic Museum - A Half Day Seminar

A Proposal For LACMA:

Drawing from sociologist Joyce Rothschild's definition of a democratic workplace and Heckscher and Donnellson's post-bureaucratic network organization, we look at artist co-ops and project spaces that exemplify these structures. Is it possible to design a complex museum or gallery structure that retains the non-hierarchical attributes of start-up exhibition spaces? In the second part of the seminar we work in groups to build several proposals for new museum organizational structures.

DEMOCRATIC, GALLERY, LACMA, MUSEUM, NETWORK, ORGANIZATION, PROJECT SPACE, STRUCTURE, ELYSA

Irwin/ Turrell/ Garrett/ Serra/ Public School project

A proposal for LACMA: A class restaging Robert Irwin and James Turrell's collaboration for the LACMA program "Art & Technology" in 1968-1969, including the various experiments they describe in their documentation. We'll pretend that one part of the Serra sculpture is an anechoic chamber and the other part can produce a Ganz field. The class could dramatize Irwin and Turrell's falling out.

ACTING, ART, ARTISTS, HISTORY, LACMA, PERCEPTION, TECHNOLOGY, SEAN

The Second National Symposium on Habitability

A proposal for LACMA: The symposium will be concerned with 'habitability' as a general phenomenon influencing the planning and design of undersea vehicles and stations, lunar bases, space stations, spacecraft, museums, terrestrial vehicles and structures, public art, and urban settlements. The symposium will probe our current understanding of the concept of habitability, the factors which influence the quality of life associated with various environments; the need for and characteristics of habitability criteria; the planning and design of a 'habitable' environment; and will further seek to develop testable hypotheses relevant to this subject.

This class would be a followup to the Turrell/ Irwin/ Garnett/ Serra. Public School class.

ARCHITECTURE, HABITABILITY, HISTORY, LACMA, LIFE, SYMPOSIUM, SEAN

Urban Gardening

Learn how to start and maintain a garden with little to no garden space. We will also learn useful tips such as building your own planters, seed collecting, etc.

DIY, GARDENING, KRAYYY

THIS ONE'S FOR YOU RICHARD

I'd like to run part of this course, perhaps in conjunction with others. What I am interested in are 90 degree or right angles, and their structural or symbolic values. Serra's "Band" is about scale, intimacy, involution and exvolution (or interiority and exteriority), continuity, etc., but it executes these considerations by the avoidance of right angles, which epitomize the rational.

I'd like to invoke a discussion of the right angle within the context of the "wrong" angles. I know there are many "complements" to this topic, and I invite others to invoke them.

LACMA, MVIEGENER

This One's for you Richard! Pinata-Making!

Richard Serra's "Band" would inspire students by temporarily taking on the guise of a gigantic strip of papier mache newspaper in this class on how to make pinatas. Topics to be discussed will cover best practices in pinata-making: why the NY Times is nicer to use than the Phila Inquirer of LA Times; how to rip your newspaper; mache recipes; toxicity; permanence; the best time to whack a pinata and how to get your whackers ready; the ceremony and implications of destroying something you spent so much time making; where to buy whiffle bats; innards - solids, liquids and in betweens; etc. Proposed teacher, Sarah, started Pinata Lab in 2006. This class could be held over the course of a week with all students completing a pinata in the process.

ART, CREATE, DESTROY, DIY, LACMA, PAPIER MACHE, PINATA, REDHIFI

forum/online community development.. dot-com world!

Blubber, Bowlines and Boat Hulls

A proposal for LACMA: This course would involve reading selections from Herman Melville's 1851 novel "Moby Dick" plus a self-guided introduction to boat hulls, fluid dynamics, and nautical knots. Each session would focus on a specific section of "Moby Dick," a partial overview of technologies/histories of boat construction, and nautical knot-tying techniques. The course would meet four times at LACMA with the possibility of continuing at The Public School afterwards.

LACMA, SERRA, NAUTICAL, MILLER, BOATS, CALEB

This Ones for You Richard: Aesthetics of/and Embodiment: Art and the Body

This two meeting course will commence with a close reading of Maurice Marleau-Ponty's "Chiasmus-The Intertwining"and Michael Fried's "Art and Objecthood," which counters (thought not directly) Marleau-Ponty's phenomenology — as well as the latter readings.

The second session will involve a close reading (using Merleau-Ponty's and Fried's essays as a backdrop) of an essay by Donald Judd on phenomenology, art, and the body, Amelia Jones's "Art History/Art Criticism: Performing Meaning," Christina Ross's "The Paradoxical Bodies of Contemporary Art".

All of these texts reckon with the body (and art) and how they inform (or do not) one's interpretation of the art and our embodiment in relation to art. Given the rise of body oriented art and art that calls upon the body (commencing in the 50s and 60s), this is the impetus of this specific reading group.

In sum, this class will explore what I am calling an "aesthetics of/and embodiment" (or "art and the body"). Though the Richard Serra artwork is not of a body, per se, it does (phenomenologically) draw attention to the body (and thus embodiment), which Jones gets into in

her important essay — as does Ross's in her essay. Inside (and outside) of the Serra artwork would be an excellent way to discuss such issues, given his artwork does call upon the body and embodiment (even if indirectly).

All readings will be uploaded, but you may also purchase the texts (respectively) Marleau-Ponty, _The Visible and the Invisible_, Harris, ed., _Art in Theory_ (Fried, "Art and Objecthood"), Jones, ed. _Performing the Body, Performing the Text_ (Jones, "Art History/Art Criticism: Performing Meaning," pp. 39-55), and Amelia Jones, ed. _A Companion to Contemporary Art since 1945_ (Ross, "The Paradoxical Bodies of Performance," pp. 378-400 [inclusive of endnotes and bibliography]).

AESTHETICS, AMELAI JONES, ART, ART CRITICISM, ART HISTORY, BODY, CONTINENTAL PHILOSOPHY, EMBODIMENT, LACMA, MERLEAU-PONTY, PHENOMENOLOGY, RICHARD SERRA, ROBTSUM

For Serra: One Place After Another Is Never the Same Place

This course/reading group will take place twice and on two different days (see below for days and times). For the first meeting we will converge in(side) one space of the Serra's "Symmetry" in which we will perform a close reading of and discuss Miwon Kwon's essay-cum-chapter "One Place After Another" and a brief section from Fredrick Jameson's The Logic of Late Capitalism on the Bonaventure Hotel. And, as optional readings (because I will be bringing them up) Douglas Crimp's "Re-Defining Site Specificity" and Hal Foster's "The Un-making of Sculpture," both in Richard Serra (October Files).

For the second meeting in(side) Serra's "Symmetry," on a different day (see below for days and times), and in a different space, we will perform a close reading of and discuss Amelia Jones's "(Post)Urban Self Image," which critiques the "blind spots" of Kwon's and Jameson's essay and chapter section and moves out toward a feminist-postcolonial-poststructuralist reading of space/place and so-called "site specificity". Also during this second meeting we will perform a close reading of and discuss Amelia Jones's "The Televisual Architecture of the Dream Body" — which is a movement away from the mentalities foregrounded in "Octoberist" (art) historical writings. Now, as optional readings (because I will be bringing the ideas up) Maurice Merleau-Ponty's "The

Intertwining — the Chiasmus".

In using the two spaces of "Symmetry," for two (or more) different views (asymmetry) of space and so-called site specificity, it is hoped that a certain productive and crucially needed antagonism will be foregrounded and philosophically engaged.

All of the readings will be available on-line, but one may wish to buy the texts (respectively), Miwon Kwon, One Place After Another, Fredrick Jameson, The Logic of Late Capitalism, Hal Foster and Gordon Hughes, eds., Richard Serra, Amelia Jones, Self/Image, and Maurice Merleau-Ponty, The Visible and the Invisible.

Another Place: In the spirit of the readings and discussions, we will all (if you wish) re-converge at the Bonaventure Hotel (in the revolving bar!) in order to continue the dialogs or go on other "lines of flight" — after the last meeting of this reading group.

AESTHETICS, AMELIA JONES, ART HISTORY, CRITIQUE, FEMINISM, FREDRICK JAMESON, LACMA, LATE CAPITALISM, MIWON KOWN, POSTSTRUCTURALISM, RICHARD SERRA, SITE SPECIFICITY, ROBTSUM

The economy of giant-ass sculptures

I would like to facilitate a discussion about the shape-shifting duality of the word "economy" as it applies to Serra's Sequence in terms of material, the artist, and the current economic crisis. I would like to do this by moving through the sculpture. From the economy of the work itself–the physicality and form of the material used, it's unmitigated mass and the fact it remains standing; to the economy of culture–what does it mean that in the same week as the meltdown of the us markets artist Damien Hirst broke records for sales of a single artists' work? Finally, we will arrive at the economy of icon: Serra is to Minimalism as Bob Dylan is to folk/rock. Let's examine this narrow determism and lower the drawbridge.

ART, CONVERSATION, DIALOGUE, DYLAN, ECONOMICS, ECONOMY, ENGAGING, FUN, INTERESTING, LACMA, MINIMALISM, POLITICS, QUIRKY, SEMINAR, FIREWEED

For RICHARD SERRA: me, you and some other creative people in a small but open space learning from each other

I propose that Miranda July teaches a workshop about being creative in small and unusual spaces. The workshop would involve Miranda July and a group of people within the boundaries of Richard Serra's sculpture at LACMA. I imagine Richard Serra's sculpture as the last frontier of creativity, that is a pure space for free thinking. The steel walls are unspoken and open to what is to come. Miranda would act as the friendly hostess of the space, giving a guided tour to creativity. The audience would create either 1. a video performance piece, 2. a collision or 3. a collage of group think or 4. something else. It will be good. And fun. And definitely promising.

ART, CREATIVITY, FREEDOM, HOPE, LACMA, LOS ANGELES, MIRANDA JULY, RICHARD SERRA, MINKY

In Richard Serra's other sculpture (not in Band) at LACMA -Sequence

The teacher would whisper a lecture or quote a long text to the first student in a long line of students weaving their way through the narrow canyon-like space of the sculpture. Each student whispering the content to the next like a game of telephone. The last student will take Cornell notes to be compared to the text of the original lecture or text.

LACMA, RICHARD SERRA, JZEMEL

This Ones for You Richard: Share and Tell: Share your concern, Tell your solution to someone elses...

The proposed workshop will consist of a circle of people meeting inside of Richard Serra's Torqued Ellipse to engage in an honest exchange: a "Share and Tell," of things we feel conflicted, confused or guilty about doing, politically, environmentally, socially, and to receive sincere solutions and suggestions from others, based on their lives, on how to do better. Perhaps by being in this unusual space, unusual interactions and aspects of ourselves may be accessed. We will examine the core aspects of how we actually live our lives, how precisely we spend our energy and our time, and share simple changes we might make to concretely contribute to a better world.

A circle confronts you head on, but the ellipse is a side view of the same form. The ellipse allows us to view the circle in perspective. From the ellipse, it may be possible to discern experiential aspects of the circle rather than interact with the circle from a purely conceptual or removed vantage point. In Serra's Torqued Ellipse, the circle is altered twice, bringing it further into the realm of lived experience. The concept of the circle is adapted from the second
dimension into the third, and then torqued, opening the shape into a space available for fourth dimensional experience of time and action.

Our workshop inhabits both the literal and conceptual space of Serra's ellipse by creating a relationship to the museum, which, like Serra's circle, is a torquing of the information exchange which traditionally surrounds the work. Whereas the museum experience is often associated with conversation based in history and the ideas of others, we opt to engage participants in a genuine personal dialog on the pathos we experience outside the safety of the museum and the whimsy of art objects. We believe this workshop will function as a subjective metaphor for Serra's torquing and ellipsing of the objective circle.

All people warmly welcomed.

Sincerely,
Katie Herzog & Shashana Chittle

EXPERIENCE, INFORMATION, KNOWLEDGE, LACMA, PERSONAL, POLITICAL, SOCIAL, KATIE HERZOG

Yo, Dick... Ad Feminem: When Ads Attack

Whether it's through direct mail, radio commercials, towering billboards, or newspaper spots, cosmetic surgery advertisements, especially in Los Angeles, have become inescapable. These ads attack the customers they hope to attract, constantly assaulting any sense we might have that we're good enough as we are. Of course, if we believed were pretty enough, thin enough or sexy enough, the plastic surgery pushers would be out of business.

In Latin, the term ad hominem refers to an "argument against the man," a personal attack "based on the failings of an adversary rather than on the merits of the case." It's a logical fallacy, a cheap trick and a sign of weakness. In the Latin, ad hominem refers to an attack on man as in "human," male or female. Nonetheless, the term "ad feminam" is sometimes used to refer to arguments made specifically against women. It's defined as "appealing to irrelevant personal considerations concerning women, especially prejudices against them."

Well, the attacks in these ads are not irrelevant, but they are personal and they are abusive.

That's why the spelling has been slightly changed to Ad Feminem. And while these attacks affect men too,

whether it's through the rising prevalence of men now seeking cosmetic surgery or through creating generations of men suffering from the Centerfold Syndrome, it seems that their effects on women are particularly egregious.

The underlying premise of these ads is that the question for a consumer is no longer "Should I get surgery?" Instead, the fundamental question has become "Where should I get which surgery?" After that, it's a short jump to see that once we become combodities, we can, like objects, be collected, possessed, returned, or relegated to a proper place in which we belong.

We're told over and over again that injecting, implanting, peeling, plumping, tucking and burning ourselves will make us desirable. But once, through cosmetic surgery, we've transformed ourselves into identical figurines rolling predictably off an assembly line, we make ourselves look as if we are the things that can be bought. The ads, with their used-car and stereo blow-out rhetoric, reinforce this combodification process. The repetition of these damaging messages has served to normalize them.

In this class, we will create "public service announcements" in the form of spoken word poetry, collaborative and multi-media texts that counter these messages. All students will read/perform their pieces for the class and possibly in a larger venue or for a larger audience.

Check my blog, Ad Feminem, to see some of the ads.

For Richard - Ekphrasis/Filling In Serra's Spaces: Writers As Artists Reacting to Art

First, what is ekphrasis?

Simply put, ekphrasis is "the vivid and poetic response to and [or] description of a work of art."

If you'll allow me to quote Wikipedia at length just this one time, I promise I won't do it again...

"Ekphrasis has been considered generally to be a rhetorical device in which one medium of art tries to relate to another medium by defining and describing its essence and form, and in doing so, relate more directly to the audience, through its illuminative liveliness. A descriptive work of prose or poetry, a film, or even a photograph may thus highlight through its rhetorical vividness what is happening, or what is shown in, say, any of the visual arts, and in doing so, may enhance the original art and so take on a life of its own through its brilliant description. One example is a painting of a sculpture: the painting is "telling the story of" the sculpture, and so becoming a storyteller, as well as a story (work of art) itself."

I propose an ekphrasis workshop in which we compose artistic responses to a piece of art while we sit inside that art. As we sit inside Serra's piece, literally filling in space, we can figuratively fill in untold pieces of the nar-

rative. Ekphrasis often functions as a sort of midrash, telling the stories that get left out of the original: what came before the feeling/scene depicted in the piece, what came after, what came beside?

Poetry is private thoughts made public, inner words turned out. Inside Serra's art we will compose; outside Serra's art we will perform.

My expertise is in poetry, but artists working in other media are welcome to join in.

ART, LACMA, POETRY, WRITE, WRITERS, WRITING, ESZOSTAK

For Richard - The Paper as Canvas, Words as Paint: Using the Techniques of Visual Art to Write Vivid Prose

A blank page and a blank canvas have much in common, both waiting to be transformed into something that transforms and transports an audience. In this workshop, we will examine different techniques employed by visual artists and apply those to writing moving, vivid, evocative prose. Just as an artist must choose and mix the right colors in the right places, the writer must do the same with words. We will discuss the use of colorful, colored and colorless words, sharpening detail, creating depth of field, manipulating texture, heightening contrast and more, and we will complete in-class exercises practicing these skills.

ART, ARTIST, COLOR, LACMA, PROSE, VISUAL, WORDS, WRITE, WRITER, WRITERS, WRITING, ESZOSTAK

Practical Electro-Mechanisms

Different electro-mechanical elements would be introduced and demonstrated. The optimal application for these elements should also be discussed so students know when to use what in their own projects. Do I used a DC or stepper motor for a situation where exact rotation is necessary…a pnuematic piston or linear actuator when i'm lifting something heavy?

I think the circuits necessary to drive these elements would also be interesting. How to use relays, transistors, diodes and so on.

DIY, ELECTRONIC, ROBOTICS, DAVEYJONZE

Creationism

"Creation Science" and "Intelligent Design" for non-believers. What is it and why do so many of our elected officials actively espouse it?

CREATIONISM, EVOLUTION, RELIGION, GOBOT

Marx

A self-guided group study of Marx (Capital). One idea would be: read Peter Singer's very short and accessible books on Hegel and Marx. Then watch videos of David Harvey's 13 lectures on "Capital." (http://davidharvey.org/)

I think that I am interested in seeing how our current financial situation converges and diverges with classical economics as well as Marx's critiques. As a side note, I hope we could also talk about contemporary cultural production, creative labor, etc.

We'll start with one meeting and hopefully schedule many more until we get through all of Capital.

CREDIT, ECONOMICS, LABOR, MARX, PHILOSOPHY, SEAN

How to Become a "Body Without Organs"

We will read and discuss texts (philosophical and literary) that lay out, in one way or another, how to become a "body without organs" (BwO).

Key readings will be selections from Deleuze and Guattari, Artaud, Burroughs, and others. Special guests will be invited to discuss modalities of becoming a BwO and/or being-in-their-becoming a BwO — these guests will be announced at the first meeting.

It is hoped by the end of the course (4 meetings?) that some will commence the (continual) process of becoming a BwO, which may be a crucial step of existing in (without exiting)the "world" today.

(Pink cupcakes and black coffee will be served at every other meeting.)

AESTHETICS, AESTHETICS OF EXISTENCE, ARTAUD, BECOMING, BODY WITHOUT ORGANS, BURROUGHS, BWO, DELEUZE AND GUATTARI, POLITICS, RON ATHEY, SCHIZOPHRENIA, VAGINAL DAVIS, ROBTSUM

Postscript on Control Societies, Gilles Deleuze

This is a short and fairly accessible essay Deleuze wrote following the death of Foucault. In it Deleuze clarifies some of the misconceptions surrounding Foucault's oeuvre and points to the possibilities for mapping a new politcs. This class would meet once. The essay can be found in 'Negotiations.'

POLITICS, MARIO

Creating repeating textiles in Adobe Illustrator

This class is for intermediate Adobe Illustrator users. Students would learn the basics on how to create repeating patterns in Illustrator for use in textiles, web, design and a variety of media. The patterns we create in class are suitable for the fashion industry and in a format that can be sent to manufacturers to create textiles for garments.

DESIGN, FASHION, ILLUSTRATOR, PATTERNS, REPEAT, REPEATING, TEXTILES, UNCOMMONINDUSTRIES

Actionscript 3.0

Building rich internet applications and dynamic website components

ACTIONSCRIPT 3.0, AS3, FLASH DESIGN, FLASH DEVELOPMENT, MOTION GRAPHICS, RIA, WEB DESIGN, IYLLA

See the Sound: Weaving the 20th Century Tapestry of Art, Music, Philosophy, and More

This class will be primarily addressing "The Cage Effect" on art-music, post-war minimalism, the decentralized audio visual connections which queered minimalism's principles, primarily the performative embodiment of Morton Feldman's graph notation in conjunction with the art of Eva Hesse. In thinking about ideas of connectivity, flux, and convergence, we will touch on how other fields, such as mathematic philosophy have even sought a more fluid approach to the world, and how we might tie in multiple modes of thought into an over-arching sense of where we may be going. Through lines of flight we will connect histories of art, music, mathematics, how the parallels between Western and Eastern philosophy have influenced "art-music", and how these topics flow into the rhythmic experience of fragmented thought setting the stage for contemporary times.

The course will take segments from a number of readings to craft relationships guiding the discussion in a number of topics. There will be activities to illustrate ideas on a more phenomenological mode of learning as well, including: active listening to music so that we might talk about it audio-visually, as well as playing Chess and Go to begin thinking about thought structure in relation to Eastern and Western philosophy. I was thinking that we

could segment the people playing chess and go into the two areas of Richard Serra's Sequence and play music to each which relates to the philosophy of the games being played (ie. Western driven serialism for chess, and Eastern driven post-modernism for Go). In this way, we will examine the psychology of musical aesthetic in the experience of synching the organization of sound with the organization of process driven thought.

This course seeks to connect and weave together multiple strands of fragmented thought into not a single idea per say but rather a tapestry of ideas, with each member offering their own thread of personal history to the discussion.

Depending on how many people sign up for the class, I will burn CD's for each person to sample the music we will be looking at. I will burn at least one for us to listen in class. Some pieces of music that we will talk about are not in print, and thus we might only be able to discuss the conceptual ideas that revolve around their performance.

AUDIO-VISUAL THINKING, CHESS, JOHN CAGE, MODERN MUSIC, SOUND, PATRICKB

Soft Circuits

Soft Circuits are a new alternative way to assemble electronic circuitry using conductive thread and conductive fabrics. Students will learn how to assemble a simple electronic wearables by hacking into a toy and create their own sensors and controls using conductive fabrics.

I am the author of Fashioning Technology: A DIY Intro to Smart Crafting. Please refer to my site www.fashioningtech.com for more information.

CONDUCTIVE THREAD, SOFT CIRCUITS, DIY, WEARABLES, SYUZI

Salò, or the 120 Days of Sodom

Pier Paolo Pasolini's notorious final film, Salò, or the 120 Days of Sodom, has been called nauseating, shocking, depraved, pornographic . . . it's also a masterpiece. The controversial poet, novelist, and filmmaker's transposition of the Marquis de Sade's 18th-century opus of torture and degradation to 1944 Fascist Italy remains one of the most passionately debated films of all time, a thought-provoking inquiry into the political, social, and sexual dynamics that define the world we live in.

-From the Criterion Collection: http://www.criterion.com/asp/release.asp?id=17

On Thursday will be screening the new Criterion edition of Salò as part of our course S&M (http://thepublicschool.org/44/sadism-masochism-2/).

This screening is open to all.

FILM, FUN, HISTORY, POLITICS, SM, TORTURE, CALEB

Buckminster Fuller: Theories and Design

Unwrapping Buckminster Fuller's designs, ideas and world view, through readings and discussion.

ARCHITECTURE, BUCKMINSTER FULLER, DESIGN, GEOMETRY, SYNERGETICS, DANIELI

Urban Plein Air Society of Los Angeles

A class of artists/people interpreting different public spaces in Los Angeles. Plein Air is a traditional method of painting/image making popular before the convenience of digital photography. It's a little antiquated. But aside from all notions associated with the practice, it would be interesting to take this technique to the various man-made landscapes of Los Angeles, such as the L.A. River. This isn't a technique class, and not about creating a perfect image, but more about the experience of examining the our landscape in depth, and what that might teach us. Also, in lieu of a course fee, everyone could bring cookies.

ART, COMMUNITY, PLEIN AIR, DANIELI

Relational Aesthetics and Its Philosophy, Relationally

This one-day course will discuss and engage with the various (specifically Deleuze & Guattari [D&G], Foucault, and Guattari) philosophical texts (all of them a chapter and two essays) — which he himself draws upon — that inform Nicolas Bourriaud's theory called "relational aesthetics".

We will explore how Bourriaud uses these philosophers' works in ways that either complicate them or reduce them. We will also discuss how Bourriaud's theorization has lead to engaged and explorative works — but also (pre-)commodified and exploitive works. Indeed, we will engage with Bourriaud's theory both critically.

Note: All readings will be (are) posted on-line. It will be useful to come to this course with a good understanding of Bourriaud's theory (and how it has been deployed). Un-relatedly, a guest speaker on D&G will sum up the one-day course.

AESTHETICS, ART, BOURRIAUD, DELEUZE AND GUATTARI, FOUCAULT, PHILOSOPHY, RELATIONAL AESTHETICS, ROBTSUM

Queer Visualities and Theories

A two-day reading group on contemporary (1990-present) queer visualities and theory: all images and reading (short ones) will be uploaded three weeks prior to clas. Indeed, this class will look at and discuss contemporary queer visualities made in the US and UK.

AESTHETICS, ART, JUDITH BUTLER, QUEER, QUEER THEORY, QUEER VISUALITIES, ROBTSUM

processing .art .science

the programme:processing

MEDIA, LAI

Science Fiction: Gender and Sexuality

This course will focus on several contemporary works of science fiction in an effort to tease out their diverse conceptualizations of the categories of gender and sexuality. Attentive reading strategies will permit us to delve deeply into each individual text, as well as to draw pertinent connections between texts. Novels under consideration include:

The Left Hand of Darkness (Ursula K. Le Guin)
He, She and It (Marge Piercy)
Parable of the Sower (Octavia Butler)
Babel-17 (Samuel R. Delany)

The "instructor" is also open to suggestions if particularly fitting books spring to mind.

Novels will likely be supplemented by shorter, explicitly theoretical offerings.

FEMINISIM, FICTION, GENDER, QUEER, SCIENCE, SEXUALITY, THEORY, SARAHKESSLER

Date	Offering
beginning 6 Dec 2008	8-bit Lab
20 Nov 2008	Salò, or the 120 Days of Sodom
beginning 16 Nov 2008	Sadism & Masochism
16 Nov 2008	Postscript on Control Societies, Gilles Deleuze
beginning 12 Nov 2008	OpenGL/C++ Primer
9 Nov 2008	The Democratic Museum - A Half Day Seminar
9 Nov 2008	For Richard - Ekphrasis/Filling In Serra's Spaces: Writers As Artists Reacting to Art
2 Nov 2008	The economy of giant-ass sculptures
beginning 26 Oct 2008	Blubber, Bowlines and Boat Hulls
beginning 19 Oct 2008	For Serra: One Place After Another Is Never the Same Place
beginning 14 Sep 2008	Hegemony and Antagonism
5 Sep 2008	The Distributed Gallery #1
beginning 29 Aug 2008	Three films of Guy Debord
beginning 26 Aug 2008	conceptual choreography
24 Aug 2008	Time Banking Workshop
21 Aug 2008	Watching Vaginal Davis
20 Aug 2008	gumstix computers
13 Aug 2008	Luck
beginning 10 Aug 2008	Nicolas Bourriaud: Critical Engagements
beginning 10 Aug 2008	Queer Technologies
7 Aug 2008	Reyner Banham Loves Los Angeles
beginning 3 Jul 2008	People Watching
14 Jun 2008	The Public School Committee Meeting 04
beginning 4 May 2008	How to Act like an Animal
29 Apr 2008	Learn VJ Techniques
27 Apr 2008	repeating patterns
22 Apr 2008	All About UFOs
beginning 20 Apr 2008	Walter Benjamin: The Arcades Project
beginning 20 Apr 2008	typography
10 Apr 2008	PIC me
beginning 16 Mar 2008	Ranciere: The Politics of Aesthetics (and/as an Ethics)
7 Mar 2008	The Public School Committee Meeting 02
21 Feb 2008	grant writing...
beginning 17 Feb 2008	The Public School
3 Feb 2008	The Public School Committee Meeting 01
25 Jan 2008	Open House/ Richtfest

Index

189