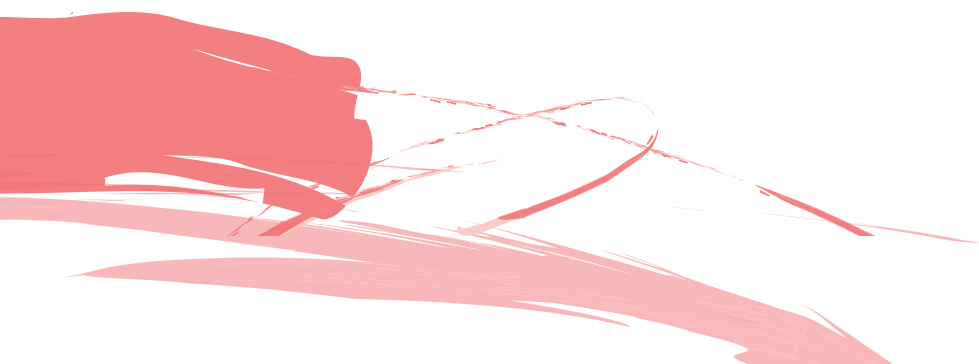
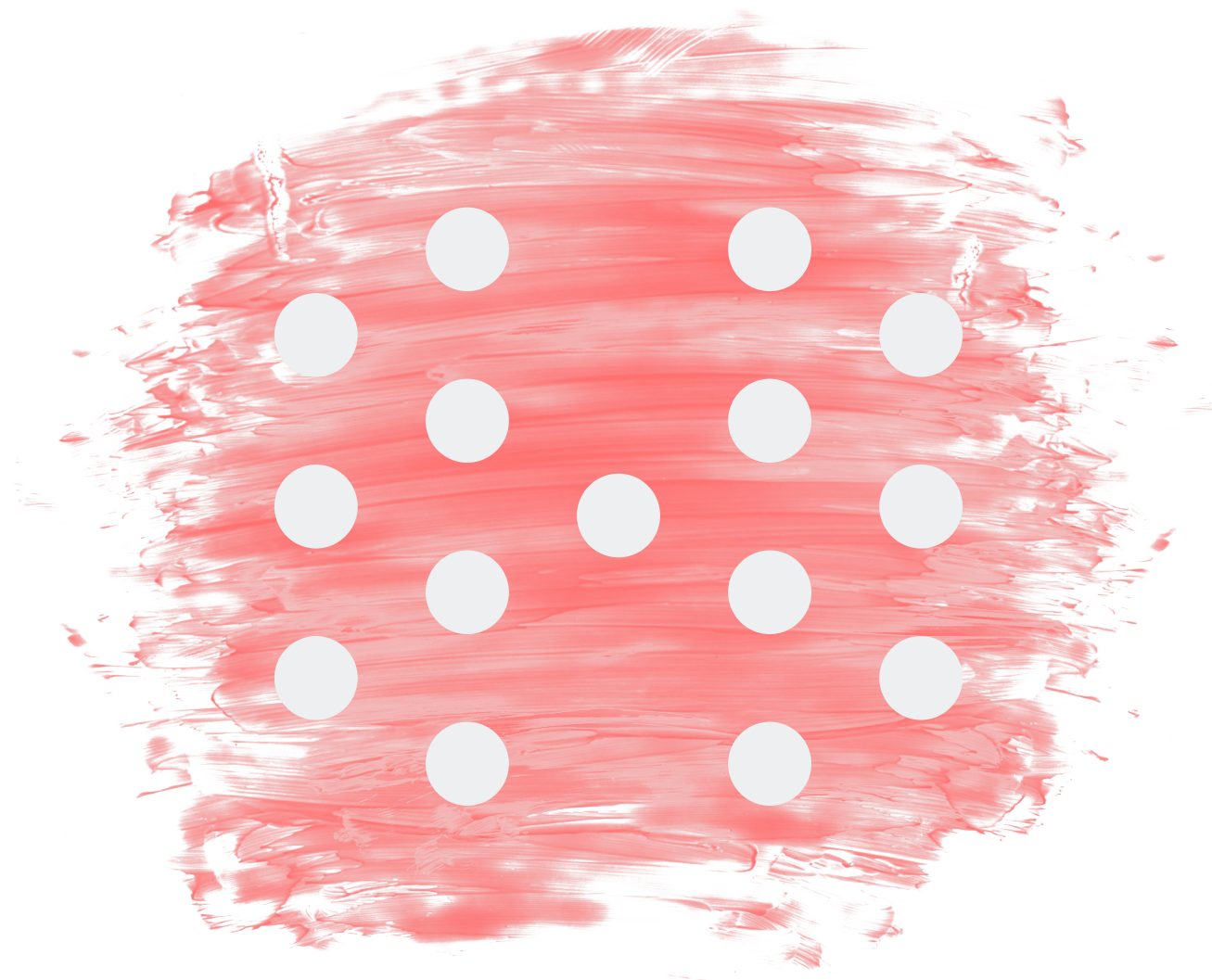


EXPERIMENTATION



SOUTHERN EXPOSURE
San Francisco, CA
May 1, 2018

 **HORIZONS
OF THE
HUMANITIES**

EXPERIMENTATION WORKSHOP AGENDA | MAY 1, 2018

8:30 AM Shuttle pick-up outside Hotel Shattuck

9:30–10:00 AM Arrive at Southern Exposure; Breakfast buffet

10:00–10:15 AM Introductions

10:15 AM–12:00 PM Session One: **PARAMETER**

(Gary Fox, Melody Jue, Dorothy Santos, Gabi Schaffzin)

How might a project respond to constraint? What is brought to the fore? What gets left behind? Participants will have 7 minutes each to present their work, adhering to the following parameters—

The presentation must be made up of a combination of

- ◆ Citation
- ◆ Image
- ◆ Mathematical language/symbol

Each element—citation, image, symbol—will account for at least 1 minute each. Presenters are free to divide their 7 minutes however they choose (ex: 2 citations, 2 images, 3 mathematical symbols; 1 citation, 1 image, 5 mathematical symbols).

What survives translation from one’s words to another’s (citation)? From one discipline to another (image)? From one lexicon to another (symbol)? Consider the impact of imposed parameters on the “purity” of an idea.

12:00–1:30 PM Lunch buffet will be open

Participants are free to grab food at will but we will work through lunch

12:15–2:00 PM Session Two: **COMPOSITE**

(Karen Barad, Liat Berdugo, Lisa Cartwright, Avery Trufelman, Kalindi Vora)

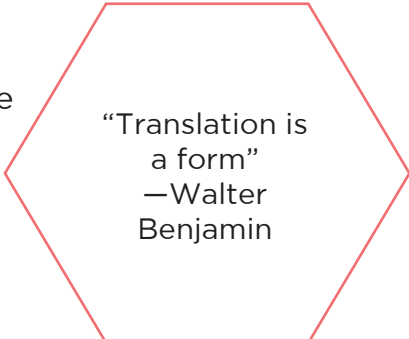
If we could take a radiograph of interdisciplinarity and collaboration, what would the image reveal? Participants in this session will live-act collaboration using a simple, arbitrary thesis as a jumping off point.

The thesis: *The flannel pattern contains coding that promotes the American conservative agenda.*


While all six participants were given the same thesis, each of the six were given a different piece of the research puzzle:

The pieces:

- Celtic culture is one of the strongest ethnic influences on mid 19th-century, Appalachian folk music.



“Translation is a form”
—Walter Benjamin



“The single author is a myth of the patriarchy”
—Ryan Kelly

- Flannel’s plaid has been the core design for a diverse array of uniforms, each representing conflicting ideologies.
- Historically, flannel was made through an economizing process of mixing together multiple sources of carded wool. This results in the “plaid” pattern.
- The tartan, a cultural icon of Scotland, was a politically-weighted garment in the region’s 18th century. Gaelic culture has very few, if any, parallels with American conservative culture.
- Buckminster Fuller often referred to the geodesic dome, made entirely of isosceles triangles (distinct from plaid’s latticework), as a potential model for a new world, a world that could come close to inhabiting the lessons of Spaceship Earth. On Spaceship Earth, he argued, there was no room for politics.

Participants will generate a series of questions, concerns, interests, theories, and research choices that could be used to reach the thesis in question, ignorant of the other circulating bits of information. How diverse can your research agenda be? How far afield can you dig for evidence? How does particular data alter your course of action?

2:00–3:00 PM Coffee break, neighborhood stroll to Tartine

3:00–4:45 PM Session Three: IMPLOSION

(Coleman Dobson, Maria Faini, Ann Lauterbach, Simon Penny, Elia Vargas, Jiayi Young)

Participants will implode their own work. Present a version of your work that fails. Each presentation should be 7-10 minutes long. What is productive about a failed project? What can be salvaged? Build your presentation from your limitations, missed connections, misplaced connections, moments that fall flat. Where are your blind spots and how are they guiding your research process? As Michel Serres might ask, what are the elements in your research project that are parasitic, yet attempt to pass off as host?

“Using failure as an evolutionary design process and a tool to create shape”
—Joris Laarman

4:45–5:00 PM Closing Remarks

¹**Alison Annunziata** received her PhD in literature from Columbia University in 2013, and since then has taught courses combining literature, art, and science at USC and ArtCenter College of Design. She believes firmly in the power of the humanities to foster thoughtful inquiry and to inspire combined action, and brings this fervor to her position at UCHRI, managing research programs under the Horizon of Humanities Initiative.

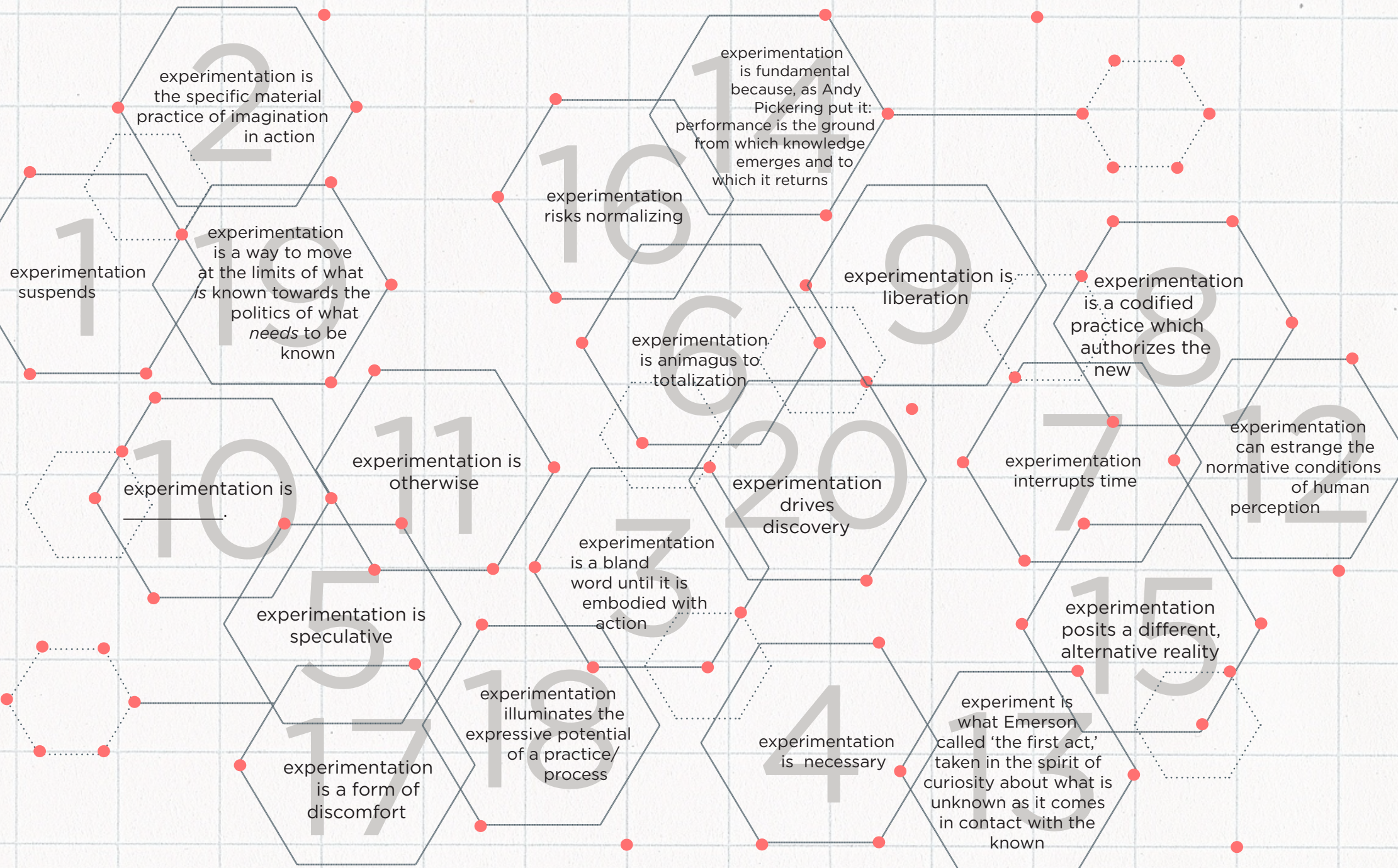
²**Karen Barad** is Professor of Feminist Studies, Philosophy, and History of Consciousness at UCSC. With a doctorate in quantum field theory, Barad is the author of *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, and numerous articles drawing from the fields of physics, philosophy, science studies, poststructuralist theory, deconstruction, and feminist and queer theory.

³**Liat Berdugo** is an artist, writer, and curator whose work -- which focuses on embodiment and digitality, archive theory, and new economies -- interweaves video, writing, performance, and programming to form a considerate and critical lens on digital culture. She is an assistant professor of Art + Architecture at the University of San Francisco.

⁴**Kelly Anne Brown**, associate director of UCHRI, manages a diverse portfolio of projects, including the UC-wide competitive grants program, Humanists@Work, and Horizons of the Humanities, among others. She holds a PhD in literature from UC Santa Cruz, where her scholarship centered on modernist publicness and interwar art and performance. Her recent scholarship addresses issues of professionalization, the work of the humanities, and the future of graduate education.

⁵**Lisa Cartwright** is Professor of Visual Arts at UC San Diego, where she is also appointed in Communication and Science Studies and affiliated with Critical Gender Studies. A founding editor of *Catalyst: Feminism, Theory, Technoscience*, she is co-author of *Practices of Looking: An Introduction to Visual Culture* (Oxford, Third Edition 2017) and author of *Screening the Body: Tracing Medicine's Visual Culture* (Minnesota) and *Moral Spectatorship* (Duke 2008).

⁶**Coleman Dobson** is a Caltech Fellow mathematician, with a Master of Science in Mathematics and Physics and doctoral interests in M-theory Kac Moody Algebras, Looking Glass Mathematics. She has given over 100 presentations on higher mathematics and is currently a mathematics lecturer at UCLA, CSULA, and Art Center College of Design.



⁷In December of 2017, **Maria Faini** completed her Ph.D. in Comparative Ethnic Studies and Critical Theory at UC Berkeley. She is currently a Postdoctoral Scholar for UC Berkeley's Center for Race and Gender and working on a book titled *The Art of Moral Injury: Decolonizing the Military Subject through Artisanal Destruction*.

⁸**Gary Fox** is a Ph.D. candidate in architectural history at UCLA. His dissertation considers a history of human subjects research and spatial simulation as techniques for architectural-psychological knowledge-production in the period from the late 1950s to the early 1980s. Gary currently teaches courses in architectural history and theory at USC and UCLA.

⁹**Rosa-Linda Fregoso** writes on human rights, femicide, gender/ racial justice and cultural politics in the Americas, and works as expert witness for gender asylum cases. Professor Emerita of Latin American & Latino Studies at UCSC, she was the 2014 recipient of the ASA's Angela Y. Davis Prize for Public Scholarship in American Studies.

¹⁰**David Theo Goldberg** is the director of UCHRI and the executive director of the Digital Media & Learning Research Hub. He holds faculty appointments as professor of comparative literature, anthropology, and criminology, law and society at UC Irvine. Dr. Goldberg's work ranges over issues of political theory, race and racism, ethics, law and society, critical theory, cultural studies and, increasingly, digital humanities. His most recent work is *Are We All Post-Racial Yet?* (2015).

¹¹**Anirban Gupta-Nigam** is in the PhD program in visual studies at UC Irvine and a graduate student researcher with UCHRI.

¹²**Melody Jue** is Assistant Professor in English at UC Santa Barbara. Drawing on the experience of becoming a scuba diver, her monograph, *Wild Blue Media: Thinking Through Seawater* (forthcoming with Duke Press), aims to develop a theory of mediation specific to the ocean environment.

¹³Poet and essayist **Ann Lauterbach** is the author of nine books of poetry, most recently *Under the Sign* (Penguin, 2013) and three books of essays, including *The Night Sky* and *The Given & The Chosen*; her 2009 poetry collection *Or to Begin Again* was nominated for a National Book Award. Her tenth collection, *Spell*, is forthcoming from Penguin in Fall 2018. She has written widely about the possible interface between poetics and politics, as well as on visual art. She is Ruth and David Schwab Professor of Languages and Literature at Bard College, where she is also co-Chair of Writing in Bard's multi-discipline MFA.

²⁰**Jiayi Young** is an Assistant Professor of Design at the University of California, Davis. She works in the emergent and experimental field of digital media to create data-driven large-scale public participatory installations and social interventions that engage the rethinking of the present-day human experience. Young has exhibited nationally and internationally.

¹⁹**Kalindi Vora** (UC Davis) is author of *Life Support: Biocapital and the New History of Outsourced Labor* (2015); and *Surrogate Humanity: Technology and the Racial Politics of Technological Futures* (forthcoming DUP 2019), co-authored with Neda Atanasoski. She will convene the UCHRI residential research group: "Lab in Residence: Tinkering with Feminist and Social Justice Science Methods" (Fall 2018).

¹⁸**Elia Vargas** is an Oakland based artist and scholar working across multiple mediums. He is co-founder of the Living Room Light Exchange; board member of Soundwave; and a PhD student in Film and Digital Media at UCSC. He is currently interested in refiguring the mythology of crude oil as media.

¹⁷**Avery Trufelman** has been making stories about architecture and design at 99% Invisible for the past four years, covering everything from garbage trucks in Taipei to swimming pools in Helsinki.

¹⁶**Gabi Schaffzin** is pursuing a PhD in Art History, Theory, and Criticism with an Art Practice concentration at UC San Diego. His work focuses on the designed representation of measured pain in a medical, laboratory, and consumer context, especially as it stems from a Cold War era turn towards the quantifiable and classifiable.

¹⁵**Dorothy R. Santos** is a writer, editor, and curator. She holds Bachelor's degrees in Philosophy and Psychology from the University of San Francisco and received her Master's degree in Visual and Critical Studies at the California College of the Arts. She is a Ph.D. student in Film and Digital Media at the University of California, Santa Cruz. She serves as a co-curator for REFRESH and works as the Program Manager for the Processing Foundation.

¹⁴**Simon Penny** is an Australian artist, researcher, scholar and teacher whose work focuses on the intersection between electronic/digital systems and embodied and materially engaged practices. He designed and ran the Arts Computation Engineering (ACE) interdisciplinary graduate program at UCI 2003-2012. His new book is *Making Sense: Cognition, Computing, Art and Embodiment*, MIT Press, 2017.