

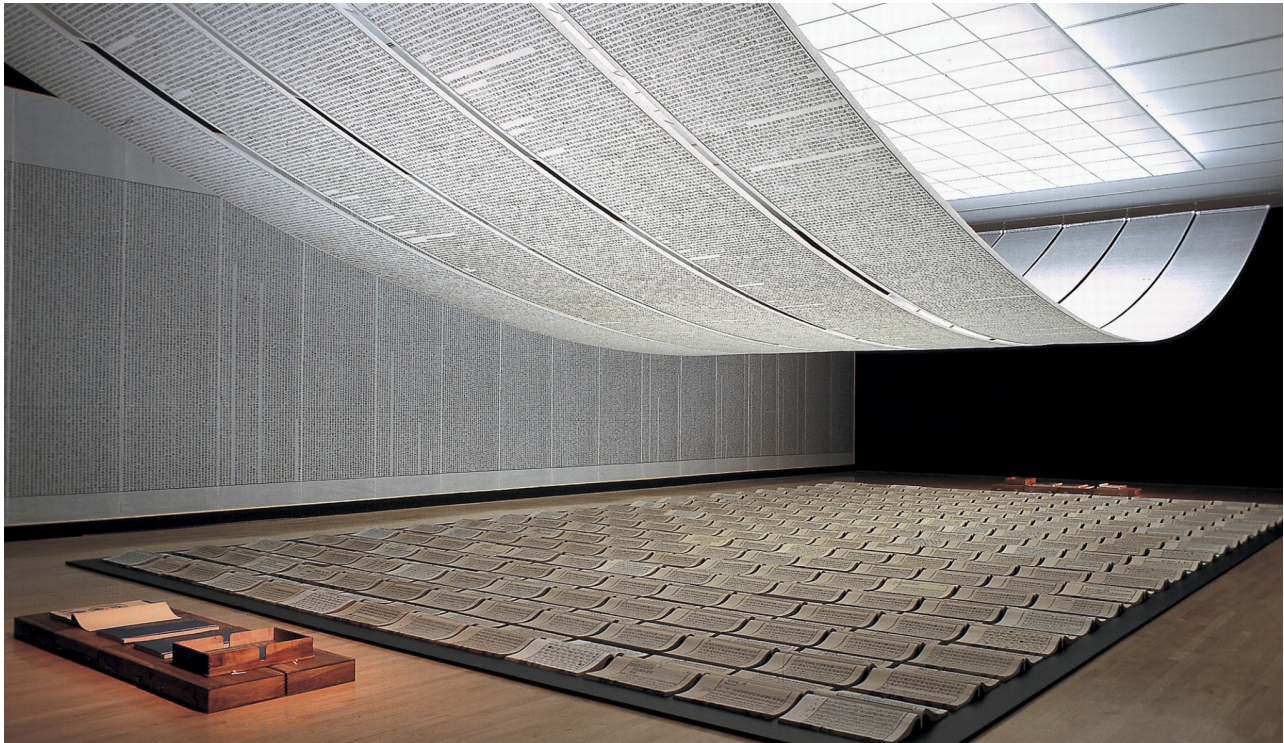
WHOSE CONTEMPORARIES ARE WE - FORGING CREATIVE TOOLS FOR OUR TIME

1. COURSE INFORMATION

Studio Days: Monday & Thursday, 9:30-12:30 & 1:30-5:30pm.

Office hours: Upon Request

Studio Instructor: Di Tang – di.tang@uwaterloo.ca



Xu Bing, "A Book from the Sky", installation, 1988

2. TERRITORIAL ACKNOWLEDGEMENT

We acknowledge that the School of Architecture is located on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. The University is situated on the Haldimand Tract, the land promised to the Six Nations that includes 10 kilometres on each side of the Grand River.

This means that the contemporary is not only the one who, perceiving the darkness of the present, grasps a light that can never reach its destiny; he is also the one who, dividing and interpolating time, is capable of transforming it and putting it in relation with other times. He is able to read history in unforeseen ways, to "cite it" according to a necessity that does not arise in any way from his will, but from an exigency to which he cannot not respond.

—Giorgio Agamben, "What Is an Apparatus?" and Other Essays, 2009

Nevertheless, their contention creates the divisive differentiations that define our contemporaneity—precisely those qualities of multiteity, adventitiousness, and inequity... —but it also generates counterresponses, the most important of which are an insistence on the value of place, the search for constructive world pictures, and the reach for coeval connectivity in all dimensions of our relationships with one another.

Terry Smith, *Art to Come: Histories of Contemporary Art*, 2019

3. COURSE DESCRIPTION

In his 2009 book *"What Is an Apparatus?" and Other Essays*, Italian philosopher Giorgio Agamben asks: "Of whom and of what are we contemporaries?" It is a call not only for a new scope of thinking and perception, but also for a methodological framework that is able to effectively respond to the continually renewing contemporary conditions, not only for the theorists, but also for artists, designers and anyone involved in the creative process.

The disciplinary field of studying on the methodology of creative processes in a rigorous and practical manner is still young. One of the major endeavors is the study of "Computational Creativity" (CC), an emerging field of research within Artificial Intelligence. CC is currently far from providing deep insight into the creative processes of the high-quality professionals work in fields such as contemporary art and architecture, etc., and the sociopolitical, cultural, and historical aspects of these professional creative practices are also insufficiently studied in CC. However, it provides a technical reference for future in-depth studies of the these professional creative disciplines.

The goal of this mixed-media studio is to explore a meta-methodology or methodological framework for creative processes that is responsive to our complex and shared contemporary conditions through research, discussion, experimentation, and project development in the intersection of art and architecture.

To push architecture beyond its standardized mode and to gain a broader view of cross-disciplinary creative processes, the studio will look into, and be stretched more to contemporary art practices and asks:

- When dealing with pressing contemporary cultural, socio-political issues, how can artists' strategies enrich architects' methodological toolbox?
- What are the intertwined responsibilities and roles of architects and artists in the contemporary spheres of cultural, political, social and personal life?
- Whose contemporaries are we? How do we keep examining and upgrading our incomplete map of contemporaneity and our methodology to catch up with the complexity, contradictions and dynamics of our time?

You will be asked to think and work in a spiral evolutionary fashion in different modes to achieve the above results:

- Investigate precedents, theories.
- Distill a methodology.
- Research contemporary topics
- Apply and test the methodology by producing art works.
- Adjust and refine the methodology and
- Produce new works

Students will "distill methodologies" from the work of artists selected from a pool of candidate artists, and conduct research on contemporary topics such as migration experience, environmental injustice, social isolation in the pandemic. We will examine the work and writings by Sarah Sze, Ai Weiwei, Forensic Architecture, Giorgio Agamben and more. The methodological research will contribute to the major component, the individual projects: prototyping

and creating mixed-media pieces that combine a variety of media chosen from video, image, installation, sound, performance, web, and artistic coding.

The studio will function in part as a methodology laboratory to facilitate the emergence of a personalized methodological framework for each participant. Questioning, problematizing, conjecturing, experimenting, prototyping and testing are encouraged. Various ways of interaction such as games and discussions are organized to construct a supportive environment for exploratory work.

Be aware that in this young interdisciplinary field, where standard terminology and disciplinary language have not yet been established, where many questions remain open and even to be discovered, you are both a learner and a creator, and building a methodology is itself a creative and critical process. In this studio, such a process is deepened mainly by working on projects supported by students' research, in-class discussions and experiments, and such a methodology will inevitably become increasingly personal as it takes shape in the future.

4. LEARNING OBJECTIVES

By the end of the course, students will be able to:

- Acquire analytical and critical skills related to the methodology and evaluation in contemporary art practices.
- Apply the methodology building skills developed during the term to the further construction of a personalized methodology for their future creative practices.
- Understand how contemporary art, personal experience and contemporary sociopolitical, historical, cultural, geographical and environmental conditions are deeply connected and how architects can learn from this interrelation.
- Integrate art and architecture lenses and strategies when dealing with environmental and spatial challenges
- Demonstrate dexterity and proficiency of producing mixed-media works and familiarize themselves with prototyping as an alternative way of working in addition to drawing and modeling.
- Understand how and why epistemic values, psychological effects, craft criteria differ in the context of art and architecture and how they can inform each other.

5. STUDIO STRUCTURE:

The term will be structured around three projects. The first and last projects are both divided into two parts and intertwined:

P1a	—>	P2	—>	P3a	—>	P1b & P3b
2.5W		3W		3W		4W

Project 1: Distilling the Methodology

- Group work, 2.5 weeks for P1a, 1 week for P1b (overlapping with P3b)
- Digital submission for P1a due in LEARN at 9 PM on September 21
- Slide presentation for P1a on September 22, with printed hard copy pin-ups
- Digital submission for P1b due in LEARN at 9 PM on November 16
- Pin-ups for P1b on November 17.

This collaborative research project aims to familiarize the class with the key components of a methodology through analysis of art precedents, and to build the foundation for the rest of the term. Working in groups of 3 or 2, students will select representative works of different artists from a pool of candidate artists and conduct research to “decode” the methodologies behind the works.

P1b, the second part of Project 1 will start after P3a the first part of Project 3 is completed, at which point students have tested their methodological components through art making.

Project 2: A Conversation With the Archive

- Individual work, 3 weeks
- Digital submission due in LEARN at 9 PM on October 20
- P2 review on October 20

You will produce an art project that examines the research outcomes from P1a, while being asked to conduct research on a contemporary theme chosen from a list of suggested topics. The art project must be based on an archive of some kind related to the topic you have chosen. You may choose a contemporary topic not on the list, with the consent of your instructor.

Project 3: Examining the Shared Spaces

- Individual mixed-media work, 3 weeks for P3a, 4 weeks for P3b (1 week overlap with P1b)
- P3a review (P3 mid review) on November 10
- P3 final review (P3b review) on December 13
- Digital submission due in LEARN at 9 PM on December 13
- (TBD) Exhibition at UWSA Design at Riverside gallery, aiming for December 12 (setting up) to December 19 (taking down). We will assign two to three students to the gallery each day during the exhibition to provide reception and security throughout the day.

In the third project, the concept of space is defined broadly to include network and psychological space in addition to architectural space. You will be asked to find a site or urban issue in the Region of Waterloo as the focus or base for your project. Your project should be both an artistic and architectural work and should inherit the methodological research of P1 and the thematic research of P2.

Reading and Film Viewing Assignments

In addition to the projects, students will be asked to submit responses to a series of weekly reading and film viewing assignments, lead and participate in corresponding discussions. More details will be described in the next section of this outline.

6. COURSE REQUIREMENTS AND ASSESSMENT

Projects

The comprehensive description of the deliverables and detailed requirements for each project will be shared in documents when the projects are formally issued.

Reading and Film Viewing Assignments

Every week for the first 9 weeks, students will receive a reading assignment or a reading and a film viewing assignment, following the provided links posted on MS TEAMS. Students are required to submit a 150 to 250 words response to the weekly material to both the LEARN dropbox folder in PDF format and the "Notes Sharing Form" in MS TEAMS by filling in the corresponding block. Submissions are due every Friday at 9 PM, unless otherwise marked in the course schedule.

By posting your reading notes in the "Notes Sharing Form" you will be deemed to have agreed to share them with the class. The instructor will comment on some of the notes on the form and mark a few notes as "recommended" and "highly recommended" each week. This does not mean, however, that these notes alone are worth reading.

Please note: The grade you will receive for your notes is not based on the level of scholarship of your notes, but on your attitude and on whether you have made a serious effort to think through and expand on the material. Your submitted notes are not academic papers but rather casual writings reflecting your thoughts and feelings.

Nevertheless, the notes are strictly required to be original, so please note that quotations in the notes should be attributed and quoted or italicized to clearly distinguish them from your own text. Footnotes are also recommended to indicate the source of the quoted text. Plagiarism will not be tolerated and will affect the student's final grade, and you will be asked to rewrite your note.

Quotations do not count towards the 150 to 250 words required for each note.

To upload reading or film notes to LEARN, you should name your file as: **WK1_Note_Lastname**. All other weeks' submissions follow the same pattern.

Medium Study

Although this is not a requirement, if you are considering using a medium that you are not familiar with in your mixed-media work for Project 2 and Project 3 such as artistic coding, it is highly recommended that you start learning the techniques pertaining to this medium as early as possible.

Evaluation Criteria

Students' work will be assessed on the the following criteria throughout the term:

- Understanding of the studio themes shown in their projects: responsive methodology, contemporaneity, experiment, interdisciplinary and mixed-media experiment.
- Process of project development
- Depth of the methodological and topical research that supports the development of the projects
- Quality of the projects, including:
 - > Level of complexity
 - > Level of completion
 - > Experimental nature of the work
 - > Originality and uniqueness
 - > The artistic craft of the project and the technical understanding of its medium
 - > The richness of the work in both the contemporary socio-political or cultural and historical dimension and the personal dimension
 - > The application of the student's methodological research reflected in the art work.
 - > The effectiveness and the completeness of project documentation.

The Grade Scheme

- P1 – Distilling the Methodology (group work).....15%
(7.5% for project development, 7.5% for the result)
- P2 – A Conversation With the Archive (individual work).....20%
(10% for project development, 10% for the result)
- P3 – Examining The Shared Spaces (individual work).....45%
(22.5% for project development, 22.5% for the result)
- Weekly Note Assignments & Discussion.....10%
- Participation.....10%
(This includes presence in studio, active participation in
in-class activities, attendance of reviews, lectures)
- **Total.....100%**

Note:

- The minimum passing grade is 60%. Grades below 60% result in a course failure.
- You must receive a passing grade in P3 in order to pass the course.
- Student with an outstanding final result for P2 or P3 will receive 2 to 5 bonus points.
- Documentation of the work process and final project is an important part of the deliverables for your P2 and P3 projects, which will be weighted in the grade.
- Grades will be posted on LEARN within 2 weeks of deadline or review.

Presentation at Final Reviews

Attendance and presentation of work is expected and required for the final reviews for P2 and P3. Students who fail to present their work without prior agreement with the instructor will receive a 5% grade deduction on the project, in addition to any late penalties that might apply.

7. COURSE SCHEDULE

Notice all the “Lecture & Reading Discussion” sessions and “Screening & In-Class Experiment” sessions listed below will start from 9:30 am and last 1.5 to 2 hours.

Week 01		Topic	Active Class Time
SEP	Th 08	STUDIO & P1	STUDIO INTRO & P1 INTRO Assigning Reading 1 (Due on Monday SEP 12 at 9 am)
Week 02			
SEP	M 12	METHODOLOGY	Lecture & Reading Discussion, Assigning Reading 2 Desk Crits
SEP	Th 15	METHODOLOGY	Screening & In-Class Experiment Desk Crits
Week 03			
SEP	M 19	METHODOLOGY	Lecture & Reading Discussion, Assigning Reading 3 Desk Crits
SEP	Th 22	REVIEW	P1a PRESENTATION INTRO TO P2
Week 04			
SEP	M 26	MIXED-MEDIA PRACTICE, TOPICAL RESEARCH	Lecture & Reading Discussion, Assigning Reading 4 Desk Crits
SEP	Th 29	MIXED-MEDIA PRACTICE, TOPICAL RESEARCH	Screening & In-Class Experiment Desk Crits
Week 05			
OCT	M 03	MIXED-MEDIA PRACTICE, TOPICAL RESEARCH	Lecture & Reading Discussion, Assigning Reading 5 Desk Crits
OCT	Th 06	MIXED-MEDIA PRACTICE, TOPICAL RESEARCH	Screening & In-Class Experiment, Assigning Film 1 (Due on Monday OCT 17 at 9 pm) Desk Crits
OCT 8 to OCT 16		Reading Week No Classes	

Week 06			
OCT	M 17	MIXED-MEDIA PRACTICE, TOPICAL RESEARCH	Lecture & Film Discussion Desk Crits
OCT	Th 20	REVIEW	INTRO TO P3 P2 REVIEW
Week 07			
OCT	M 24	CONTEMPORANEITY	TORONTO FIELD TRIP Assigning Reading 6
OCT	Th 27	METHODOLOGY, SPACE, MEDIUM STUDY, CONCEPT	Screening & In-Class Experiment, Desk Crits 9 PM - 10 PM Possible Conversation with Chinese Students (TBD)
Week 08			
OCT	M 31	MEDIUM, CONCEPT DEVELOPMENT, PROTOTYPING	Lecture & Reading Discussion, Assigning Reading 7 Desk Crits
NOV	Th 03	MEDIUM, PROTOTYPING	Screening & In-Class Experiment Desk Crits
Week 09			
NOV	M 07	PRJT DEVELOPMENT, PROTOTYPING	Lecture & Reading Discussion Desk Crits
NOV	Th 10	REVIEW	P3a REVIEW (P3 MID REVIEW) INTRO TO P1b & P3b Assigning Film 2
Week 10			
NOV	M 14	METHODOLOGY, PRJT DEVELOPMENT	Lecture & Film Discussion Desk Crits
NOV	Th 17	METHODOLOGY, PRJT DEVELOPMENT	P1b Pin-ups & Desk Crits 9:00 PM - 10:00 PM Possible Conversation with Chinese Students (TBD)
Week 11			
NOV	M 21	AUDIENCE EXPERIENCE	Desk Crits
NOV	Th 24	COHERENCE	Desk Crits

Week 12			
NOV	M 28	COHERENCE	Desk Crits
DEC	Th 01	DETAILS	Desk Crits
Week 13			
DEC	M 05	DETAILS	Desk Crits (Last Studio Day)
DEC	Th 08	LAST QUESTIONS	Optional Online Desk Crits
Week 14			
DEC	M 12	EXHIBITION	Setting up the exhibition (TBD) 9 PM - 10 PM Possible Conversation with Chinese Students (TBD)
DEC	Tu 13	REVIEW	P3 FINAL REVIEW
Week 15			
DEC	M 19	EXHIBITION	Taking Down the Exhibition (TBD)

Course Delivery Platforms & Communication

To organize materials and communication outside of weekly in-person sessions, we will use the following:

LEARN – Official communication, work submission, and grade recording and release.

MS TEAMS – Used for supplementary materials and discussions outside of in-person class time. Students will be added to the course team in the first week of class.

Studio Attendance

Unless there are new COVID restrictions in place, the studio will be completely in-person. Should this occur, we will switch to online platforms. You are expected to work in the studio all day on studio days except for lunch breaks, coffee, library or lab use with the consent of the instructor. (If you miss desk-crits, reviews, in-class activities, screenings and lectures without a reasonable explanation, this will also result in a participation grade of 0. Class attendance and participation play a key role in the course and will form part of the participation grade.

Peer-to-peer learning will be encouraged and students will be asked to participate in discussions about fellow student's projects, ask questions in reviews, in-class activities and pin-up sessions.

Course Time Zone

All dates and times communicated in the document are expressed in Eastern Time. Eastern Standard Time (EST, UTC-05:00) applies November to March and Eastern Daylight Time (EDT, UTC-04:00) applies from March to November.

COVID-19 Special Statement

Given the continuously evolving situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (<https://uwaterloo.ca/coronavirus/>) for up-to-date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19.

Accommodation: Should students require accommodation due to illness, they must provide a Verification of Illness Form to support their requests. [Check <https://uwaterloo.ca/registrar/current-students/accommodation-due-to-illness> for more information.]

Fair Contingencies for Emergency Remote Teaching

To provide contingency for unforeseen circumstances, the instructor reserves the right to modify course topics and/or assessments and/or weight and/or deadlines with due and fair notice to students. In the event of such challenges, the instructor will work with the Department/Faculty to find reasonable and fair solutions that respect rights and workloads of students, staff, and faculty.

Late Work

All assignments are due in class (or online) at the specified time and date. Project deadlines can be extended only in cases of illness or incapacity, or special circumstances. Requests for such extensions must be made **before** the project deadline to the studio coordinator, using the Request for Extension form available from the front office.

For digital submissions in LEARN for Project 1, 2, and 3, work submitted after the hand-in date and time without a confirmed extension will be subject to a penalty of 10% on the first calendar day and 5% penalty per day thereafter. After five calendar days the assignment will receive a 0%.

For actual artifacts including the work itself, the printed panels and text description exhibited in the final reviews for Project 2 and Project 3, assignments that are handed in late will receive 0%. No late work will be accepted.

For all digital submissions, it is the students' responsibility to verify that the upload worked, that the file size and preview of the upload are correct.

Students seeking accommodations due to COVID-19, are to follow Covid-19-related accommodations as outlined by the university here: (<https://uwaterloo.ca/coronavirus/academic-information#accommodations>).

Passing Grades

The minimum passing grade is 60% for all studio courses. Grades below the specified passing grade result in a course failure.

CACB Student Performance Criteria

The studio fulfills the following **CACB accreditation** requirements:

- A3 Design Tools,
- B1 Critical Thinking and Communication,
- B4 Cultural Diversity & Global Perspectives.

Late Pass

Students are allocated one late pass for the term. This allows students to make one submission up to 48 hours after the stated deadline without penalty and without any request for accommodation. However, a make-up review will not be organized in this case. Students will simply receive written and verbal feedback from the instructor.

Students are required to communicate with your instructor their intention to use a late pass before the relevant deadline.

The above does not apply to the P3 final review.

8. MENTAL HEALTH SUPPORT

All of us need a support system. We encourage you to seek out mental health supports when they are needed. Please reach out to Campus Wellness (<https://uwaterloo.ca/campus-wellness/>) and Counselling Services (<https://uwaterloo.ca/campus-wellness/counselling-services>).

We understand that these circumstances can be troubling, and you may need to speak with someone for emotional support. Good2Talk (<https://good2talk.ca/>) is a post-secondary student helpline based in Ontario, Canada that is available to all students.

9. EQUITY, DIVERSITY AND INCLUSION COMMITMENT

The School of Architecture is committed to foster and support equity, diversity and inclusion. If you experience discrimination, micro-aggression, or other forms of racism, sexism, discrimination against 2SLGBTQ+, or disability, there are several pathways available for addressing this:

A) If you feel comfortable bringing this up directly with the faculty, staff or student who has said or done something offensive, we invite you, or a friend, to speak directly with this person. People make mistakes and dealing them directly in the present may be the most effective means of addressing the issue.

B) you can reach out to either the [Undergraduate office](#), [Graduate office](#), or Director ([Anne Bordeleau](#)). If you contact any of these people in confidence, they are bound to preserve your anonymity and follow up on your report.

C) You can choose to report centrally to the Equity Office. The Equity Office can be reached by emailing equity@uwaterloo.ca. More information on the functions and services of the equity office can be found here: <https://uwaterloo.ca/human-rights-equity-inclusion/about/equity-office>.

D) [Racial Advocacy for Inclusion, Solidarity and Equity \(RAISE\)](#) is a student-led Waterloo Undergraduate Student Association (WUSA) service launching in the Winter 2019 term. RAISE serves to address racism and xenophobia on the University of Waterloo campus with initiatives reflective of RAISE's three pillars of Education and Advocacy, Peer-to-Peer Support, and Community Building. The initiatives include but are not limited to: formal means to report and confront racism, accessible and considerate peer-support, and organization of social events to cultivate both an uplifting and united community. You can report an incident using their [online form](#).

10. ACADEMIC INTEGRITY, GRIEVANCE, DISCIPLINE, APPEALS AND NOTE FOR STUDENTS WITH DISABILITIES

Academic integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check [the Office of Academic Integrity](#) for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4](#). When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check [the Office of Academic Integrity](#) for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to [Policy 71, Student Discipline](#). For typical penalties, check [Guidelines for the Assessment of Penalties](#).

Appeals: A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72, Student Appeals](#).

Note for students with disabilities: [AccessAbility Services](#), located in Needles Hall, Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with [AccessAbility Services](#) at the beginning of each academic term.

Turnitin.com: Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course.

It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit the alternate assignment.

11. RECOMMENDED READINGS & WEBSITES

Attached is a bibliography of books and websites that cover many of the issues that will be explored this term.

Theory

- Bishop, C. (2012). *Artificial Hells: Participatory Art and the Politics of Spectatorship* (Illustrated ed.). Verso.
- Bourriaud, N. (1998). *Relational Aesthetics* (Les Presses Du Reel ed.). Les Presse Du Reel, Franc.
- C.Harrison, W. P. J. (2022). *C.Harrison's, P.J. Wood 's Art in Theory 1900 - 2000 2nd(second) edition (Art in Theory 1900 - 2000: An Anthology of Changing Ideas [Paperback])(2002)* (2nd ed.). Wiley-Blackwell.
- Danto, A. C. (2014). *What Art Is* (First ed.). Yale University Press.
- Freeland, C. (2002). *But Is It Art?: An Introduction to Art Theory* (1st ed.). Oxford University Press.
- Hopkins, D. (2018). *After Modern Art: 1945–2017 (Oxford History of Art)* (2nd ed.). Oxford University Press.
- Hudson, S., & Dumbadze, A. (2013). *Contemporary Art: 1989 to the Present* (1st ed.). Wiley-Blackwell.
- Stiles, K., & Selz, P. (2012). *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings (Second Edition, Revised and Expanded by Kristine Stiles)* (Second ed.). University of California Press.
- Hsieh, L., & Shih, Y. V. (2015). *The Literary Mind and the Carving of Dragons* (Revised ed.). New York Review Books.

Art History

- Grande, V., & Rossetti, E. (2021). *The Women Who Changed Art Forever: Feminist Art – The Graphic Novel*. Laurence King Publishing.
- Emelife, A. (2022). *A Little History of Protest Art*. Van Haren Publishing.

By Artists or On Artists

- Gabriel, M. (2019). *Ninth Street Women: Lee Krasner, Elaine de Kooning, Grace Hartigan, Joan Mitchell, and Helen Frankenthaler: Five Painters and the Movement That Changed Modern Art* (Reprint ed.). Back Bay Books.
- Weiwei, A., & Barr, A. H. (2021). *1000 Years of Joys and Sorrows: A Memoir* (First Edition). Crown.
- Goldstein, A., Meyer-Hermann, E., Mark, L. G., Baker, G., Joseph, B., & Welchman, J. C. (2013). *Mike Kelley* (annotated ed.). Prestel USA.
- Fuller, M., & Weizman, E. (2021). *Investigative Aesthetics: Conflicts and Commons in the Politics of Truth*. Verso.
- Warhol, A. (1977). *The Philosophy of Andy Warhol (From A to B and Back Again)* (First ed.). Harvest.
- Beuys, J., & Harlan, V. (2012). *What is Art?* Amsterdam University Press.

Contemporary Topics

- Fainstein, S. S. (2010). *The Just City* (1st ed.). Cornell University Press.
- Sze, J. (2020). *Environmental Justice in a Moment of Danger*. Amsterdam University Press.
- Nail, T. (2015). *The Figure of the Migrant* (1st ed.). Stanford University Press.
- Bolaño, R., & Wimmer, N. (2009). *2666: A Novel* (Reprint ed.). Picador.
- Burns, A. (2018). *Milkman: A Novel* (Reprint ed.). Graywolf Press.
- Camus, A., & Gilbert, S. (1991). *The Plague*. Vintage.
- Lianke, Y. (2016). *The Four Books: A Novel* (First Trade Paper ed.). Grove Press.
- Smith, Z. (2001). *White Teeth: A Novel*. Vintage.
- Yu, C. (2020). *Interior Chinatown: A Novel (Vintage Contemporaries)*. Knopf Doubleday Publishing Group.

Major Contemporary Art Media

- <https://www.artforum.com>
- <https://www.frieze.com>
- <https://art21.org>
- <https://www.tate.org.uk>
- <https://www.contemporaryartdaily.com>
- <https://www.e-flux.com>
- <http://www.flashartonline.com>
- <https://www.artnews.com>
- <https://news.artnet.com>
- <https://artreview.com>

Methodology Research for Creative Processes

- Fong, B., & Spivak, D., I. (2019). *An Invitation to Applied Category Theory: Seven Sketches in Compositionality* (1st ed.). Cambridge University Press.
- Veale, T., & Cardoso, A. F. (2019). *Computational Creativity: The Philosophy and Engineering of Autonomously Creative Systems (Computational Synthesis and Creative Systems)* (1st ed. 2019 ed.). Springer.
- *ICCC'21: Int. Conference on Computational Creativity*. (2022). Computationalcreativity.net/iccc21. <https://computationalcreativity.net/iccc21/proceedings/>
- Ordning, P. (2021). *99 Variations on a Proof*. Princeton University Press.

Creative Coding

- Shiffman, D. (2015). *Learning Processing: A Beginner's Guide to Programming Images, Animation, and Interaction (The Morgan Kaufmann Series in Computer Graphics)* (2nd ed.). Morgan Kaufmann.