CSC 295 2012F *Algorithmic Arts* : Handouts

Course Schedule

Note: We will revisit the readings for the second half of the semester during our meeting of week eight.

	Date	Reading	Leaders
1	Friday, 31 August 2012	*No reading. First class.*	Rebelsky
2	Friday, 7 September 2012	Clayson, James (2008). Radical Bricolage: Building Coherence in the Liberal Arts Using Art, Modelling, and Language. *International Journal of Education Through Art*, 4 (2). doi=10.1386/eta.4.2.141/1. *or* Clayson, James (2007). Radical Bricolage - Making the Liberal Arts Coherent. From *Proceedings of Eurologo 2007*. http://www.di.unito.it/~barbara/MicRobot/AttiEuroLogo2007/proceedings/PP-Clayson.pdf.	Sinan and Spencer
3	Friday, 14 September 2012	Pearson, Matt (2011). Introduction to *Generative Art*. Manning. http://www.manning.com/pearson/GenArt-Sample-Intro.pdf http://www.manning.com/pearson/.	Adriana and Max
4	Friday, 21 September 2012	Mitchell, William J., Inouye, Alan S., and Blumental, Marjory S., Eds. (2003). Creative Practices. Chapter 2 of *Beyond Productivity: Information Technology, Innovation, and Creativity*. http://www.nap.edu/catalog/10671.html	Tolu and Kate
5	Friday, 28 September 2012	*No class. Sam at conference on "Visual Learning: Transforming the Liberal Arts".*	
6	Friday, 5 October 2012	Paul A. Fishwick. 2006. Aesthetic Computing. Chapter 1 of Paul A. Fishwick (ed.), *Aesthetic Computing*. Cambridge, MA: MIT Press. http://mitpress.mit.edu/books/chapters/0262562375chap1.pdf	Radhika and Chike
7	Friday, 12 October 2012	Temporary Organisation for the Permanence of Live AudioVisual Programming, A Manifesto. http://toplap.org/wiki/ManifestoDraft Wang, G. and Cook, P. R. (2004). On-the-fly programming: using code as an expressive musical instrument. In *Proceedings of the 2004 Conference on New Interfaces for Musical Expression*, pages 138-143. http://soundlab.cs.princeton.edu/publications/on-the-fly_nime2004.pdf Nick Collins (2011). Live coding of Consequence. *Leonardo* 44 (3), pp. 207-211. http://www.sussex.ac.uk/Users/nc81/research/livecodingofconsequence.pdf	Colin B. and Jennelle
8	Friday, 19 October 2012	Victoria & Albert Museum (2009). *V&A Pattern: Digital Pioneers*. (Primarily a collection of digital artworks.)	Opavaksy
Fall Break!			

9	Friday, 2 November 2012	Wright, Richard. From System to Software: Computer Programming and the Death of Constructivist Art. In Brown, et al., eds. *White Heat Cold Logic: British Computer Art 1960-1980*.	Jennelle.
10	Friday, 9 November 2012	Selections from Rosen, Margit, Ed. (2011). *A Little-Known Story about a Movement, a Magazine, and the Computer's Arrival in Art: New Tendencies and Bit International, 1961-1973*, including. Franke, Herbert W. (orig. 1971, translation 2011). Social Aspects of Computer Art. pp. 435-437. Morellet, Francois (orig. 1962, translation 2011). The Case for Programmed Experimental Painting. pp. 92-93. Munari, Bruno (orig. 1964, reprinted 2011). Arte Programmata. p. 176. Nake, Frieder (orig. 1968). There Should Be No Computer Art. pp. 466-467. Nees, Georg (orig. 1968, translation 2011). Computer Graphics and Visual Translations. pp. 320-325.	Colin and Sinan.
11	Friday, 16 November 2012	Selections from Meada, John (1999). *Design by Numbers*.	Tolu and Kate.
		Thanksgiving Break!	
12	Friday, 30 November 2012	Lewis, Matthew. Evolutionary Visual Art and Design. In Romero and Machado (eds.) *The Art of Artificial Evolution: A Handbook of Evolutionary Art and Music*.	Spencer and Chike.
13	Friday, 7 December 2012	Selections from Lopes, Dominic McIver (2010). *A Philosophy of Computer Art*.	Erik and Radhika.
14	Friday, 14 December 2012	*No reading. Final class. Debrief and wrap up.*	Sam and Adriana.

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