PHYS 495 | ARTS 499 FUTURE WEIRD: ART, PHYSICS & THE STORIES WE TELL MACHINES

SPRING 2026
T 9:30 am – 12:10 pm
Recitations: R 5 – 6:30 pm and F 11:30 am – 1 pm
Flagg Hall, room 306

Instructors:
Patrick Earl Hammie, *Visual Artist*
Email: phammie@illinois.edu
Instagram: @patrickearlhammie

Jessica Raley, *Outreach and Communication Specialist*
Email: jlraley@illinois.edu

Nicolas Yunes, *Physicist*
Email: nyunes@illinois.edu

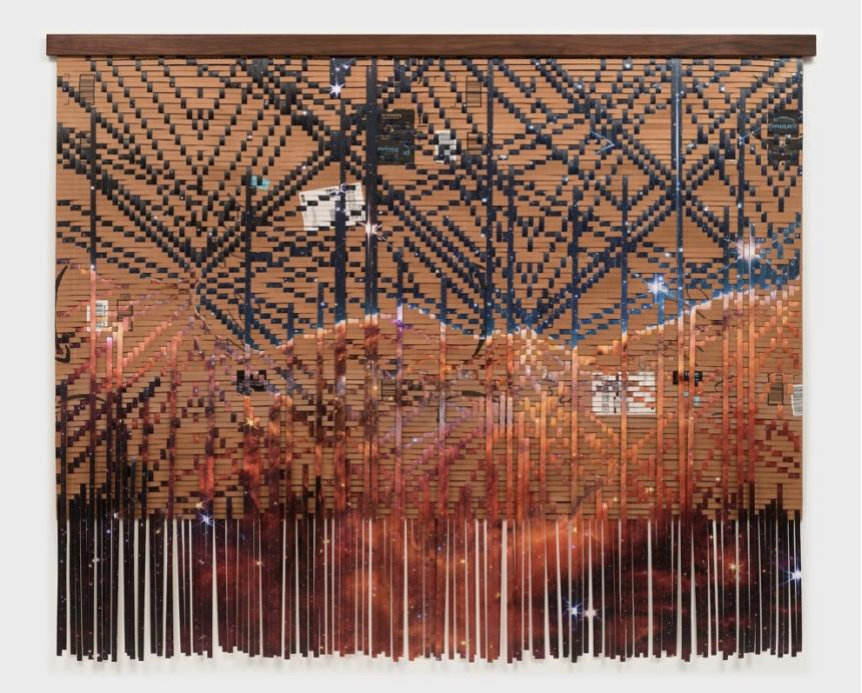
Teaching Assistant:
Brooke Burbridge; Email: bburb4@illinois.edu

Mikael Owunna, *DeShaun*, 2017
(Light spectra, bioluminescence, energy fields, electromagnetism)

> COURSE DESCRIPTION

This interdisciplinary, studio-based course explores the dynamic intersection of visual art, physics, astronomy, communication, and artificial intelligence (AI) through the imaginative worlds of speculative fiction, including science fiction, fantasy, horror, comics, and Afrofuturism. Students will use narrative frameworks and rhetorical strategies to investigate scientific theories and ethical dilemmas, transforming complex concepts into interactive, visually, and verbally compelling works.

Topics such as quantum mechanics, relativity, entropy, resonance, astrophysics, and the ethics of AI will serve as both intellectual foundations and creative springboards. Through hands-on experimentation, critical reading, and reflective writing, students will integrate scientific inquiry with emerging AI tools, speculative world-building, and storytelling to produce artworks and communicative artifacts that challenge assumptions, envision alternative futures, and explore the evolving relationship between science, society, and the imagination.



Clarissa Tossin, *Future Geography*, 2019
(Thermodynamics, environmental physics, time-space continuity)

Course Objectives:

By the end of the course, students will:

1. **Translate** complex physics concepts (e.g., quantum mechanics, entropy, relativity) into visual, sculptural, or digital artworks using AI and speculative storytelling methods.
2. **Produce** and exhibit a portfolio of 3–5 interdisciplinary projects that integrate artistic media, AI tools, and scientific themes.
3. **Demonstrate** foundational competency with creative technologies including 3D modeling, generative AI, microcontrollers (e.g., Arduino), and interactive media.
4. **Participate** constructively in critique sessions, providing and responding to feedback to iterate and refine their work.

5. **Articulate** the ethical, societal, and speculative implications of AI and scientific discovery through written and verbal artist statements.
6. **Develop** and publicly present a final project that effectively combines scientific accuracy, artistic creativity, and public engagement.

Tavares Strachan, *The Distance Between What We Have and What We Want*, 2005
(Thermodynamics, material states, invisibility, astronautics)

Tools for Success:

You don't need to be an expert in any one field to thrive in this course. Just come ready to learn, make, and explore across disciplines. Here's what will help:

- **Art**: Some experience with visual or cultural expression like painting, drawing, video, sculpture, or music is helpful but not required. You'll grow your creative skills as we go.
- **Physics**: A basic familiarity with physics or astronomy, whether from high school or popular media, can be useful. But we'll introduce key scientific concepts in accessible ways throughout the course.
- **AI Tools**: Prior experience with AI tools is a bonus but not required. We'll guide you through core technologies and how to use them creatively.
- **Mindset**: What matters most is your **curiosity**, **openness to new ideas**, and **willingness to experiment and put in the work**. That's what fuels successful projects and collaboration.

Sarah Sze, *Triple Point*, 2013
(Space-time, entropy, particle interactions, the instability of observation)

Course Format:

- Lectures: Weekly lectures on specific physics, astronomy and art concepts, AI tools, and ethical discussions.
- Studio Time: Most class time will be dedicated to hands-on studio work, where students will create projects and prototypes.
- Critiques: Regular critique sessions to discuss works in progress and provide feedback.
- Guest Speakers/Workshops: Collaborations with scientists, artists, and AI experts to discuss how AI can enhance both art and science.

Tomás Saraceno, *Aerocene*, ongoing
(String theory, multiverse, gravitational systems, aerodynamics)

> COURSE REQUIREMENTS

Attendance:

Attendance is required at **all class sessions**.

- Class meets **Tuesdays from 9:30 AM – 12:10 PM**, with a 10-minute break halfway through.
- You're expected to be **present, prepared, and ready to work by 9:30 AM**.
- Arriving late counts as a **tardy**.
  → **Three tardies = one absence**.
- You may have up to **3 absences** without penalty.
  → **Each additional absence lowers your final grade by one full letter** (e.g., A to B).

If you're running late or need to miss class, **email all three instructors** in advance. If you arrive late, it's your responsibility to follow up with us to have your absence marked as a tardy.

Public Events & Makeups

Some course events (like guest lectures or exhibitions) may happen outside of class time. These are important parts of the learning experience. If you can't attend, let us know. We'll offer an **alternative assignment**.

Time Commitment & Workflow

Creative work takes time and often unfolds differently than other academic tasks. Plan to spend at least **12 hours per week** on class-related work (in and out of class). Successful students:

- Start assignments early.
- Stay curious and open.
- Reach out to peers (and us!) when they need feedback or support.

Where You Can Work:

You're welcome to work on your projects outside of class time in **Flag Hall** (our assigned studio space) or in your own space, whether that's your apartment, bedroom, or another personal studio.

If you're using **Flag Hall facilities** (easels, palette tables, sinks, storage, etc.), please:

- **Leave everything in the studio** - don't remove any equipment or furniture.
- **Be respectful of shared space** by cleaning up after yourself.
- If anything needs to be **refilled, fixed, or replaced**, just send a quick message through Lab/Studio/Classroom Support - it's fast and easy.

This shared space is part of our creative community, so treat it like your own studio while respecting others who use it.

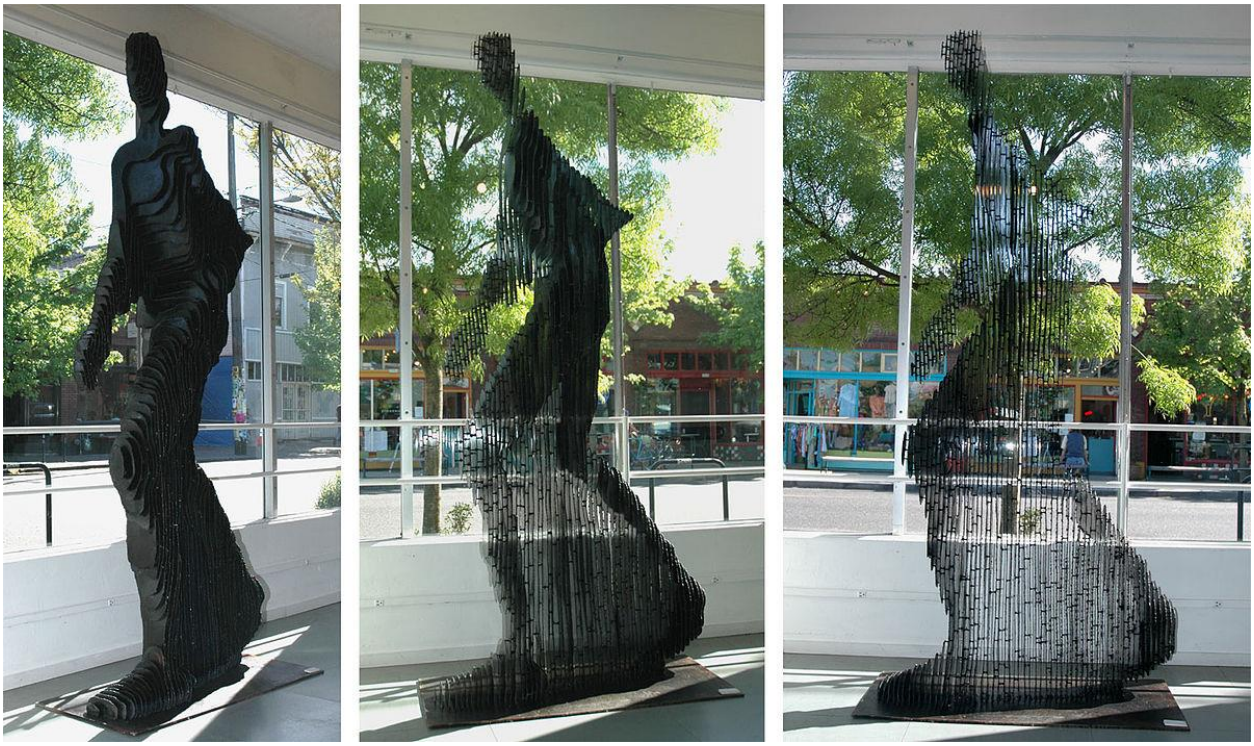
> CONTACT US

If you have questions or need support, feel free to contact us by email:

phammie@illinois.edu
jlraley@illinois.edu
nyunes@illinois.edu

Please copy all three of us on every message so we can respond efficiently as a team.
We aim to reply within one business day if your message is sent **before noon on Friday**. If it's **urgent**, mark the subject line as **URGENT** so we can prioritize it.

Need help outside of class? We're happy to meet one-on-one by **Zoom or in person**, by appointment. For quick questions about assignments or class activities, we encourage you to **check Slack first or ask a classmate** before emailing.



Julian Voss-Andreae, *Quantum Man*, 2007
(Quantum physics, wave-particle duality, observer effect)

> GRADING AND EVALUATION

We use a holistic evaluation approach that emphasizes both creative process and final outcomes. Your final grade will be determined by the following components:

Grading Breakdown

Weekly Projects + Sketchbook (30%)
Ongoing creative work completed in and out of class, including weekly studio prompts, speculative writing, visual ideation, and sketchbook development. These assignments build the foundation for your final project.

Midterm Project Proposal (20%)
A formal proposal for your final project, including a written concept statement, visual planning, and in-class presentation. Evaluated on clarity of concept, integration of physics themes, speculative vision, and feasibility.

Final Project + Exhibition (40%)
A completed artwork or interactive artifact presented in the public class exhibition. Evaluated on originality, execution, integration of scientific and speculative elements, and public engagement. Includes an artist statement and participation in installation and deinstallation.

Participation + Critiques (10%)
Thoughtful contributions to group discussions and critiques, and respectful engagement with peers. Active participation is essential to the collaborative, studio-based nature of this course.

What Success Looks Like

Successful students:

- Attend all sessions and external events, arrive on time and prepared to work.
- Participate fully in studio work, feedback sessions, and group critiques.
- Demonstrate curiosity, risk-taking, and iteration in their creative process.
- Translate complex ideas into engaging, well-crafted works.
- Clearly communicate their concepts in writing and discussion.
- Produce a final project that is visually and conceptually compelling, scientifically informed, and thoughtfully presented to a public audience.

Grade Definitions

A = Excellent

Ambitious investigation of ideas and excellent execution. All work is completed on time, with strong craft, originality, and thoughtful integration of feedback. Active, insightful contributor to the class community.

B = Good

Strong ideas and good execution. All work is completed on time with solid craftsmanship and contribution to class discussions. Meets all expectations and shows growth.

C = Fair (Average)

Work meets minimum requirements but may lack depth, refinement, or originality. Some assignments may be late or underdeveloped. Limited engagement with critique or revision.

D = Passing

Incomplete or weak work. Poor craftsmanship, minimal development of ideas, and lack of participation. Fails to meet expectations in multiple areas.

F = Failure

Work is consistently missing, underdeveloped, or off-topic. Little or no participation. Course failure due to lack of effort or engagement.

Ryoji Ikeda, *supersymmetry*, 2015
(Particle physics, quantum mechanics, signal theory)

> CALENDER AND COURSE STRUCTURE

WEEKLY RHYTHM

- **Tuesday:** Concept introduction (Physics + Speculative Method), hands-on ideation, discussion, critique
- **Recitation:** Studio workshop, feedback, tool integration, and project development with TA support

MAJOR DELIVERABLES

- **Weeks 2-6:** Weekly projects (ideation + prototyping)
- **Week 7:** Midterm Final Project Proposal
- **Weeks 8-12:** Final project development + build
- **Week 13:** Final exhibition installation
- **Weeks 14-16:** Reflection, critique, documentation

WEEK 1 · JAN 20

OPENING THE PORTAL

Speculative imagination, creative foundations, and the physics of wonder.

Physics Focus: What is Science? What is not Science? What is Speculation? (Nico)
Speculative Focus: Worldbuilding & Afrofuturism (Jessica + Patrick)
Creative Focus: Ways of Seeing & Making: how artists generate ideas (Patrick)

- **Artists / Concepts:** Leilah Babirye · Olafur Eliasson · Cécile B. Evans · Ludwig Göransson

Studio Prompt: *Design a world that defies one known law of physics.*
Discussion: What kind of weird are you interested in?

Screening: *World of Tomorrow* (Don Hertzfeldt)

Media / Reading Homework (choose 1-2)
How worldbuilding in art and media blends imagination with scientific logic.

- **Dirty Computer** (Janelle Monáe, 46 m) - Afrofuturist identity and liberation
- **Kindred** (Octavia Butler, Chs 1–3, ≈1 hr) - Temporal displacement and survival.
- **House of X / Powers of X** (Johnathan Hickman, 2019, #1–2, ~1 hr) - Genetic worldbuilding & systems thinking.
- **Quantum Memories** (Refik Anadol) - Data visualization as machine dream.
- **Black Panther** (Ryan Coogler, 2 h 14 m) - Science and ancestral myth as design logic.

Recitation
Share & discuss designed worlds
Activity: *Move into studio—make it homey, bring supplies, put up inspiration*

Katie Paterson, *Timepieces (Solar System)*, 2014
(Time dilation, entropy, cosmic scale)

WEEK 2 · JAN 27

TIME ISN'T REAL (OR IS IT?)

Relativity, nonlinear time, emotional physics.

Physics Focus: Einstein's Relativity + the concept of spacetime (Nico)
Speculative Focus: Nonlinear & multiverse narratives, magical realism, dreamcore (Patrick + Jessica)
Creative Focus: Temporal composition & looping narratives (Jessica + Patrick)

- **Sketch Activity:** Create a visual timeline that loops, fractures, or folds

Guest: Jena Marble - Generative AI as a creative partner

Studio Prompt: *Letter from a Future Self (or Ancestor)* - write a one-page monologue

Media / Reading Homework (choose 1-2)
Each work explores time as an emotional and physical architecture.

- **The Dispossessed** (Le Guin) - Temporal utopia and scientific ethics.
- **Eternal Sunshine of the Spotless Mind** (Michel Gondry, 2 hrs) - Memory as temporal architecture.
- **Here** (Richard McGuire) - one room across centuries; a visual meditation on spacetime
- **Pan's Labyrinth** (Guillermo del Toro, 2 hrs) - Parallel timelines and mythic cycles of resistance.
- Story of Your Life (Ted Chiang) - Language and non-linear time as communication physics.
- **Timepieces (Solar System)** (Katie Paterson) - Sculptural meditation on cosmic temporality.

Recitation
Peer review: Letters from a Future Self
Storyboard: Sketch three "time glitches" from your life
Discussion: How do physics and emotion intersect?

WEEK 3 · FEB 3

THE MYTH OF GRAVITY

Gravity, black holes, and mythic storytelling.

Physics Focus: Gravity, orbits, and black holes (Nico)
Speculative Focus: Mythpunk, Epic Fantasy (Patrick + Nico)
Creative Focus: Creative constraints as innovation (Patrick)

- **Artists / Concepts:** Sol LeWitt · Yayoi Kusama · Janelle Monáe

Writing Activity: *Invent a myth for a black hole* (250–300-words)
Studio Prompt: Visual/sculptural mythology of gravitational events

Media / Reading Homework (choose 1-2)
Gravity as both literal and metaphorical anchor for worlds.

- **The Fountain** (Darren Aronofsky, 1 h 30 m) - Mortality, gravity, transcendence.
- **Aerocene** (Tomás Saraceno) - Floating sculptures & atmospheric politics.
- **Niobe: She is Life** (Amandla Stenberg. Vol. 1) - Heroic myth, cosmic balance.
- **Saga** (Vaughan & Staples, Vol. 1) - Mythic space opera.
- **Garden Project** (Kerry James Marshall) - Grounded utopias, social gravity.
- **The Black Hole** (Charles Burns) - Body & transformation as gravity metaphor.

Recitation
Peer critique: myth projects
Sketchbook: create three "cosmic symbols"
AI ideation session (DALL·E / Firefly / RunwayML)

WEEK 4 · FEB 10

QUANTUM WEIRDNESS

Superposition, entanglement, and ambiguity in art.

Physics Focus: Quantum Mechanics and superposition (Nico)
Speculative Method: Nonbinary logics, cyberpunk, queer futurism (Patrick)
Creative Focus: Ambiguity as material (Jessica + Patrick)

- **Group read:** Introduction to Quantum Theory
- **Activity:** "Both/And" object: sketch an object or technology that exists in a state of ambiguity

Studio Prompt: *Quantum Confession* - Write a short first-person poem where the narrator exists in a superposition (i.e., two truths, two bodies, or two worlds at once)
Guest: Elizabeth Goldschmidt - Accessible intro to quantum weird

Media / Reading Homework (choose 1-2)
Uncertainty as generative condition in art and science.

- **Everything Everywhere All at Once** (Scheinert & Kwan, 2 h 19 m) - Multiverse absurdism, radical empathy.
- **The Left Hand of Darkness** (Ursula K. Le Guin, Chs 1–2, 1 hr) - Gender as quantum state.
- **Coherence** (James Ward Byrkit, 1 h 29 m) - Parallel realities, small-scale catastrophe.
- **Autobiography** (Jlin, 58 m) - Digital entropy in rhythm.
- **Probably Chelsea** (Heather Dewey-Hagborg) - Genetic multiplicity & identity.
- **The Unwritten** (Carey & Gross, Vol. 1) - Quantum metafiction

Recitation
Peer critique: *Quantum Confession*
Sketchbook: "Quantum Creatures" – create a quantum creature based on uncertainty
Discussion: How does uncertainty shape identity?

WEEK 5 · FEB 17

IDENTITY, BODIES, MACHINES

Energy, embodiment, and transformation.

Physics Focus: Energy/mass equivalence, electromagnetism (Nico)
Speculative Focus: Posthuman identity, biopunk, superhero myth (Patrick)
Creative Focus: Writing tone & speculative proposal writing (Jessica + Patrick)

- Walk students through effective writing tones (blend of academic, narrative, poetic, speculative)
    - Group read: W.H. Auden, *The Unknown Citizen*
    - Share past examples or templates of creative proposals

Writing: Draft a museum wall label describing yourself (or your avatar) as if you were a discovered relic from the future written in third person (150–200 words)
Studio Prompt: *Design a speculative version of yourself*

Media / Reading Homework (choose 1-2)
The body as energy field, machine, and myth.

- **Akira** (Katsuhiro Otomo, 2 h 4 m) – Mutation & human-machine hybridity.
- **Ms. Marvel** (Bisha K. Ali, S1 E1–2, 2 hrs) - Identity through speculative empowerment.
- **Venus as a Boy** (Björk, 5 min) - Sensuality & technology.
- **Descender** (Lemire & Nguyen, Vol. 1) - Machine empathy.
- **Ex Machina** (Alex Garland, 1 h 48 m) - Consciousness & ethics of creation.
- **Stranger Visions** (Heather Dewey-Hagborg) - Portraiture from DNA.
- **M.F.K.** (Nilah Magruder, Vol. 1) - Embodiment & transformation.

Recitation
Peer critique: Speculative self-portraits
Discussion: What happens when data replaces biography?

WEEK 6 · FEB 24

SYSTEMS + ENTROPY

Order, disorder, and the physics of collapse.

Physics Focus: Thermodynamics and Entropy/Disorder and Chaos (Nico)
Speculative Focus: Utopia/Dystopia, Solarpunk, Climate Fiction, Hopepunk (Patrick)
Creative Focus: Mind-mapping, spider-diagramming, journey mapping (Jessica)

- **Writing Activity:** Freewrite (15-20 minutes) on your emerging final project idea
    - What world are you building? · What scientific concept does it engage? · What medium(s) will you use?

Guest: Gautham Naryan - AI in astronomy

Studio Prompt: Begin final project ideation
Deliverable: Final Project Proposal Draft (Due at recitation)

Media / Reading Homework (choose 1-2)
Entropy as law and metaphor for transformation.

- **Station Eleven** (Emily St. John Mandel) - Regeneration after collapse.
- **The Ministry for the Future** (Kim Stanley Robinson) - Climate systems & ethics.
- **To Pimp a Butterfly** (Kendrick Lamar, 1 hr 18 m) - Sound entropy & transformation.
- **The Department of Truth** (James Tynion IV) - Information entropy.
- **The Dispossessed** (Le Guin) - Thermodynamic society.
- **Triple Point** (Sarah Sze) - Entropy as sculptural systems.

Recitation
Peer review proposals + sketches
Media theme discussion

WEEK 7 · MAR 3

MIDTERM PROPOSALS + IN-PROGRESS CRITS

Deliverable: Final Project Proposal presentations (5 mins each)
Focus: Peer + instructor feedback, grouped by theme
Studio: Begin final builds

Optional Deep Dives
- *MartyrLoserKing* (Saul Williams, 41 m) - Resistance, technology, identity.

Recitation
Workshop: Revise proposals
Studio build + check-ins

MID-SEMESTER TRANSITION
From here, the focus shifts toward **final project development**, deeper **tool integration**, and **exhibition planning**.

Alicia Kwade, *WeltenLinie*, 2017
(Relativity, time, mass, parallel realities)

WEEK 8 · MAR 10

PARALLEL UNIVERSES + NONHUMAN MINDS

Physics Focus: Multiverse, complexity, parallel systems (Nico)
Speculative Focus: Allegory, Speculative Horror (Patrick)
Creative Focus: Generative (assisted) storytelling (Jessica)

- **Writing Activity:** Draft speculative headlines from alternate worlds

Guest: Sharath Chandra Ramakrishnan - Intro to Arduino / LED / sensors

Studio Prompt: *Design what an AI dreams of* or *create visual diptychs of two universes*
Research Homework: Deep dive into artist using biofeedback or sensors

Media / Reading Homework (choose 1-2)
Intelligence as distributed and creative.

- **Sunspring** (Oscar Sharp, 9 min) - AI-authored screenplay.
- **Annihilation** (Alex Garland, 2 h) - Alien intelligence & mutation.
- **Paper Girls** (Vaughan & Chiang, Vol. 1) – Time & multiverse adolescence.
- **Understand** (Ted Chiang, 1 hr 27 m) - Posthuman cognition.
- **We Are Legion (We Are Bob)** (Dennis E. Taylor) - Replicated consciousness.
- **Data Sculptures** (Refik Anadol) - Machine dreaming.

Recitation
Group Read: “Can you tell which story ChatGPT wrote?”
Studio build + check-ins

WEEK 9 · MAR 17

SPRING BREAK – NO CLASS

WEEK 10 · MAR 24

SENSORS + SIGNALS

Waves, particles, and embodied interaction.

Physics Focus: Waves, particles, duality (Nico)
Speculative Focus: Glitch aesthetics (Patrick)
Guest Talk: Patrick Earl Hammie - *How I Build Worlds*

Studio Prompt: Create a responsive artwork with light/sound/motion (Brooke + Patrick)

Media / Reading Homework (choose 1-2)
How signals define perception and data.

- **The Matrix** (Wachowski & Wachowski, 2 h 16 m) - Reality & interference.
- **Ghost in the Shell** (Mamoru Oshii, 1 h 22 m) - Cyborg identity & networks.
- **Infinite Conversation** (∞) - AI-generated dialogue as noise.
- **Autonomy Cube** (Trevor Paglen) – Surveillance & invisibility.
- **Jazz Codes** (Moor Mother, album, 43 m) - Sound as speculative signal.

Recitation
Film field trip (Savoy 16): *Project Hail Mary*
Arduino troubleshooting + peer feedback
Discussion: What counts as signal?

WEEK 11 · MAR 31

LIMINALITY + HORROR

Uncertainty, paradox, and speculative horror.

Physics Focus: Time paradoxes, Tachyons, Haunted Systems (Nico)
Speculative Focus: Liminal horror, analog horror, surrealism, weirdcore (Patrick)
Creative Focus: Artist statement development (Jessica)

- Walk & Talk: Say Your Statement Out Loud (5 mins)
  - Answer these three questions in your sketchbooks
    - What question or curiosity drove this project?
    - What science or speculative lens shaped it?
    - What do you hope someone *feels* or *wonders* when they experience it?
- Partner Walk & Talk (15 min):

    - Pair up.
    - One person "interviews" the other using their notes, drawing out deeper reflections.
    - Switch roles.
- Silent Write (15 min):
    - Now, write a first-person "spoken" version of your artist statement, as if narrating a short documentary about your own process.
    - This draft becomes a foundation—you can revise tone and structure later.

Studio Prompt: Storyboard a short speculative horror narrative

Media / Reading Homework (choose 1-2)
Horror as threshold between order and chaos.

- **Skinamarink** (Kyle Edward Ball, 1 h 40 m) - Domestic space as anomaly.
- **Grid Paintings** (Agnes Martin) - Minimalism as haunted order.
- The Backrooms (YouTube, 15 m) - Procedural horror, simulation anxiety.
- **Get Out** (Jordan Peele, 1hr 44m) - Social physics & embodiment.
- **Uzamaki** (Junji Ito) - Spiral geometry as cosmic dread.
- **What's Expected of Us** (Ted Chiang) - Causality and free will.
- **In Love With the World** (Anicka Yi)- Biological horror & ecology.

Recitation
Peer review: Artist statement
Discussion: Speculative horror
Sketchbook: Record sound from an ambiguous or uncanny place

WEEK 12 · APR 7

FINAL PROJECT STUDIO SPRINT

Focus: Refinement, artist process, and statement writing
Activity (30 mins): "Three-Way Rewrite" artist statement workshop (Jessica + Patrick)

- Redraft your statement in three mini-paragraphs, one per voice:
    - *Paragraph 1:* What's the core concept or question?
        - "This project began with a question about…"
        - "I was drawn to the concept of ___ in physics because…"
    - *Paragraph 2:* What methods, tools, or materials did you use?
        - "To materialize this world, I used…"
    - *Paragraph 3:* What emotional or sensory experience do you want to provoke?
        - "I hope the viewer feels…"

Order materials!
Expect extended studio hours outside of class.

Optional Deep Dives

- *All the Dead Stars* (Katie Paterson) - Mapping cosmic loss

Recitation
Peer critique + documentation workshop
tech troubleshooting

WEEK 13 · APR 14

FINAL BUILD + EXHIBITION PREP

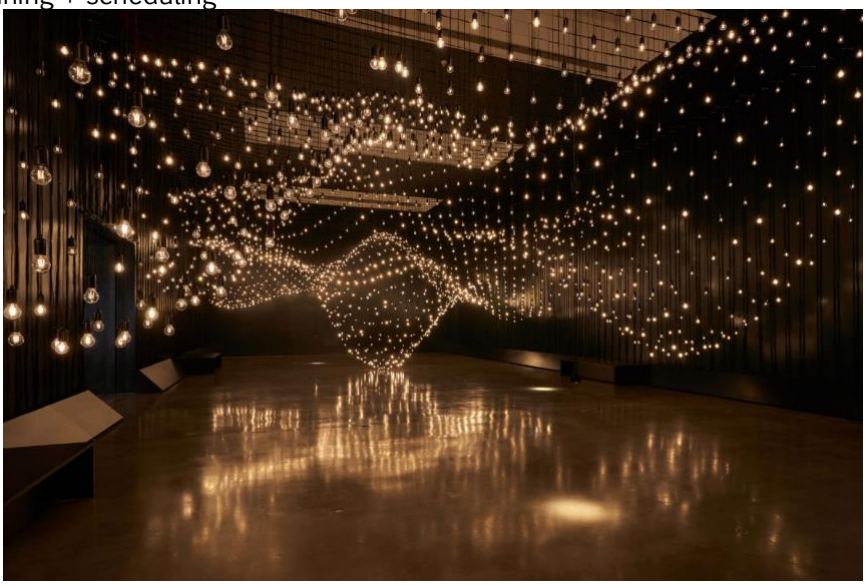
Deliverable: Final Artist Statement Due
Focus:

- Final fabrication
- Layout planning
- Tech testing
- Materials acquisition
- Pre-install documentation

Optional Deep Dives

- **Blackstar** (David Bowie, 41 min) - Reinvention & mortality
- The End of Eating Everything (Wangechi Mutu) – Ecology & transformation.
- **Cosmogramma** (Flying Lotus, 45 min) - Cosmic rhythm.

Recitation
Mock install critique
Peer feedback
Installation planning + scheduling



Rafael Lozano-Hemmer, *Pulse Room*, ongoing
(Waveforms, electromagnetism, human-machine interfaces)

WEEK 14 · APR 21

PUBLIC EXHIBITION: INSTALLATION BEGINS THIS WEEKEND

Class Focus (Apr 22–25):

- Final troubleshooting
- Packing and transport prep
- Gallery orientation / safety overview
- Print and finalize wall labels

Install Window:

- Begins Sunday, April 27
- Students are expected to install completely between Apr 27–Apr 29. Plan your calander accordingly.

Working Titles:

- *Futures Entangled: Art, Science & Speculative Worlds*
- *Art Ificial Futures*
- *The Future Isn't What It Used to Be*

Optional Deep Dives

- **Your Uncertain Shadow** (Olafur Eliasson) – Light & perception
- **Cloud Cities** (Tomás Saraceno) – Gravitational ecosystems

Recitation
Hands-on assistance for students preparing installs
One-on-one technical checks

EXHIBITION WEEK · APR 27 – MAY 5

Location: Link Gallery, School of Art & Design
Install: April 27–29
Opening Reception: April 30 or May 1 (Wed/Thurs evening – TBD)
Exhibition Open to Public: April 30 – May 4
Deinstall: May 4 and 5

WEEK 15 · APR 28

(FALLS DURING EXHIBITION) — FINAL CRIT + DOCUMENTATION

"The Shape of My Weird: Reflections on Art, Physics, and Possibility."

Deliverable: Complete Installation

Focus:

- Finish all installation, including lighting work and applying wall labels
- Documentation of installed works (photo/video)
- Reflection on process

Optional Deep Dives

- **The Planets** (Gustav Holst, 49 min) - Emotional cosmology
- **The Man-Machine** (Kraftwerk, 36 m) – Machine rhythm & future bodies.

Recitation

Artist talks / Final critiques
Final documentation review
Prep for deinstall on May 5

WEEK 16 · MAY 5

WRAP-UP + ARCHIVING

Deliverables:

- Reflective Essay or Zine
- Digital portfolio of work

Roundtable: "What comes next?" - grad school, exhibitions, research
Course reflection + celebration

Optional Deep Dives

- **Orbital Reflector** (Trevor Paglen) - Art as signal
- **Machine Hallucinations** (Refik Anadol) - Archiving perception
- **Xaviera Simmons** - Archiving identity & speculative presence

Flagg Hall

> GOOD CITIZENSHIP, ACCOMMODATIONS, AND SUPPORT

Academic Integrity
The University of Illinois at Urbana-Champaign *Student Code* should also be considered as a part of this syllabus. Students should pay particular attention to Article 1, Part 4: Academic Integrity. Read the Code at the following URL: http://studentcode.illinois.edu/.

Academic dishonesty may result in a failing grade. Every student is expected to review and abide by the Academic Integrity Policy: http://studentcode.illinois.edu/. Ignorance is not an excuse for any academic dishonesty. It is your responsibility to read this policy to avoid any misunderstanding. Do not hesitate to ask the instructor(s) if you are ever in doubt about what constitutes plagiarism, cheating, or any other breach of academic integrity.

Students with Disabilities
To obtain disability-related academic adjustments and/or auxiliary aids, students with disabilities must contact the course instructor and the Disability Resources and Educational Services (DRES) as soon as possible. To contact DRES, you may visit 1207 S. Oak St., Champaign, call 333-4603 (V/TDD), or e-mail a message to disability@uiuc.edu. http://www.disability.illinois.edu/.

Emergency Response Recommendations
Emergency response recommendations can be found at the following website: http://police.illinois.edu/emergency-preparedness/. I encourage you to review this website and the campus building floor plans website within the first 10 days of class. http://police.illinois.edu/emergency-preparedness/building-emergency-action-plans/.

Family Educational Rights and Privacy Act (FERPA)
Any student who has suppressed their directory information pursuant to *Family Educational Rights and Privacy Act* (FERPA) should self-identify to the instructor to ensure protection of the privacy of their attendance in this course. See https://registrar.illinois.edu/academic-records/ferpa/ for more information on FERPA.

Sexual Misconduct Policy and Reporting
The University of Illinois is committed to combating sexual misconduct. Faculty and staff members are required to report any instances of sexual misconduct to the University's Title IX and Disability Office. In turn, an individual with the Title IX and Disability Office will provide information about rights and options, including accommodations, support services, the campus disciplinary process, and law enforcement options.

A list of the designated University employees who, as counselors, confidential advisors, and medical professionals, do not have this reporting responsibility and can maintain confidentiality, can be found here: wecare.illinois.edu/resources/students/#confidential.

Other information about resources and reporting is available here: wecare.illinois.edu.