

# CS181DT Class 22: Power, politics, art

ich bin kein Marxist,  
aber ich liebe Marx vielleicht  
mehr als viele Marxisten die  
mir an ihm glauben.

Mein Erkenntnis aus dem  
Marx'schen Nebel in der  
Arbeit ist mir zur Pflicht  
geworden. Ich gehe in das  
Denk-LABOR zu gehen, und was  
dort ich sehe! : Geld ist gar kein  
KAPITAL. <sup>aber</sup> FÄHIGKEIT ist KAPITAL

Das Geld als Ware hat also im Produktions-  
prozess der Gesellschaft (Wirtschaft) nichts  
zu tun, sondern <sup>ist</sup> nur ein  
RECHTSGEBER für die ARBEIT nur aus  
der Rechtssphäre (demokratisches Bankwesen)  
wirken.

"I am not a Marxist, but I love Marx perhaps more than many Marxists who only believe in him. To develop knowledge from Marx's lever, I have made it my duty to work daily in the LABORATORY of thinking; and what have I determined!? Money is by no means CAPITAL. **Rather ABILITY is CAPITAL.** Money as a commodity thus has no role in the production process of the economy, but instead must/should, as the universal LAWGIVER for LABOR, be in effect only in the sphere of law."

Joseph Beuys, 1921

# Class 22 agenda

- ZC
- PM6 design workshop
- PM7 intro
- Seminar

# Announcements

- Code MVP critique on Wednesday
- Think your paper prototype but in code
- 2 more code parties: Fri & Sun
- My OH Tuesday are 1:30-3pm (due to candidate talk)

**PM6 Studio**

# PM6 Design workshop

- Place your materials on the side tables and get into groups of 4-5
- Design competition: Create a piece of fine art you'd sell at the Benton art fair, and decide how much you'd sell it for
- Remember to "follow the material": start out just by feeling the material, quickly prototyping and reflecting on your decisions
- 15 min design+come up with pitch, 1 min presentation for each group explaining:
  - what you made
  - how you made it
  - how much you're selling it for (everyone has \$50)
- Then we will do the buying phase

# Reflect on that...

- In this class, we haven't really talked super heavily about the economics of art from a "buy my work" perspective (more from a critical perspective)
- How did this experience of pitching feel for you? Did it remind you of anything similar you had done in the past?

# PM7: Seeing

# Recall: AI art & its impact on artists

- Image generators are not artists since art is a uniquely human endeavor connected to **culture** and experience
- Aesthetic versus art: generated images can be appreciated because they look nice, but because they merely imitate the *technical* process in the training data, it has no cultural goals, understanding, communication

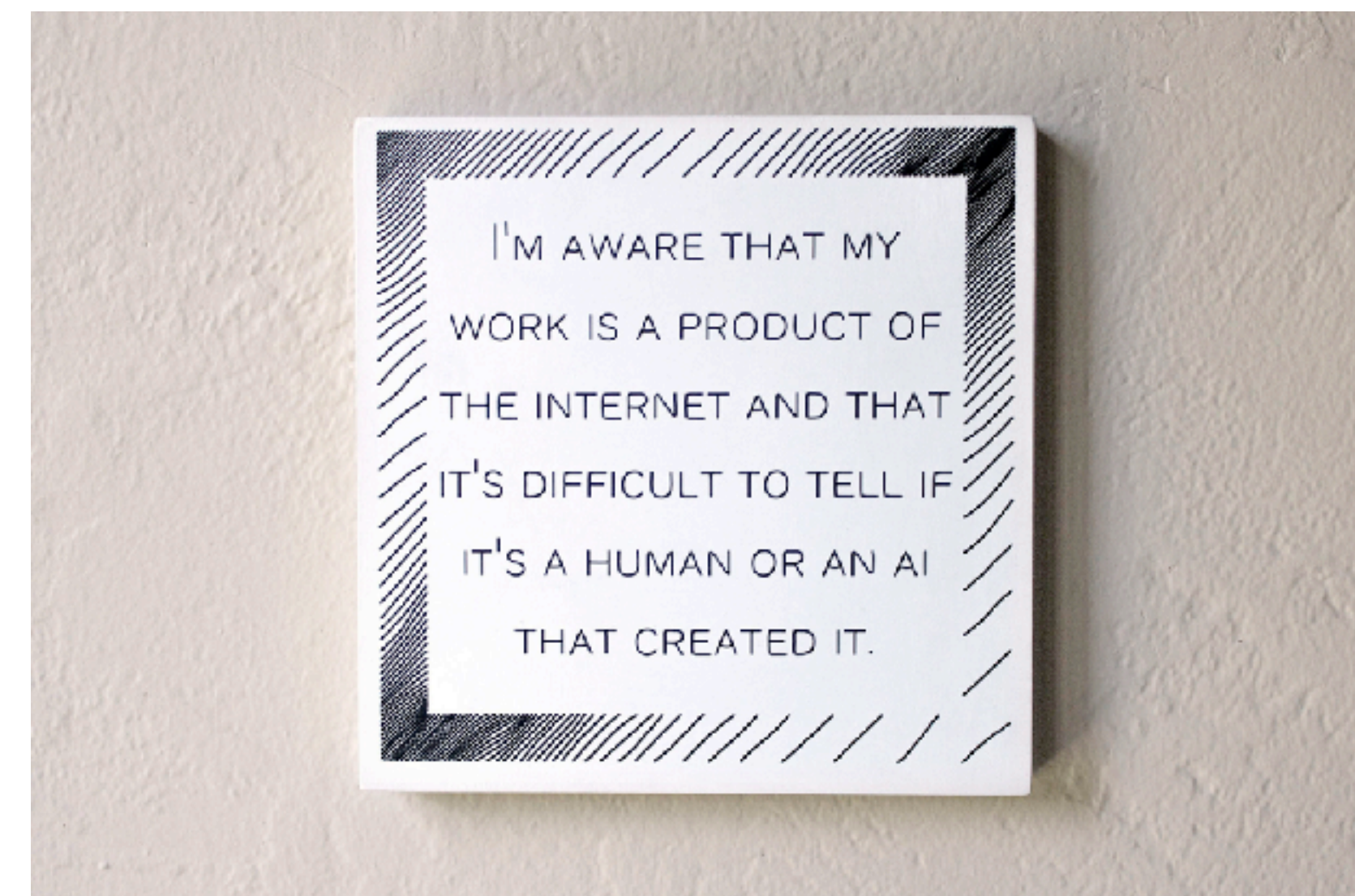


# Your turn for cultural communication

- Art not only captures how you see the world, but also convinces those who engage with your art to understand your perspective
- For PM7, you are to make a piece of artwork that is a cultural commentary on *computing*, broadly defined. Any medium!



Public Display by Jonathan Zong



GPT Paintings by Sterling Crispin



# + Computational tool designer's statement

- Many artists have “artist statements” that capture their perspective on their work
- You will write a computational tool designer's statement capturing:
  - What do you personally believe to be the most important reasons to design tools?
  - What do you believe to be the ideal relationship between computation and tools? How have/will you achieve this ideal?
  - What kind of future of computational tools do you hope for, both on a personal and societal level?
- Add your image and your favorite ~2 sentences from your statement to a slide deck for our crit

Sample slide (copy me, delete this heading)

Paste artwork here

A brief snippet of my  
artist's statement (not the  
image description)

# Seminar

# Class 22 recap

- Weds: Code MVP evaluation
  - Format will be similar to WoZ, but using whatever you have built out so far - try to at least get your most important goal user flow implemented
- No more seminars/readings!
- Only PM7 & final project remain