

Culture, Art, and Technology 2
REMIX: Authorship of the “Found” in “Public” Space

Professor: Michael Trigilio

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Office hours: Wednesday 1:00pm – 2:00pm at Visual Arts Facility (VAF) studio 511

COURSE OVERVIEW

Welcome to CAT 2. This course, *Remix :Authorship of the “Found” in “Public” Space*, has two goals. The first is to introduce you to an art/cultural-history populated by works of remix, appropriation, and derivation. The second is to provide some resources for you to improve your writing, focusing especially on revising and precision.

REQUIRED SUPPLIES:

Students are required to complete weekly readings. The writing textbook *They Say / I Say* (UCSD Bookstore version) will be required throughout the quarter. Additional readings related to “REMIX” will be made available for free. Links to online-sources will be found on TED, in addition to readings available at the Library.

ASSIGNMENT SUBMISSION POLICY:

All assignments must be submitted in writing by the day and time specified in the Syllabus, below. All assignments must also be submitted digitally via turnitin.com by midnight of the day in which they are due.

All graded writing must be submitted to Turnitin.com to receive credit. Late submissions will be penalized. If an assignment is not time stamped in Turnitin.com by midnight on the date it is due, it will be reduced by one full grade (i.e.: An A would be lowered to a B). Papers will be lowered by an additional letter grade for every day that it is late.

If you have an emergency and you discuss it with your TA before the deadline, it may be possible to make arrangements but this is not guaranteed.

By university policy, the final paper will not be accepted late.

You must submit all assigned work to pass the course.

ATTENDANCE POLICY:

Students are expected to attend all of every class meeting. If you are away-from-class, you will be considered absent (notwithstanding absence due to illness). If you are ill, you may miss class provided you present official documentation indicating your illness (a note from student health-services will suffice). Role will be taken regularly during your sections and will be taken during lecture at various intervals.

Two absences = Lower final grade by one letter

Each additional absence = Lower final grade by an additional half-letter

Arriving to class late twice will be noted as an “absence.” Thus, arriving to class late four times will lower the final grade by one letter.

ACCOMMODATIONS

Students requesting accommodations for this course due to a disability must provide a current Authorization for Accommodation (AFA) letter issued by the Office for Students with Disabilities (OSD) which is located in University Center 202 behind Center Hall. Students are required to present their AFA letters to Faculty (please make arrangements to contact me privately) and to the OSD Liaison in the department in advance so that accommodations may be arranged.

Contact the OSD for further information:

858.534.4382 (phone) | osd@ucsd.edu(email) | <http://disabilities.ucsd.edu>(website)

FINAL GRADE CALCULATION

20% for Assignment #1

20% for Assignment #2

20% for Assignment #3

20% will be based on class participation in discussions and an average of assigned quizzes.

15% for Remix Creative Project

5% will be based on the three museum/gallery/performance visit reports (details will be presented during lecture)

THE COURSE SCHEDULE

(n.b. This schedule is subject to change)

WEEK 1: Introduction to Course and a look at "Reuse" from the European Renaissance

QUESTION: What is "Original" art?

The Romantic Artist Ideal vs. The Utopian Plagiarist. - IDEAS vs. FORMS/TECHNIQUES vs REMIX

READING: "On Plagiarism" by Richard Posner

READING: "Cannibal Culture" by Tim Lemire

WEEK 2: Imagistic Derivations and Collaboration as Remix

QUESTION: WHAT IS THE DIFFERENCE BETWEEN "FOUND" AND "DERIVATIVE"

"Modernism" in terms of Art-Historical trends and explain "remix" within this context.

READING: Free Culture (book) by Lawrence Lessig (PDF) - Chapter 7: Recorders and Chapter 8:

Transformers" -- pp 95 - 107

Hand out Assignment #1 on Tuesday

WEEK 3: TYPE - The Gutenberg Press and CUT-UP

QUESTION: HOW IMMUTABLE IS THE WRITTEN WORD?

Gutenberg press as technological intervention, King Henry translation, William Burroughs cut-up texts

READING: William Gibson "God's Little Toys"

READING: Free Culture (book) by Lawrence Lessig (PDF) - Chapter 4: Piracy - pp 53 - 79; and Chapter 6: Founders - pp 85 - 94

Writing Assignment #1 due on Friday of Week 3

WEEK 4: Mechanical Reproduction: motion picture and sound

QUESTION: DOES TECHNOLOGY FUEL MORE OR LESS "ORIGINAL" ART?

***** Remix project assigned Tuesday of Week 4***

READING: excerpt from "The Work of Art in the Age of Mechanical Reproduction" (Sections I through VI)

WEEK 5: Mechanical Reproduction: video art and electronic art

QUESTION: HOW DO 20TH CENTURY ARTISTS EMBRACE THE TOOLS OF MEDIA REMIX?

READING: Free Culture (book) by Lawrence Lessig (PDF) - Chapter 12: Harms - pp 183 - 207

Hand out Assignment #2 on Tuesday

Assignment #1 Revision due Thursday of Week 5

WEEK 6: Pop Citations and Satirical Quotation

QUESTION: WHAT ARE THE MULTIPLE STORIES TOLD IN SATIRE AND SPOOF?

READING: TBD

Writing Assignment #2 due on Thursday of Week 6

****Smart Classroom exercise: Bring a an original (Phase A) to the Smart Classroom**

WEEK 7: Public Space as Remix Space

QUESTION: HOW IS PUBLIC SPACE APPROPRIATED BY ARTISTS AS REMIXED CULTURAL INFORMATION?

LIBRARY VISIT: How to responsibly research using the Internet. (February 22)

****Remix project (Phase B) uploaded to TritonEd portal (February 23)**

READING: Free Culture (book) by Lawrence Lessig (PDF) - pp 130 - 161

WEEK 8: The Digital Copy and Hypertextualism

QUESTION: WHAT ARE UNIQUE CHARACTERISTICS OF REMIX OFFERED BY THE INTERNET?

READING: "Utopian Plagiarism, Hypertextuality, and Electronic Cultural Production" by Critical Art Ensemble (PDF)

Hand out Assignment #3 on Tuesday

Assignment #2 Revision due Thursday of Week 8

WEEK 9: Computing in Public, Remixing Across Borders

QUESTION: HOW DOES OPEN SOURCE INFORMATION AFFECT CREATIVE AND PUBLIC CULTURE?

READING: Free Culture (book) by Lawrence Lessig (PDF) - pp 276-286

Writing Assignment #3 due on Thursday of Week 9

WEEK 10: Crowd-sourcing, code-sharing and hacking-as-remix

Assignment #3 Revision due Tuesday of Finals Week (3/20 @ final exam time)