

## **Piratical Practices: Appropriation, Remix, Collage.**

Research Studio II:1022.002 (316)

Mo 9am - 4pm - Sharp RM407  
Instructor: Nick Briz - Email: [nbriz@saic.edu](mailto:nbriz@saic.edu)

Office Hours: by appointment only

This course will serve as an introduction to contemporary remix practices. Remix is about transformation, responding to the media by learning how to copy, cut, collage, and communicate your own message. Students will learn how to break down the mechanics of the media in order to re-cut and re-interpret television, movies, photos, music, books, websites, objects and video games. Students will come away well-versed in the techniques and tricks used in remix works, including ripping videos, sampling audio, photo montage, text cut-ups, curling data from the web and hacking video games. In addition, we will discuss how to distribute these works while navigating the inherent legal issues. Students will look at examples of contemporary remix artists such as Negativland, DJ Spooky, William Burroughs, Sherrie Levine, Billboard Liberation Front, Girl Talk, Oliver Laric, and Elisa Kreisinger and read contemporary criticism by writers such as Lawrence Lessig, Corey Doctorow, Nicholas Bourriaud and others. Topics surveyed include copyright, piracy, appropriation, authorship, gift economies and participatory cultures.

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### **Assignments:**

I. **class sketches:** Students are required to complete class sketches as they're assigned (roughly on a bi-weekly basis). If not completed in class these sketches become homework. When applicable/specified these sketches are to be posted to the class blog.

II. **readings && responses:** Students are required complete all of the assigned readings and be prepared to discuss them in class, occasionally students will be required to post responses (approx. 300-500 words) to the class blog as they're assigned (roughly on a bi-weekly basis) . These are not summaries but rather critical and thoughtful responses to the weeks readings. These can be blog posts in response to the focus questions I will give you along with the reading assignment or thoughts/comments in response to a classmate's post.

III. **research project:** Students are required to complete a research project on any artist, topic, or issue discussed in the course. The project can take one of two forms: (1) A research paper (5 to 8 pages) due at the end of the semester containing a clear thesis, theoretical framework, and a list of sources. A draft of the paper is due on March 19. (2) A 30 minute in class presentation of the research topic. If a student chooses this option [s]he must commit to this option and schedule the presentation date with the professor by the second class meeting.

IV. **proposal + final project:** Students are required to complete a final project in two phases. The first phase (the proposal) will be due in the middle of the semester. Students are required to meet with the instructor during class or during office hours to propose and discuss their final project. The second phase (the completed project) will be due on the last day of class. Students are required to present their piece (or documentation of their piece when necessary) in participation with the final class critiques.

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**Attendance:** SAIC policy states that students are expected to attend all classes regularly and on time. Students will not receive credit for this course if they miss more than TWO (2) classes. We will take attendance every class meeting, and you must be in class at that time and remain in class for the entire duration to receive credit for being there. All absences require an email to the professor explaining the absence. If you are sick or have had a personal emergency, a note from a doctor or a school authority is required.

**Accommodations:** If you have a disability for which you seek an accommodation, please contact SAIC's Disability and Learning Resource Center (DLRC). DLRC can be contacted by phone at 312.499.4278 or by e-mailing Sara Baum at [sbaum@artic.edu](mailto:sbaum@artic.edu). Staff at the Disability and Learning Resource Center will review your disability documentation and work with you to determine appropriate accommodations. DLRC will then provide you with a letter outlining approved accommodations. This letter must be presented to your faculty before any accommodations will be implemented. You should contact DLRC as early in the semester as possible.

### **Grade Policy**

Courses for which a student registers are recorded on the student's permanent record. SAIC adheres to a credit/no credit grading system.

The following grade symbols are used to denote credit status:

<b>CR</b>	<b>Credit</b>
<b>NCR</b>	<b>No Credit</b>
<b>W</b>	<b>Withdrawal</b>
<b>INC</b>	<b>Incomplete</b>
<b>IP</b>	<b>Thesis In Progress</b>
<b>NR</b>	<b>Grade Not Reported by Instructor</b>

Undergraduate and non-degree-seeking students must achieve at least average performance in the course the traditional grade equivalent of a C) in order to earn CR (credit). Graduate students must achieve the traditional grade equivalent of a B or better in order to earn CR (credit).

If a student would like a grade equivalent they should give the instructor a Student Letter Grade Form, which they can request at the Registrar's Office.

Grades of INC (Incomplete) will be granted by the instructor only upon request by the student and only if the instructor believes that the student's reason for the request is justified. Incompletes must be completed within the first two weeks of the next regular semester, or the grade will automatically be changed to NCR (no credit).

**Integrity:** The School of the Art Institute of Chicago prohibits academic dishonesty, which includes "both plagiarism and cheating, and may consist of: the submission of the work of another as one's own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge and consent of all instructors; or the failure to properly cite texts or ideas from other sources" (Students' Rights and Responsibilities, Student Handbook, [http://www.saic.edu/saic/life/student\\_handbook/rights.pdf](http://www.saic.edu/saic/life/student_handbook/rights.pdf)). Plagiarism is a form of intellectual theft. One can plagiarize even if one does not intend to. The penalty for plagiarizing may range from failure on the specific plagiarized assignment to failure in the class. Repeat offenses can lead to disciplinary action, which could include suspension or expulsion from the School. The Faculty Senate Student Life Subcommittee has prepared a 28-page handbook entitled Plagiarism: How to Recognize It and Avoid It. The document is available online on [at http://www.saic.edu/webspaces/portal/library/plagiarism\\_packet.pdf](http://www.saic.edu/webspaces/portal/library/plagiarism_packet.pdf)

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**JAN 30:** *The Ecstasy of Influence*

Introduction to the course + we will read and discuss the essay by Jonathan Lethem in class

**FEB 6:** *The Birth of Remix: Musique Concrète, Dub, Disco and Hip-Hop*

**show/discuss** work by Pierre Schaeffer, King Tubby, Lee "Scratch" Perry, Tom Moulton, Grandmaster Flash and Public Enemy + introduce sound/music sampling techniques && resources

**FEB 13:** *The Nature of Ideas: A Short History of Intellectual Property and Copyright Law*

**read:** *What do we want copyright to do?* by Cory Doctorow

**show/discuss:** from the Statute of Anne to Mickey Mouse, *Good Copy Bad Copy* by Andreas Johnsen, Ralf Christensen, and Henrik Moltke; and *When Copyright Goes Bad* by Ben Cato Clough and Luke Upchurch + sound/music sampling techniques continued + time to finish our sound collage sketches.

**FEB 20:** *Appropriation and High Art*

**read:** *Introduction and Deejaying and Contemporary Art from Post-production* by Bourriaud

**show/discuss:** Sherrie Levine, Marcel Duchamp, William S. Burroughs, Andy Warhol and Roy Lichtenstein + website remixes, Burroughs cut-ups 2.0

**FEB 27:** *Piracy Politics Part One: Sonic Outlaws*

**read:** *Plunderphonics* by John Oswald

**show/discuss:** Steinski, EBN, Negativland, John Oswald, and DJ Spooky, Art of Noise + introduce video appropriation/montage techniques && resources.

**MAR 5:** *Piracy Politics Part Two: Hollywood and Me*

**read:** *Recycle It* by Ed Halter & *the Use of Stolen Films* by Guy Debord

**show/discuss:** Bruce Conner, Martin Arnold, Oliver Laric, Vuc Cosic, electroDist, Jonathan McIntosh, Elisa Kreisinger, Everything is Terrible, Jesse McLean and Kent Lambert + video techniques continued + finish culture jamming sketch.

**MAR 12:** *Piracy Politics Part Three: At the Heart of New Media Art*

**read:** *Remix and Remixability* by Lev Manovich & *Lists, Boards, Friends + Feeds* by Jon Cates

**show/discuss:** Sven Konig, Jake Elliot, Mark Napier, JODI, Olia Lialina, Mary Flanagan, Brody Condon and Cory Arcangel + conceptaesthetechiques: game mods.

**FINAL PROJECT PROPOSAL DUE + Paper Drafts Due**

**read:** *Compilation Nation* by Tom McCorkmack

**MAR 19:** *Remix Culture Part One: R/W Culture, Memes, and Movements*

**show/discuss:** A survey of various memes and user-generated remix-based web content, Selections from Rhizome.org's *General Web Content* and selections from *knowyourmeme.com* + finish working on game mods sketch and/or meme sketch (review necessary tech)

**MAR 26:** *Remix Culture Part Two: Media Convergence and Participatory Culture*

**read:** *Convergence Culture: Introduction* by Henry Jenkins

**show/discuss:** *The Evolution of Remix Culture* by normative and *Walking on Eggshells - Borrowing Culture in the Remix Age* by Jacob Albert, Ryan Beauchamp, and Brendan Schlagel + Survey of user-generated content continued (call & response and fan culture) + start production on final project address any necessary tech

**APR 2:** *Piracy as underground computer art + archiving software and digital history*

**read:** *Why History Needs Software Piracy* by Benj Edwards

**show/discuss:** underground warez + crack scene, how game and software piracy helped to preserve the history of digital culture.

**APR 9:** *Hybrid Economies*

**read:** *Hybrid Economies* from *REMIX* by Lawrence Lessig

**show/discuss:** Lewis Hyde's Gift Economy and Uncle Sam's Market Economy discuss Creative Commons, Open-Source, Wikipedia, and social media as communities + studio time

**APR 16:** Visiting Artist Lecture *TBA*

**APR 26:** *Intellectual Property beyond Art*

**read:** *How Science is Shackled by Intellectual Property* by John Sulston

**show/discuss:** Digital Rights: SOPA, ACTA, DMCA, DRM misc. acronyms, Intellectual Property w/re to Food, Medicine, Cars, and Homes + discuss advocacy groups like Electronic Frontier Foundation and Public Knowledge + screen excerpt from *Food, Inc.* by Rober Kenner + studio time

**APR 30:** Final Presentations/Critiques Part I + Final Papers due

**MAY 7:** Final Presentations/Critiques Part II