



CRUSADE (2002), Eddo Stern

COLLABORATING WITH THE ENEMY *

ART 661: Aspects of Art & Technology
Department of Art, The Ohio State University

Shane Mecklenburger
Assistant Professor of Art & Technology
Email: mecklenburger.1@osu.edu
Course Website: <http://advstudio.ning.com>
Course Location: HC 156 Hopkins Hall
Meeting Time: M+W 5:30 — 8:18PM Winter 2012

* This syllabus is indebted to a course by the same title conceived and taught by Benjamin Bellas, Justin Cooper and Noelle Mason at The School of the Art Institute of Chicago Photography Dept in 2008.

Course Description

This course explores unexpected and non-traditional approaches to collaboration, with a focus on interdisciplinary practices. The course examines work that investigates and redefines the role of the collaborator, technological and social systems, and the role of the artist. Practices, traditions and histories will be analyzed in an ongoing cycle of discussion, reading and art practice. Participants will develop a personal creative approach that responds to projects, texts and media examined in class. Participants may work in any medium, format or discipline.

Class time will be devoted to viewing and analyzing work, discussion of readings, group critiques and individual meetings. Participants will create work outside of class, employing concepts learned in class as well as skills and concepts researched independently. Occasional mini-lessons, presentations and workshops on approaches or techniques will be offered by the instructor, participants or guests, based on need and demand.

Learning Objectives

Participants will:

- Analyze and discuss contemporary artists, concepts, histories and theories.
- Create 3 works in any medium / format / discipline (research papers are allowed).
- Conduct research on relevant artists, non-art phenomena, histories, theories and concepts.
- Formulate and develop critical perspectives by actively participating in discussion & critique.
- Document all work produced.

Requirements

Participants are required to:

- Read and be ready to discuss readings at each class. All readings are required.
- Have an OSU email address (this is how I will communicate with you).
- Keep a Sketch/Note Book for notes, research, ideation, planning and reflection.

Participation Policy: Participants must contribute to class discussions and critiques. Participation (or lack thereof) will be reflected in the "Attendance / Participation" grade. Participation in the End of Quarter Exhibition is required for course credit.

Attendance Policy: Participants must attend all class meetings on time. Lateness by over 15 minutes constitutes absence. No more than three (3) absences are allowed. Absences counts against the "Attendance / Participation" grade as follows:

- 1 Absence = A (unless Participation is low – see Participation Policy above)
- 2 Absences = B (or -1 letter grade if Participation is low)
- 3 Absences = C (or -2 letter grades)
- 4 Absences = D (or -3 letter grades)
- 5 Absences = F

Participants with more than four (4) absences will not receive course credit without prior arrangement with the instructor. Course content will not be repeated.

Conduct: Participants must contribute to a polite and focused learning environment. Purely recreational browsing, gaming, social media and messaging during class, as well as wearing headphones or consulting handheld devices during lessons, critique or class discussion will constitute an absence and the participant will be asked to leave.

Grades

Evaluation of projects will use letter grades and is based on three factors:

- Quality and overall effectiveness of the work.
- Evidence of skill development or conceptual development.
- Completeness.

Final grade in the course is based on:

- Three (3) Completed Projects = 67% of final grade.
 - Attendance & Class Participation = 33% of final grade.
 - Participation in End of Quarter Exhibit and Final Critiques (both required for credit).
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Projects

Projects are due at the beginning of class on the following dates:

JANUARY 23rd
FEBRUARY 13th
MARCH 5th

Late projects receive -1 letter grade per class session after the due date. Projects that cannot be physically presented must be well documented in images, text and / or video in a way that clearly and professionally communicates the work. Projects may not be altered during class the day they are due. "Group work" is neither assigned nor required.

Course Outline

1. Jan 4: **Introductions, Syllabus Review**
Sign up @ <http://advstudio.ning.com>
PROJECT 1, Read: [Art As CIA Weapon](#)
2. Jan 9: **Who is the Enemy? What is a Collaborator?**
PROJECT 1, Read: [Joan Rothfuss: Escape Artist](#)
Jan 11: **The Artist's Identity.**
PROJECT 1, Read: [Critical Art Ensemble: The Technology of Uselessness](#)
3. Jan 16-18: **No Class: MLK's Birthday, UCLA Technology, Knowledge & Society Conference.**
Read: [Accidental Car Theft As Art](#)
Read: [Cariou v. Prince: The Copyright Bungle](#)
Read: [Medium Specificity](#)
PROJECT 1 DUE BEGINNING OF CLASS Jan 23
4. Jan 23: **Critique (Project Due).**
DUE: PROJECT 1, Read: [Critical Art Ensemble: The Technology of Uselessness](#)
Jan 25: **Art in the Age of High (In)Security.**
PROJECT 2, Read: [Maurizio Cattelan Essay](#)
5. Jan 30: **Institutional Critique (Art Histories).**
PROJECT 2, Read: [Some Alternatives to Institutional Critique](#)
Feb 1: **Culturejamming (Contemporary Interventions).**
PROJECT 2, Read: Gary Kurtz, [Home Invasion As Art](#)
6. Feb 6: **Collaboration & Conflict.**
PROJECT 2, Read: [Gregg Bordowitz: Operative Assumptions](#)
Feb 8: **Post-studio practices and Use Value.**
PROJECT 2 DUE BEGINNING OF CLASS Feb 13,
Read: [Holy Smoke: Company will load loved ones' ashes into ammunition](#)
7. Feb 13: **Critique (Project Due).**
DUE: PROJECT 2, Read: [Jon Cates & Jake Elliott - Hacking-Open-Together](#)
Feb 15: **"Hacking", Glitching, & the Systems Approach.**
PROJECT 3, Read: [Physics Envy](#)
Read: [Joe Davis](#)
8. Feb 20: **Interdisciplinarity and its Limits.**
PROJECT 3, Read: [Robert Zwijnenberg Essay](#)
Feb 22: **The Art of Science.**
PROJECT 3, Read: [How Art Killed Our Culture](#)
Read: [Charles Saatchi on the Hideousness of the Art World](#)
9. Feb 27: **The Necessary Enemy.**
PROJECT 3, Read: [Our Literal Speed](#)
Feb 29: **Dramaturgy, Theater and Theatrics.**
PROJECT 3 DUE BEGINNING OF CLASS Feb 29
Read: [With All Due Respect, I Choose Not To Go Fuck Myself](#)
10. Mar 5: **Critique (Project Due).**
DUE: PROJECT 3
Mar 7: End of Quarter **Exhibition Install.**

AI WEI WEI,
AL JAZEERA,
ALDOUS HUXLEY,
ALEXANDER GALLOWAY,
ANT FARM,
BANKSY,
BENJAMIN BELLAS,
BJØRN MELHUS,
BRUCE CONNER,
C-LEVEL,
CAROLYN SORTOR,
CHRIS BURDEN,
CP SNOW,
DAMIÁN ORTEGA,
DARA BIRNBAUM,
DAVID DUNN,
DONNA HARAWAY,
EDDO STERN,
ETEAM,
FANCIS ALÝS,
GARRY CASPAROV,
GARY GYGAX & DAVE ARNESON,
GARY KURTZ,
GERTRUDE STEIN,
GRAFFITI RESEARCH LABS,
GREGG BORDOWITZ,
GUERRILLA GIRLS,
HENNESSY YOUNGMAN,
JENNY HOLZER,
JEREMY BAILEY,
JILL MAGID,
JOE DAVIS,
JUSTIN COOPER,
KRISTIN LUCAS,
LYNDA BENGLIS,
LYNN HERSHMAN LEESON,
MAURIZIO CATTELAN,
MIGUEL CALDERÓN,
MIRANDA JULY,
NATALIE BOOKCHIN,
NETOCHKA NEZVANOV,
NINA KATCHADOURIAN,
NOELLE MASON,
PAUL DEMARINIS,
QUENTIN DUPIEUX,
RICHARD PRINCE,
RIRKRIT TIRAVANIJA,
ROBERT ZWIJNENBERG,
ROLAND BARTHES,
SHERRIE LEVINE,
SOPHIE CALLE,
STEVE LAMBERT,
THE YES MEN,
VANNEVAR BUSH,
WERNER HERZOG,
ETC.

Disability and EFL (English As Foreign Language) Policy

The Department of Art is committed to full academic access for all qualified participants, including those for whom English is a foreign language and participants with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, I will make reasonable accommodations for qualified participants, such as appropriate adjustments to the classroom environment and teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability or if English is not your native language, it is your responsibility to inform me of your need for an accommodation and, if necessary, obtain verifying information. Requests for accommodation must be given to me no later than the first week of classes, your accommodation request will be considered after the deadline. Grades assigned before an accommodation is provided will not be changed.

Last Update: 1/2/2012

Syllabus Updates

This syllabus is a living document and the instructor may alter it with or without notice. Participants are expected to regularly check the class website <http://advstudio.ning.com> for Syllabus Updates, to be posted in the Course Syllabus link.