ART 362 CRUTCH: Performance and Prosthetics
Units: 4 units
Term—Day—Time: Fall 2017 T/TH 12:00-1:50pm
Location: Watt 102b
Instructor: Patty Chang
Office: TBA
Office Hours: T/TH 11am to noon by appt. only
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Course Description

This course is a seminar and making class about performance, the body and prosthetics. Starting from Freud’s idea of the superhuman ‘prosthetic god’, to artist’s engagement with props, our reliance on phones, phantom limb syndrome, urinary devices, the video camera as extension and reflection of self, this class looks at how prosthetics inform and define our lives and engage with these ideas through performance, sculptural making and video making. We will read texts, have discussion, look at artist’s work, research and make our own prosthetic devices and perform in and out of the classroom using video as documentary prosthetics.

We will look at the work of contemporary artists including Rebecca Horn, VALIE EXPORT, Kristof Wodiscko, Wafaa Bilal, Shigeko Kubota, Joan Jonas, Matthew Barney, Kader Attia, Stelarc and Orlan.

Learning Objectives

ART 362 is a research and making class. Students will read texts, look at artist’s projects, make their own prosthetic devices and videos. This class looks at how prostheses and body are already of one another in ways that are lived out in material and metaphor.
GRADING AND ATTENDANCE POLICIES

Attendance
Attendance is crucial to your success in the class. Class critiques and lectures are critical to create a dialogue in the class. Attendance will be taken at all meetings and is mandatory. Your final grade will be dropped one full letter grade per 2 unexcused absences.

- 5 unexcused absences will result in a failing grade.

Tardies
It is important that you arrive on time to class. Class announcements happen at the start of class. Respect your peers in class by never being late to critique days. Export your projects in advance of class. I will warn you when tardiness is excessive. Your grade will be lowered if it persists.

Missed Classes
Email me if you plan to miss class and I will let you know how you can make up the class. Contact a classmate and review the syllabus to see what you have missed. Critique and lecture days are nearly impossible to make up. Make these a priority to never miss.

Class Conduct
Cell phone usage and online browsing (other than for class purposes) will not be tolerated in class. After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in an absence for that class session. NO CELL PHONE USE IN CLASS.

Grade Breakdown
Project 1 - 5%  Project 2 - 10%  Project 3 - 10%  Project 4 -10%  Final Project 35%  Completion of readings, and Participation in Discussions and Critiques– 30%

Extra Credit: You Need It – Just Ask

Explanation of Grading
Projects are graded on the conceptual and aesthetic quality of finished work, technical/craft expertise, and conceptual and technical investment of time. Grading for projects includes project development and project analysis. Late assignments will lose one full letter grade.

Participation
Your grade will be lowered if you do not actively and constructively participate in critiques. Your grade will be lowered if you do not come to class prepared to productively work on projects during open studio times.
PROJECTS Explanation Of Grading

Project grades are determined based on your attention to and investment in the overall process of art making. While the final product of your work will be the focal point of critiques and will be a major component of your grade, you must satisfy other criteria as well:

Conceptual merit: Your projects should be interesting and well thought-out. They will be evaluated in terms of degree of ambition and complexity, and should also reflect a growing understanding of the art historical and theoretical concepts discussed in class. They should reflect both a sense of experimentation and development of your artistic voice.

Technical execution and effort: in addition to the overall level of skill you bring to your projects, they will be evaluated for the degree to which they answer the technical requirements of the assignment and the amount of in-class and out-of-class effort evident in the project.

Planning and organization: Because the overall process is often the most challenging and innovative aspect of art-making, your project grade will take into account the level of thought and preparation of your work at each stage: from initial proposal, through the stages of work, to the presentation of the final piece.

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct/.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity http://equity.usc.edu/ or to the Department of Public Safety http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information http://emergency.usc.edu/ will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.
Required Documentation
ART 362 Required Student Work Documentation:

On the day of Critiques, students are required to turn in a finished version of their projects as a Quicktime File. The Quicktimes will be copied to the instructor station and screened via video projection in the classroom. If projects are photo based, images should be printed out unless form is contingent on digital or streaming platform. Written text should be printed out. Object should be documented with photos.

QUICKTIME FILE TECHNICAL SPECS: -Export your final project as a Quicktime file (.MOV) using the h264 codec

Documentation should be submitted in the following manor: -LABEL YOUR QUICKTIME WITH YOUR FIRST AND LAST NAME AND PROJECT NUMBER EXAMPLE: Patty Chang_Project 1.MOV

Photo files should also include first last name_ project number
All homework will be put onto google drive unless otherwise specified.
Make a folder with your name; make individual folder with Assignment 1, Assignment 2, etc.>
name you files with (your name)_assignment 1, for example.

Assignment #1
Sleep with an object; record the results by photo and written account; turn in written results and photo documents

Assignment #2
Make a prosthetic tool. Document with multiple photos and a written description.

Assignment #3
Make a prosthetic performance. Based on Meiling Chang’s idea of the prosthetic performance, use video, photo, text or other means to extend or stand in for the original unseen performance. Video should be exported as .mov and uploaded onto instructor’s external drive day of presentation. Materials should be presented in a thought out installation or exhibition format.

Assignment #4
Make a prosthetic that utilizes a technology.

Final Project
Make a final project of your wish. This can be a prosthetic, a video, or an essay, or a combination of.
SYLLABUS SUBJECT TO CHANGE

THIS IS USED AS A GENERAL GUIDLINE

Week 1
T Aug. 22
IN CLASS: Student and teacher intros
    Review syllabus overview of themes and projects
    What is a prosthetic?
HW: ASSIGNMENT #1: Sleep with/in a prosthetic or costume or object- Give account about why you chose the costume/prosthetic and a written and spoken response to the experience

TH Aug. 24
DUE: ASSIGNMENT #1
BODY OBJECT
    IN CLASS: VALIE EXPORT
    Technical skills- camera overview
READ: https://art21.org/read/ann-hamilton-pinhole-photography/

Week 2
T Aug. 29
BODY TOOL
IN CLASS: Discuss reading
    Rebecca Horn; Ann Hamilton; Shigeko Kubota
HW: bring in plastic recycling, at least 5 bottles per person plus tape, utility knives, scissors

TH Aug. 31
In class assignment and reading
ASSIGNMENT #2: Make a prosthetic tool

Week 3
T Sep. 5
DUE: ASSIGNMENT #2
IN CLASS: CRITIQUE ASS #2

TH Sep. 7
DUE: ASSIGNMENT #2
IN CLASS: CRITIQUE ASS #2

Week 4
T Sep. 12
TBA –FIELD TRIP OR ARTIST VISIT
Field trip possibility Sep 9-10 weekend headcount

TH Sep. 14
SPECIAL SEMINAR WITH MEILING CHANG SEPT 14 & 19
https://dramaticarts.usc.edu/meiling-cheng/
Lecture on Orlan, Stelarc
Week 5
T Sep. 19
SPECIAL SEMINAR WITH MEILING CHANG SEPT 14 & 19
Lecture: Chinese Documentary works - expanded prosthesis
ASSIGNMENT #3: Make a video prosthetic

TH Sep. 21
Work on projects on your own

Week 6
T Sep. 26
DUE: ASSIGNMENT #3
IN CLASS: ASSIGNMENT #3 CRITIQUE
HW: READ: Donna Haraway - A Cyborg Manifesto

TH Sep. 28
DUE: ASSIGNMENT #3
IN CLASS: ASSIGNMENT #3 CRITIQUE
Discuss reading
HW: READ: Alienation in the information age - Wafaa Bilal’s Domestic Tension

Week 7
T Oct. 3
IN CLASS: Discuss reading
   Wafaa Bilal, How to shoot an Iraqi
   Wafaa Bilal, 3rdi
   Schedule meetings for next class

TH Oct. 5
IN CLASS: Mid-term individual meetings
HW: READ: Krysztof Wodiczko, Alien Staff

Week 8
T Oct. 10
IN CLASS: Discuss reading
   Krysztof Wodiczko, Alien Staff

TH Oct. 12
Device Prosthetic – your phone as prosthetic
IN CLASS: In class assignment
   Cindy Sherman prosthetics series to Instagram

Week 9
T Oct. 17
IN CLASS: In class assignment
HW: READ: Lev Manovich, Visual Technologies as Cognitive Prostheses: A Short History of the Externalization of the Mind
TH Oct. 19  
Virtual Reality  
IN CLASS: Discuss reading  
HW: Finish Assignment #4

Week 10  
T Oct. 24  
DUE: Assignment #4  
TH Oct. 26  
DUE: Assignment #4

Week 11  
T Oct. 31  
Identity  
TBA

TH Nov. 2  
TBA  
HW: READ: Brain Games- The Marco Polo of Neuroscience, Ramachandram

Week 12  
T Nov. 7  
Phantom Limb  
IN CLASS: Discuss reading

TH Nov. 9  
Trauma, Repair and Prosthetics  
IN CLASS: Kader Attia  
HW:READ: Lana Lin, Something and Nothing

Week 13  
T Nov. 13  
IN CLASS: Discuss reading

TH Nov. 15  
IN CLASS:TBA  
HW: READ: Park McArthur BOMB Magazine interview  
http://bombmagazine.org/article/1000039/park-mcarthur

Week 14  
T Nov. 21  
IN CLASS: Park McArthur  
Watch: Examined Life: Sunaura Taylor and Judith Butler  
HW: Work on Final Projects

TH Nov. 23  
THANKSGIVING NO CLASS
Week 15
T Nov. 27
DUE: FINAL PROJECTS
TH Nov 29
DUE: FINAL PROJECTS