

Feb 20, 2018: The Cannibal from Brazil

Oswald de Andrade, 1928. [Cannibalist Manifesto](#) transl. Leslie Bary. Source: Latin American Literary Review, Vol. 19, No. 38 (Jul. - Dec., 1991), pp. 38-47

Dunn, Christopher 1996. [The Tropicalista Rebellion. Interview with Caetano Veloso](#). Transition(70): 116.

Caetano Veloso, [Tropicalia](#), 1968

Hélio Oiticica. [Tropicália](#), 1966/67 ([Installation View, Whitney Museum 2017](#))

Democracy Now! [From Political Prisoner to Cabinet Minister: Legendary Brazilian Musician Gilberto Gil on His Life, His Music and the Digital Divide](#). JUNE 25, 2008

Mar 6, 2018: Cutting and Recombining

William Burroughs. 1962. [The Invisible Generation \(PDF\)](#),

ALL: William Burroughs. 1961/178. The Cut-Up Method of Brion Gysin. Reprint New Media Reader.

Mark America. 2011. RemixtheBook. University of Minnesota Press (Chapter [Literary Cut-ups](#))

Calvino, Italo. 1967/1986. [Cybernetics & Ghost](#). In: The Uses of Literature. San Diego, New York, London. Harcourt Brace & Company pp. 3 to 27

Raymond Queneau: Cent mille milliards de poèmes. Gallimard, Paris 1961 [Arte Segment](#)

http://www.bevrowe.info/Queneau/QueneauRandom_v4.html <http://x42.com/active/queneau.html>

Student presentation:: Gabriele & Ivana

Mar 20, 2018 Music Concrète and Found Footage

Halim El-Dabh (1921-2017). The Expression of Zaar/The Wire Piece. 1944

John Cage. [William's Mix](#). 1952

Pierre Schaeffer: Etude aux chemins de fer, 1948

Pierre Schaeffer, Pierre Henry: [Symphonie pour un Homme Seul](#), 1949

Holmes, Thom. 2008. *Electronic and Experimental Music: Technology, Music, and Culture*. 3rd ed. New York: Routledge. (Chapter: Music Concrete in France. S. 46-56)

Hausheer, Celilia und Christoph Settele (1992): *Found footage film*, Luzern: VIPER/Zyklop-Verlag.

Charles A. Ridley. [Lambeth Walk: Nazi Style](#), 1941, 2:18 Min.

Burce Conner: *A Movie*, 1958, 12 Min

Dara Birnbaum. *Technology/Transformation: Wonder Woman*, 1978. 5 Min.

Martin Arnold. *Piece Touchée*, 1989, 15 Min.

Rick Prelinger: [This is Prelinger Archive](#). 2001

Christian Marclay. *Telephones*, 1995

Student presentation: Tim

Apr 3, 2018 Analog & Postmodern: Appropriation Art

Crimp, Douglas. 1977 [Pictures](#), New York: [Artists Space](#), 1977, 30 pp

- Jack Goldstein [The Jump](#), 1979, 00:52
- Joan Jonas [Disturbances](#), 1974, 11:00

Crimp, Douglas. 1982/1993 "[Appropriating Appropriation](#)", in *Image Scavengers: Photography*, ed. Paula Marincola, Institute of Contemporary Art/University of Pennsylvania Press, 1982, pp 27-34; repr. in Crimp, *On the Museum's Ruins*, 1993, pp 126-137.

- Michael Graves, [Portland Municipal Services Building](#), 1982
- Frank Gehry [Residence](#), 1978
- [Robert Mapplethorpe](#)
- [How to Explain Sherrie Levine to Your Grandmother](#), Art21, 2011

Buskirk, Martha. 1994. "Interviews with Sherrie Levine, Louise Lawler, and Fred Wilson." *October* 70(Autumn): 98-112

[buskirk1994.pdf](#)

Michael Mandiberg. [AfterSherryLevine.com](#) 2001

Metropolitan Museum of Art, [The Pictures Generation, 1974-1984](#), 2009

- Jerry Saltz [Great Artists Steal](#), ArtNet, 2009

Richard Prince:

- [Cowboys, 1989](#), [Untitled \(Cowboy\): Behind Richard Prince's Photographs & Appropriation](#), Time Magazine, 2016, 14 Min
- "Canal Zone." Prince vs. Carriou, The question of fair use [The 'Transformation' of Fair Use After](#)

[Prince v. Cariou 2014](#)

- “New Portraits.” Prince & Instagram [Suicide Girls' reaction reselling re-appropriation](#)

Student presentation: Alexander & Marc

Apr 17, 2018 Digital Condition

Stalder, Felix. 2018. The Digital Condition. Cambridge, UK ; Medford, MA: Polity Press. Section: Referentiality p. 59-79

Sonvilla-Weiss, Stefan. 2015. „Good Artists Copy, Great Artists Steal. Reflections on Cut-Copy-Paste Culture“, in: Navas, Eduardo, Owen Gallagher und Xtine Burrough (Hrsg.): The Routledge companion to remix studies, New York: Routledge, Taylor & Francis Group, S. 54-67.

Stalder, Felix (2009) [Neun Thesen zur Remix-Kultur](#).

Student presentation: Glary & Jonas

Apr 24, 2018 From Net.art to Meme Culture

[Olia Liania](#), Ausstellung, [Lossless](#) ROEHRS & BOETSCH GALLERY, ZH, 26.4 — 23.6 2018 N

[net-based art award, 2018](#)

[Meme \(cultural concept\)](#). Britannica

Patrick Davison, 2012 [The Language of Internet Memes](#). from The Social Media Reader edited by Michael Mandiberg, 2012

Jackson, Laur M., 2016 [The Blackness of Meme Movement](#) modelviewculture.com

«[The Darknet - From Memes to Onionland. An Exploration](#)» In cooperation with !Mediengruppe Bitnik and :digital brainstorming18th Kunsthall St. Gallen. October 2014 - 11th January 2015

<http://knowyourmeme.com/memes> [nowyourmeme.com](#)

[The Story of Technoviking](#), Matthias Fritsch, 2016, [Kneecam No.1](#) Matthias Fritsch, 2000

[Nate Harrison](#) Can I Get An Amen?, 2004

Student presentation: Tim Li & Many Ma & Max

May 8, 2018 Reinactment as artistic strategy

Arns, Inke, and Horn Gabriele. 2007. History Will Repeat Itself. Frankfurt a.M.: Revolver, Archiv für

aktuelle Kunst

[Curatorial Text exhibition website](#)

Mike Figgins. The Battle of Ogreave, GB, 2001, 63 Min

Fondazione Prada. [WHEN ATTITUDES BECOME FORM: BERN 1969/VENICE 2013](#)

Student presentation: Claudia

May 22, 2018 Limits Appropriation

Lionel Shriver. ['I hope the concept of cultural appropriation is a passing fad'](#). The Guardian, 13.09.2016

Yassmin Abdel-Magied. [As Lionel Shriver made light of identity, I had no choice but to walk out on her.](#) The Guardian, 10.09.2016

Student presentation: Demian

From:
<https://wiki.zhdk.ch/fs/> - Felix Stalder, Prof. DfA

Permanent link:
https://wiki.zhdk.ch/fs/doku.php?id=appropriation_in_art_and_culture&rev=1525261938

Last update: **2018/05/02 13:52**

