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**University of Texas at Dallas
Arts & Humanities
Spring 2015**

**Contemporary Art History
AHST 3318-001
(25806)**

**Dr. Charissa N. Terranova
T-Th 11:30-12:45
JO 4.102**

terranova@utdallas.edu

**Office Hours: Tuesday 1:00-3:00
Office Location: JO 3.920**

John Baldessari, *Quality Material*, 1966–68

Description:

This course offers a survey of the history of contemporary art, 1948-present. Through the theme of “dematerialization” we will focus on the shift from art-as-object to art-as-experience, looking to dada, neo-dada, gestural painting, performance, happenings, sound experimentation, early computer art, art and the mass media, interactive art, new media art, and conceptualism

Goals and Outcomes:

Define and understand the following terms: modernism, postmodernism, altermodernism, contemporary art, dematerialization, and conceptual art.

Identify the salient characteristics of contemporary art.

Gain knowledge of the history and theory of contemporary art.

Improve skills of public engagement and discourse in class.

Improve research skills.

Improve expository writing skills.

Requirements:

Students are required to attend every class, complete all assignments (reading, writing, and exams), and participate with candor, verve, and commitment in class. **Students are allowed one unexcused absence after which each absence will result in the lowering of the final grade by one full letter. Students with illnesses that require extended periods of absence are encouraged to officially withdraw from the class.**

Reading Assignments:

All reading assignments are available through the library by way of a service called “docutek.”

The URL for AHST 3318.001 is: <http://utdallas.docutek.com/eres/coursepage.aspx?cid=1802>

Password: picture

Writing Assignments: The Art Review

Assignment #1: Comparing Critical Voices

This assignment is intended to familiarize you with the voice of the art critic. Choose one of the two exhibitions below, locate two different reviews by two different critics, compare and contrast them, and finally choose the best of the two voices. Please print the reviews and staple them to the back of your review. Length: 600 words Format: double space, 10 or 12 pt font, title of your review underlined and located underneath course heading. Style: Please avoid personal statements in the first person, that is, using “I”, such as “I think the show was beautiful.” Please avoid artspeak, exaggeration, and clichés, such as “The artist [or critic] is a genius.” **Due: Thursday January 29**

Exhibition 1 *Iza Genzken: Retrospective* at the Museum of Modern Art, NYC, November 23, 2013-March 10, 2014

Exhibition 2 *Phenomenal: California Light, Space, Surface*, Museum of Contemporary Art San Diego, September 25, 2011-January 22, 2012

Assignment #2: Review of *Between Action and the Unknown: The Art of Kazuo Shiraga and Sadamasa Motonaga* at the Dallas Museum of Art

Using your knowledge of the critic’s voice, please write a review of this exhibition. Your review might discuss the successes or failures of the exhibition according to the artist’s work and its installation – how the DMA has worked with the artist to put pieces of art the exhibition space. You must visit the museum for this assignment. Length: 600 words Format: double space, 10 or 12 pt font, title of your review underlined and located underneath course heading. Style: Please avoid personal statements in the first person, that is, using “I”, such as “I think the show was beautiful.” Please avoid artspeak, exaggeration, and clichés, such as “The artist [or critic] is a genius.” **Due: Tuesday February 24**

Assignment #3: Review of *Loris Gréaud: The Unplayed Notes Museum* at the Dallas Contemporary

Using your knowledge of the critic’s voice, please write a review of this exhibition. Your review might discuss the successes or failures of the exhibition according to the artist’s work and its installation – how the Dallas Contemporary has worked with the artist to put pieces of art the exhibition space. You must visit the art space/*Kunsthalle* for this assignment. Length: 600 words Format: double space, 10 or 12 pt font, title of your review underlined and located underneath course heading. Style: Please avoid personal statements in the first person, that is, using “I”, such as “I think the show was beautiful.” Please avoid artspeak, exaggeration, and clichés, such as “The artist [or critic] is a genius.” **Due: Tuesday March 24**

Exams:

The mid-term exam is **Thursday March 6** and the final exam is TBA. Each will require you to identify 20 slides and answer short essay questions. There will be a review sheet disseminated at least one week prior to each exam. All slide lectures are located at www.charissaterranova.com. Click the “syllabi” icon to the left on the home page.

NOTE ON DATES: There are absolutely no make-up exams for people who mis-schedule the exam. I do not accept late papers.

Grades:

Written Assignment #1	20%
Written Assignment #2	20%
Written Assignment #3	20%
Mid-Term Exam	20%
Final Exam	<u>20%</u>
TOTAL	100%

Standard UTD policies regarding classroom behavior, religious holidays, withdrawals, etc.:

<http://www.utdallas.edu/deanofstudents/conductguidelines.html>

<http://provost.utdallas.edu/>

<http://www.charissaterranova.com/syllabi/utd-policies.htm>

Opportunities for Extra Credit:

Attend any of these lectures outside of class, submit a paragraph summarizing the talk, and receive 5% extra credit.

- **January 14, 2015, Sean B. Carroll**

7 p.m., The Horchow Auditorium at the Dallas Museum of Art

Sean B. Carroll, award-winning scientist, writer, educator and film producer, will present “Jacques Monod and Albert Camus: A Scientist’s and a Philosopher’s Daring Adventures from the French Resistance to the Nobel Prize.”

- **March 7, 2015, Sophia Roosth**

2 p.m. in the Edith O'Donnell Arts and Technology Building Lobby

Sophia Roosth, assistant professor, history of science, Harvard University, will give talks on synthetic biology as part of Ad Astra, RAW (the Arts & Humanities Graduate Student Association annual conference) and the Arts and Technology Colloquia. Roosth’s research focuses on the 20th- and 21st-century life sciences.

- **April 13, 2015, Jessica Keating**

3 p.m. in the UT Dallas Davidson Auditorium

This talk explores how technological innovation could also serve as cultural and religious critique through a look at the Verkehrte Welt automaton. This sixteenth-century German mechanized work metabolized images of Protestant preachers in order to mock the Protestant belief that meaningful communication could occur between a Protestant minister and his congregation. Through its bewildering animated imagery, featuring an ape beating a lectern before a group of deer, the mechanics of Protestant ministry were laid bare and the fallibilities of verbal communication were rendered visually.

Schedule:

Tuesday January 13 Introduction to Terms and Themes: Modernism, Postmodernism, Altermodernism, Contemporary Art, Dematerialization

Thursday January 15 Art Criticism in the Midst

Class Meets in ATC Building Main Lobby 11:00-1:00; Panel with Nicolas Bourriaud, Loris Gréaud, Noah Simblist, and Dr. Terranova

Bourriaud is currently Director of the École Nationale Supérieure des Beaux-arts in Paris, curator, art critic and theorist. From 2007 to 2010, Bourriaud was curator of contemporary art at The Tate Britain in London, where he organized the exhibition *Altermodern*. From 1999 to 2006, he was also curator of contemporary art at the Palais de Tokyo. He is the founder of the art journals *Documents sur l'Art* and *Revue Perpendiculaire* and is a published author whose essays *Relational Aesthetics*, *Postproduction* and *The Radicant* have been translated into fifteen languages. Loris Gréaud is a transdisciplinary artist based in Paris, France. Gréaud creates transformative experiences that challenge the senses and confront the viewer with otherworldly landscapes. For more information see: lorisgreaud.com.

Tuesday January 20 From Drip to Dance: Abstract Expressionism and the Rise of the Happening

-Collins, Bradford R., "Life Magazine and the Abstract Expressionists, 1948-51: A Historiographic Study of a Late Bohemian Enterprise," *Art Bulletin*, Vol. 73, No. 2 (Jun., 1991) 283-308

Thursday January 22 From Drip to Dance: Abstract Expressionism and the Rise of the Happening

-Kaprow, Allan, "The Legacy of Jackson Pollock," 1-9

-Kaprow, Allan, "Happenings in the New York Scene," 15-26

Tuesday January 27 The Flatbed Picture Plane: American Pop!

- Steinberg, Leo "The Flatbed Picture Plane," excerpt from *Other Criteria* <http://web.mit.edu/allanmc/www/othercriteria.pdf>

Thursday January 29 The Flatbed Picture Plane: American Pop!

-Bergin, Paul, "Andy Warhol: The Artist as Machine," 359-363

-Assignment #1 Due

Tuesday February 3 British Pop! The Independent Group

-Massey, Anne, "The Independent Group: Towards a Redefinition," *The Burlington Magazine*, Vol. 129, No. 1009 (Apr., 1987) 232-242.

Thursday February 5 French Pop! Nouveau Réalisme

- Cone, Michèle C., "Pierre Restany and the Nouveaux Réalistes *Yale French Studies*, No. 98, The French Fifties (2000) 50-65.

Tuesday February 10 The Splendid Playground of Japanese Art: Mona-ha and the Gutai Group

-Kee, Joan, "Situating a Singular Kind of 'Action': Early Gutai Painting, 1954-57," *Oxford Art Journal*, Vol. 26, No. 2 (2003) 123-140

Thursday February 12 In-Class Film on Andy Warhol

Tuesday February 17 Site Visit: Dallas Museum of Art, 1717 North Harwood Street, Dallas, TX 75201, to visit the exhibition on Gutai artist *Between Action and the Unknown: The Art of Kazuo Shiraga and Sadamasa Motonaga*

Thursday February 19 John Cage, Fluxus, and Intermedia

-Brill, Dorothea, "Shock and the Senseless in Fluxus," 98-149

Tuesday February 24 John Cage, Fluxus, and Intermedia

-Higgins, Dick, "Statement on Intermedia," <http://artpool.hu/Fluxus/Higgins/intermedia2.html>

-Written Assignment #2 Due

Thursday February 26 Deliquescence of the Object between Painting and Metal: Color Field Painting and Kinetic Art

-Burnham, Jack, "Kineticism: The Unrequited Art," in *Beyond Modern Sculpture*, 218-284

Tuesday March 3 The Earth as Palette: Land Art and Earthworks

-Kastner, Jeffrey, "Survey," in *Land and Environmental Art*, 18-43

-Smithson, Robert, *The Collected Writings*, 7-23

Thursday March 6 16 Mid-Term Examination

Tuesday March 10 California Light and Space Movement

-Kohn, Adrian, "Works and Words," in *Phenomenal: California Light, Space, Surface*, 152-171 http://www.massart.edu/Documents/www.massart.edu/faculty_bios/4_Work_and_Words.pdf

Thursday March 12 Guest Lecture

Tuesday March 17 SPRING BREAK

Tuesday March 19 SPRING BREAK

Tuesday March 24 Perception in Motion: Op, New Tendencies and GRAV

-Houston, Joe, ed. [*Optic Nerve: Perceptual Art of the 1960s*](#), 39-76

-Assignment #3 Due

Thursday March 26 The Rise of the Digital Image in Art: New Tendency, Bell Labs, E.A.T.

-Rosin, Margit, "The Art of Programming: The New Tendencies and the Arrival of the Computer as a Means of Artistic Research," 27-42

- Noll, A. Michael, "The Beginnings of Computer Art in the United States: A Memoir," 39-44

-Vasulka, Woody, "Experiments in Art and Technology: A Brief History and Summary of Major Projects 1966-1998,"

<http://www.vasulka.org/archive/Writings/EAT.pdf>

Tuesday March 31 What is Conceptual Art? Dematerialization between Language and the Computer

- Lippard, Lucy R. and John Chandler, "The Dematerialization of Art," in *Conceptual Art a Critical Anthology*, pp. 46-52
- Jack Burnham, "Systems Esthetics," *Artforum*, Vol. 7, No. 1 (Sept 1968) 30-35
- Jack Burnham, "Real Time Systems," *Artforum*, Vol. 8, No. 1 (Sept 1969) 49-55

Thursday April 2 Bodies in Action I: Feminism in Art

- Miriam Schapiro, "The Education of Women as Artists: Project Womanhouse," *Art Journal*, vol. 31, no. 3 (Spring 1972) 268-270.

Tuesday April 7 Bodies in Action I: Feminism in Art

- Mary Kelly and Paul Smith, "No Essential Femininity," in *The Art of Art History: A Critical Anthology*, Donald Preziosi, ed. 370-382.

Thursday April 9 Bodies in Action II: Gay Rights in Art

- Peggy Phelan, "Serrano, Mapplethorpe, the NEA and You: 'Money Talks': October 1989," *TDR* (1988-) Vol. 34, No. 1 (Spring 1990) pp. 4-15.

Tuesday April 14 Bodies in Action III: Towards a Progressive Masculinity

- Terranova, Charissa, "Machismo, Castration, Homophobia: A Progressive Politics of Masculinity in the Work of Gober, Barney, and McCarthy." *thresholds* 37. (Spring 2010) 20-30.

Thursday April 16 Bodies in Action IV: Performance Art – Loris Gréaud, Tino Segal, Marina Abramovic, et. al.

- Abramović, Marina, Chris Thompson and Katarina Weslien, "Pure Raw: Performance, Pedagogy, and (Re)presentation," *PAJ: A Journal of Performance and Art*, [Vol. 28, No. 1 \(Jan., 2006\)](#) 29-50.

Tuesday April 21 Bodies in Action IV: Performance Art; In-Class Film: *Marina Abramovic: The Artist is Present*

Thursday April 23 Postmodernism, Conceptual Art, and the Image: Pictures Generation

-Crimp, Douglas, "Pictures," <http://www.clubblumen.at/media/crimp.pdf>

Tuesday April 28 Painting as Object as Concept

-Shone, Richard, "From 'Freeze' to House: 1988-94," *Sensation: Young British Artists from the Saatchi Collection*, ed. Norman Rosenthal, 12-25

-Schwabsky, Barry, "Painting in the Interrogative Mode," in *Vitamin P: New Perspectives in Painting*, 6-10

-McCollum, Allan, The Shapes Project, <http://theshapesproject.com>

Thursday April 30 From Relations to the Altermodern: Nicolas Bourriaud and Art Now

- Bourriaud, Nicolas, "Relational Form," from *Relational Aesthetics*, 1-11; <http://post.thing.net/files/relationalaesthetics.pdf>

-Bourriaud, Nicolas *Altermodern Manifesto*,

<http://www.tate.org.uk/whats-on/tate-britain/exhibition/altermodern/explain-altermodern/altermodern-explained-manifesto>

-Bourriaud, Nicolas in conversation with Bartholomew Ryan, "Altermodern: A Conversation with Nicolas Bourriaud," *Art in America* (March 17, 2009); <http://www.artinamericamagazine.com/news-features/interviews/altermodern-a-conversation-with-nicolas-bourriaud/>

Terms

- Modernity, Modernization, Modernism
- Postmodernism
- Altermodernism

Contemporary Art

What is it?

What is meant by “dematerialization?”



Random International, Rain Room, MoMA, 2012
<http://www.youtube.com/watch?v=7cem71cR0S0>



Pussy Riot, founded 2011, Performing in
Moscow's Cathedral of Christ the Savior, 2012
<http://www.youtube.com/watch?v=5yjmne1VwoA>





**Martin Creed, Work No. 227: The Lights Going on and Off,
2001**



Martin Creed, Work No. 850, 2008



Martin Creed, Martin Creed: Work No. 1190, Half the air in a given space, 2011

dada

**a historical marker in the
incarnation of contemporary
'conceptual' art**



Cabaret Voltaire, Zurich, 1914

Was ist **dada**?

Eine Kunst? Eine Philosophie? ~~eine Politik?~~

Eine Feuerversicherung?

Oder: Staatsreligion?

ist **dada** wirkliche **Energie**?

oder ist es  **Garnichts,**
alles?



Hugo Ball and Tristan Tzara
Zurich dada



Hugo Ball performing Karawane

Dadaism by Tristan Tzara (1918/1922)



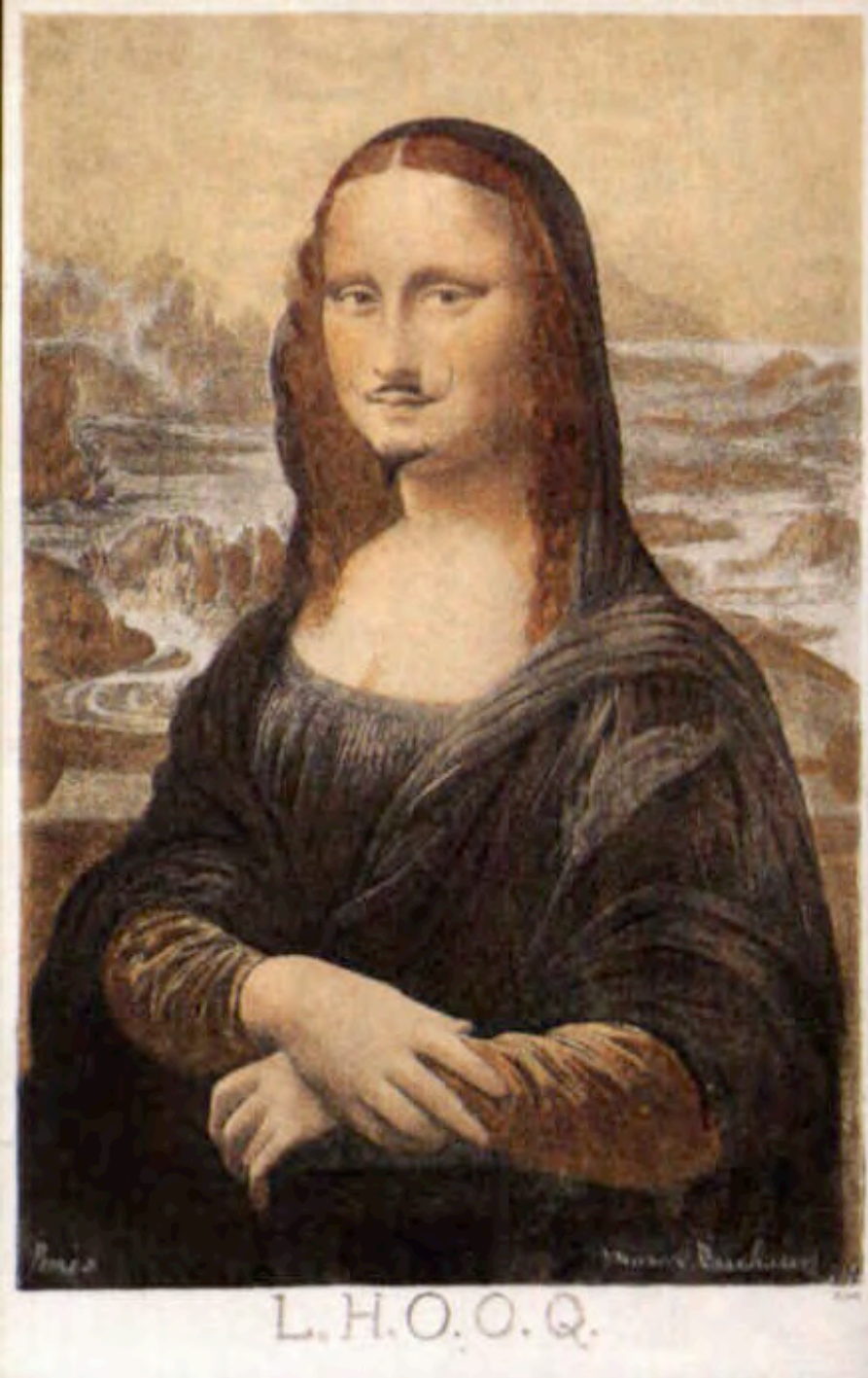
Tristan Tzara photographed by Man Ray

There is a literature that does not reach the voracious mass. It is the work of creators, issued from a real necessity in the author, produced for himself. It expresses the knowledge of a supreme egoism, in which laws wither away. Every page must explode, either by profound heavy seriousness, the whirlwind, poetic frenzy, the new, the eternal, the crushing joke, enthusiasm for principles, or by the way in which it is printed. On the one hand a tottering world in flight, betrothed to the glockenspiel of hell, on the other hand: new men. Rough, bouncing, riding on hiccups. Behind them a crippled world and literary quacks with a mania for improvement.

I say unto you: there is no beginning and we do not tremble, we are not sentimental. We are a furious Wind, tearing the dirty linen of clouds and prayers, preparing the great spectacle of disaster, fire, decomposition. We will put an end to mourning and replace tears by sirens screeching from one continent to another. Pavilions of intense joy and widowers with the sadness of poison. Dada is the signboard of abstraction; advertising and business are also elements of poetry.



First International Dada Fair, Berlin, 1920



AVANT-GARDE

Duchamp, LHOOQ, 1919



Marcel Duchamp, Fountain, 1917



Bruce Nauman, Self-Portrait as a *Fountain*, 1966-67

Contemporary Art Between the Object and Dematerialization

- experience
- performance
- language
- technology



Richard Serra, Serra Throwing Lead, 1969

to roll	to curve
to crease	to lift
to fold	to inlay
to store	to impress
to bend	to fore
to shorten	to flood
to twist	to smear
to dapple	to rotate
to crumple	to swirl
to shave	to support
to tear	to hook
to chip	to suspend
to split	to spread
to cut	to hang
to sever	to collect
to drop	of tension
to remove	off gravity
to simplify	of entropy
to differ	of nature
to disarrange	of grouping
to open	of layering
to mix	of felling
to splash	to grasp
to knot	to tighten
to spill	to bundle
to droop	to heap
to flow	to gather

to scatter	to modulate
to arrange	to distill
to repair	of waves
to discard	of electromagnetic
to pair	of inertia
to distribute	of ionization
to surfeit	of polarization
to complement	of refraction
to enclose	of simultaneity
to surround	of tides
to encircle	of reflection
to hide	of equilibrium
to cover	of symmetry
to wrap	of friction
to dig	to stretch
to tilt	to bounce
to bind	to erase
to weave	to spray
to join	to systematize
to match	to refer
to laminate	to force
to bond	of mapping
to hinge	of location
to mark	of context
to expand	of time
to dilute	of carbonization
to light	to continue

Homes for America

D. GRAHAM

Bellegrain
Brooklawn
Columbia
Columbia Manor
Fair Haven
Fair Lawn
Greenfields Village
Green Village
Hansboro
Hawthorn Grove
Hawthorn Place
Hawthorn Hill Garden

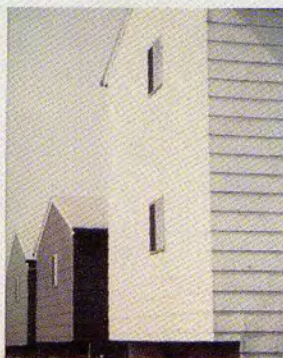
Garden City
Garden City Park
Greenlawn
Island Park
Levittown
Middletown
New City Park
Pine Lawn
Plainview
Plandomo Manor
Pleasantville
Pleasantville

Large-scale tract housing developments constitute the new city. They are located everywhere. They are not particularly bound to existing communities; they fail to develop either regional characteristics or separate identity. These projects date from the end of World War II when in southern California speculation or 'speculator' builders adapted mass production techniques to quickly build away houses for the defense workers more concentrated there. This California method consisted simply of determining in advance the exact amount and lengths of pieces of lumber and multiplying them by the number of standardized houses to be built. A cutting yard was set up near the site of the project to cut rough lumber into these sizes. By mass housing, greater use of machines and factory methods, parts, assembly line standardization, multiple units were easily fabricated.



"The Serenade", Cape Coral, south, Fla.

Each house in a development is a lightly constructed 'shell' although this fact is often concealed by fake half-stone brick walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes conspicuously called 'yallhouses'. When the box has a sharply oblique roof it is called a Cape Cod. When it is longer than wide it is a 'ranch'. A



Split-level, Sunny City, New Jersey

The logic relating each sectioned part to the entire plan follows a systematic plan. A development contains a limited set number of house models. For instance, Cape Coral, a Florida project, advertises eight different models.

- A The Sonata
- B The Concerto
- C The Overture
- D The Ballet
- E The Prelude
- F The Serenade
- G The Nocturne
- H The Rhapsody



Two Bedrooms, Terrace, Sunny City, N.J.



Double End, Entrance, Pleasantville, Sunny City, N.J.

two-story house is usually called 'colonial'. If it consists of contiguous boxes with one slightly higher elevation it is a 'split level'. Such stylistic differentiation is advantageous to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous ground levels).

There is a recent trend toward 'two home homes' which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units are strings of apartment-like, quasi-discrete cells formed by subdividing laterally an extended rectangular parallelogram into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual houses sharing similar floor plans and whose overall grouping possesses a discrete flow plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is sectioned into block-out areas containing a series of identical or sequentially related types of houses all of which have uniform or staggered set-backs and land plots.

- In addition, there is a choice of eight exterior colors:
- 1 White
 - 2 Moonstone Grey
 - 3 Nickel



LAWN GREY

- 4 Seafair Green
- 5 Lawn Green
- 6 Bamboo
- 7 Coral Pink
- 8 Colonial Red

As the color series usually varies independently of the model series, a block of eight houses utilizing four models and four colors might have forty-eight times forty-eight or 2,304 possible arrangements.

Don Morrison



Dan Graham, Homes for America, 1966-67



Perhaps you think 18-year-olds should vote, your curfew should be lifted and math be outlawed (sigh). But there's one thing on which you agree with millions of women in 100 countries — the modern, intensely worn sanitary protection — Tampax tampons. Why does a girl with a mind of her own go along with women all over the world?

Tampax tampons give total comfort, total freedom. There are no belts, pins, pads. No odor. They can be worn in the tub or shower — even in swimming. There's nothing to show under the tightest clothes. And Tampax tampons are so easy to dispose of, too — the container-applicator just flushes away, like the Tampax tampon.

If you haven't tried them already — get Tampax tampons today.



DEVELOPED BY A DOCTOR
NOW USED BY MILLIONS OF WOMEN
TAMPAX TAMPONS ARE MADE ONLY BY
TAMPAX INCORPORATED, PALMER, MASS.

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C 01
C 02
R 03
R 04
R 05
R 06
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FIGURATIVE
BY
DAN
GRAHAM



If nature didn't, Warner's will.

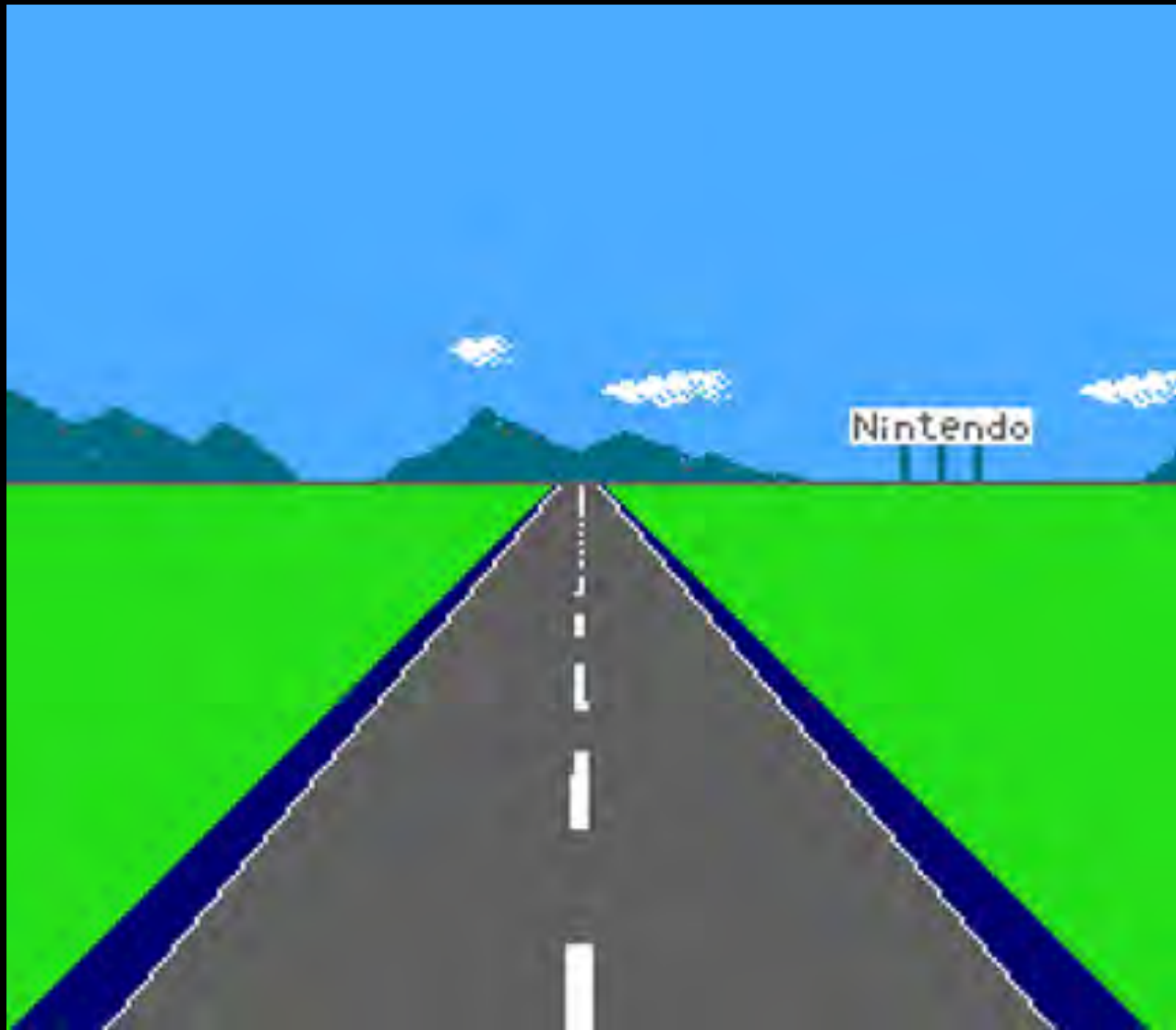
Our Comfort Curve™ bra with low-cut sides will do it for \$5. Warner's®
THE WARNER GROUP

Dan Graham, Figurative, 1969



Cory Arcangel, Super Mario
Clouds, 2002

circuit bending
hacker aesthetic



Cory Arcangel, F1 Racer Mod (aka Japanese Driving Game), 2004





Cory Arcangel, Drei Klavierstücke op. 11, 2009