

QUALITY MATERIAL ---

CAREFUL INSPECTION --

GOOD WORKMANSHIP.

ALL COMBINED IN AN EFFORT TO
GIVE YOU A PERFECT PAINTING.

John Baldessari, Quality Material, 1966–68

**University of Texas at Dallas
Arts & Humanities
Fall 2013**

**Contemporary Art History
AHST 3318-001
(88994)**

**Dr. Charissa N. Terranova
M-W 2:30-3:45**

**AH2 1.204
terranova@utdallas.edu**

**Office Hours: Wednesday 4:00-6:45
Office Location: JO 3.920**

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 contemporary art according to the theme of “dematerialization.”

Define and understand conceptual and new media 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=1547>

Password: expression

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 three different reviews by three different critics, compare and contrast them, and finally choose the best of the three 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: September 30**

- Exhibition 1 *Gutai: Splendid Playground* at the Guggenheim Museum, NYC, February 15-May 8, 2013
- Exhibition 2 *Phenomenal: California Light, Space, Surface*, Museum of Contemporary Art San Diego, September 25, 2011-January 22, 2012

Assignment #2: Review of *Stephen Lapthisophon: Concentrations 56* 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: November 4**

Assignment #3: Review of *Robert Smithson in Texas* 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: December 2**

Exams:

The mid-term exam is Wednesday October 16 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>



Wednesday September 25 Site Visit: The Warehouse

<http://www.thewarehousedallas.org>

THE WAREHOUSE

14105 Inwood Road (between Alpha and Spring Valley)

Dallas, TX 75244

Parking

All groups should enter the parking lot through the left gate.

BY CAR: Parking is available for 30 cars or 2 buses; please encourage guests to carpool.

**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

Contemporary Art

What is it?



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>

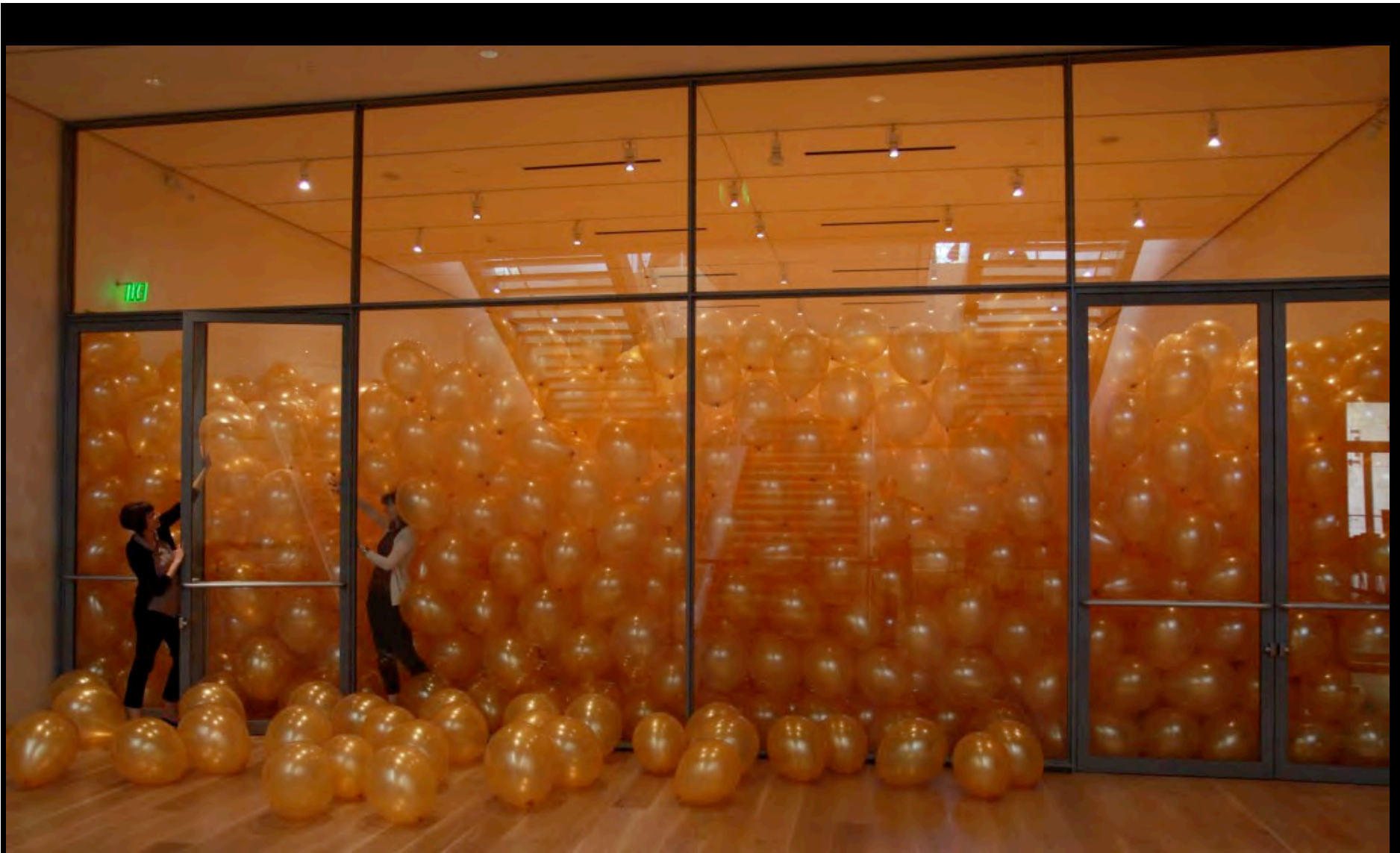




**Martin Creed, Work No. 227: The Lights Going on and Off,
2001**



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

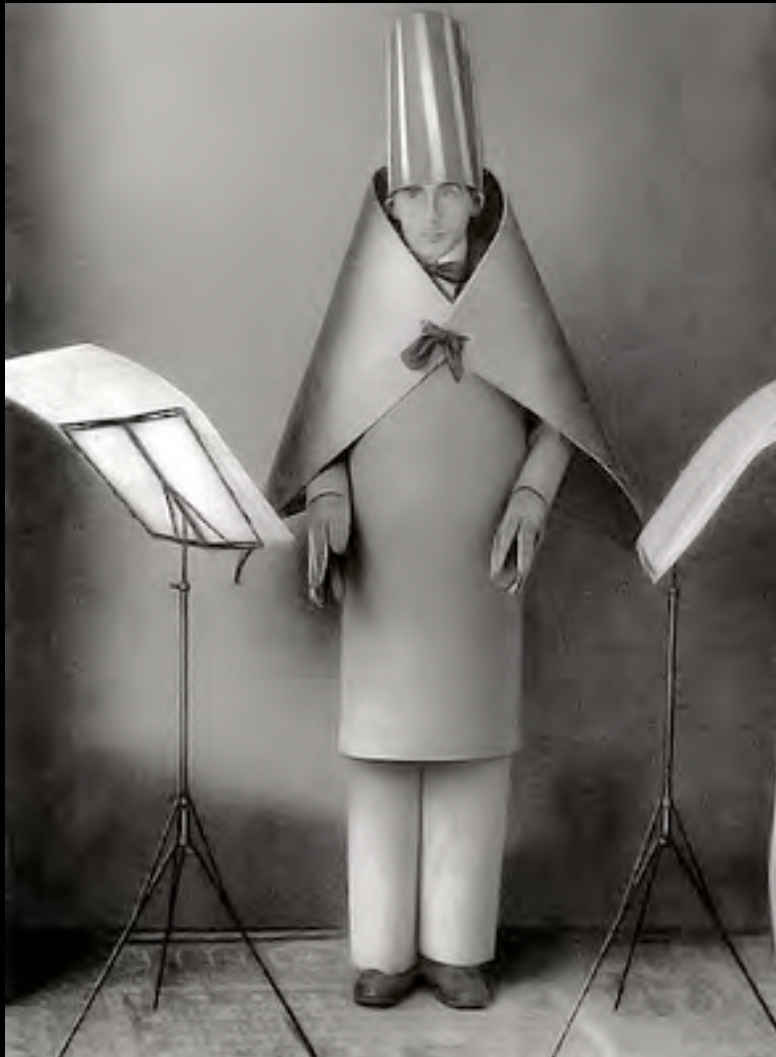
Was ist **dada**?

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

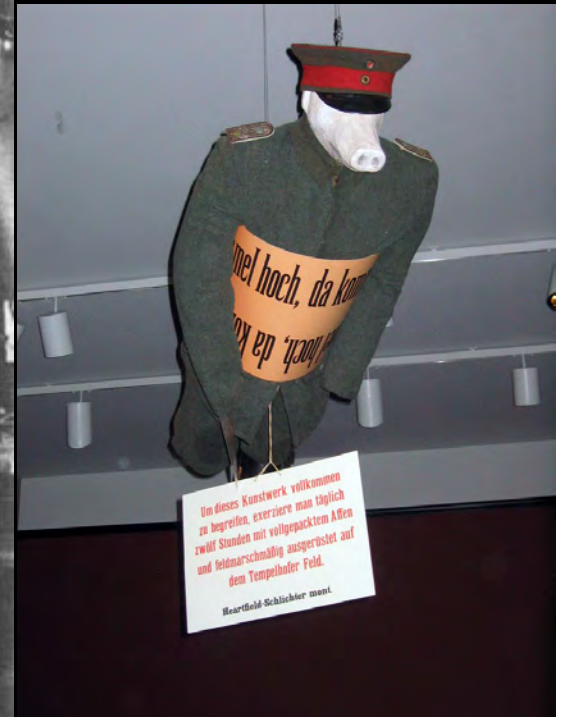
Dadaism by Tristan Tzara
(1918/1922)



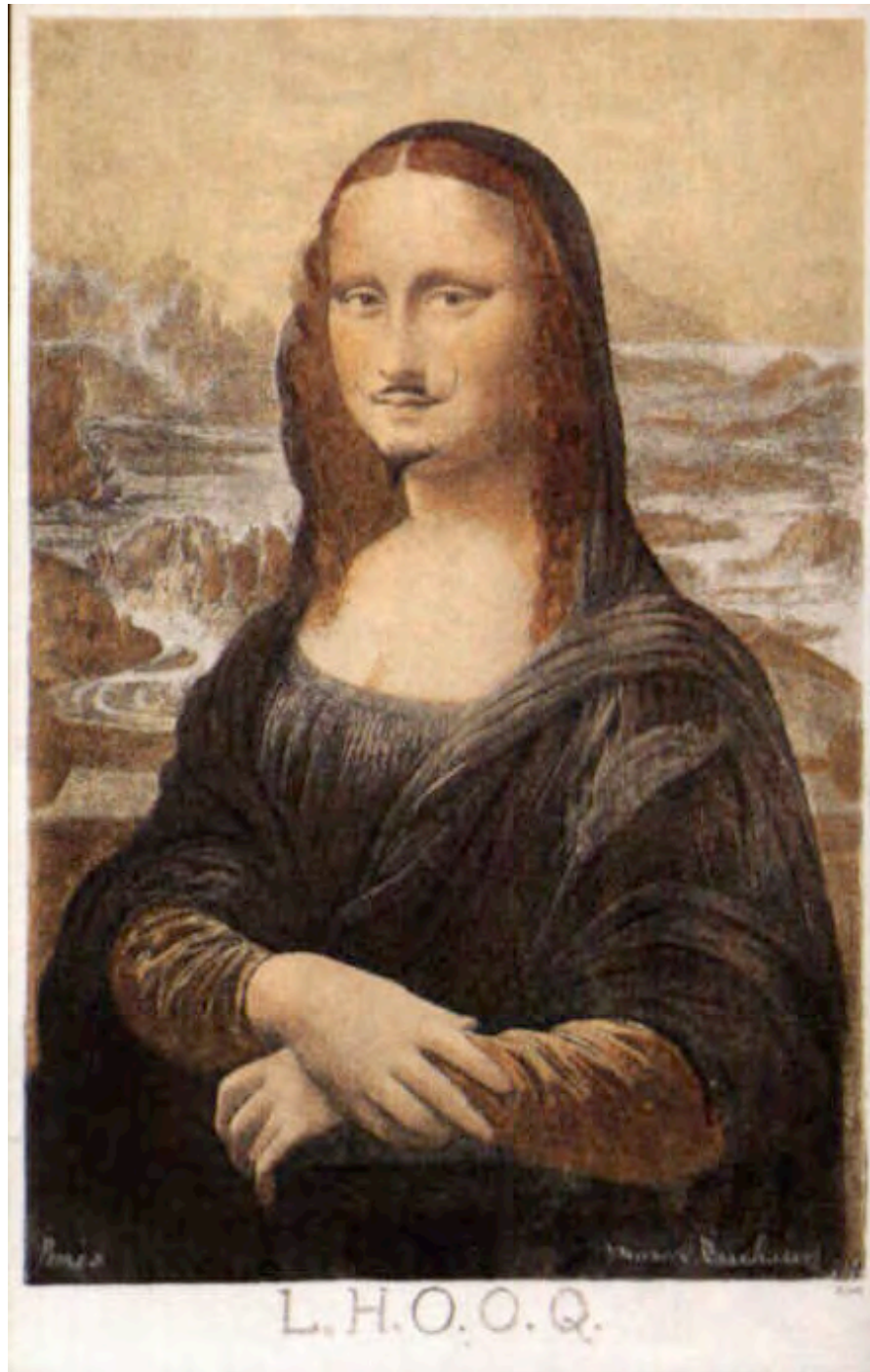
Tristan Tzara photographed by Man Ray

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, LHOQQ, 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 crease
to fold
to store
to bend
to shorten
to twist
to dapple
to crumple
to shave
to tear
to chip
to split
to cut
to sever
to drop
to remove
to simplify
to differ
to disarrange
to open
to mix
to splash
to knot
to spill
to droop
to flow

to curve
to lift
to inlay
to impress
to pore
to flood
to smear
to rotate
to swirl
to support
to hook
to suspend
to spread
to hang
to collect
of tension
off gravity
of entropy
of nature
of grouping
of layering
of jettisoning
to grasp
to tighten
to bundle
to heap
to gather

to scatter
to arrange
to repair
to discard
to pair
to distribute
to surfeit
to complement
to enclose
to surround
to encircle
to hide
to cover
to wrap
to dig
to tilt
to bind
to weave
to join
to match
to laminate
to bond
to hinge
to mark
to expand
to dilute
to light

to modulate
to distill
of waves
of electromagnetic
of inertia
of ionization
of polarization
of refraction
of simultaneity
of tides
of reflection
of equilibrium
of symmetry
of fluctuation
to stretch
to bounce
to erase
to spray
to systematize
to refer
to force
of mapping
of location
of context
of time
of carbonization
to continue

Richard Serra, Verb List Compilation: Actions to Relate to Oneself, 1967-68

Homes for America

D. GRAHAM

Belleplain
Brooklyn
Colonia
Colonia Manor
Fair Haven
Fair Lawn
Greenfield Village
Green Village
Hainesboro
Pleasant Grove
Pleasant Plains
Summer Hill Garden

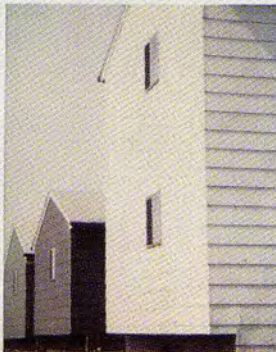
Garden City
Garden City Park
Greenlawn
Island Park
Levittown
Middleville
New City Park
Pine Lawn
Plainview
Plandome Manor
Pleasantville

Large-scale tract housing developments concentrate 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 speculators or 'opinion' builders adapted mass production techniques to quickly build mass housing for the defense industry 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 those sizes. By maximizing greater use of machines and factory standard parts, assembly line standardization, multiple units were easily fabricated.



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

Each house in a development is a highly constructed 'shell', although this fact is often concealed by fake half-stone or brick walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes contemporarily called 'pillboxes'. 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



Self-built, Jersey 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 Bedroom, Bungalow, 'The Shoreline', Jersey City, N.J.



Center Court, Bungalow, Plainfield, Jersey 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 house 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 homes 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 blocked-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 Monochrome Grey
- 3 Nickel



LAWN GREEN

- 4 Seafoam 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 Norman



Dan Graham, Homes for America, 1966-67



Perhaps you think 18-year-olds should vote, your curfew should be lifted and math be outlawed forever. But there's one thing on which you agree with millions of women in 100 countries — the 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.



ENCLOSED BY A SECTOR NEW YORK BY HOLLAND OF NEW YORK
TAMPAX TAMPONS ARE MADE ONLY BY TAMPAX INCORPORATED, PALMER, MASS.

C 27
C 61
C 24
A 30
A 39
A 21
A 0030
A 0033
A 0050
A 0057
A 0032
A 0079
A 0047
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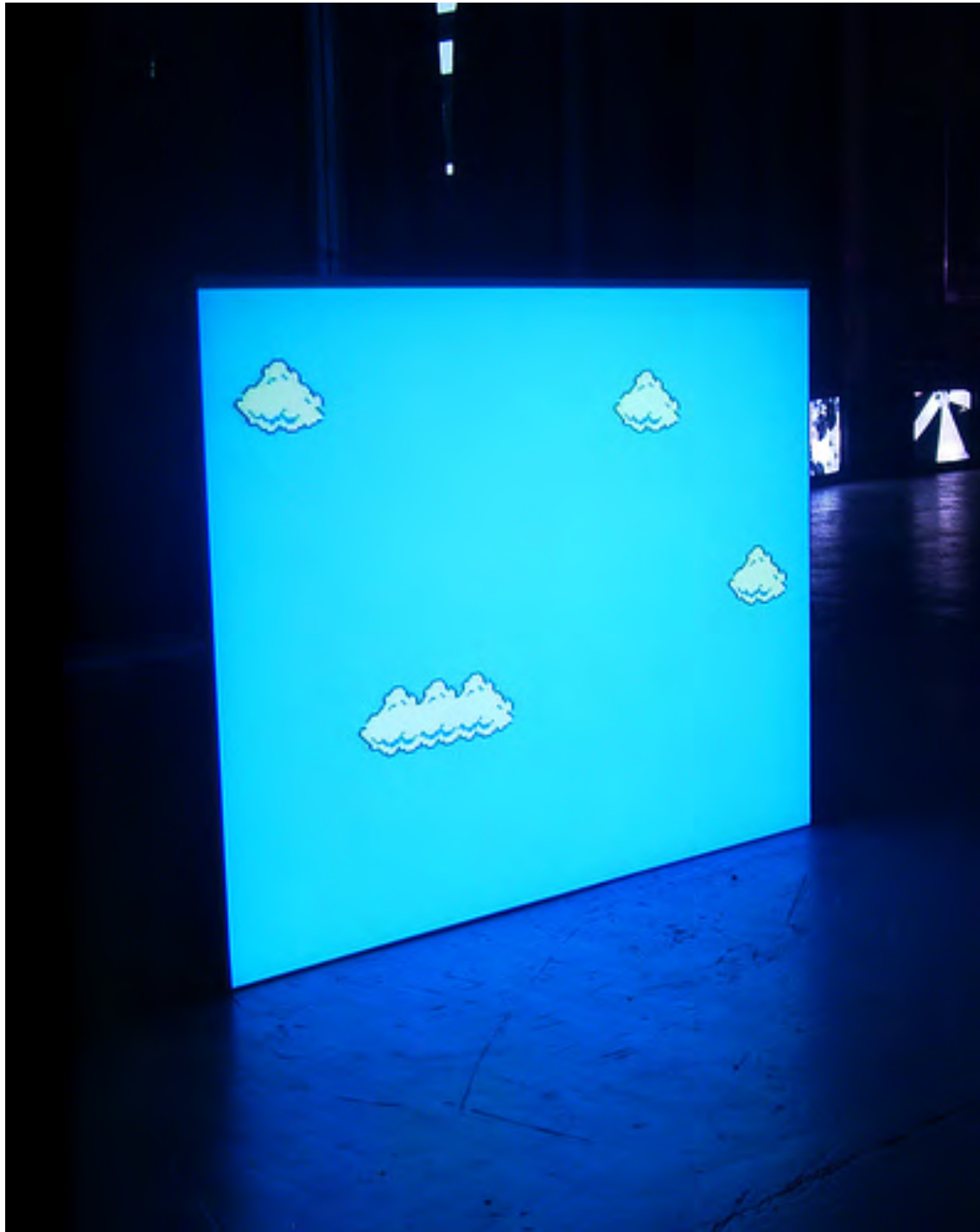
FIGURATIVE
BY
DAN
GRAHAM



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