



Pipilotti Rist, Still from "Open My Glade," 2000

HUAS 6320-55A (52933)
Readings in Contemporary Art
Dr. Charissa N. Terranova
May 27-June 30, 2015
University of Texas at Dallas
Arts & Humanities

Meeting Time: T-Th 5:30-9:45
Location: JO 4.708
Office Hours by Appointment
Office Location: JO 3.920
Contact: terranova@utdallas.edu

Description:

This course focuses on the criticism and philosophy of contemporary art. Its goal is to apprise students of the seminal texts constituting discourses and debates surrounding contemporary art. Each class will be devoted to succinct and focused readings -- essays or excerpts from books -- by the following thinkers: Clement Greenberg, Rosalind Krauss, Jeff Wall, Nicolas Bourriaud, Jack Burnham, Claire Bishop, Walter Benjamin, Lucy Lippard, John Chandler, Douglas Crimp, Martha Rosler, and Lev Manovich.

Requirements:

Students will be required to complete nightly reading assignments prior to class and make four presentations of 15 minutes (followed by discussion) on an artist or group of artists related to the reading assignment. There will be a final take-home exam focusing on the class reading. **Please arrive prepared to discuss the assigned readings Thursday May 28.**

Goals:

- Knowledge of seminal writings in contemporary art philosophy and criticism
- Improvement of critical reading skills
- Improvement of writing skills
- Improvement of broad skills of critical interpretation

Readings:

The readings are available through DOCUTEK, at the following website:

<http://utdallas.docutek.com/eres/coursepage.aspx?cid=1866>

Password: neodada

Class Organization:

Class meetings consist of two primary components: vibrant discussion of the assigned texts based on close and careful readings *and* in-class presentations by students.

Assignments:

- 1.) Students are required to make four 15-minute PowerPoint presentations over the summer term. The presentations should focus on one or more artists related to the evening's reading assignment. Given that discussion is encouraged during and after presentations, nightly presentations should last no more than 25 minutes per student. Students may use artists from the artist bank listed in conjunction with each night's reading assignment, or introduce other artists to the class. Percentage of grade: 40%.
- 2.) Due June 30 Final Take-Home Examination: Students will be required to answer a series of essay questions pertaining to the class readings. Percentage of grade: 60%.

Schedule

Thursday May 28 Avant-Gardism

- Clement Greenberg, "Avant-Garde and Kitsch" (1939) <http://www.sharecom.ca/greenberg/kitsch.html>
- Anna Dezeuze, "'Neo-Dada,' 'Junk Aesthetic,' and Spectator Participation" in David Hopkins and Anna Katharina Schaffner, *Neo-Avant-Garde* (Amsterdam, NL: Editions Rodopi BV, 2006) 49-73.
- Hubert van den Berg, "On the Historiographic Distinction between the Historical and Neo-Avant-Garde" in Dietrich Scheunemann, *Avant-Garde/Neo-Avant-Garde* (Amsterdam, NL: Editions Rodopi BV, 2005) 63-76.

Tuesday June 2 Medium Specificity

- Clement Greenberg, "Modernist Painting" (1960) <http://www.sharecom.ca/greenberg/modernism.html>
- Rosalind Krauss, "Sculpture in the Expanded Field" (1979) <http://www.onedaysculpture.org.nz/assets/images/reading/Krauss.pdf>

ARTIST BANK: Jackson Pollock, Barnett Newman, Hans Hofmann, Mark Rothko, Ad Reinhardt, Robert Morris, Tony Smith, Robert Smithson, Hedda Sterne, Willem de Kooning, Elaine de Kooning, Lee Krasner, Constantin Brancusi, Alice Aycock

Thursday June 4 Relativizing Medium Specificity: PhotoConceptualism

- Jeff Wall, "'Marks of Indifference'" Aspects of Photography in, or as, Conceptual Art" (1995) <http://www.art.ucla.edu/photography/downloads/Wall001.pdf>
- Martha Rosler, "Post-Documentary, Post-Photography?" in *Decoys and Disruptions: Collected Writings 1975-2001* by Martha Rosler (Cambridge, MA: MIT Press, 2004) 207-244.

ARTIST BANK: Jeff Wall, Martha Rosler, Gregory Crewdson, Vikky Alexander, Roy Arden, Ken Lum, Ian Wallace, Stan Douglas, Rodney Graham, Walker Evans, Dorothea Lange, Ed Ruscha, Sherrie Levine

Tuesday June 9 Post-Medium Condition

- Rosalind Krauss, "*A Voyage on the North Sea*": *Art in the Age of the Post-Medium Condition* (1999) http://sites.harvard.edu/fs/docs/icb.topic837293.files/Krauss_Voyage%20on%20the%20North%20Sea.pdf
- Dick Higgins, "Statement on Intermedia," (1966) <http://www.artpool.hu/Fluxus/Higgins/intermedia2.html>

ARTIST BANK: Marcel Broodthaers, Dick Higgins, Nam June Paik, Shigeo Kubota, Joseph Beuys, Yoko Ono, George Maciunas, Allan Kaprow, Ben Vautier, Allison Knowles, George Brecht, Wolf Vostell, Ray Johnson, Dieter Roth, Loris Gréaud, Marina Abramovic

Thursday June 11 Dematerialization

- Lucy Lippard and John Chandler, "The Dematerialization of Art," *Art International*, 12:2 (February 1968) 31-36.
- Jack Burnham, "Real Time Systems," *Artforum*, 8:1 (September 1969) 49-55.
- John Chandler, "Art in the Electric Age," *Art International* (February 1969) 19-25

ARTIST BANK: Joseph Kosuth, Dan Graham, Adrian Piper, Douglas Huebler, Naum Gabo, László Moholy-Nagy, Gyorgy Kepes, Eva Hesse, GRAV [Groupe de Recherche d'Art Visuel], Mel Bochner

Tuesday June 16 Mechanical Reproduction: Between Film and Pictures

- Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (1936), in *Illuminations: Essays and Reflections* by Walter Benjamin, ed. Hannah Arendt (New York: Harcourt Brace Jovanovich, 1968) 217-252.
- Douglas Crimp, "Pictures" (1979) http://imagineallthepeople.info/readings/Crimp_Pictures.pdf

ARTIST BANK: Richard Prince, Jack Goldstein, Cindy Sherman, Robert Longo, Sherrie Levine, Barbara Kruger, Annette Lemieux, David Salle, Dziga Vertov, Sergei Eisenstein

Thursday June 18 Moving Images: Expanded and Digital Cinema

- Gene Youngblood, *Expanded Cinema*, 45-74 (1970)
http://www.vasulka.org/Kitchen/PDF_ExpandedCinema/book.pdf
- Lev Manovich, "What is Digital Cinema?" (2012) http://wp.nyu.edu/novak-mm13/wp-content/uploads/sites/41/2013/09/Lev-Manovich--Essays--What-is-Digital-Cinema_.pdf

ARTIST BANK: Andy Warhol [Exploding Plastic Inevitable], László Moholy-Nagy [Mechanized Eccentric], E.A.T. [Experiments in Art and Technology], E.A.T. Pavilion in Osaka, Japan, Robert Rauschenberg, John Cage, David Tudor, Stan Brakhage, Carolee Schneeman, Will Hindle, John Whitney, James Whitney, Philips Pavilion-Brussels Expo 1958 [Iannis Xenakis and Le Corbusier]

Tuesday June 23 The "Digital Divide"

- Claire Bishop, "The Digital Divide," *Artforum* (2012)
https://www.gc.cuny.edu/CUNY_GC/media/CUNY-Graduate-Center/PDF/Programs/Art%20History/Digital-Divide.pdf
- Edward Shanken, "The \$34.2 Million Question: Rewriting Histories or Staging Alternative Futures" (2013), in *Speculative Scenarios, or What Will Happen to Born-Digital Art in the (Near) Future?*, ed, Annet Dekker, pp. 36-44; http://www.baltanlaboratories.org/_pdf/SpeculativeScenarios.pdf
- Patrick Lichty, "A Disjointed Conversation – Claire Bishop, The Digital Divide, and the State of New Media Contemporary Art," (2013) <http://furtherfield.org/blog/patrick-lichty/disjointed-conversation-%E2%80%93-claire-bishop-digital-divide-and-state-new-media-conte>

ARTIST BANK: Cory Arcangel, Dara Birnbaum, Pipilotti Rist, Matthew Barney, Peter Campus, Bill Viola, Joan Joanas, Tony Oursler, Stan Douglas, Ben Laposky, Hans Haacke, Frieder Nake, Georg Nees, A. Michael Noll, Lauren Woods, Eduardo Kac, Suzanne Anker, Critical Art Ensemble

Thursday June 25 Relations and Relational Art

- Jack Burnham, "Systems Esthetics," *Artforum* (September 1968) 30-35
- Nicolas Bourriaud, "Relational Aesthetics," (1998) http://www.kim-cohen.com/seth_texts/artmusictheorytexts/Bourriaud%20Relational%20Aesthetics.pdf
- DISTRIBUTION OF TAKE-HOME FINAL EXAM QUESTIONS

ARTIST BANK: Henry Bond, Vanessa Beecroft, Maurizio Cattelan, Dominique Gonzalez-Foerster, Liam Gillick, Christine Hill, Carsten Höller, Pierre Huyghe, Miltos Manetas, Philippe Parreno, Jorge Pardo, Rirkrit Tiravanija. MAP [Make Art with Purpose], Critical Art Ensemble

Tuesday June 30 FINAL EXAM

- Due in class at 5:30 Final Exam