[](http://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=0CAcQjRw&url=http://othersights.ca/pipilotti-rist-open-my-glade/&ei=h6Y2VceFEYTZsAXxh4DwCg&bvm=bv.91071109,d.b2w&psig=AFQjCNE08iO_6OsaFHJNFHRJ3tppsCgKjg&ust=1429731332141373)

**HUAS 6320-091**

**(53560)**

**Readings in Contemporary Art**

**Dr. Charissa N. Terranova**

**July 6-August 4, 2020**

**University of Texas at Dallas**

**Arts & Humanities**

**Meeting Time: T-Th 1:00-5:15 pm**

**Location: On-line via WebEx**

**Office Hours by Appointment**

**Contact: terranova@utdallas.edu**

Pipilotti Rist, Still from “Open My Glade,” 2000

**Presentation Sign-Up**

Students are required to make **three** 30- to 45-minute PowerPoint presentations during the summer. Each presentation should focus on one artist and should show how that artist is connected to the day’s reading assignment. Presenters should inspire group dialogue by directly asking fellow classmates questions about the reading, making image-rich presentations, and explaining the relationship these images have with the reading and/or contemporary issues, be they in the art world and/or political. The time slot for presentations includes the actual presentation and discussion. Students are encouraged to choose artists from the artist bank listed in conjunction with each day’s reading assignment. Percentage of grade: 33%.

Pease use this time prior to the matriculation of our course on July 6 to do online research about the artists and reading, and then sign up for three presentations below.

**Thursday July 9 The Plurality of the Avant-Garde**

* 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](http://www.amazon.com/s/ref=ntt_athr_dp_sr_1?_encoding=UTF8&sort=relevancerank&search-alias=books&field-author=Dietrich%20Scheunemann), *Avant-Garde/Neo-Avant-Garde* (Amsterdam, NL: Editions Rodopi BV, 2005) 63-76.

ARTIST BANK: Kazimir Malevich, Fillippo Marinetti, Umberto Boccioni, Antonio Sant’Elia, Luigi Russolo, Marina Abramovic, Ai Weiwei, Laylah Ali, Natalia Almada, David Altmejd, Laurie Anderson, Eleanor Antin, Janine Antoni, Ida Applebroog

Student Name: Artist:

1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Tuesday July 14 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

Student Name: Artist:

1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Thursday July 16 Objecthood and Object Oriented Ontology**

* Michael Fried, “Art and Objecthood” (1967)

<http://isites.harvard.edu/fs/docs/icb.topic641765.files/3%20-%20Fried%20--%20Art%20and%20Objecthood.pdf>

* Dylan Kerr, “What is Object-Oriented Ontology? A Quick-and-Dirty Guide to the Philosophical Movement Sweeping the Art World,” *Artspace* (April 8, 2016) https://www.artspace.com/magazine/interviews\_features/the\_big\_idea/a-guide-to-object-oriented-ontology-art-53690
* Robert Jackson, "The Anxiousness of Objects" (2011)

<http://static1.1.sqspcdn.com/static/f/1181229/17056045/1331405248850/Jackson_Anxiousness+of+Objects_v2.pdf?token=HxatJnxnYhkQt3piVBV3W9c8FGs%3D>

ARTIST BANK: Jay DeFeo, Richard Serra, Robert Morris, Donald Judd, Tony Smith, Carl Andre, Larry Bell, Dan Flavin, Sol LeWitt, Agnes Martin, Annie Truitt, Robert Ryman, Eva Hesse, Frank Stella, Fred Sandback, Robert Mangold

Student Name: Artist:

1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Tuesday July 21 Post-Medium Condition**

* Rosalind Krauss, *“A Voyage on the North Sea”: Art in the Age of the Post-Medium Condition* (1999) http://isites.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, Shigeko Kubota, Joseph Beuys, Yoko Ono, George Maciunas, Allan Kaprow, Ben Vautier, Allison Knowles, George Brecht, Wolf Vostell, Ray Johnson, Deiter Roth, Loris Gréaud, Marina Abramovic

Student Name: Artist:

1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Thursday July 23 Dematerialization and****Deskilling**

* 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
* John Roberts, “Art after Deskilling,” “*Historical Materialism* 18 (2010) 77-96

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

Student Name: Artist:

1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Tuesday July 28 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: Hacourt 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

Student Name: Artist:

1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Thursday July 30 Brian O’Doherty: Open Roads and White Walls**

* Brian O’Doherty, “Highway to Las Vegas,” Art in America 60, no. 1(Jan-Feb, 1972) 80-89.
* Brian O’Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (1976) 13-86. Available at the following two links:
  + <http://arts.berkeley.edu/wp-content/uploads/2016/01/arc-of-life-ODoherty_Brian_Inside_the_White_Cube_The_Ideology_of_the_Gallery_Space.pdf>
  + <https://monoskop.org/images/8/8e/ODoherty_Brian_Inside_the_White_Cube_The_Ideology_of_the_Gallery_Space.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, Stan VanDerBeek, Helio Oiticica, 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], Marcel Duchamp, Allan Kaprow, Jonathan Schipper, Cesar, John Chamberlain

Student Name: Artist:

1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Tuesday August 4 Relations and Relational Art**

* Jack Burnham, “Systems Esthetics,” *Artforum* (September 1968) 30-35.
* Caroline Jones, “System Symptoms,” *Artforum* 51, no. 1 (Sept. 2012) 113-16 and 430-33.
* Nicolas Bourriaud, “Relational Aesthetics,” (1998) http://www.kim-cohen.com/seth\_texts/artmusictheorytexts/Bourriaud%20Relational%20Aesthetics.pdf

ARTIST BANK: [Henry Bond](http://en.wikipedia.org/wiki/Henry_Bond), Vanessa Beecroft [Maurizio Cattelan](http://en.wikipedia.org/wiki/Maurizio_Cattelan), [Dominique Gonzalez-Foerster](http://en.wikipedia.org/wiki/Dominique_Gonzalez-Foerster), [Liam Gillick](http://en.wikipedia.org/wiki/Liam_Gillick), Christine Hill, [Carsten Höller](http://en.wikipedia.org/wiki/Carsten_H%C3%B6ller), [Pierre Huyghe](http://en.wikipedia.org/wiki/Pierre_Huyghe), [Miltos Manetas](http://en.wikipedia.org/wiki/Miltos_Manetas), [Philippe Parreno](http://en.wikipedia.org/wiki/Philippe_Parreno), Jorge Pardo, [Rirkrit Tiravanija](http://en.wikipedia.org/wiki/Rirkrit_Tiravanija). MAP [Make Art with Purpose], Critical Art Ensemble, Michael Rakowitz, Alison Knowles, Agnes Denes, Helen and Newton Harrison, Mierle Laderman Ukeles, Aviva Rahmani, Betsy Damon, Bonnie Ora Sherk, Valie Export

Student Name: Artist:

1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 1.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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