John Baldessari, Quality Material, 1966–68

University of Texas at Dallas
Arts & Humanities
Fall 2013

Contemporary Art History
AHST 3318-501
(88994)
Dr. Charissa N. Terranova
W 7:00-9:00
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: October 2**

- 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 6**

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 4**

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	20%
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? ohne Politik?

Eine Feuerversicherung?

Oder: Staatsreligion?

ist dada wirkliche Energie?

oder ist es Garnichts,

alles?

Hugo Ball and Tristan Tzara
Zurich dada

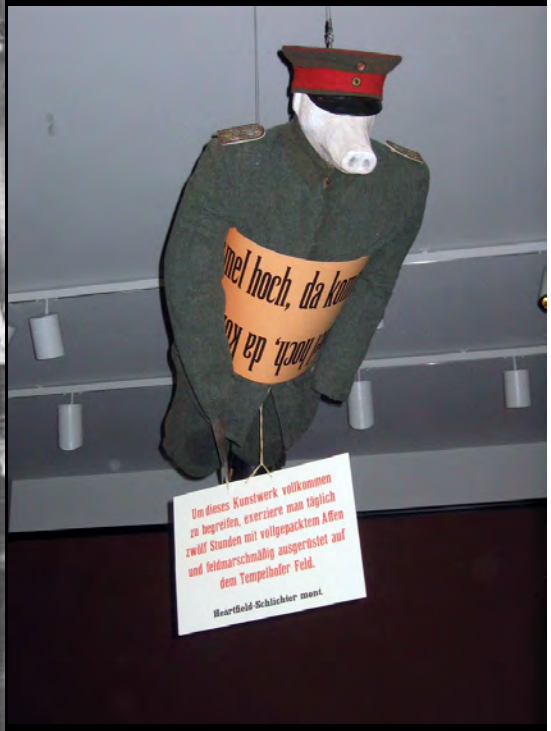
Hugo Ball performing Karawane

Dadaism by Tristan Tzara
(1918/1922)

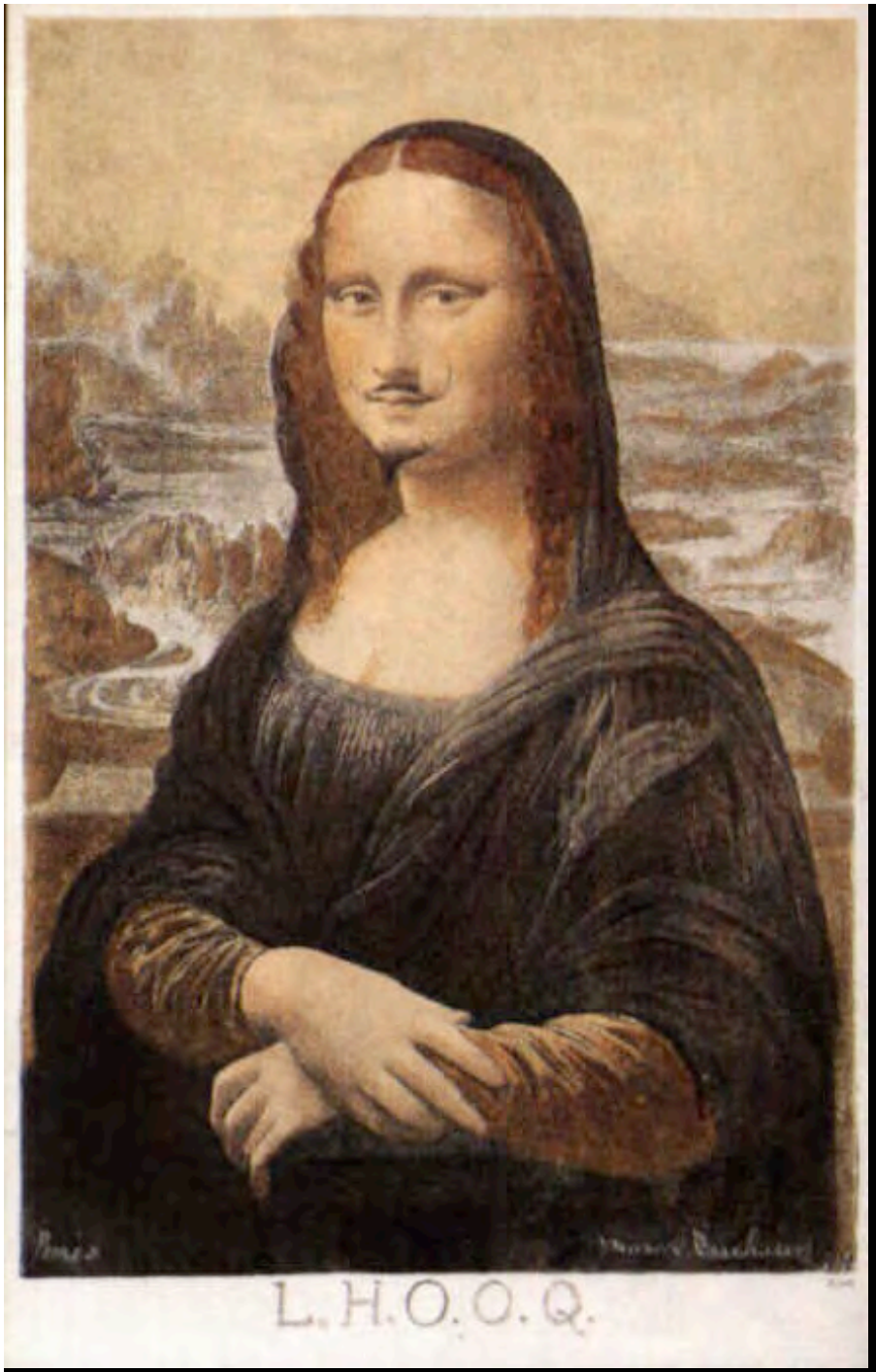
Tristan Tzara photographed by Man Ray

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

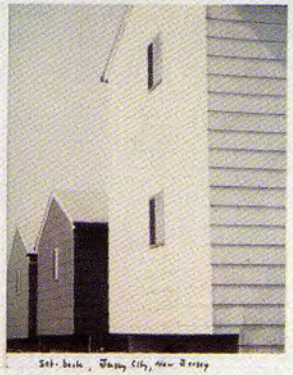
Richard Serra, Verb List Compilation: Actions to Relate to Oneself, 1967-68

Homes for America

D. GRAHAM

Bellaplain
Brooklawn
Colonia
Colonia Manor
Fair Haven
Fair Lawn
Greenfields Village
Green Village
Hainesboro
Pleasant Grove
Pleasant Plains
Sunset Hill Garden
Garden City
Garden City Park
Greenlawn
Island Park
Levitown
Middleville
New City Park
Pine Lawn
Plainview
Plandome Manor
Pleasantside
Pleasantville

"The Serenade" - Cape Coral South, Fla.



Set-back, Jersey City, New Jersey

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 contemptuously called 'pullmans'. 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

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 Homestead", Jersey City, N.J.

Tenter Court, Bellevue, Bellevue Development, 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).

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

LAWN GREEN

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

Multiple Dwelling, Bayonne, New Jersey

Multiple Dwelling, Bayonne, New Jersey

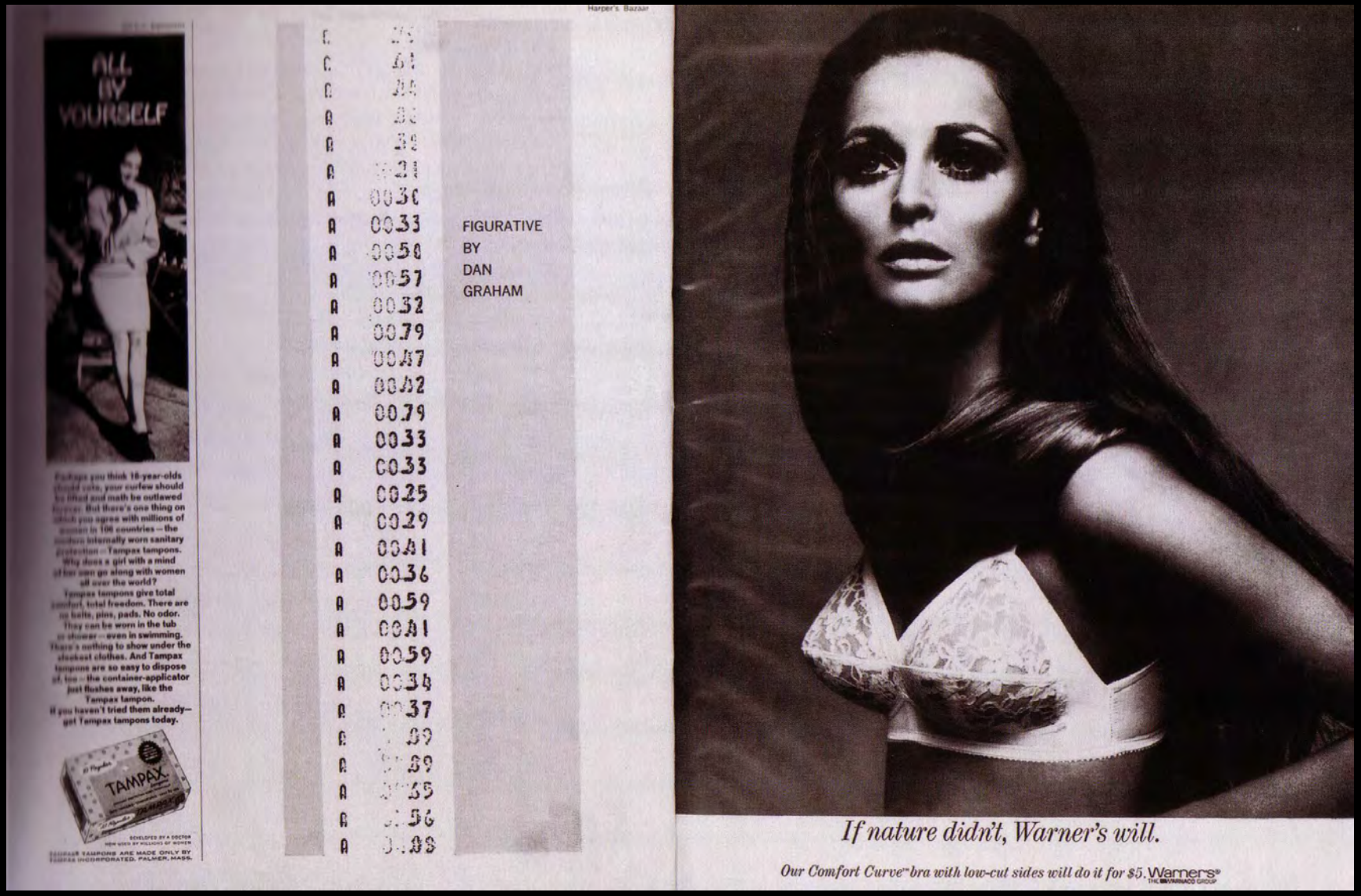
There is a recent trend toward 'two home homes' which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units are strings of apartment-like, quasi-discrete cells formed by subdividing laterally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

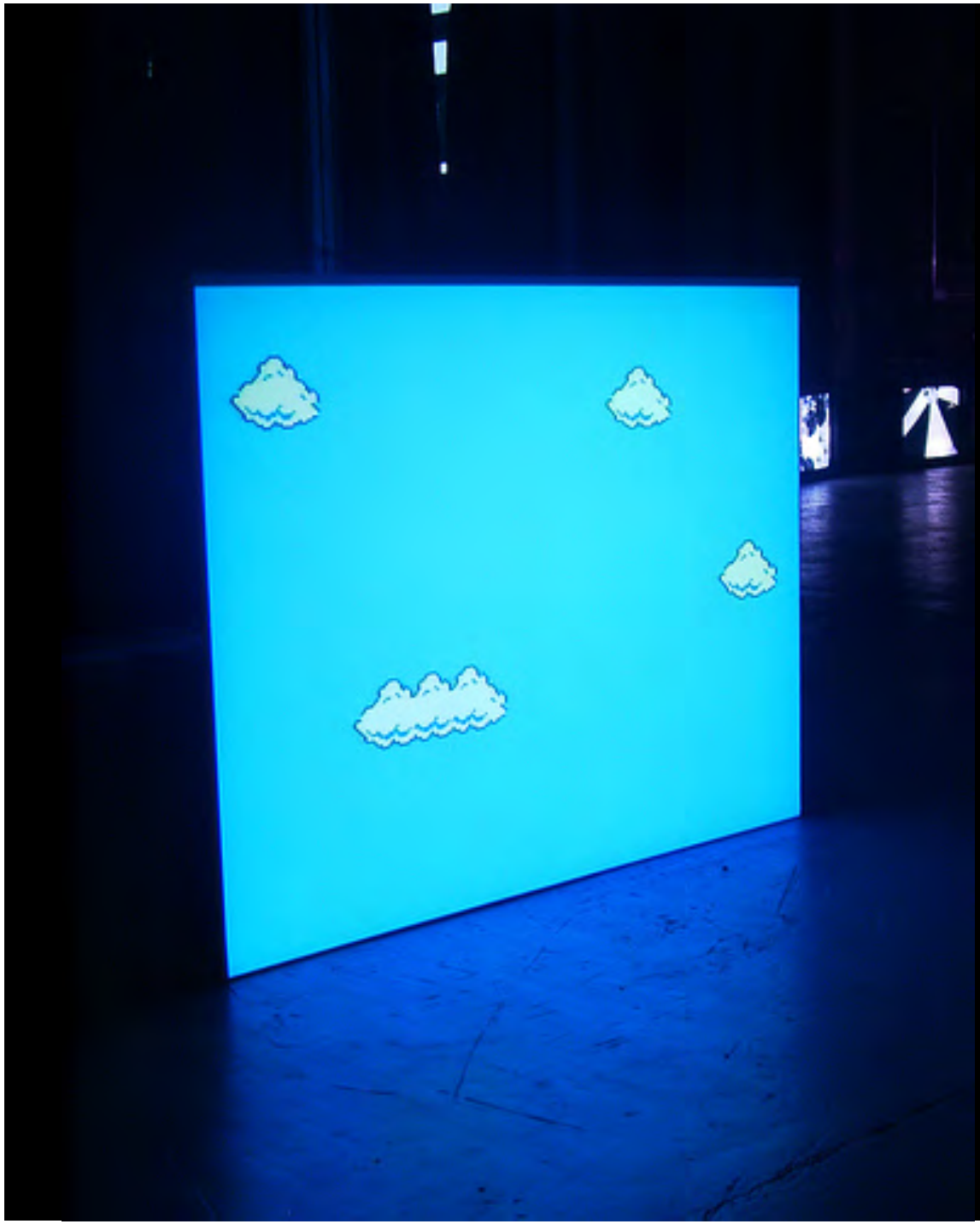
As the color series usually varies independently of the model series, a block of eight houses utilizing four models and four colors might have forty-eight times forty-eight or 2,304 possible arrangements.

Dan Markman

Dan Graham, Homes for America, 1966-67



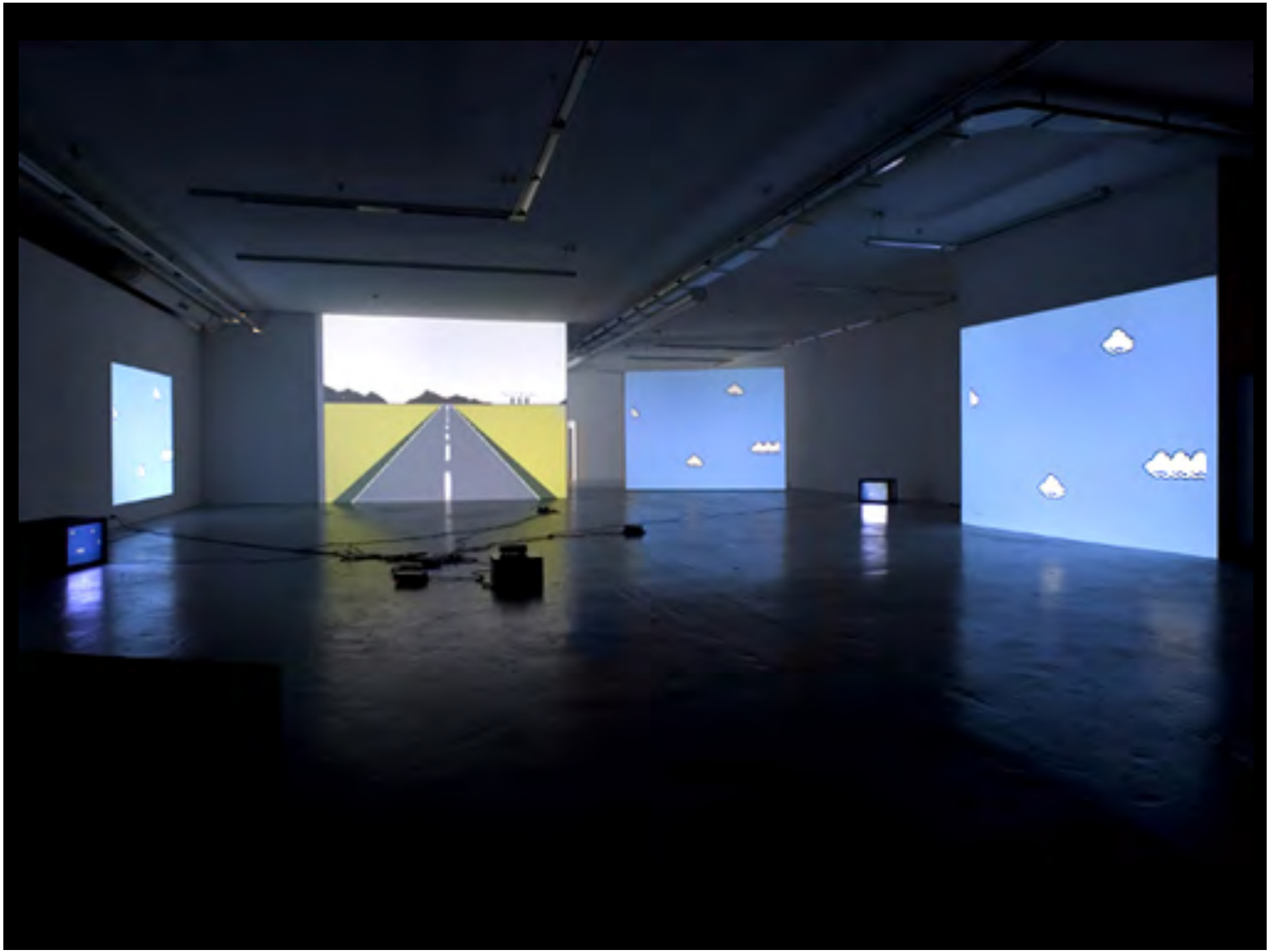
Dan Graham, Figurative, 1969



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
http://www.youtube.com/watch?v=6ay0nOIWSo4