



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

HUAS 6320-591
(53061)
Readings in Contemporary Art
Dr. Charissa N. Terranova
June 28-August 1, 2018
University of Texas at Dallas
Arts & Humanities

Meeting Time: T-Th 5:30-10:00 pm
Location: JO 3.906
Office Hours by Appointment
Office Location: ATC 2.704
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, Michael Fried, Dick Higgins, Jack Burnham, Claire Bishop, Walter Benjamin, Lucy Lippard, John Chandler, Douglas Crimp, Jens Hauser, and Charissa N. Terranova.

Requirements:

Students will be required to complete nightly reading assignments prior to class and make two presentations of 15 minutes (followed by discussion) on an artist or group of artists related to the reading assignment. The final assignment consists of a booklet of each student's writings: a polished and edited compendium of your short essays submitted over the month. **Please arrive prepared to discuss the assigned readings Thursday June 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:

There is one book to purchase for this class. It is also available at the library on reserve and as a PDF through Google.

1. Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (London: Thames & Hudson, 2000). Available at Amazon.com.

All other readings are available through DOCUTEK, at the following website, or are on reserve at the library: <http://utdallas.docutek.com/eres/coursepage.aspx?cid=2279>

Password: Bishop

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. Take note! **Class on Tuesday July 10 will be held at Frank Elbaz Gallery located at 136 Glass Street, # 120, Dallas, TX 75207.**

Assignments:

1.) **PRESENTATIONS:** Students are required to make **two** 15-minute PowerPoint presentations each night we meet. Each presentation should focus on one artist related to the evening's reading assignment. Given that discussion is encouraged during and after presentations, nightly presentations should last no

more than 30 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. Please inform the professor the artists on which you will present each Friday via email so the professor can insure no repetition.
Percentage of grade: 33%.

2.) **PAPER WRITING:** Students will submit one 500-word essay about one of the two artists presented upon each class meeting. The essay should be descriptive and interpretative, connecting the artist to contemporary and historical issues. Where opportune and appropriate, students should connect the artist's work to assigned reading. The professor will return the essay with editorial comments concerning syntax, formatting, and contents. Essays should have the following format:

- left-hand justified heading with student's name, course name, professor's name, date
- title of essay center justified and underlined or italicized
- double spacing
- 12-pt. font
- endnotes
- bibliography
- pagination
- Percentage of grade: 34%

3.) **EDITING EXERCISE AND FINAL PAPERS:** Students will submit all 500-word essays having addressed the editorial comments concerning syntax, formatting, and contents **Thursday August 2 at 5 pm** to terranova@utdallas.edu. The final version of your essays should have a cover sheet and each left-hand-justified heading removed, leaving only the title of your essay. The goal is to create a booklet of your writings from the class. The final collection of essays, or booklet, should have the following format:

- cover page with center justified heading with student's name, course name, professor's name, date
- title of each essay center justified and underlined or italicized
- double spacing
- 12-pt. font
- endnotes
- comprehensive bibliography
- pagination
- Percentage of grade: 33%

Reading Schedule

Thursday June 28 Introduction, Presentation Sign Up, and Comparing Critical Voices

- Elizabeth Buhe, Review of Hippy Modernism: The Struggle for Utopia , CAA Reviews (November 11, 2016) <http://www.caareviews.org/reviews/2871#.WwLkKS-ZN-U3>
- Alexander Lange, "Experiencing Architecture through 'Hippy Modernism' and Retrospectives," New York Times (September 7, 2015) <https://www.nytimes.com/2015/09/13/arts/design/experiencing-architecture-through-hippiemodernism-and-retrospectives.html>
- Charissa N. Terranova, "Dropping Out Is Impossible in a Cybernetic World: Hippy Modernism at the Walker Art Center." Art Journal . Summer 2016. 75: 2, 97-100.

Tuesday July 3 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.

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

Thursday July 5 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

Tuesday July 10 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

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Thursday July 12 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 **A physical copy of this book is on reserve at the library.**
- 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, Deiter Roth, Loris Gréaud, Marina Abramovic

Tuesday July 17 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, György Kepes, Eva Hesse, GRAV [Groupe de Recherche d'Art Visuel], Mel Bochner

Thursday July 19 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

Tuesday July 24 White Walls of the Gallery

- Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (1976) 13-86. On reserve in the library. Also 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

Thursday July 26 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, 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 July 31 Biology in Art and Design

- Jens Hauser, "It's time for a wetware update," *WETWARE: Art, Agency, Animation*, catalog essay, published in conjunction with *WETWARE: Art, Agency, Animation* at UC Irvine's Beall Center for Art + Technology (2016).
- Charissa N. Terranova, "Bioart and Bildung Wetware: Art, Agency, Animation, an Exhibition as Case Study." *Journal of Microbiology and Biology Education*, 2016 Dec; 17(3): 409–416.
- Francois-Joseph Lapointe, "Bio Art + Body Art = Inner-Body Art: (With a Typology of Biotechnological Art). *International Journal of the Arts in Society*. 2011, Vol. 6 Issue 3: 1-7.

ARTIST BANK: Anna Dumitriu, Gilberto Esparza, Adam Brown, Thomas Feuerstein, Klaus Spiess & Lucie Strecker, Orkan Telhan, Evelina Domnitch & Dmitry Gelfand, Kathy High, Adam Zaretsky, Rachel Armstrong, David Benjamin, Simon Park, Tagny Duff, Philip Beesley, Mitchell Joachim, Joe Dahmen, Rachel Mayeri, Ken Rinaldo, Meredith Tromble

Thursday August 2 Final edited and polished essays due to terranova@utdallas.edu