



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

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

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, Charissa Terranova, Brian O'Doherty, and John Roberts.

Requirements:

Students will be required to complete reading assignments prior to class and make three presentations of 30-45 minutes (PowerPoint presentation and classroom discussion) on an artist or group of artists related to the reading assignment. The final assignment consists of a polished and edited compendium of your short essays submitted over the month. **Please arrive prepared to discuss the assigned readings Tuesday July 7.**

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 professor will distribute the readings prior to each class. These readings are also available through Google searches on-line; some are available on-line at elearning.

Class Organization:

Class meetings consist of two primary components: two hours of vibrant discussion of the assigned texts based on close and careful readings *and* two hours of presentations by students including once again vibrant discussions about their presentations.

Assignments:

1.) **PRESENTATIONS:** 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. Please inform the professor the artist on which you will present via email so the professor can insure no repetition. Percentage of grade: 33%.

2.) **PAPER WRITING:** Students will submit **one** 1000-word essay based on their presentation upon the day of their presentation, making for a total of **three** 1000-word essays. **The essays should be descriptive and interpretative, connecting the artist to the assigned reading. Research is encouraged.** 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 ESSAYS:** Students will submit the three 1000-word essays having addressed the editorial comments concerning syntax, formatting, and contents by **5:00 pm on Friday August 7** to terranova@utdallas.edu. The final three essays 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

Tuesday July 7 Introduction, Presentation Sign Up, and Comparing Critical Voices of *Hippie Modernism*

Guiding questions:

-What was *Hippie Modernism* and where did it take place?

-What is the unique perspective about *Hippie Modernism* of each critic?

-How does the publishing venue and length of each piece of criticism transform and deliver each author's perspective?

-Who are the audiences for each critic?

- Elizabeth Buhe, Review of *Hippie Modernism: The Struggle for Utopia*, CAA Reviews (November 11, 2016) <http://www.caareviews.org/reviews/2871#.WwLkKS-ZN-U3>
- Alexander Lange, "Experiencing Architecture through 'Hippie 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: Hippie Modernism at the Walker Art Center." *Art Journal*. Summer 2016. 75: 2, 97-100.

Thursday July 9 The Plurality of the Avant-Garde

Guiding questions:

-What is the avant-garde?

-What are the avant-gardes?

-Who was Clement Greenberg?

-What is Abstract Expressionism?

-What is kitsch?

-What are "high culture" and "low culture"? By connection, what are "hi-low" debates?

-What is the distinction between the "historic avant-garde" and "neo-avant-garde"?

-How do we understand the avant-garde within modernism? Within postmodernism?

- Clement Greenberg, "Avant-Garde and Kitsch" (1939)
<http://www.sharecom.ca/greenberg/kitsch.html>
- Anna Deuze, " '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

Tuesday July 14 Medium Specificity

Guiding questions:

-What are the conventional mediums of the fine arts?

-Are each of these mediums pure, autonomous, and distinct from culture or polluted and embedded in everyday culture?

- What's the difference between "media," "medium," and "mediation"?

- 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 July 16 Objecthood and Object Oriented Ontology

Guiding questions:

-What is objecthood for Fried?

-What is Minimalism?

- What is Object-Oriented Ontology?

-What is the 'object' of Object-Oriented Ontology?

-Who are the audiences for each of these essays?

- 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

Tuesday July 21 Post-Medium Condition

Guiding questions:

-Who is Rosalind Krauss?

-Who was Dick Higgins?

-Who was Marcel Broodthaers?

-What is Fluxus?

-What is conceptual art?

-What is the 'eagle principle' in Krauss's essay?

- 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, 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

Thursday July 23 Dematerialization and Deskilling

Guiding questions:

-What is conceptual art, once again?

-Who was Marcel Duchamp?

-What do 'dematerialization' and 'deskilling' mean in the contexts of each of these essays?

-How does the importance and singularity of the fine-arts artifact change with both 'dematerialization' and 'deskilling'?

-Who are each of these writers?

-What role do politics play in the dematerialization of art?

-How does 'deskilling' connect to automation in manufacturing?

- 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

Tuesday July 28 Mechanical Reproduction: Between Film and Pictures

Guiding questions:

-Who was Walter Benjamin?

-How does a sacred object become a work of art according to Benjamin..by what historic trajectory?

-What is 'aura'?

-What is 'authenticity'?

-What is a 'picture' according to Crimp?

-How do these two articles relate to one another?

-What is postmodernism?

- 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 July 30 Brian O'Doherty: Open Roads and White Walls

Guiding questions:

-Who is Brian O'Doherty?

-Are these two articles by O'Doherty similar or diametrically opposed in terms of contents?

-What is the role of writing style in O'Doherty's critical practice?

-Who is the audience of each essay?

- 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

Tuesday August 4 Relations and Relational Art

Guiding questions:

-How is a theme of 'relations' present in each essay?

-What makes Burnham's idea of 'relations' from 1968 distinct from those of Jones and Bourriaud?

-By connection, what are the "relations" within systems? What are the relations in social practice art?

-How is relational art a philosophical proposition? A sociological proposition? A political proposition?

- 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, Michael Rakowitz, Alison Knowles, Agnes Denes, Helen and Newton Harrison, Mierle Laderman Ukeles, Aviva Rahmani, Betsy Damon, Bonnie Ora Sherk, Valie Export

Friday August 7 Final edited and polished essays due to terranova@utdallas.edu