

ARTH 336 • ART NOW

Fall 2013

Department of Art History and Communication Studies, McGill University

Instructor: Abi Shapiro (abigail.shapiro@mail.mcgill.ca)

Monday/Wednesday/Friday: 11:35-12:25, Arts W-215

Office hours: Ferrier 458, time TBA

Teaching Assistant: Pooja Sen (pooja.sen@mail.mcgill.ca)

Please contact the TA in the first instance with questions.

Course Description:

Students will be introduced to a variety of themes and approaches in recent art practices from the 1980s to the present, with a view to considering Western and non-Western artworks. Students will explore how contemporary art practices have reinterpreted and expanded definitions of traditional art forms such as painting, sculpture, textiles and photography. In particular, student will learn about the developments of newer art practices such as performance art, land art, installation art and consider how new media arts like video art, kinetic art, sound art, digital art and internet art have shaped the landscape of artistic production in the last 30 years. Students will be introduced to key fields of research, historical lineages and contemporary critical debates that have informed current art practice. Themes that will be addressed: postmodernism; representation; visuality; identity; embodiment; sexuality; memory/archive; participation; intermedia; (bio)technology; and globalization. Students will also be encouraged to critically reflect on the relationship of art practice to the networked economy of the global art market with reference to international art fairs, biennales, art institutions, art media and art education.

Objectives and Expectations:

This course encourages students to self-consciously explore contemporary art forms and root them in critical research fields and debates. By the end of the term, students will be able to evaluate a variety of current practices in depth and be able to draw on the relevant visual and cultural theory to address topical themes and issues. Methods of assessment and teaching are designed to allow students to gain an overview of important themes while also investigating case studies of specific practices, artists and institutions in order to interrogate the relationship between contemporary art history, art practice and the art world as well as theoretical, cultural and social contexts. Students are expected to keep up with readings each week, complete all methods of assessment and engage actively with the course material through supplementary research.

Course Structure:

The structure of the course will involve a specific “contemporary” theme designated to each week. Students will come prepared to classes on Monday having completed all readings that will be discussed over the week when we will unpack the theme in different ways. On Wednesday, two groups will present their case studies.

A coursepack will be available for purchase with the set texts for the class. A copy of the coursepack will also be available in the library on reserve.

Recommended Supplementary Texts (all available on reserve in McLennan library):

- ≡ ***A Companion to Contemporary Art Since 1945*, ed. Amelia Jones (Oxford: Blackwell, 2006)**
- ≡ David Joselit, *American art since 1945* (London: Thames & Hudson, 2003)
- ≡ *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings (Second Edition, Revised and Expanded)* ed. Kristine Stiles, (University of California Press: Los Angeles, 2012)

Useful texts on methods in Art History (not on reserve)

- ≡ Grant Pooke and Diana Newall, *Art History: The Basics* (London: Routledge, 2007)
- ≡ Jonathan Harris, *Art History: The Key Concepts* (London: Routledge, 2006)

Course Assessment:

≡ **Case Study (20%)**

Group Oral Presentation (10%) marks awarded for suitable and relevant content and a clear visual presentation and ability to answer questions

Individual Written Document (10%) marks awarded for content, format and bibliography

Students will work together in groups of 5-7 people to present a case study on an artist/artist group OR an art exhibition OR an art institution that will be assigned by the instructor. Every Wednesday* two groups will give a presentation to the class with a power point presentation lasting no more than 10 minutes after which they will answer questions from the class, instructor and TA. Every student from each group will then write up the case study on her/his own into a formal document of less than 750 words (double spaced, size 12 font, (biblio not included in word count)). Images included. Please submit it to the TA in **hard copy** on the following Monday after your presentation. *Except Week 8, when there will be a presentation on Monday instead of Wednesday, document is due on the Friday.

≡ **Midterm Paper (30%)**

DUE WEEK 7: 21st OCTOBER, AT THE BEGINNING OF CLASS

Students will write a 1,500-word paper (typed, double spaced, size 12 font, bibliography not included in word count) based on a question set by the instructor.

≡ **Exhibition Visit and Review (20%)**

REVIEWS ARE DUE 5 DAYS AFTER THE VISIT TO THE GALLERY

Students will write a 1000-word typed review (typed, double spaced, size 12 font, bibliography optional) based on an exhibition visit (accompanied by the instructor or TA) that addresses one of the themes of the class. Visits will be on October 18th/October 23rd/October 25th.

≡ **Term Paper (30%)**

Optional PAPER PROPOSAL DUE WEEK 11: NOVEMBER 11TH: AT THE BEGINNING OF CLASS

Students may submit a one-page proposal of the paper topic in order to receive written or verbal feedback. This includes a few paragraphs about your main argument and choice of subject matter, and a bibliography of approx. five key sources. The instructor will return the proposals with written feedback within the week.

TERM PAPER DUE WEEK 14: DECEMBER 2ND : AT THE BEGINNING OF CLASS

Students will choose **one** question from essay questions set by the instructor and write 2,000-2,500 words (typed, double spaced, size 12 font, bibliography not included in word count).

There is no exam for this course

Course Policies and Academic Integrity:

- 1) In accord with McGill University's Charter of Students' Rights, students in this course have the right to submit in English or in French any written work that is to be graded. (Approved by Senate on 21 January 2009).
- 2) McGill University values academic integrity. Therefore all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/students/srr/honest/ for more information).
- 3) Students are required to complete all assignments in order to pass the class.
- 4) Make-up assignments and extensions will only be given in cases of serious illness. **Appropriate written documentation (i.e. a medical note) is required for ALL missed assignments. The medical note or other documentation must be valid for the time period in question. A student who is unable to submit an assignment due to illness must inform the instructor *in advance* of the due date.**
- 5) Do not make travel arrangements during the submission dates.
- 6) During the semester, more than one test, quiz or assignment scheduled on the same day does not constitute a conflict. Plan your schedule in advance.
- 7) Students are responsible for all the course material covered in class whether they are in attendance or not. If you miss class, you must get notes from another student, not from the instructor or TA.
- 8) A typed, hard copy of the assignment must be provided to the instructor or TA on the due date at the beginning of class. **E-mail assignments will not be accepted unless in exceptional circumstances that have been agreed upon by the instructor in advance.**
- 9) All assignments should be given directly to the instructors or TA at the beginning of class. If submitting late, assignments should be placed in the lock-box outside the departmental office where they will be date-stamped at the close of each business day (4pm). If you hand in after 4pm, the essay will be date stamped the following morning.
- 10) Assignments submitted late will suffer a penalty of 5% per day including weekends. An assignment submitted after the beginning of class on the day it is due will receive a 2.5% deduction.
- 11) Students who have a challenge that may affect their participation and/or performance in the course should register with the appropriate university office so that the instructor is officially apprised of the situation. Failure to do will be construed as the student accepting full and sole responsibility for all the ramifications resulting from said challenge. For information concerning students with disabilities, and personal or medical crises, see <http://www.mcgill.ca/studentservices/>.
- 12) Mobile computing and communications devices are permitted in class only for the specified use of note taking. No audio or video recording of any kind is allowed in class without the explicit permission of the instructor. MC2 devices are not to be used for voice communication without the explicit permission of the instructor.
- 13) In the event of extraordinary circumstances beyond the University's control, the content and/or evaluation scheme in this course is subject to change.

Classes and Set Readings:

WEEK 1: Introduction to Contemporary Art

CLASS 1 • 4 SEPTEMBER Syllabus and Themes of Class

In this introductory class we will go over the course syllabus and course requirements in detail. We will discuss what we mean by “contemporary art” as a historical construction in relation to a deeper timeline of art history. We will consider the main themes and ideas to be discussed over the course of the term.

CLASS 2 • 6 SEPTEMBER From Postmodern into Contemporary: Critical Contexts of the 1960s and 1970s

READING 1: Anna Dezeuze, “The 1960s: A Decade Out-of-Bounds,” in *A Companion to Contemporary Art Since 1945*, ed. Amelia Jones (Oxford: Blackwell, 2006), 38 - 59

READING 2: Sam Gathercole, “I’m sort of sliding around in place...ummm...”: Art in the 1970s” in *A Companion to Contemporary Art Since 1945*, ed. Amelia Jones (Oxford: Blackwell, 2006), 60 – 82

We will examine the structural notion of the “postmodern” in relation to reactionary social and political developments in the 1960s and 1970s to consider key artistic practices before the 1980s. This will situate critical contexts of production, aesthetic lineages and social movements that have informed art making today. We will consider the development of art forms like installation art, happenings, performance art and video art that engaged theories of spectatorship, corporeality, participation and interdisciplinarity (intermedia) in ways that became important for contemporary art practices. KEY ARTISTS: Mel Bochner, Nam June Paik, Chris Burden, Yayoi Kusama, Andy Warhol.

WEEK 2: Representation - Medium and Message

READING 1: Craig Owens, “Representation, Appropriation and Power” (1982), *Beyond Recognition: Representation, Power and Culture* (Berkeley and Los Angeles: California University Press, 1992)

Reading 2: Lisa Tickner, “Sexualities and/in Representation: Five British Artists” (1984) in *The Art of Art History: A Critical Anthology*, ed. Donald Preziosi (Oxford University Press: USA, 2009)

Optional READING 3: Coco Fusco, “The Other History of Intercultural Performance” (1994) in *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings (Second Edition, Revised and Expanded)* ed. Kristine Stiles, (University of California Press: Los Angeles, 2012) 934 – 935

CLASS 1 • 9 SEPTEMBER Representation as Theory and as Practice

This class will consider the period of the 1980s into the early 2000s mostly in the Western Art World where issues around representation became increasingly politically and socially orientated in art practices. We will ask how the concept of representation in art can be aesthetic, conceptual, linguistic, and political. We will consider concepts such as the anti-

aesthetic, difference, appropriation, allegory, and hybridization. KEY ARTISTS: Sherry Levine, Cindy Sherman, Richard Prince, Barbara Kruger, Louise Lawler

CLASS 2 • 11 SEPTEMBER Expanded Practices: Postmodern Approaches to Modernist Media

Presentation of Case Studies from Groups.

Group 1: Exhibition Case Study: The Fourth Plinth Commissions in Trafalgar Square, London

Group 2: Artist Case Study: Subodh Gupta

This class will consider how contemporary art has dismantled and altered our understanding of traditional art media forms such as painting, sculpture, textiles and photography. We will consider how ideas like monumentality, the readymade, spectacle, the body and consumerism are implicated in artworks where medium and message are contingent. KEY ARTISTS: Anish Kapoor, Marc Quinn, Ghada Amer, Damien Hirst, Chris Ofili, Michael Landy, Subodh Gupta, Karla Black

CLASS 3 • 13 SEPTEMBER Re-presenting a Subject: The Politics of Self-Representation

What does it mean to represent a subject in art? What does it mean to represent oneself in art? For artists, can the two be separated? We will look at a series of case studies of artists who are interested in how self-representation speaks to wider social issues in a variety of media. We will also consider the importance of post-structuralist theories in the recognition of the subject and subjectivity. KEY ARTISTS: Coco Fusco, Grayson Perry, Cindy Sherman, Cathy Opie, Yasumasa Morimura, David Wojnarowicz, Kent Monkman, Gillian Wearing

WEEK 3 – Visuality: Perception and Cognition in Expanded Fields of Art

READING 1: Christine Ross, "Introduction: The Precarious Visualities of Contemporary Art and Visual Culture," *Precarious Visualities: New Perspectives on Identification in Contemporary Art and Visual Culture* (McGill-Queen's University Press: Montreal and Kingston, 2008)

READING 2: Claire Bishop, "Digital divide: contemporary art and new media" *Artforum* 51. 1 (Sep 2012): 434-441.

CLASS 1• 16 SEPTEMBER From Seeing to Sensing

This class will introduce students to theories of vision and the turn towards "visual culture" adopted in art history in the 1990s that investigated developments in sensory perception and embodied cognition in art forms. We will explore artists who have challenged the occularcentrism of art since the 1980s in a variety of way and the effect this has had on understanding the role of the body of the spectator in art. KEY ARTISTS: Olafur Eliasson, Carsten Höller, Veronica Ann Janssens, Thomas Hirschhorn, Pipilotti Rist

CLASS 2 • 18 SEPTEMBER The Immersive Installation: Erasing the White Cube

Presentation of Case Studies from Groups.

Group 3: Artist Case Study: Ernesto Neto

Group 4: Exhibition Case Study: Carsten Holler *Experience* at the New Museum 2011

This class will examine how installation art has influenced the way spectators interact with art and its physical spaces in ways that demand using senses other than vision to reimagine the “white cube” of the institution.

CLASS 3 • 20 SEPTEMBER Digital Utopias/Dystopias

We will consider how internet art, video art, sound art and digital technologies question the social and political implications of posing “other” art spaces and how artists have offered utopian and dystopian images of the present and future. KEY ARTISTS: Thomas Hirschhorn, Matthew Barney, Charles Avery, Susan Philipz, Francis Stark, Dominique Gonzalez-Foerster.

WEEK 4 – Identity: Gender, Sexuality, Race and Nationality in the Public Sphere

READING 1: Cornell West “The New Cultural Politics of Difference” in *Out There: Marginalization and Contemporary Cultures*, (Documentary Sources in Contemporary Art New Museum of Contemporary Art: New York Distributed by The MIT Press, 1990)

READING 2: Pauline de Souza, “Implications of Blackness in Contemporary Art”, *A Companion to Contemporary Art Since 1945*, ed. Amelia Jones (Oxford: Blackwell, 2006) 356 – 377

READING 3: David Joselit “Navigating the New Territory: Art, Avatars, and the Contemporary Mediascape” *Artforum International Magazine*, (Summer: 2005) 276

CLASS 1 • 23 SEPTEMBER Identity Politics

This class will explore how contemporary artists and curators have examined the role of identity since the 1980s in order to challenge social and political hegemonies. We will consider the importance of the absent and present identity across different practices with a particular emphasis on “the performative” as a way for staging intersectional identifications. We will also explore ways that artists attempted to manifest their identities in their practice. KEY ARTISTS: James Luna, Rebecca Belmore, Gillian Wearing, Coco Fusco, William Pope.L, Glenn Ligon, Kara Walker, Kent Monkman, Nan Goldin, Doh Ho Suh

CLASS 2 • 25 SEPTEMBER Identity Politics in Practice

Presentation of Case Studies from Groups.

Group 5: Exhibition Case study: *The Whitney Biennale at The Whitney Museum of American Art in New York (1993)*

Group 6: Artist Case Study: Shirin Neshat

We will focus on the controversies surrounding how institutions, curators and artists have approached identity politics. For example, in *Freestyle* at The Studio Museum in Harlem (2001).

CLASS 3 • 27 SEPTEMBER: Technological and Digital Identities

In this class we’ll think about how artists have used the notion of characters or avatars as ways of representing identity, referring closely to Francis Stark’s internet-video work, Janet Cardiff’s soundscapes, and Matthew Barney and Pipilotti Rist’s films.

WEEK 5: Embodiment – Situating the Body

READING 1: Christine Ross “The Paradoxical Bodies of Contemporary Art”, *A Companion to Contemporary Art Since 1945*, ed. Amelia Jones (Oxford: Blackwell, 2006) 378 – 400

READING 2: Anne Balsamo "The Virtual Body in Cyber Space" in *The Feminism and Visual Culture Reader*, ed. Amelia Jones (Routledge: London, 2003, 2010)

CLASS 1 • 30 SEPTEMBER Present Bodies: Confrontation and Encounter

In this class we will consider artists who represent bodies in order to create an explicit embodied encounter with the viewer. We will briefly consider how phenomenological, feminist, and affect theories are embedded within practices like performance, sculpture, video and installation. KEY ARTISTS: Pipilotti Rist, Marina Abramović, Anthony Gormley, Ron Athey, Bill Viola, Cildo Miereles

CLASS 2 • 2 OCTOBER Altering How We See Bodies

Presentation of Case Studies from Groups

Group 7: Artist Case Study: Ron Mueck

Group 8: Artwork Case Study: Mona Hatoum, *Corps Étranger* (1994)

This class will look at the work of artists who attempt to foreground the artists' and spectators' bodies to think about ontologies and mortality.

CLASS 3 • 4 OCTOBER Absent Bodies? Technology, Bodies and Dis/locating Corporeality

This class will explore how artists represent "absent" bodies in ways that provoke how we conceive of materiality, abjection, dematerialization and illness.

KEY ARTISTS: Gabriel Orozco, Kiki Smith, Paweł Althamer, Mona Hatoum, Jana Sterback, Felix Gonzalez-Torres, Hannah Wilke

WEEK 6: Memory, Space, Place and the Archive

READING 1: Joan Gibbons, "Introduction" *Contemporary Art and Memory: Images of Recollection and Remembrance* (I B Tauris & Co: London, 2007)

READING 2: Paul Ricoeur, "Archives, Documents, Traces" (1978) in *The Archive* ed. C. Merewether, (Whitechapel Documents of Contemporary Art: London, 2006)

READING 3: "One Place After Another: Notes of Site Specificity", Miwon Kwon, *October* 80 (Spring 1997) MIT Press: Massachusetts, 38 - 63

CLASS 1 • 7 OCTOBER Cultural Institutions as Archives: Documentation and Temporality

We will explore how artists have engaged with cultural institutions in order to critique the mechanisms of memory and historical social consciousness. We will consider artists' interventions in museum/gallery spaces, monuments, museological critique and wider issues of temporality. KEY ARTISTS: Christian Boltanski, Walid Raad, Elmgreen & Dragset, Susan Hiller, Fred Wilson

CLASS 2 • 9 OCTOBER Representing Memory and War

Presentation of Case Studies from Groups

Group 9: Artist Case Study: Doris Salcedo

Group 10: Artwork Case Study: *After Hiroshima Mon Amour* by Sylvia Kolbowski (2008)

This class will consider how contemporary artists have responded to past and present images of violence and conflict in a variety of ways. We will consider concepts such as absence, trauma and memory as critical issues in social and political climates across different cultures.

CLASS 3 • 11 OCTOBER Remembering Place and Space: Land Art, Installation Art and Site Specificity

This class will assess the importance of space and place for site specific artworks whose meanings are contingent on the non-gallery spaces they are created and exhibited in. We will think about urban and rural works that deal with issues around ecology and nature. KEY ARTISTS: Andy Goldsworthy, Richard Long, Olafur Eliasson, Banksy, Roger Hiorns, Nancy Holt

WEEK 7: Art Writing – Preparation for Exhibition Visits

CLASS 1 • 14 OCTOBER NO CLASS - THANKSGIVING

CLASS 2 • 16 OCTOBER Art Criticism: A Critical Reflection

***MID TERM PAPERS DUE* No Case Studies this week.**

In this class we will reflect on the role of the art critic and their function in the contemporary art milieu. We will look at the historical trajectory of the role of the critic over the 20th century and discuss the importance of judgment, history and desire. We will reflect on the relationship between art criticism and art historical scholarship in preparation for our visits to exhibitions.

OPTIONAL READING: Reading: Catherine Grant "A narrative of what wishes what it wishes it to be": An Introduction to 'Creative Writing and Art History'" in *Art History: A Special Issue: Creative Writing and Art History* Edited by Catherine Grant and Patricia Rubin, Wiley Publishing Online, Vol 34 Issue 2, April 2011

CLASS 3 • 18 OCTOBER – Gallery Visit Group 1

WEEK 8: Biotechnologies

READING 1: Edouardo Kac, "Introduction" *Signs of Life: Bio Art and Beyond* (MIT Press: Boston and London, 2009)

READING 2: WJT Mitchell, "The Work of Art in the Age of Biocybernetic Reproduction" in *Modernism/Modernity*, Vol 10. No.3, (2003) pp. 481 – 500

READING 3: Interview with Stelarc by Marco Donnarumma :
http://cec.sonus.ca/econtact/14_2/donnarumma_stelarc.html

CLASS 1 • 21 OCTOBER Introduction to Biotechnologies and Art Presentation of Case Studies from Groups.

Group 11: Artist Case Study: Stelarc

**Group 12: Artwork Case Study: Orlan's Surgery Performances 1990-1995
(Sometimes called *The Reincarnation of St Orlan*)**

This class will explore the role of biotechnologies and biopolitics in contemporary art. We will consider the emergent interest in science and technology in artistic practice and themes with reference to some historical body art and kinetic art practices that are important in the trajectory of biotechnology. We will consider some peripheral practices such as dance and responsive installation art. KEY ARTISTS: KEY ARTISTS: Orlan, Mona Hatoum, Eduardo Kac, Stelarc, Spencer Finch

CLASS 2 • 23 OCTOBER – Group 2 Exhibition Visit

CLASS 3 • 25 OCTOBER – Group 3 Exhibition Visit

WEEK 9: Participation and Relational Aesthetics

READING 1: Claire Bishop, "Introduction" *Artificial Hells: Participatory art and the Politics of Spectatorship*, (London ; New York : Verso Books, 2012)

READING 2: Suzanne Lacy and Leslie Labowitz "Feminist Media Strategies for Political Performance", *The Feminism and Visual Culture Reader*, (ed. Amelia Jones) (Routledge: London, 2003, 2010)

CLASS 1 • 28 OCTOBER *Histories and Politics of Participating*

This class will explore participation as a mode of spectatorship in contemporary art. We will consider the historical influence of artists in the 1960s and 1970s with a focus on Central and South American artists from this period and how they have influenced artists today. We will critically consider the complexities of theories like Relational Aesthetics as put forward by Nicholas Bourriaud in the 1990s, and how ideas of social democracy or "social practice" became part of artistic practice in the following years. KEY ARTISTS: Lygia Clark, Helio Oiticica, Rirkrit Tiravijana, Gelitin, Tomas Saraceno, Ernesto Neto

CLASS 2 • 30 OCTOBER *Institutions and Participation*

TERM PAPER QUESTIONS TO BE HANDED OUT

Group 13: Institution Case Study: The Hayward Gallery London (focus on shows curated by Ralf Rugoff: *Psycho-Buildings* (2007) and *Walking in My Mind* (2008)

Group 14: Artist Case Study: Félix González-Torres

We will consider some exhibitions and artworks based around audience participation and spectatorship.

CLASS 3 • 1 NOVEMBER

Social Politics and Resisting Capitalism through Collaboration

What are the democratic principles at stake in participatory practices? How do such art forms resist or encourage commodification when the value of the work exists in the ephemeral exchange between participants? We will consider how artists have looked to collaborate with groups of people to explore these principles to ask if socially-engaged practices are thought to be "useful" or if they can be construed as activism? KEY ARTISTS: Suzanne Lacy, Lucy Orta, Annika Eriksson and Spencer Tunick.

WEEK 10 Globalization: Art and Political Geographies

READING 1: Steven Nelson, "Diaspora: Multiple Practices, Multiple Worldviews" in *A Companion to Contemporary Art Since 1945*, ed. Amelia Jones (Oxford: Blackwell, 2006)

READING 2: Niru Ratnam, "Art and Globalization: Documenta 11, Kassel 2002", *Themes in Contemporary Art*, ed. Gill Perry and Paul Wood (Yale University Press: New Haven, 2004) 277-296

CLASS 1 • 4 NOVEMBER Key Concepts in Globalization and Art

What does globalization mean for contemporary art practice and art history? How do we account for the artistic practices that come from our hybrid cultures and societies? Are there historical precedents for such art practices or is globalization a “postmodern” concept? This class will consider issues such as post-colonialism, diaspora, multiculturalism, universalism and hybridization in contemporary art practices. We will also consider the political and ethical problems in approaching these practices within Western art history. KEY ARTISTS: Yoko Ono, Yinka Shonibare, Shirin Neshat, Rénée Cox

CLASS 2 • 6 NOVEMBER “Internationalism”

Presentation of Case Studies from Groups

Group 15: Exhibition Case study: Documenta 11 (2002)

Group 16: Artist Case Study: The Atlas Group

We will look at some of the issues around exhibitions and artists that explicitly focused on “internationalism” in the wake of 9/11.

CLASS 3 • 8 NOVEMBER – Term Paper Workshop session with Pooja

Pooja will supervise peer review term paper proposals in groups and offer advice on constructing your term paper in advance of the optional proposals due on the 11th of November.

WEEK 11: Sexualities

READING 1: Jennifer Doyle “Kusama's Boat” in *Sex Objects: Art and the Dialects of Desire* (University of Minnesota: Minneapolis, 2006) xvi - xxi

READING 2: Jonathan Katz, “The Senators Were Revolted”: Homophobia and The Culture Wars”, *A Companion to Contemporary Art Since 1945*, ed. Amelia Jones (Oxford: Blackwell, 2006) 231 - 248

CLASS 1 • 11 NOVEMBER Sex, Sexuality and Art

PAPER PROPOSALS DUE

How do we represent sexuality? Is sexuality always based in the individual's body or is it a wider socio-political concern? This class will consider how sexuality and desire feature in a variety of contemporary artworks to explore the way artists and curators have dealt with public and private negotiations of bodily experience since the 1980s, particularly in relation to accusations of pornography. In this class we will consider the historical art practices from the early 1960s and 1970s that examined the role of the sexualized body and how this influenced artists in the 1980s and 1990s. KEY ARTISTS: Andy Warhol, Valie Export, Lynda Benglis, Jeff Koons, Annie Sprinkle, Vaginal Davis

CLASS 2 • 13 NOVEMBER Artists, Identities and Bodies

Presentation of Case Studies from Groups.

Group 17: Artist Case Study: Tracey Emin

Group 18: Artist Case Study: Catherine Opie

In this class we will look at how sexuality and gender have been represented in different ways, particularly asking what is a taboo in art?

CLASS 3 • 15 NOVEMBER Religious Controversy and the “Culture Wars”

This class will consider how artists and exhibitions have created controversy in the 1980s and 1990s in order to address religious resistance to sexuality in the public sphere. We will consider the politics behind the *Sensation* exhibition staged by Charles Saatchi in 1997

and other artists who have had their work censored or defaced for outspoken identity politics, particularly in relation to homosexuality amid the AIDS crisis. KEY ARTISTS: Felix Gonzalez Torres, Andres Serrano, Robert Mapplethorpe, Nan Goldin, David Wojnarowicz, Chris Ofili, Jake and Dinos Chapman

WEEK 12: The Art World's Networked Economies Part 1: Making and Exhibiting

READING 1: "Art vs Market: The Logic of Unseizable Gratification" in *All Of A Sudden: Things That Matter in Contemporary Art* (Sternberg Press: Berlin, 2008) 235 - 270

READING 2: Marcia Tucker, "The New Museum: A Forum for Dialogue, Controversy, and Visual Provocation" *Art Journal*, Vol 37 No 3 (Spring 1978) 241-244

CLASS 1 • 18 NOVEMBER Introduction to the Art Market

In this class we will look at the importance of the art world as an economy. The class will be introduced the interrelated networks of the public and private spaces of exhibition and financial economies that underpin the social and cultural values of art within these networks.

CLASS 2 • 20 NOVEMBER Public Art Institutions: Radical or Conservative Mandates?

Instructor's Case Study: The New Museum in New York City

What does public funding mean for art institutions? Do governments and politics dictate the content of art exhibitions? We will consider the structures of publicly funded art institutions as sites of contestation over conflicting ideologies of free speech and public interest.

CLASS 3 • 22 NOVEMBER Institutional Critique and Resistance: Can Artists Really Work Outside the Market?

We will look at the recent history of artists who have actively resisted the art market through ephemeral or dematerialized artworks and those who look to expose its operations through intervention. We will also ask what are, and can be, our roles as academics in the art market.

WEEK 13: The Art World's Networked Economies Part 2: Buying and Selling

READING 1: Terry Smith, Chapter 7 "Going Global: Selling Contemporary Art" in *What is Contemporary Art?* (University of Chicago Press: Chicago, 2009) 117 – 132

READING 2: Don Thompson, "Art and Money" in *The 12 Million Dollar Stuffed Shark: The Curious Economies of Contemporary Art* (Palgrave MacMillan: New York, 2008) 177 - 188

CLASS 1 • 25 NOVEMBER Case Study: Art fairs and Biennials

This class will look at some of the major art fairs and biennales in the world, and critically examine in detail the operations of the Venice Biennale by thinking about the pavilions, its integration into the city of Venice and its curatorial rotation practice. We will connect this to some of the previous themes of globalization and national identity.

CLASS 2 • 27 NOVEMBER Case Study of Charles Saatchi and the YBAs **No Case Studies from Groups.**

We will consider the phenomenon of the Saatchi enterprise, and the effect of his collecting on British art and artists in the 1990 and early 2000s to demonstrate the way the art market influences art history.

CLASS 3 • 29 NOVEMBER Private Galleries, Art Dealers and Auction Houses

This class will consider the importance and power of private galleries, particularly for emerging artists and how private funding can also be a site of radical and conservative art making. We will think about the wider impact of art collectors and dealers like Charles Saatchi, Jay Jopling, and Marian Goodman, auction houses like Sotheby's and Christie's, as well as and new emerging geographical economies and corporate buyers sponsoring and buying art as investments.

WEEK 14

LAST CLASS • 2 DECEMBER

Term Papers Due