



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

HUAS 6320-55A (52933)
Readings in Contemporary Art
Dr. Charissa N. Terranova
May 27-June 30, 2015
University of Texas at Dallas
Arts & Humanities

Meeting Time: T-Th 5:30-9:45

Location: JO 4.708

Office Hours by Appointment

Office Location: JO 3.920

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, Jeff Wall, Nicolas Bourriaud, Jack Burnham, Claire Bishop, Walter Benjamin, Lucy Lippard, John Chandler, Douglas Crimp, Martha Rosler, and Lev Manovich.

Requirements:

Students will be required to complete nightly reading assignments prior to class and make four presentations of 15 minutes (followed by discussion) on an artist or group of artists related to the reading assignment. There will be a final take-home exam focusing on the class reading. **Please arrive prepared to discuss the assigned readings Thursday May 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:

The readings are available through DOCUTEK, at the following website:

<http://utdallas.docutek.com/eres/coursepage.aspx?cid=1866>

Password: neodada

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.

Assignments:

- 1.) Students are required to make four 15-minute PowerPoint presentations over the summer term. The presentations should focus on one or more artists related to the evening's reading assignment. Given that discussion is encouraged during and after presentations, nightly presentations should last no more than 25 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. Percentage of grade: 40%.
- 2.) Due June 30 Final Take-Home Examination: Students will be required to answer a series of essay questions pertaining to the class readings. Percentage of grade: 60%.

Schedule

Thursday May 28 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.

Thursday June 2 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 Rauschenberg, Hedda Sterne, Willem de Kooning, Elaine de Kooning, Lee Krasner, Constantin Brancusi, Alice Aycock

Thursday June 4 Relativizing Medium Specificity: PhotoConceptualism

Jeff Wall, " 'Marks of Indifference'" Aspects of Photography in, or as, Conceptual Art" (1995) <http://www.art.ucla.edu/photography/downloads/Wall001.pdf>

Martha Rosler, "Post-Documentary, Post-Photography?" in *Decoys and Disruptions: Collected Writings 1975-2001* by Martha Rosler (Cambridge, MA: MIT Press, 2004) 207-244.

ARTIST BANK: Jeff Wall, Martha Rosler, Gregory Crewdson, Vikky Alexander, Roy Arden, Ken Lum, Ian Wallace, Stan Douglas, Rodney Graham, Walker Evans, Dorothea Lange, Ed Ruscha, Sherrie Levine

Tuesday June 9 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

Thursday June 11 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, Gyorgy Kepes, Eva Hesse, GRAV [Groupe de Recherche d'Art Visuel], Mel Bochner

Tuesday June 16 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

Thursday June 18 Moving Images: Expanded and Digital Cinema

Gene Youngblood, *Expanded Cinema*, 45-74 (1970) http://www.vasulka.org/Kitchen/PDF_ExpandedCinema/book.pdf

Lev Manovich, "What is Digital Cinema?" (2012) http://wp.nyu.edu/novak-mm13/wp-content/uploads/sites/41/2013/09/Lev-Manovich_-_Essays_-_What-is-Digital-Cinema_.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, 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]

Thursday June 25 Relations and Relational Art

Jack Burnham, "Systems Esthetics," *Artforum* (September 1968) 30-35

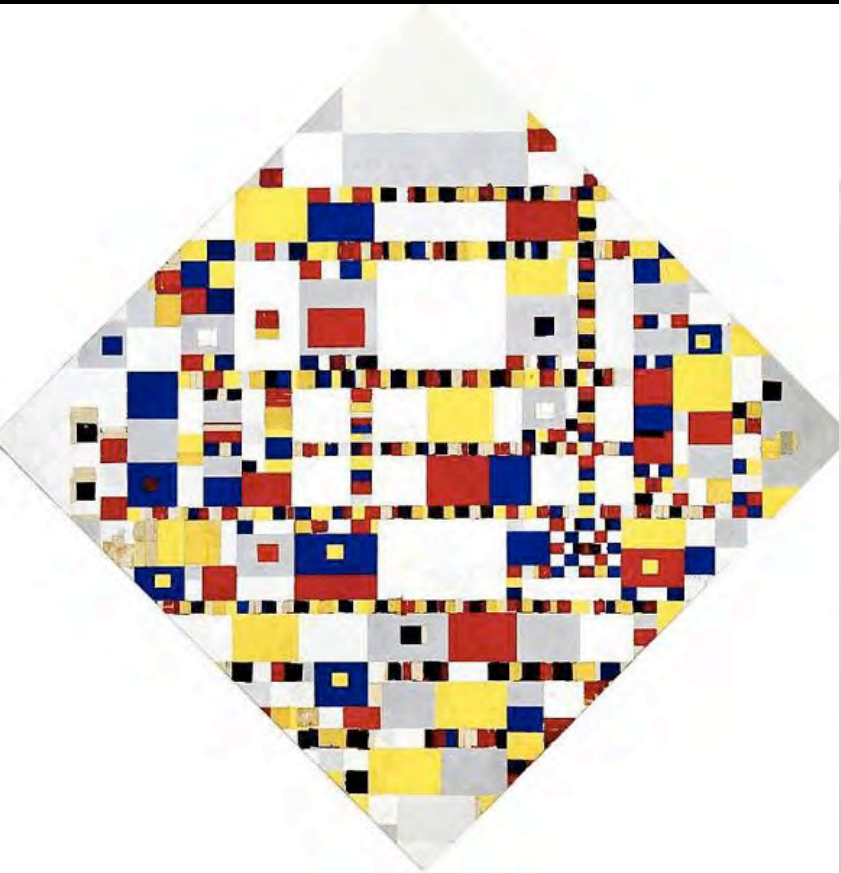
Nicolas Bourriaud, "Relational Aesthetics," (1998) http://www.kim-cohen.com/seth_texts/artmusictheorytexts/Bourriaud%20Relational%20Aesthetics.pdf

DISTRIBUTION OF TAKE-HOME FINAL EXAM QUESTIONS

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 June 30 FINAL EXAM

Due in class at 5:30 Final Exam





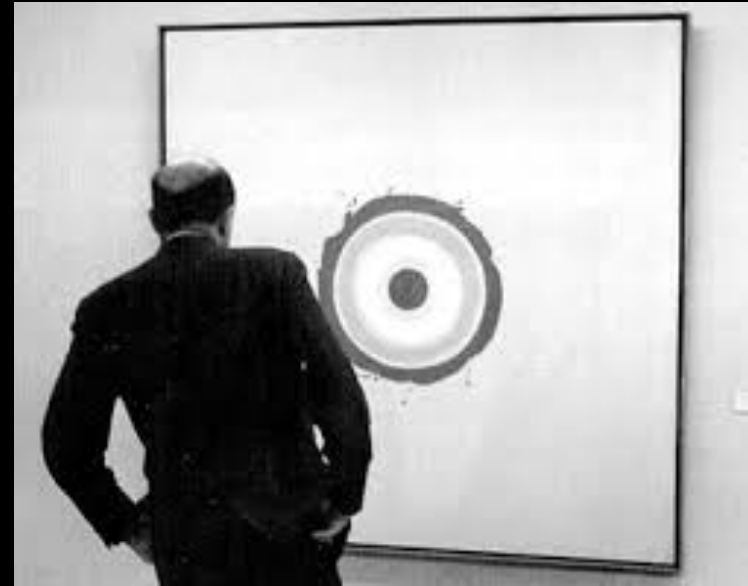
1 "Life's Round Table on Modern Art." *Life*, 11 Oct. 1948, 57.
Life Magazine, © Time Warner, Inc.

"A *Life* Roundtable on Modern Art," October 11, 1948



Jackson Pollock, Cathedral, 1947

“Avant-Garde and Kitsch” (1939) Clement Greenberg



- “Where there is avant-garde, generally we also find a rear-guard.”
- “...Kitsch: popular, commercial art and literature with their chromeotypes, magazine covers, illustrations, ads, slick and pulp fiction, comics, Tin Pan Alley music, tap dancing, Hollywood movies, etc. etc.”



5 "Everyday Tastes from High-Brow to Low-Brow Are Classified on Chart," *Life*, 11 Apr. 1949, 100-101. *Life Magazine*, © Time Warner, Inc.



The "Irascibles," *Life*, 1951

Theodoros Stamos, Jimmy Ernst, Barnett Newman, James Brooks, Mark Rothko, Richard Pousette-Dart, William Baziotis, Jackson Pollock, Clyfford Still, Robert Motherwell, Bradley Walker Tomlin, Willem de Kooning, Adolph Gottlieb, Ad Reinhardt, Hedda Sterne

May 20th, 1950

OPEN LETTER TO ROLAND L. REDMOND
President of the Metropolitan Museum of Art

Dear Sir:

The undersigned painters reject the monster national exhibition to be held at the Metropolitan Museum of Art next December, and will not submit work to its jury.

The organization of the exhibition and the choice of jurors by Francis Henry Taylor and Robert Beverly Hale, the Metropolitan's Director and the Associate Curator of American Art, does not warrant any hope that a just proportion of advanced art will be included.

We draw to the attention of these gentlemen the historical fact that, for roughly a hundred years, only advanced art has made any consequential contribution to civilization.

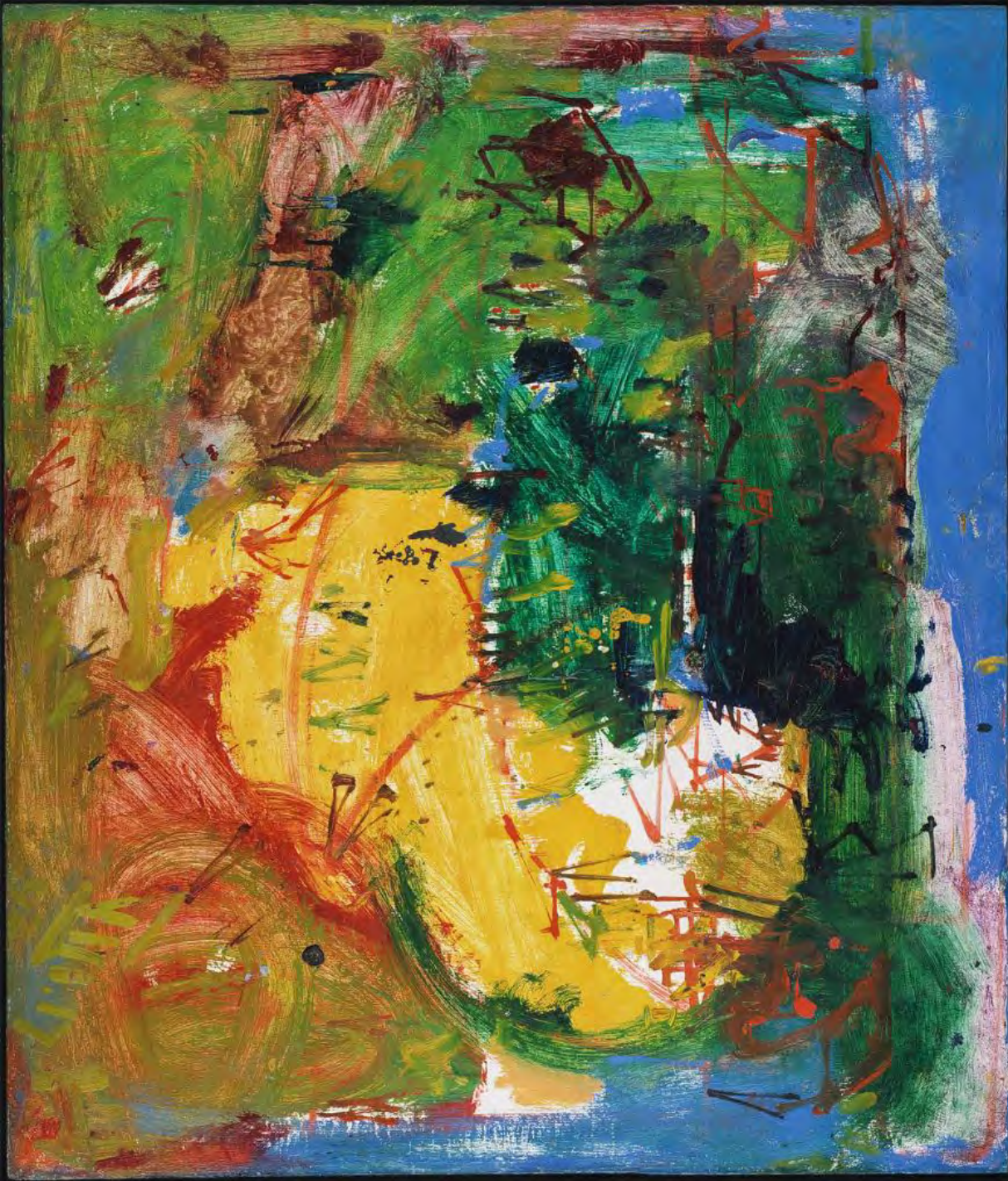
Mr. Taylor on more than one occasion has publicly declared his contempt for modern painting; Mr. Hale, in accepting a jury notoriously hostile to advanced art, takes his place beside Mr. Taylor.

We believe that all the advanced artists of America will join us in our stand.

Jimmy Ernst	Ad Reinhardt
Adolph Gottlieb	Jackson Pollock
Robert Motherwell	Mark Rothko
William Bazilets	Bradley Walker Tomlin
Hans Hofmann	Willem de Kooning
Barnett Newman	Hedda Sterne
Clyfford Still	James Brooks
Richard Pousette-Dart	Weldon Kees
Theodoros Stamos	Fritz Kuitman

The following sculptors support this stand.

Herbert Ferber	Seymour Lipton
David Smith	Peter Grippe
Ibram Lassaw	Theodore Reszak
Mary Callery	David Hare
Day Schnabel	Louise Bourgeois



Hans Hofmann, Landscape, 1942



Hans Hofmann, The Gate, 1959-60



Arshile Gorky, Artist
and His Mother #1,
1926-36

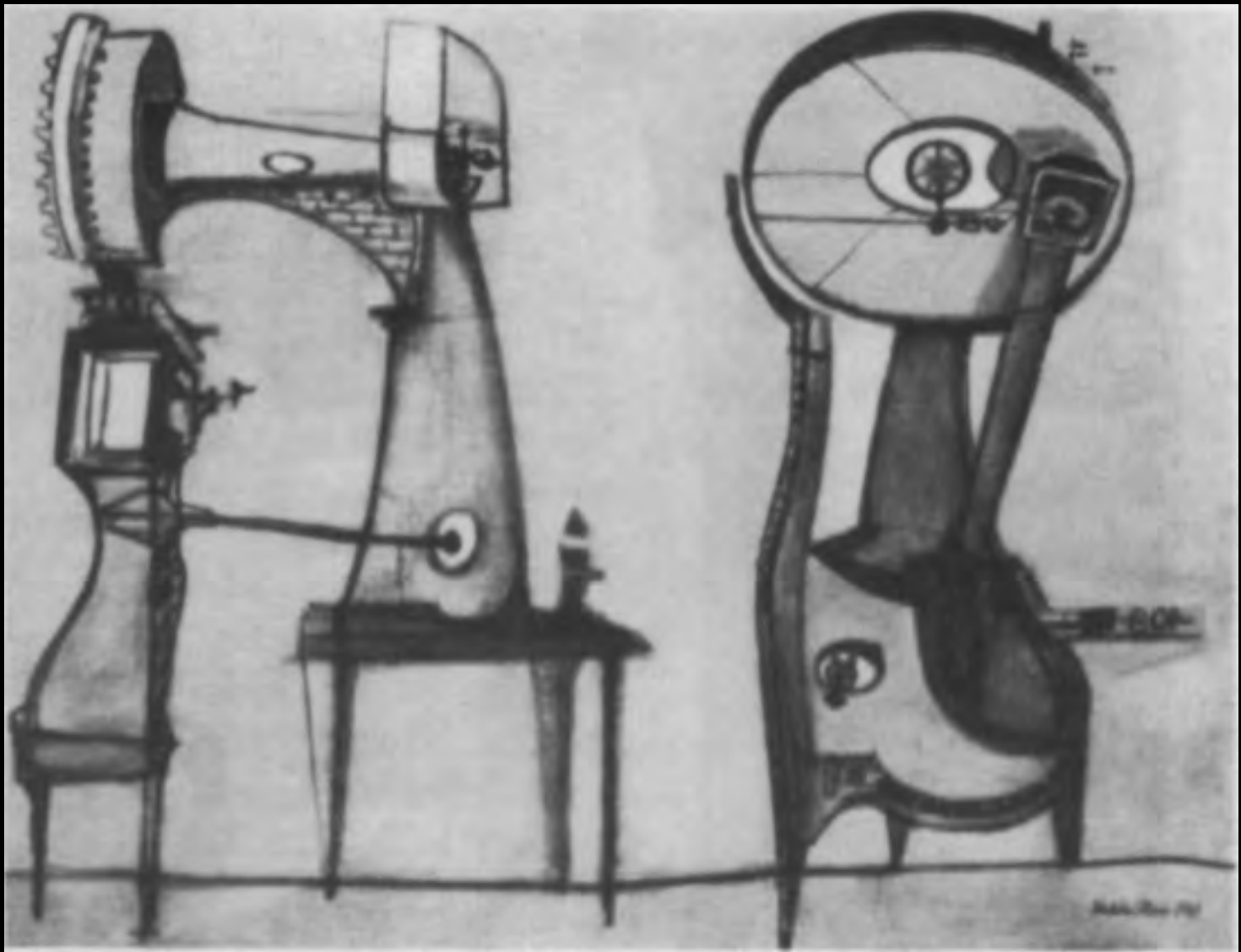




Arshile Gorky, *The Liver is the Cock's Comb*, 1944



Corner of Hedda Sterne's studio



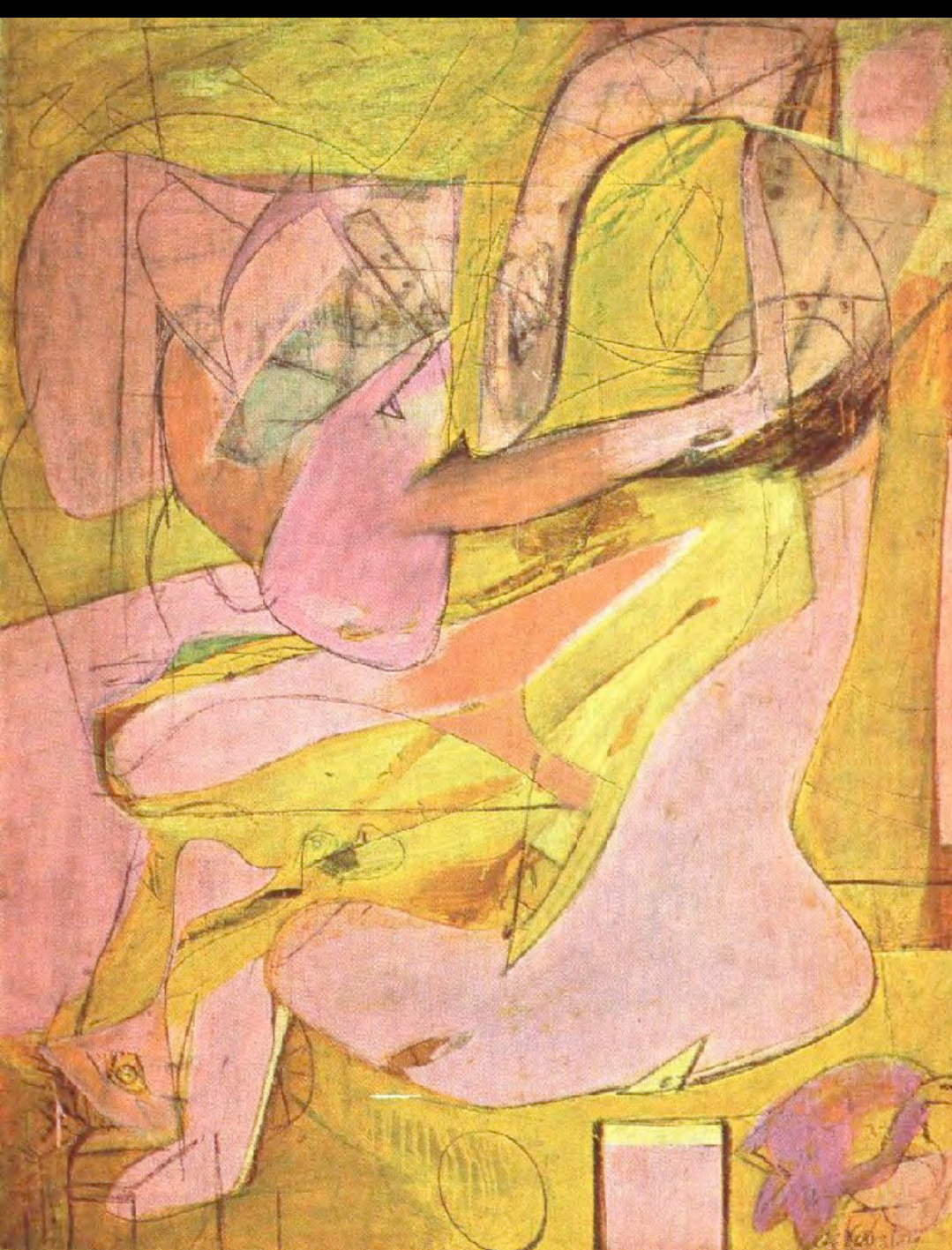
Hedda Sterne, *Machine*, 1949, oil on canvas



Hedda Sterne, Machine 5, 1950



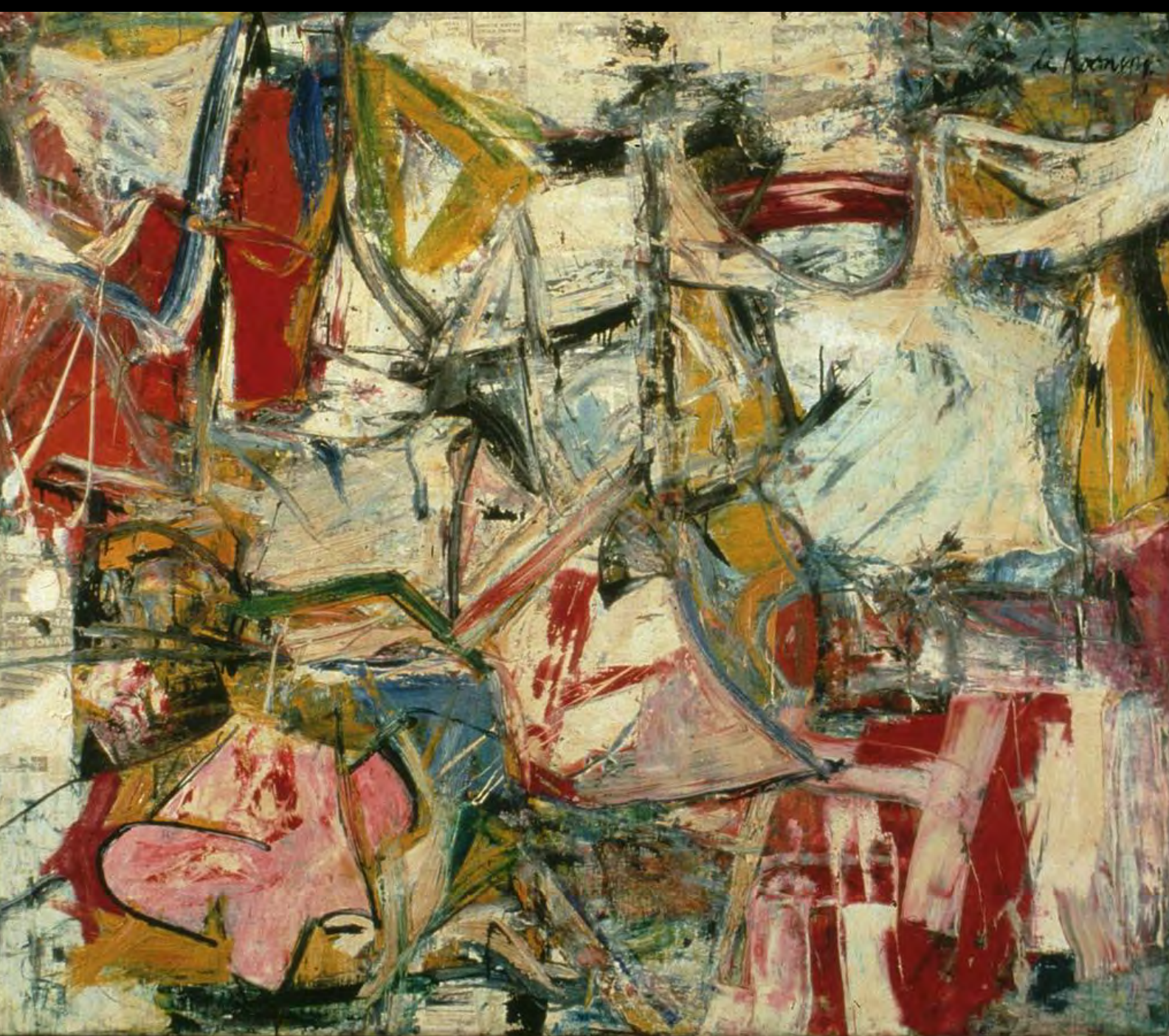
Elaine and Willem de Kooning



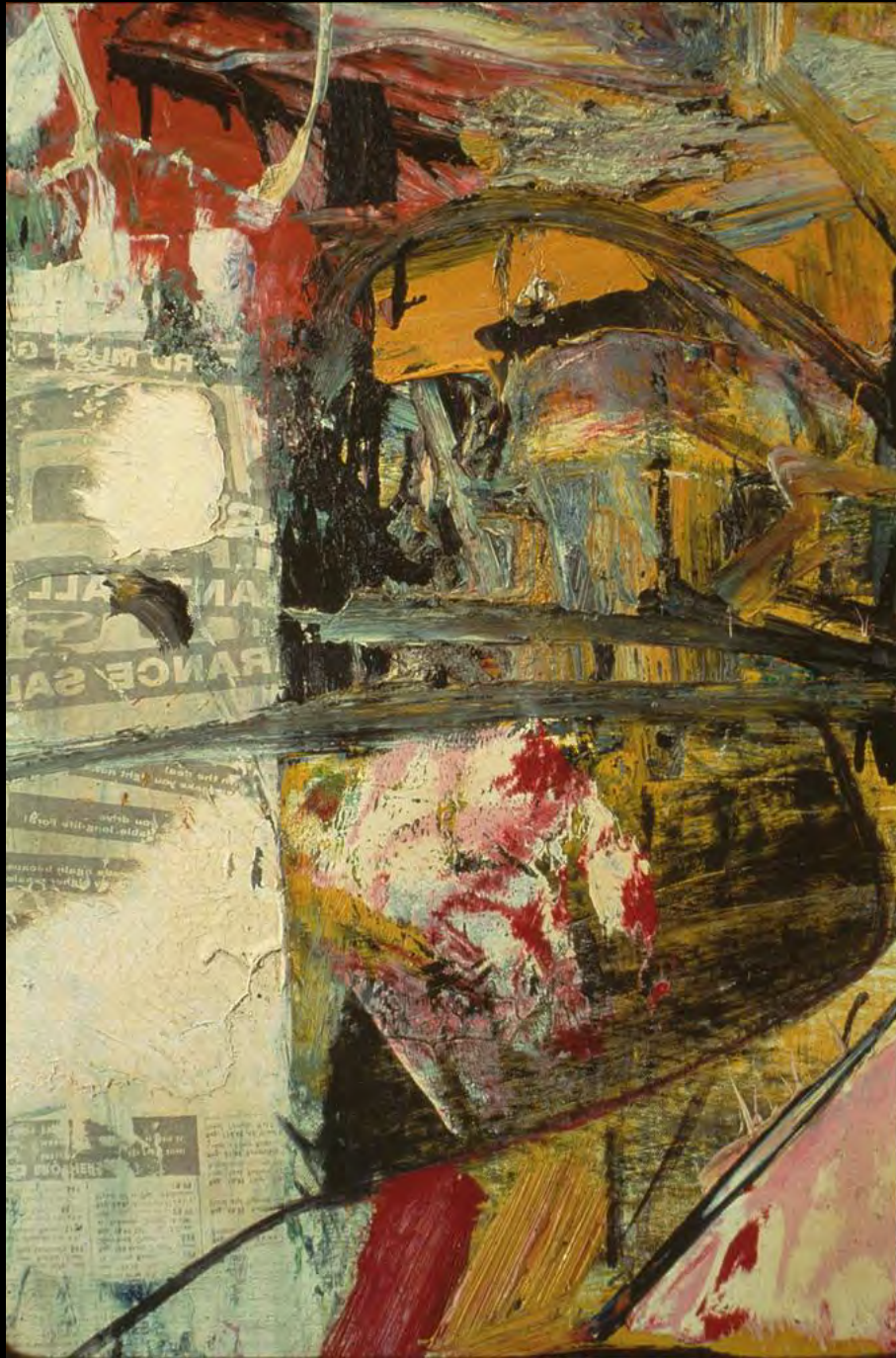
Willem de Kooning, **Pink Angels**,
c. 1945



Willem de Kooning, Woman I, 1950-52



Willem de Kooning,
Gotham News,
1955





Elaine de Kooning, Man in a Whirl, 1957

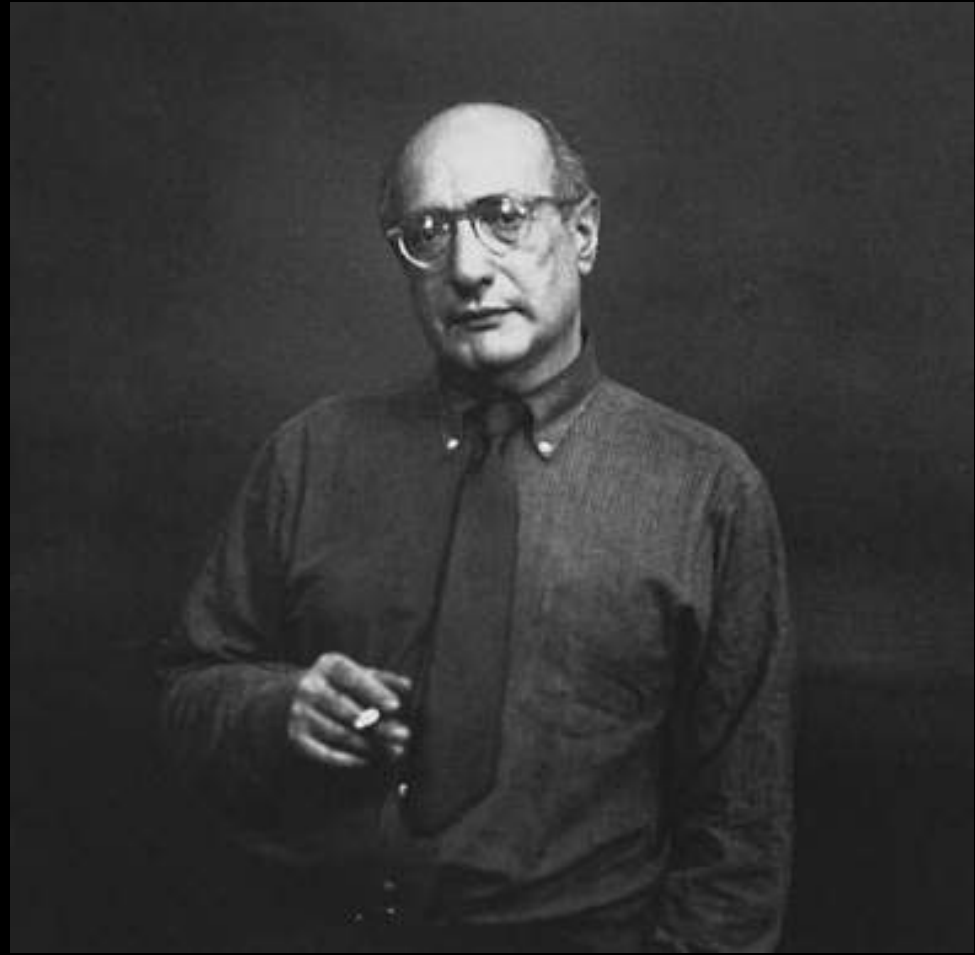


Elaine de Kooning, Untitled # 16, 1948



Mark Rothko, Number 18, 1949

" I think of my pictures as dramas, the presentation of this drama in the familiar world was never possible, unless everyday acts belonged to a ritual accepted as referring to a transcendent realm. Even the archaic artist who had an uncanny virtuosity, found it necessary to create a group of intermediaries, monsters, hybrids, gods and demi-gods. The difference is that, since the archaic artist was living in a more practical society than ours, the urgency of transcendent experience was understood and given an official status.... with us the disguise must be complete. The familiar identity of things has to be pulverized in order to destroy the finite associations with our society increasingly enshrouds every aspect of our environment. Without monsters and gods, art cannot enact our dramas: art's most profound moments express this frustration." Mark Rothko, 1947

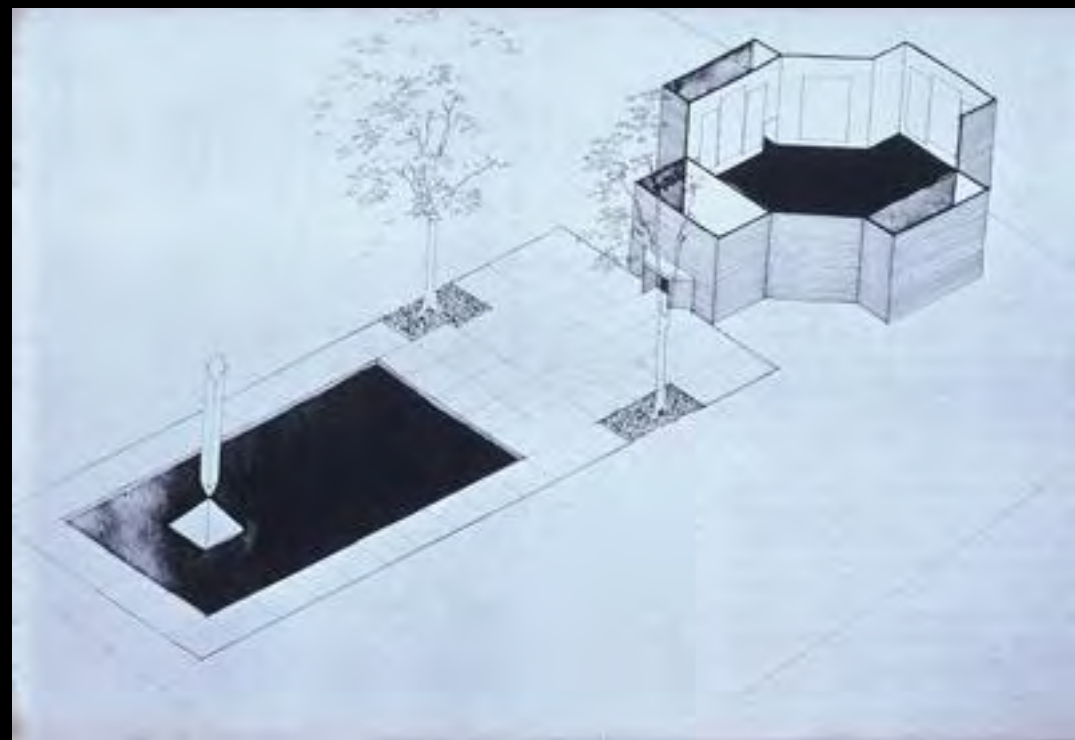




Mark Rothko, Untitled, 1949

“The Romantics Were Prompted to seek exotic subjects and travel to far-of places. They failed to realize that, though the transcendental must involve the strange and unfamiliar, not everything strange or unfamiliar is transcendental...They have no direct association with any visible experience, but in them one recognizes the principle and passion of organisms. The presentation of this drama in the familiar world was never possible, unless everyday acts belonged to a ritual accepted as referring to a transcendent realm.”

Mark Rothko, “The Romantics Were Prompted,” (1947-49)



Mark Rothko, Rothko Chapel, Menil Collection, Houston, TX, 1971

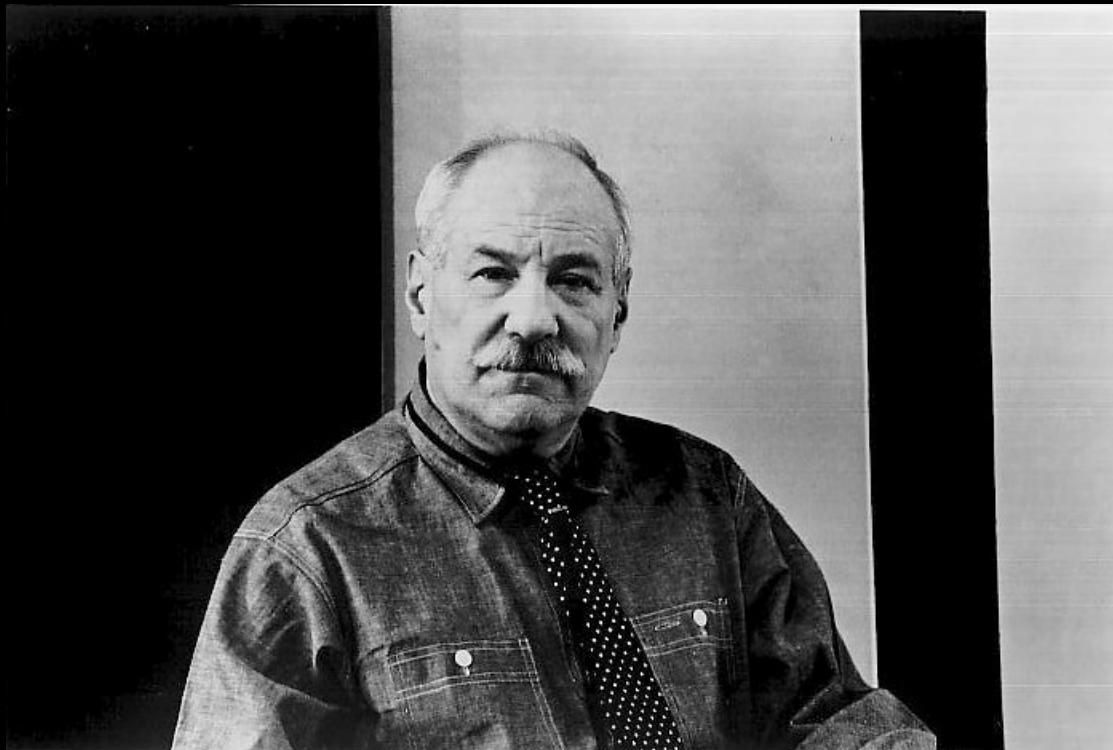
“If we are living in a time without a legend that can be called sublime, how can we be creating sublime art?... It’s no different, really, from meeting another person. One has a reaction to the person physically. Also, there’s a **metaphysical** thing ... and if a meeting of people is meaningful, it affects both their lives.” Barnett Newman



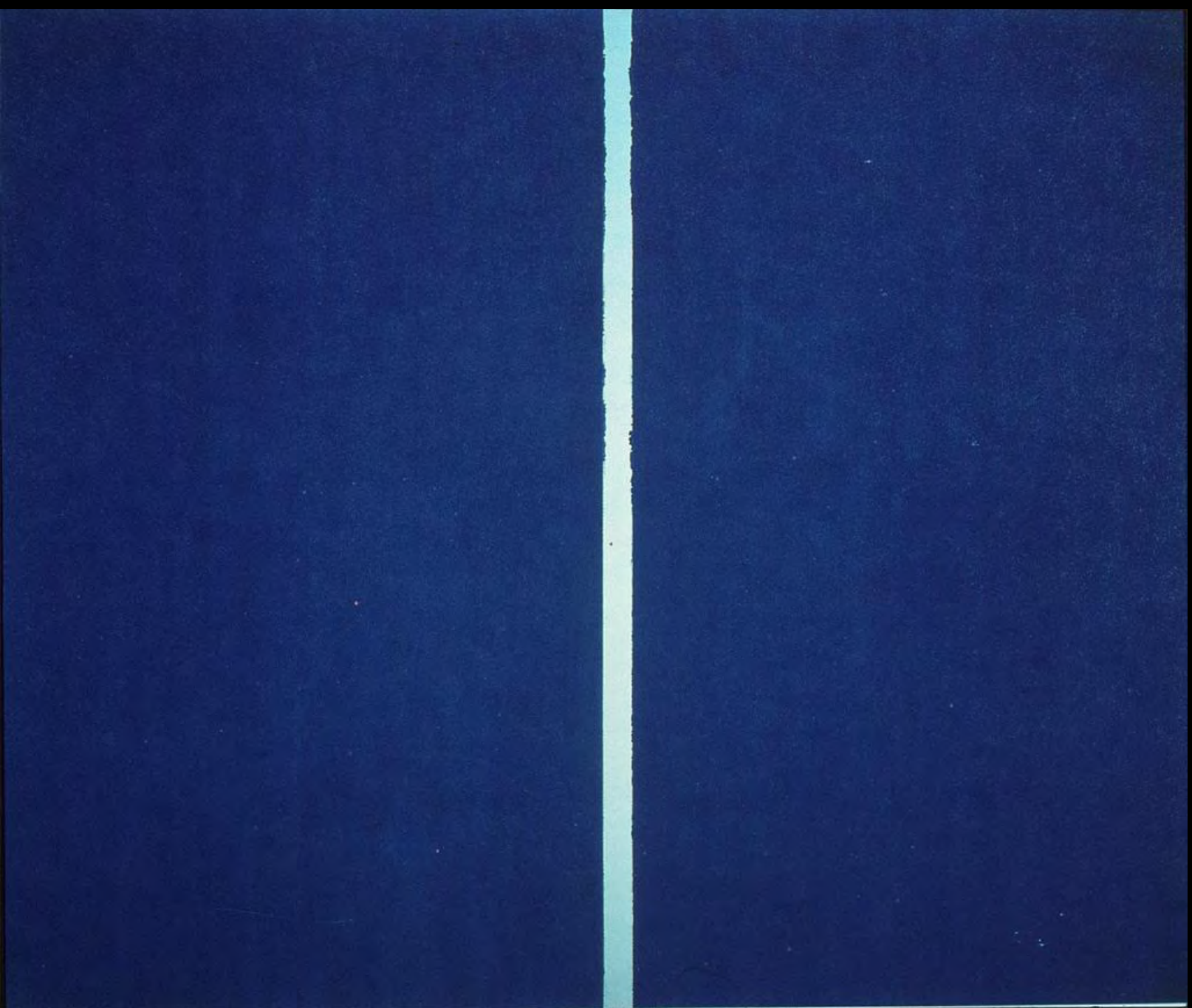
Barnett Newman, Vir Heroicus Sublimus, 1950

“The present painter is concerned not with his own feelings or with the mystery of his own personality but with the penetration into the world mystery. His imagination is therefore attempting to dig into metaphysical secrets. To that extent his art is concerned with the sublime. It is a religious art which through symbols will catch the basic truth of life which is its sense of tragedy.”

Barnett Newman, “The Plasmic Image,” 1945







Barnett Newman, Onement IV, 1953



Franz Kline, Rice Paper Abstract, 1949



Franz Kline, Chief, 1950



Franz Kline, Mahoning, 1956



Philip Guston, The Young Mother, 1944



Philip Guston, Painting,
1954



Philip Guston, City Limits, 1969



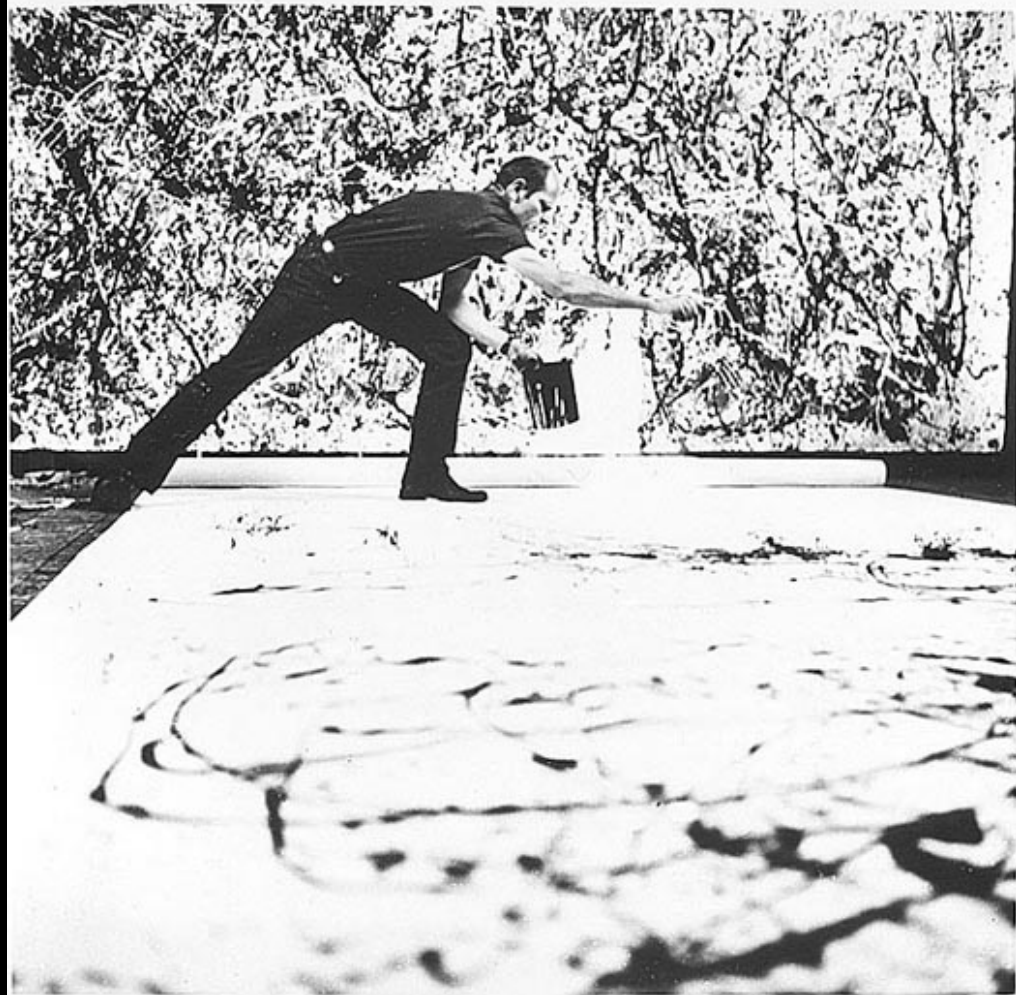
Jackson Pollock, Going West, 1934-35



Jackson Pollock, Guardians of the Secret, 1943



Jackson Pollock, Cathedral, 1947







Hans Namuth, Photographs of Pollock for *Life*, 1950



Jackson Pollock painting through glass



Jackson Pollock, Lavender Mist, 1950



Jackson Pollock, Blue Poles, 1952
6' 11" x 15' 11"





Jackson Pollock, Portrait of a Dream, 1953



Jackson Pollock and Lee Krasner



Lee Krasner, Blue and Black, 1951-53



Lee Krasner, Celebration, 1959-60



Lee Krasner,
Imperative, 1976



Jackson Pollock Painting with
Model, Vogue, 1951

FREE ENTERPRISE PAINTING



Mark Rothko, Robert Motherwell and Bradley Walker Tomlin at the Rockefeller Guest House, 1949

Historical Avant-Garde and Neo-Avant-Garde

Historical Avant-Garde: c. 1910-1933

Neo-Avant-Garde: c. 1959-1975

On the Historiographic Distinction between Historical and Neo-Avant- Garde

Hubert Van Den Berg

In short: the term neo-avantgarde is already in itself a disqualification and this disqualifying aspect is even endorsed by its usage as second term in an assumed dichotomy between a historical and a neo-avant-garde.

Certainly: when the terms neo-dada and neo-avant-garde came into circulation after the Second World War, and when these terms were used by Hausmann, Richter and later-on by Bürger, the terms might have had a purport slightly differing from the purport of the term in current discussions and historiography of this so-called neo-avant-garde, now at the beginning of the 21st century. Then, in the second half of the 20th century, the term referred to contemporary avant-garde initiatives, in a way to the avant-garde of the day, and in this constellation the term neo-avant-garde may have been more than a simple disqualification. In a way it also pointed at the aspect of a new emergence of the avant-garde, yet with a quite pejorative edge. In the meantime, the neo-avant-garde has become a historical phenomenon itself, a historical avant-garde from a previous century. As a consequence, the pejorative edge of the neo- disqualification is even endorsed by the fact that the — in the meantime no less historical (historical here in contrast to contemporary) — neo-avant-garde is denied its status as historical phenomenon in the dichotomy historical versus neo-avant-garde.

'Neo-Dada', 'Junk Aesthetic' and Spectator Participation

Anna Dezeuze

A 'hysterical' neo-avant-garde?

The term 'Neo-dada' was used to describe works in North America in the 1950s and early 1960s. From the beginning, the comparison with Dada served to disparage the more recent artistic practices as repetitions of past avant-garde experiments (Hapgood 1994). In this sense the reception of Neo-dada largely conformed to Peter Bürger's well-known critique of what he called the neo-avant-garde: where Dada subverted the institution of art, the argument goes, its Neo-dada repetition only served to confirm the avant-garde's failure to evade museification (Bürger 1984). Hal Foster has demonstrated the limits of the temporal model underlying Bürger's argument about the neo-avant-garde, and offered in its place a fruitful rethinking of the neo-avant-garde not so much as a repetition as the delayed recovery of a repressed avant-garde (Foster 1996). If Foster successfully suggests methodological tools to counter Bürger's account, he does not, however, do much to rehabilitate the fate of Neo-dada, which still remains a little-researched field of enquiry. Cast as the first neo-avant-garde, which "often literally" recovers the historical experiments of Dada, Neo-dada in this account appears simply as the first step towards a more complex analysis of the avant-garde by later critical 1960s practices. Foster pursues the analogy with psychoanalysis as he sets out a new teleological narrative in which "the trauma is acted out hysterically, as the first neo-avant-garde acts out the anarchistic attacks of the historical avant-garde", before being "worked through laboriously, as later neo-avant-gardes develop these attacks" (Foster 1996: 31).

Neo-Dada

and

the Duchamp Effect

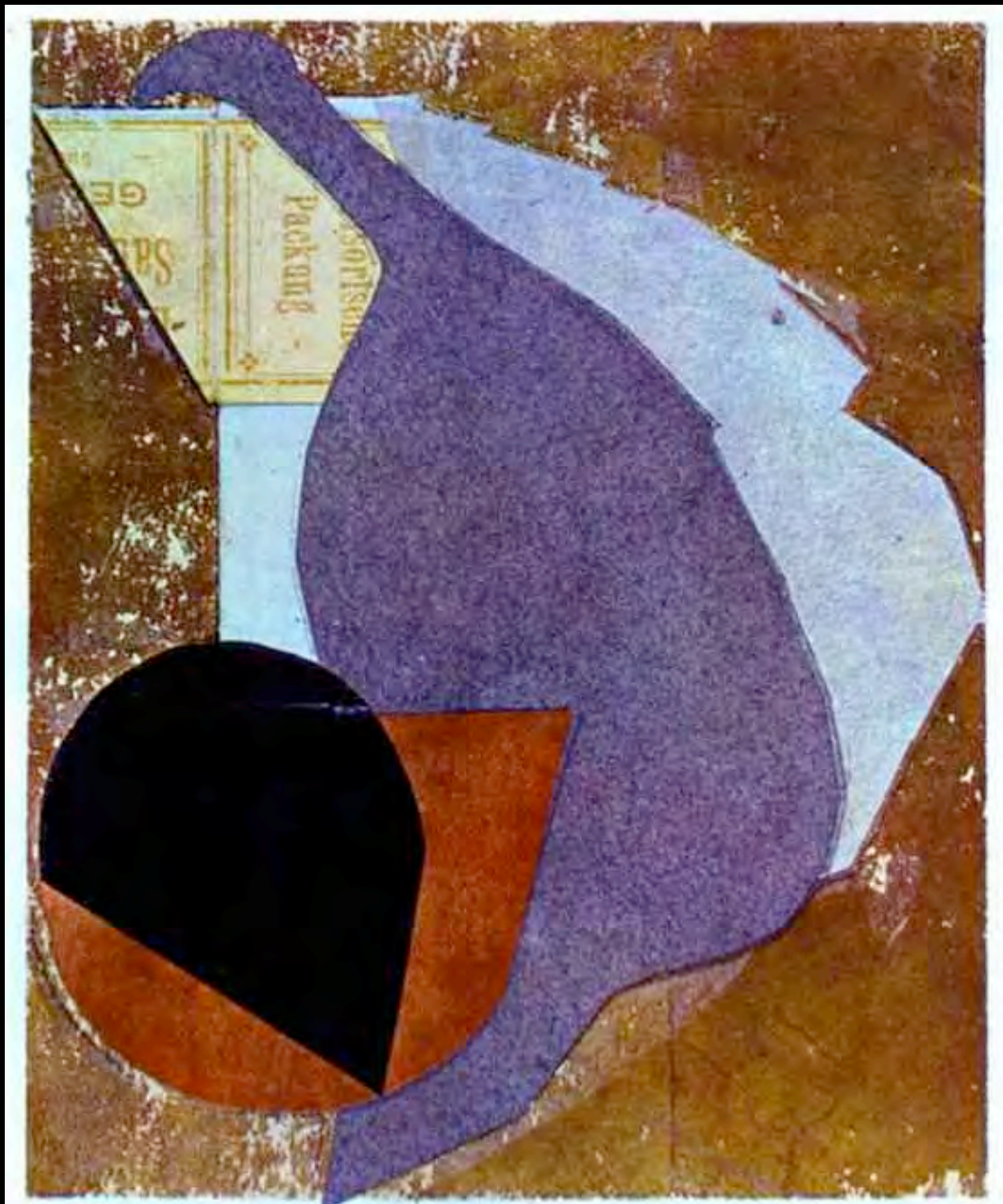


New Forms – New Media in Painting
and Sculpture

Part one of the show took place
from June 6 to 24, 1960 and part
two from September 28 to October
22, 1960.

Martha Jackson Gallery

Claes Oldenburg, New Media-New Forms in Painting and Sculpture, 1960



Jean Arp, Earth Forms, 1917

chance-collages



Jean Arp, *Plastron et fourchette* [Shirtfront and fork], 1920



Max Ernst and Jan Arp, Physiomythological Diluvian Picture, 1920

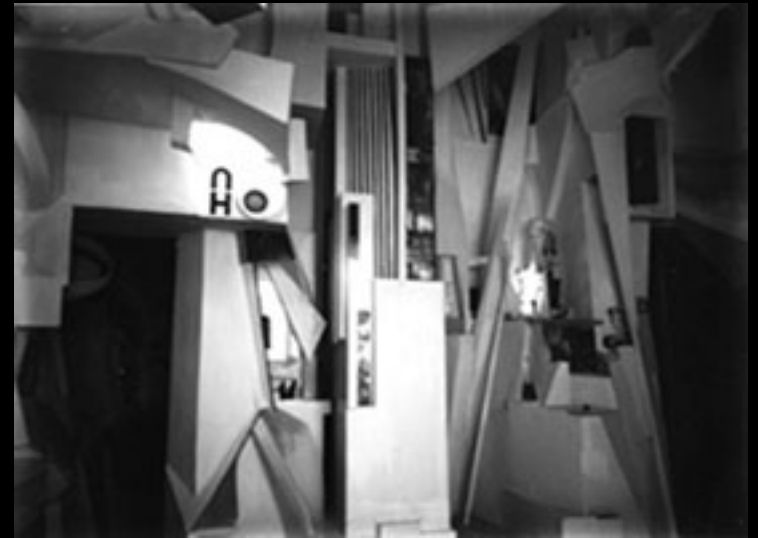


Artist: Kurt Schwitters

Title: "Merz Picture 32 A. The Cherry Picture"

Date: 1921

Materials: Cut-and-pasted colored and printed papers, cloth, wood, metal, cork, oil, pencil and ink on board



Artist: Kurt Schwitters

Title: "Merzbau"

Date: 1920-23; 1947

Location: Hannover; destroyed in WW II



Reconstruction of Merzbau in Hannover, 1987



New Forms – New Media in Painting
and Sculpture

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from June 6 to 24, 1960 and part
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Martha Jackson Gallery

Claes Oldenburg, New Media-New Forms in Painting and Sculpture, 1960



Claes Oldenburg,
"Empire" ("Papa") Ray Gun,
1959



Claes Oldenburg, Flag to Fold in the Pocket, 1960

The appropriation by Dada of... bruitism, simultaneity and, in painting, the new medium, is of course the 'accident' leading to the psychological factors to which the real Dadaist movement owed its existence," and that Picasso "invented the new medium. He began to stick sand, hair, post-office forms and pieces of newspaper onto his pictures, to give them the value of a direct reality, removed from everything traditional.

Richard Huelsenbeck, *En Avant Dada: A History of Dadaism*
(1920)



Artist: Marcel Duchamp

Title: "Fountain"

Date: 1917

Concept: "readymade"

Thierry de Duve

Pictorial Nominalism



Artist: Marcel Duchamp

Title: "LHOOQ"

Date: 1919

Concept: "assisted readymade"

Thierry de Duve

Pictorial Nominalism



Artist: Robert Motherwell

Title: "Elegy to the Spanish Republic #34"

Date: 1954

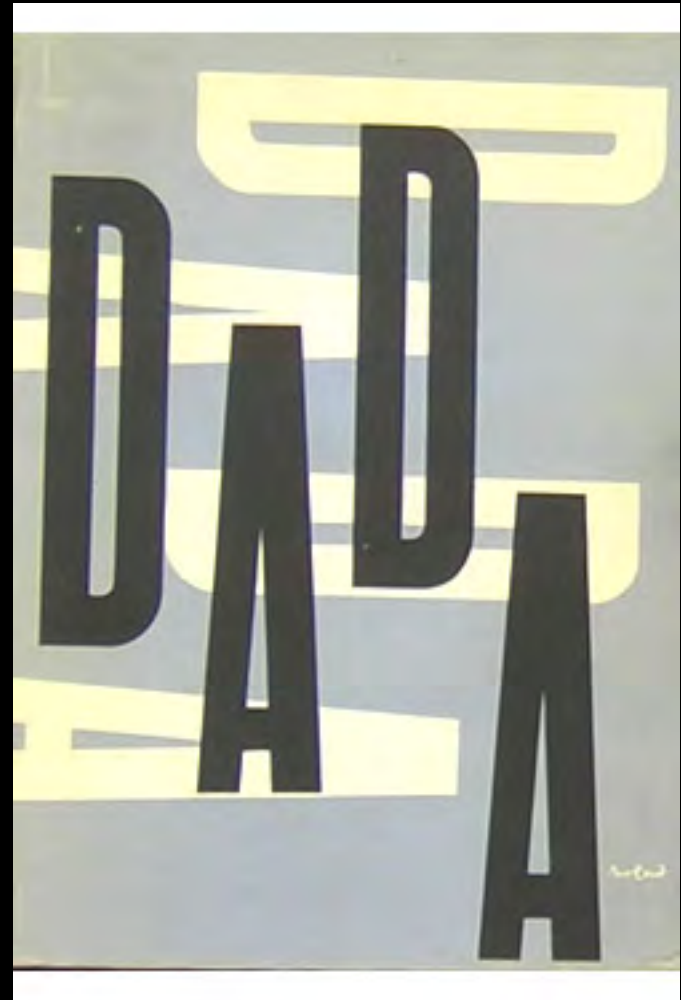
Materials: Oil on canvas



Artist: Robert Motherwell

Title: "Personage (Self-Portrait), December 9, 1943"

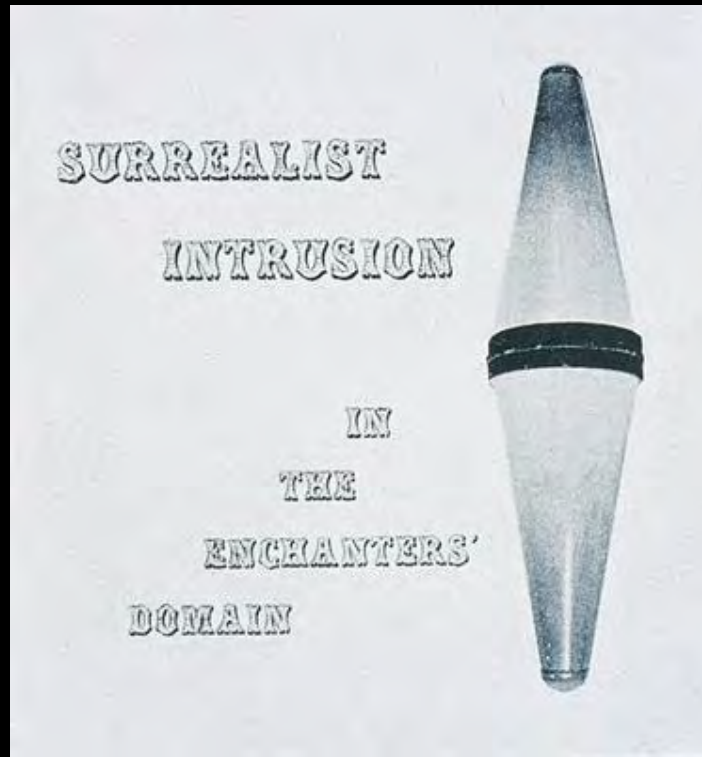
Materials: paper collage, gouache, and ink on board



Robert Motherwell, ed., *The Dada Painters and Poets: An Anthology* (1951)



A



B



C

- A.) Works by Marcel Duchamp, *Dada 1916-1923*, Sidney Janis, April 15 to May 9, 1953, announcement of exhibition at the Janis Gallery
- B.) Directed by André Breton and Marcel Duchamp, *Surrealist Intrusion in the Enchanter's Domain*, catalog cover, exhibition held November 28, 1960 to January 14, 1961 at D'Arcy Galleries, New York
- C.) *Surrealist Intrusion in the Enchanter's Domain*, cupboard with chickens and Coin Sale sign

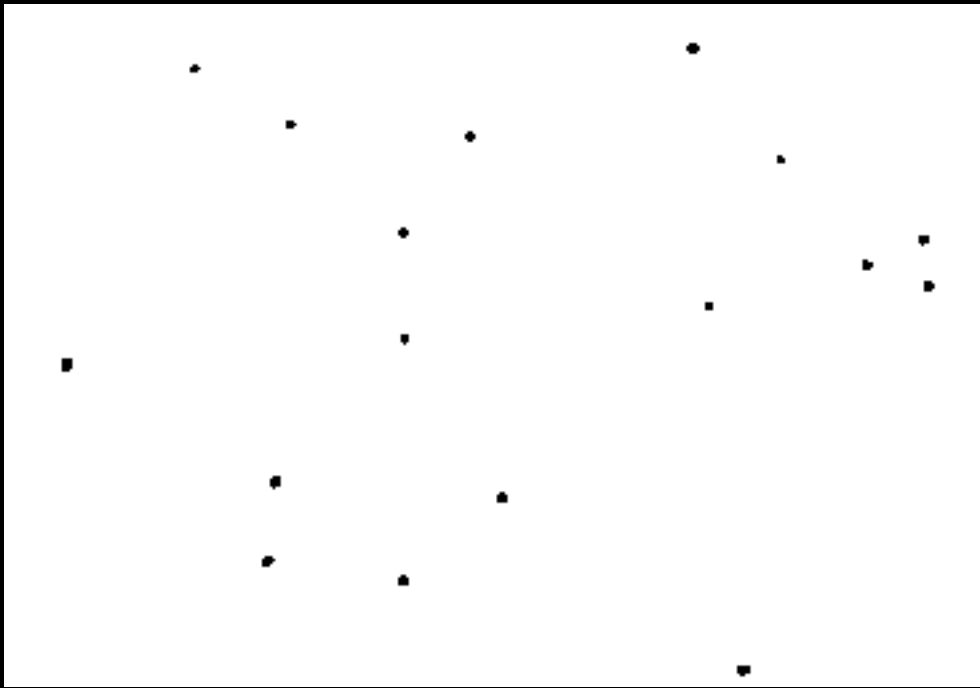
Duchamp, Dada and Surrealism Retrospectives:

- "Dada 1916/1923," 1953
- "Surrealist Intrusion in the Enchanter's Domain," 1961
- "Marcel Duchamp: A Retrospective Exhibition," 1963
- "Marcel Duchamp/Readymades, etc. 1913-1964," 1964



John Cage, David Tudor, Robert Rauschenberg, et. al., Theater Piece No. 1, 1952

Robert Rauschenberg, White Painting (Seven Panels), 1951

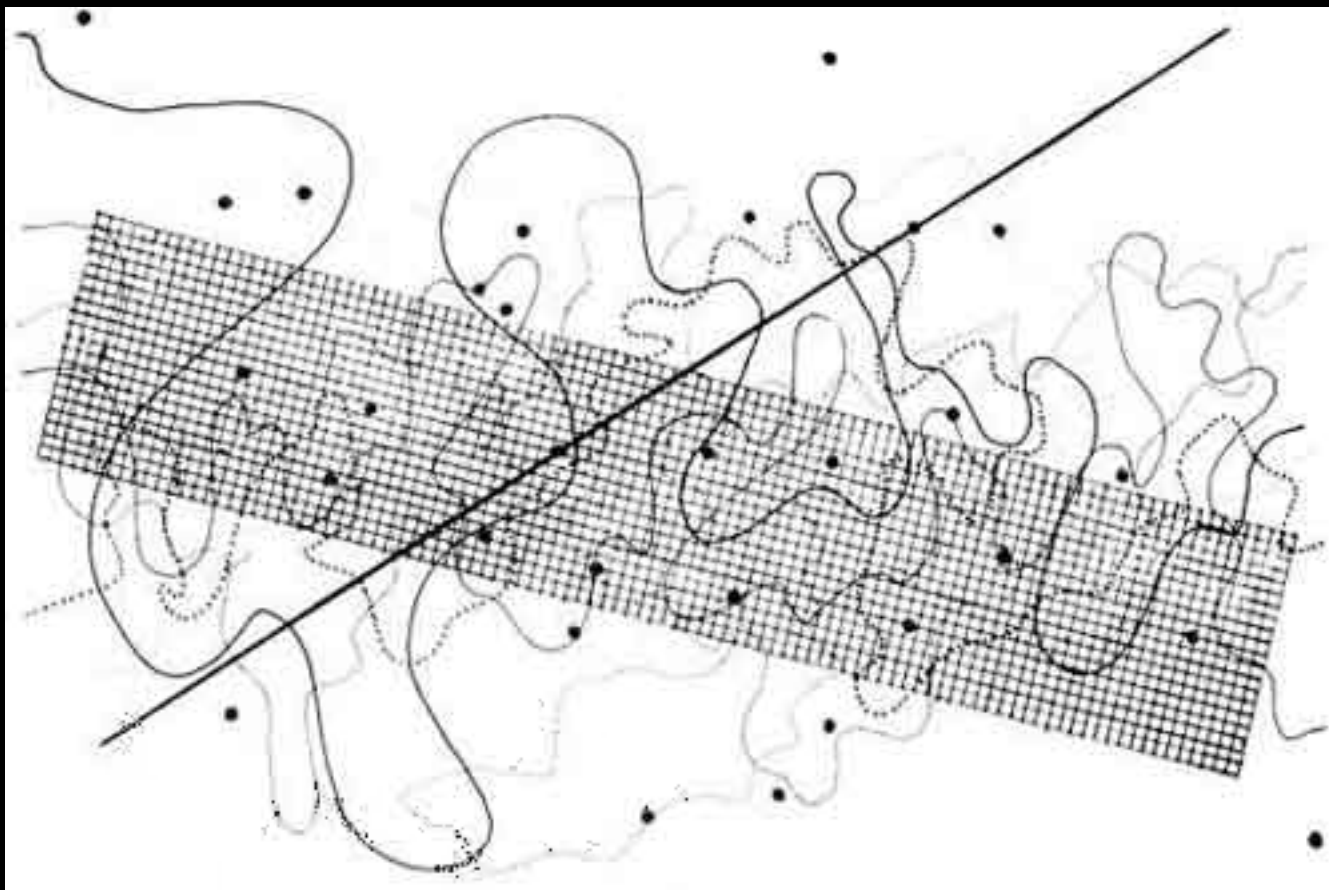


Artist: John Cage

Title: "Fontana Mix"

Date: 1958

Details: Experimental musical composition

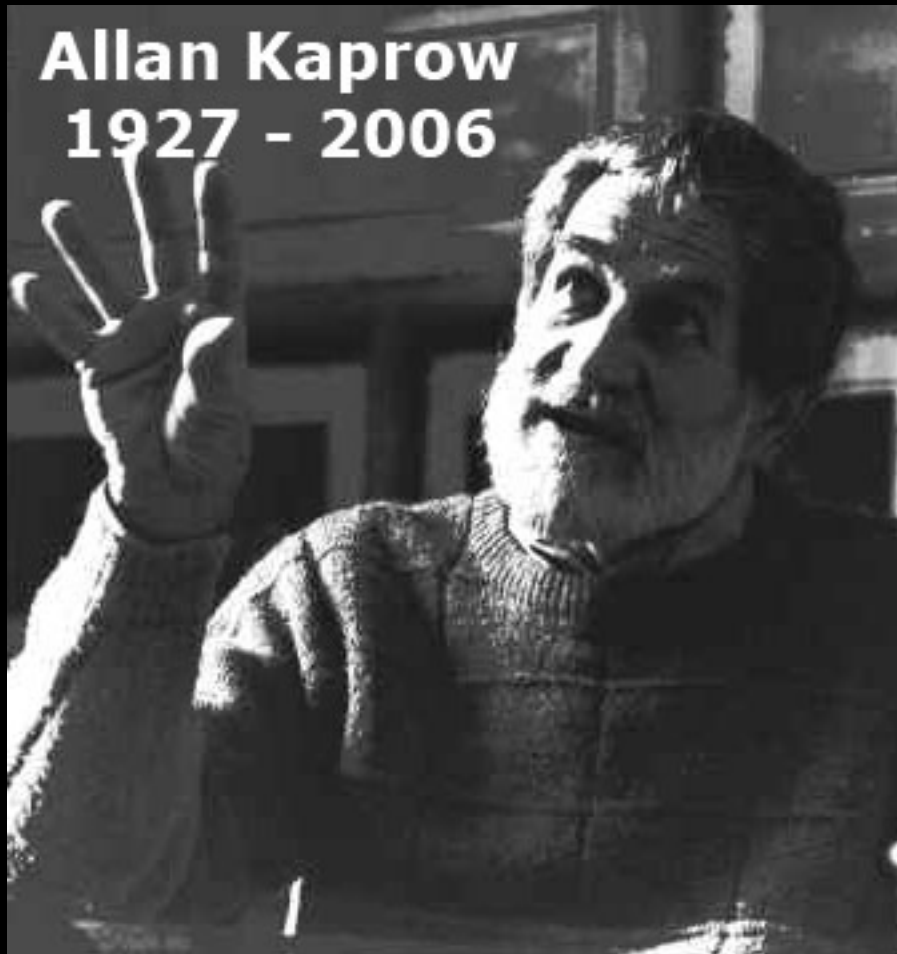


Artist: John Cage

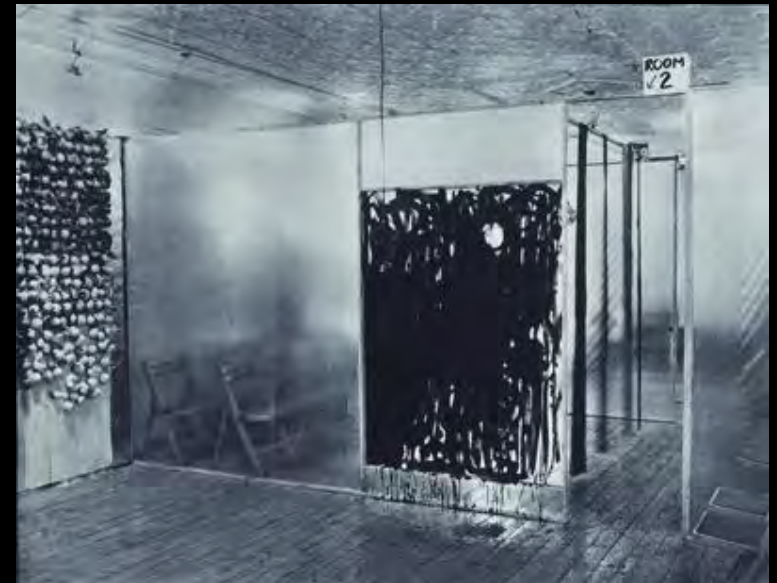
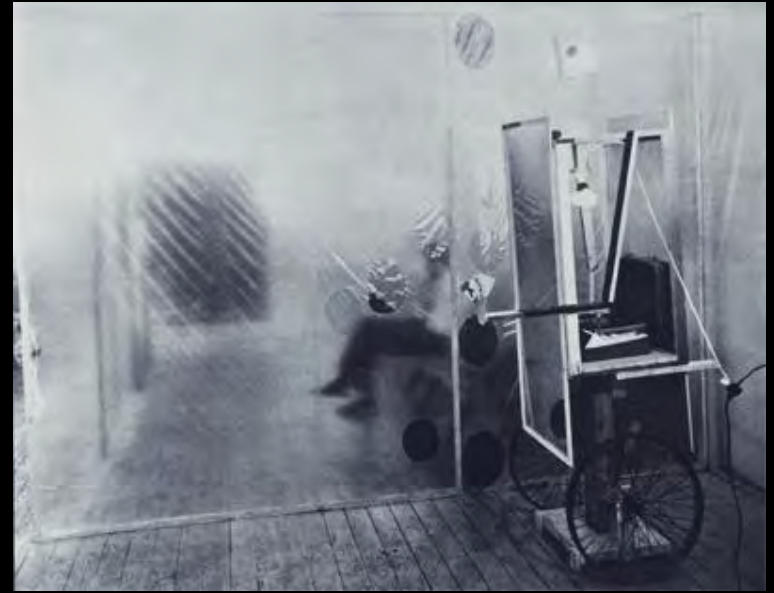
Title: "Fontana Mix"

Date: 1958

Details: Experimental musical composition



Alan Kaprow, Kiosk, 1959



Alan Kaprow, Kiosk, 1959 and 18 Happenings
in 6 Pars, 1959





Kaprow, An Apple Shrine, 1960



Kaprow, Words, 1961



Kaprow, Yard, 1961



Kaprow, Household, 1964