

# AR320 Genealogies of Contemporary Art: From Work to Situation

Seminar Leader: Prof. Dr. Dorothea von Hantelmann

Course Times: Mondays, 14:00 - 17:15 (with offsite visits to museums and galleries outside regular course hours)

Office Hours: Mondays 11:00 - 12:30

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## Course Description

This is the first in a loose series of courses that explore histories and genealogies of contemporary art. Entitled "From Work to Situation" the course will trace concepts of art since the 1960s, with a particular focus on situational and performative practices that have emerged in the second half of the 20<sup>th</sup> century. We will discuss artistic phenomena such as Minimal Art, Conceptual Art, Performance Art and the Situationists, and read canonical art historical texts by authors such as Michael Fried, Rosalind Krauss and Benjamin Buchloh. In particular, our aim is to understand the relation between the critical and political impetus of these art forms (e.g. in the context of feminism) and their attempts to challenge the material substance of the artwork and its relation to the viewer. In the final part of the seminar, we will discuss Nicholas Bourriaud's concept of "Relational Aesthetics" from 1998 and its critical reception in the first decade of the 21<sup>st</sup> century. Bourriaud's text will be used as a basis for the discussion of hybridisations between object and situation in today's art. About one third of the classes will take place alongside visits to museums and galleries in the city.

### Week 1

03.09.2018, Monday, 14.00 - 17.15

**Introduction**

### Week 2

10.09.2018, Monday, 14.00 - 17.15

**Minimal Art: Donald Judd, Robert Morris, Yvonne Rainer**

### Readings:

Donald Judd, "Specific Objects" (1965), in: *Arts Yearbook*, 8, 1965, pp. 74-82.

Robert Morris, "Notes on Sculpture" (1966-67), in: *Artforum*, vol 4, No. 6, Febr. 1966, pp. 42-44.

Yvonne Rainer, "A Quasi Survey of Some 'Minimalist' Tendencies in the Quantitatively Minimal Dance Activity Midst the Plethora, or Analysis of Trio A" (1966), in: *Yvonne Rainer. Work 1961-73*, Halifax/New York 1974, pp. 63-69.

### Week 3

17.09.2018, Monday, 14:00 - 17:15

**Michael Fried: Art and Objecthood**

#### Reading:

Michael Fried: „Art and Objecthood“ (1967), in: *Artforum*, Vol V, No. 10, Summer 1967, pp. 12-23.

### Week 4

24.09.2018, Monday, 14.00 - 17.15

**Rosalind Krauss: The Cultural Logic of the Late Capitalist Museum**

#### Reading:

Rosalind Krauss: “The Cultural Logic of the Late Capitalist Museum” (1990), in: *October*, Vol. 54, Autumn 1990, pp. 3-17.

### Week 5

01.10.2018, Monday, 14.00 - 17.15

**Bruce Nauman**

**Dan Graham**

**Lygia Clark**

#### Reading:

Janet Kraynak, “Dependent Participation: Bruce Nauman’s Environments”, in: *Grey Room*, No. 10, Winter 2003, pp. 22-45.

Lygia Clark and Hélio Oiticica, Letters (1968-1969), in: *Participation*, London 2006, pp. 110-116.

### Week 6

8.10.2018, Monday, 14:00 - 17:15

**Fluxus, Happening, Performance**

#### Reading:

Allan Kaprow, „Happenings in the New York Scene“ (1961), in: *Allan Kaprow. Essays on the Blurring of Art and Life*, Berkeley, Los Angeles, London: 1993, pp. 15-26.

Allan Kaprow, “Notes on the Elimination of the Audience” (1966), in: *Participation*, London 2006, pp. 102-104.

Coco Fusco, “The other History of Intercultural Performance”, in: *TDR*, vol. 38, No. 1, Spring 1994, pp. 143-167.

### Week 7

15.10.2018, Monday, 14:00 - 17.15

**Land Art**

#### Reading:

Robert Smithson, “A Sedimentation of the Mind: Earth Projects” (1968), in: *Robert Smithson: The Collected Writings*, Berkeley, Los Angeles, London 1996, pp. 100-113.

Spiral Jetty brochure

**Week 8**

22.10.2018, Monday, 14:00 - 17.15

**Relational Aesthetics 1**

Reading:

Nicolas Bourriaud, *Relational Aesthetics*, Dijon 1998.

29.10.2018 - 04.11.2018 Fall Break

**Week 9**

05.11.2018, Monday, 14:00 - 17.15

**Relational Aesthetics 2**

Readings:

Claire Bishop, "Antagonism and Relational Aesthetics", in: *October* 110, Fall 2004, pp. 51-79.

Liam Gillick, "Contingent Factors: A Response to Claire Bishop's 'Antagonism and Relational Aesthetics'", in: *October* 115, Winter 2006, pp. 95-107.

Hal Foster, "Arty Party", in: *London Review of Books*, Vol. 25, No. 23, 2003, pp. 21-22.

**Week 10**

*Special Session* 17.11.2018, Saturday, 11.00 - 14.15

**Hamburger Bahnhof**

**Week 11**

19.11.2018, Monday, 14:00 - 17.15

**Exhibition visit Martin-Gropius-Bau: Lee Bul**

Watch:

<https://www.youtube.com/watch?v=Whyeyl3fKY8>

**Week 12**

26.11.2018, Monday, 14:00 - 17.15

**Live Art (in) Exhibitions**

Watch:

Hal Foster: Culture now

[https://www.youtube.com/watch?v=Esm21k-zW\\_w](https://www.youtube.com/watch?v=Esm21k-zW_w)

**Week 13**

03.12.2018, Monday, 14:00 - 17.15

**Exhibition visit Haus der Kulturen der Welt: The Most Dangerous Game: The Path of the Situationist International to the Events of May 1968**

## Week 14

10.12.2018, Monday, 14:00 – 17:15

### Wrap-up session

## Requirements

### Attendance

Attendance at ALL classes is expected. More than one absence in the seminar (e.g. one double session) will significantly affect the grade for the course. Please also make sure you depart early in order to reach the museums and exhibition spaces in time.

If absent, a short notification via email, sent before the beginning of class, is expected. Please note that punctuality is essential. Also note that the use of smartphones and notebooks is not allowed during seminars. Students are advised to consult the Student Handbook for regulations governing periods of illness or leaves of absence.

### Assessment

The course assessment consists of the overall seminar work (one presentation in addition to class participation) and two essays. See also “Grade Breakdown”.

### Presentation

Each student will be in charge of one oral presentation. For the presentation, students will bring to class one or more pages of written notes with questions and bullet-points intended to introduce the assigned reading and to facilitate the discussion. These notes will be handed to the instructor at the end of the class and will be part of the presentation grade.

### Writing Assignments

There are two essays for this course, one mid-term essay (ca. 2000 words) and one longer final essay (ca. 3000 words). A range of prompts will be provided in advance.

The mid-term essay is due on 21th October, midnight.

The final essay is due on 20th December, midnight.

Essays should include footnotes/references, bibliography and a list of illustrations. The structure and draft of your essays can be discussed in individual tutorials.

### Policy on Late Submission of Papers

All written work must be submitted electronically and on time. Please note that essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline and cannot receive a grade of higher than C.

Thereafter, the student will receive a failing grade for the assignment.

**Grade Breakdown**

Seminar Grade = Attendance (preparation of texts/participation in discussions, presentation)

Seminar Grade: 50% (30% /20%)

Essay 1: 20 %

Essay 2: 30 %