

FA 366 Game changers in 20th and 21st century Art

Instructor: Prof. Dr. Dorothea von Hantelmann
Course Time: Mondays 14:00 - 17:15
Office Hours: Mondays 11:00 – 13:00 and by appointment
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Course Description

The 20th century was not yet out of its teens. What was anyone to make of the porcelain urinal Marcel Duchamp submitted to a New York art exhibition? Fountain, with its signature R Mutt and the date 1917, was photographed and remembered. It became art, and so changed art forever. Every once in a while, artworks change how we define and talk about art. Along six guiding themes – “Material Culture”, “The here and now/Participation”, “Collapse of ‘high’ and ‘low’”, “Gender”, “Postcolonialism” and “Anthropocene” – we will discuss artworks of the 20th and 21st century that have new standards within these discourses. Among the artists discussed will be Marcel Duchamp, Andy Warhol, Pierre Huyghe, Zanele Muholi and Arthur Jafa. We want to understand how artworks can represent and simultaneously influence the cultural zeitgeist and discourse of their time. We also want to comprehend how the iconic status of an artwork can change over time: Is Duchamp still/again contemporary? Can we look at Duchamp differently when we see him through the lens of Jeff Koons? Or Andy Warhol? Or Kanye West? What characterizes an “iconic artwork” of today? Besides discussing individual artworks and artists, we will also highlight game changing exhibitions (the case of documenta) and discuss the idea of a game changing institution for the arts. Our discussions in class will be enriched by readings (authors will include Arthur Danto, Clement Greenberg and Benjamin H.D. Buchloh) and accompanied by field trips to museums and exhibitions in the city of Berlin. Some of these field trips can take place on Saturdays and schedule changes may occur.

Week 1

31/01/2022, Monday, 14 – 17.15

Introduction

To prepare: Please post a reference to an artwork that you would consider a 'game changer' (or, if that's too big, that you consider really important). Padlet link will be send out before the class.

Week 2

07/02/22, Monday, 14 – 17.15

Material Culture: Marcel Duchamp (and Andy Warhol)

Readings:

Marcel Duchamp, “The Creative Act” (1957)

Marcel Duchamp, “Apropos of ‘Readymades’” (1961)

Helen Molesworth, “Rose Sélavy Goes Shopping”, in: *Appearance Stripped Bare*, M. Gioni (ed.), Phaidon 2019.

Week 3

14/02/22, Monday, 14 – 17.15

The Here and Now: Minimal Art (Robert Morris in the early 60s, 70s, and revisited in the 90s)

Reading:

Michael Fried, “Art and Objecthood” (1967), in: *Artforum*, Summer 1967.

Week 4

21/02/22, Monday, 14 – 17.15

Three takes on participation: Lygia Clark, Bruce Nauman, Joseph Beuys

Reading:

Janet Kraynak, “Bruce Nauman's Environments”, in: *Grey Room*, Winter 2003.

To watch:

<https://www.youtube.com/watch?v=HE87qEUtApI>

Week 5

28/02/22, Monday, ATTENTION: 17 – 20.30

Guest: Yasmil Raymond (Director, Städel Art School)

Week 6

07/03/22, Monday, 14 – 17.15

Mid-term prompts, Writer’s workshop

A game changer in thinking: **Edouard Glissant**

The paintings of **Kerry James Marshall**

Reading: Edouard Glissant, “The Cry of the World”, in: Glissant, *Treatise on the Whole-World*

11/3/22: *Deadline for draft essay (3 pages)*

Week 7

14/03/21, Monday, 14 – 17.15

Field trip to Gropius-Bau, visit of the exhibition

“**Zanele Muholi**”

Individual draft essay feedback

18/3/22: Mid-term essay deadline (2000 words)

Week 8

21/03/22, Monday, 14 – 17.15

Arthur Jafa

<https://vimeo.com/338234578>

<https://www.jsc.art/videos/1-2/>

Week 9

28/03/22, Monday, 14 – 17.15

The Situated Artwork: Robert Smithson, Daniel Buren, Pierre Huyghe

Reading: Bruno Latour, An Attempt at a "Compositionist Manifesto" (2010)

<http://www.bruno-latour.fr/sites/default/files/120-NLH-finalpdf.pdf>

Week 10

04/04/22, Monday, 14 – 17.15

The videos of **Anri Sala** and **Pierre Huyghe**

Reading: Interview with Pierre Huyghe,

https://www.mariangoodman.com/usr/documents/press/download_url/83/october-fall-2004-.pdf

- *Spring Break* -

(Week 11: no class)

Week 12

25/04/22

Game changing exhibitions: The case of documenta

To watch: <https://www.youtube.com/watch?v=BxfaOO15DIA&t=129s>

Week 13

02/05/22

Game changing institutions: The Fun Palace (and its legacy)

Reading: Stanley Mathews, The Fun Palace: Cedric Price's experiment in architecture and technology. <https://www.bcchang.com/transfer/articles/2/18346584.pdf>

Week 14

09/05/22

Wrap-up session

Requirements

Attendance, Academic Integrity, and Requirements

Attendance at ALL classes is expected. Unexcused absence from more than one absence in the seminar (e.g. one double session) will significantly affect the participation grade for the course. If absent, a short notification via email, sent before the beginning of class, is expected. Please note that punctuality is essential. Students are advised to consult the Student Handbook for regulations governing periods of illness or leaves of absence. If students need to miss classes for COVID-19 related reasons, the instructor will arrange to teleconference the class sessions so that students may participate remotely during the scheduled class times.

Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences, whether excused or unexcused.

The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8. Instances in which students fail to meet the expected standards of academic integrity (for example cases of plagiarism) will be dealt with under the Code of Student Conduct, Section III Academic Misconduct.

Assessment

Each student must give one classroom presentation and write two papers.

The mid-term essay is due on March 18, midnight.

The final essay is due on May 15, 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.

Grade Breakdown

The grade breakdown for this seminar will be as follows:

Final essay (3000 words): 40%

Midterm essay (2000 words): 30%

Participation (including one classroom presentation): 30%

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.