

AR360 Practices and Politics of Contemporary Art: the Venice Biennial 2019

Seminar Leader: Prof. Dr. Dorothea von Hantelmann

Course Times: Mondays, 14:00 - 17:15 (with study trip Venice, taking place during fall break)

Office Hours: Mondays 11:00 - 12:30 (and by appointment)

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Course description

The highlight of this course is a trip to Venice, to the 2019 edition of the Venice Biennial, which we will visit together. Founded in 1895, the Biennale di Venezia is the oldest world exhibition of visual art, and it figures as a model (and counter-model) for many of the 200 international periodic exhibitions that exist today. The excursion to Venice will be supplemented by pre- and post-sessions in Berlin, in which we will practice close-readings of contemporary art objects and images, gestures and situations. We will analyze how artworks reflect upon precarious aspects of existence today, discuss different views on art's social and political function, and relate artworks to selected theoretical concepts such as Edouard Glissant's *mondialité* and the discourse of the Anthropocene.

Week 1

02.09., Monday, 14:00 - 17:15

Paradigms of Contemporary Art (introduction)

History of the Venice Biennial and this year's edition (introduction)

Reading:

Hal Foster, "Contemporary Extracts", in: Julieta Aranda (a.o. eds.), *What Is Contemporary Art?* Berlin, New York: Sternberg, 2010.

Week 2

09.09., Monday, 14:00 – 17.15

Paradigms of Contemporary Art (continuation)

Histories of Contemporary Exhibition Culture (continuation)

Readings:

Martha Rosler, "Take the Money and Run? Can Political and Socio-Critical Art 'Survive'?", in: Julieta Aranda (a.o. eds.), *What Is Contemporary Art?* Berlin, New York: Sternberg, 2010.

Donald Preziosi, "The Crystalline Veil and the Phallomorphic Imaginary", in: *The Biennial Reader*, ed. by Elena Filipovic (a.o.), 2010.

Marian Pastor Roces, "Crystal Palace Exhibitions", in: *ibid.*
Caroline A. Jones, "Biennial Culture: A Longer History", in: *ibid.*

Week 3

16.09. no class

Week 4

23.09., Monday, 14:00 – 17.15

"May You Live In Interesting Times": Venice Biennale 2019

Reading:

Bruce W. Ferguson and Milena M. Hoegsberg, "Talking and Thinking about Biennials: The Potential of Discursivity", in: *The Biennial Reader* (2010).

Ralph Rugoff: "May You Live In Interesting Times", in: *Biennale Arte 2019, exh.-cat.*

Week 5

30.09. no class

Week 6

07.10., Monday, 14:00 - 17:14

Stan Douglas

Ed Atkins

Jimmie Durham

Dominique Gonzalez-Foerster

Readings:

Stan Douglas:

https://issuu.com/haus_der_kunst/docs/interview_mousse_mag_stan_douglas

<https://frieze.com/article/double-take>

<https://www.studiointernational.com/index.php/stan-douglas-interview-a-reenactment-is-an-event-that-becomes-processed-in-memory>

<http://povmagazine.com/articles/view/stan-douglas>

Ed Atkins:

<https://www.ssense.com/en-us/editorial/art/i-am-not-an-authority-on-who-i-am>

<https://www.dazeddigital.com/artsandculture/article/34547/1/ed-atkins-hyper-real-harrowing-new-films-hisser-safe-conduct-corpsing>

https://www.parkettart.com/downloadable/download/sample/sample_id/464

Jimmie Durham:

<https://www.domusweb.it/en/speciali/venice-art-biennale/2019/interview-with-jimmie-durham-the-lion.html>

<http://www.thememorybank.co.uk/pricklypear/10.pdf>

Dominique Gonzalez-Foerster:

<https://www.spikeartmagazine.com/en/articles/portrait-dominique-gonzalez-foerster>
<https://purple.fr/magazine/fw-2013-issue-20/dominique-gonzalez-foerster/>

Week 7

14.10., no class

Week 8

21.10., Monday, 14:00 – 17:15

Ian Cheng
Arthur Jafa
Julie Mehretu

Readings:

Ian Cheng:

<http://evenmagazine.com/ian-cheng/>
<https://www.moma.org/magazine/articles/40>

Arthur Jafa:

https://www.serpentinegalleries.org/files/downloads/arthur_jafa_in_conversation.pdf
<https://www.interviewmagazine.com/art/arthur-jafa>

Julie Mehretu:

<https://bombmagazine.org/articles/julie-mehretu/>
<https://hyperallergic.com/404301/julie-mehretu-mural-sfmoma/>

28.10.2019 - 03.11.2019 Fall Break

Study Trip to Venice: 29.10 – 1.11.

Week 10

04.11., Monday, 14:00 – 17:15

Exhibition reviews

Readings:

Will be announced the week before

Week 11

11.11., Monday, 14:00 - 17:15

The politics of a global art world

Readings:

“1997: Biennials, Migration, and Itinerancy”, in: Charles Green and Anthony Gardner, Biennials, Triennials, and documenta, Oxford: Wiley Blackwell, 2016, pp. 145-179.

Simon Sheikh: "Marks of Distinction, Vectors of Possibility: Questions for the Biennial", in: *The Biennial Reader* (2010).

Charlotte Bydler, "The Global Art World, inc.: On the Globalization of Contemporary Art", in: *The Biennial Reader* (2010).

Week 12

18.11., Monday, 14:00 – 17:15

Guest (tbc)

Week 13

ATTENTION, FIELDTRIP: 30.11., Saturday, 11:00 – 15:00

Hamburger Bahnhof: Lawrence Abu Hamdan

Stoschek Collection: Horizontal Vertigo

Week 14

02.12., Monday, 14:00 – 17:15

Wrap up session

Week 15

09.12. no class

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. 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. On our study trips you should stay with the group at all times (do not wander off and explore the galleries on your own whilst the conversation is still going on). 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 (two oral presentations in addition to class participation) and two essays. See also "Grade Breakdown".

Presentation

Each student will be in charge of two oral presentations of ca. 10 minutes' length, one in the classroom, one in Venice. For the presentations, students will prepare one or more pages of written

notes with questions and bullet-points intended to introduce an artwork/artist and to facilitate or lead the discussion.

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 (oral presentations / participation)

Seminar Grade: 50% (25% / 25%)

Essay 1: 20 %

Essay 2: 30 %