

## **FA 366 Game changers in 20<sup>th</sup> and 21<sup>st</sup> 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 20<sup>th</sup> 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 20<sup>th</sup> and 21<sup>st</sup> century that have new standards within these discourses. Among the artists discussed will be Marcel Duchamp, Andy Warhol, Robert Morris, Lygia Pape, Georgia O’Keefe, Pierre Huyghe 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? 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**

30/01, 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**

06/02, Monday, 14 – 17.15

#### **Material Culture I: Marcel Duchamp**

##### **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**

13/02, Monday, 14 – 17.15

#### **Material Culture II: Andy Warhol**

##### Reading/To watch:

- Andy Warhol, Interview with Gene Swenson
- (Optional: Benjamin Buchloh, Andy Warhol's One-Dimensional Art, 1956-66)
- Please watch "Andy Warhol: The Diaries" on Netflix)

### **Week 4**

20/02, 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 5**

27/02, 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 6**

06/03, Monday, 14 – 17.15

#### **Georgia O'Keefe, Ana Mendieta**

##### To prepare, please listen to the podcast:

- Helen Molesworth, Death of an Artist (Spotify)

### **Week 7**

13/03, Monday, 14 – 17.15

#### **Kerry James Marshall**

*Zoom guest:* Alchesay Rinaldi Castro (BCB alumni)

##### Reading:

- "The Marvellously Black Familiars of Kerry James Marshall," in *Kerry James Marshall Contemporary Artists Series*. Phaidon, 2017.

Optional:

- W.E.B DuBois “The Souls of Black Folks”  
[https://faculty.uml.edu/sgallagher/WEBDuBois-Souls\\_of\\_Black\\_Folk-1-14.pdf](https://faculty.uml.edu/sgallagher/WEBDuBois-Souls_of_Black_Folk-1-14.pdf)
- <https://www.culturetype.com/2016/05/02/the-figure-remains-essentially-black-in-every-circumstance-kerry-james-marshall-previews-his-master-paintings-at-mca-chicago/>

Mid-term prompts, Writer’s workshop

**Week 8**

ATTENTION: 25/03, Saturday, 14 – 17.00

Exhibition visit at Julia Stoschek Collection: “*Ulysses Jenkins: Without your interpretation*”

Reading:

- <https://www.nytimes.com/2022/04/06/arts/design/ulysses-jenkins-video-artist-hammer.html>

To watch:

- <https://www.youtube.com/watch?v=U9KVHSFGcgk>

**Week 9**

27/03, Monday, 14 – 17.15

**Arthur Jafa**

To watch:

<https://vimeo.com/338234578>  
<https://www.jsc.art/videos/1-2/>

– *Spring Break* –

*(Week 10: no class – federal holiday)*

**April 15, Additional exhibition visit, Gropius Bau, Daniel Boyd (tbc)**

**Week 11**

17/04, Monday, 14 – 17.15

**The Situated Artwork: 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 12**

24/04, Monday, 14 – 17.15

**Story telling in video: The films of Pierre Huyghe and Anri Sala**

*(Week 13, May 1: no class – federal holiday)*

## **Week 14**

08/05, Monday, 14 – 17.15

**Wrap-Up**

## **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 24, 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.