

FA366 Game changers in 20th and 21st century Art

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Office Hours: Fridays, 11am to 1pm (or by appointment)

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. How does this happen? What makes an artwork a game-changer? This course seeks to understand how artworks can represent and simultaneously influence the cultural zeitgeist and discourse of their time. What makes a great work of art, and what criteria might define it? How does globalization and the Internet affect these criteria? We also want to comprehend how the iconic status of an artwork can change over time: Is Duchamp still or again contemporary? Can we look at Duchamp differently when we see him through the lens of Andy Warhol? What characterizes an “iconic artwork” of today? Besides discussing individual artworks and artists (among them Duchamp, Picasso, Georgia O’Keefe, Ana Mendieta, Robert Smithson, Robert Morris, Pierre Huyghe and Arthur Jafa), 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, T.J. Clark and Benjamin H.D. Buchloh) and accompanied by field trips to museums and exhibitions in the city of Berlin. Some of these field trips may take place on Saturdays and schedule adjustments may occur.

Requirements

Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

Accommodations

Bard College Berlin is committed to inclusion and providing equal access to all students; we uphold and maintain all aspects of Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and the ADA Amendments Act of 2008, and Section 3 of the German Disability Equality Act of April 27, 2002 (Federal Law Gazette I p. 1468). If

you have a disability, or think you may have a disability, please contact the Disability Accommodation Coordinator, Atticus Kleen, (accommodations@berlin.bard.edu) to request an official accommodation.

Requests for accommodations should be made as early as possible to ensure adequate time for coordination and planning. Please note that accommodations are not retroactive and may require advance notice to implement.

If you have already been approved for accommodations with the Disability Accommodation Coordinator, please arrange to meet with me outside of class so that we can develop an implementation plan.

Students may face extenuating circumstances related to various personal or external factors, which impact their academic performance. While these circumstances often do not fall within the legal framework of Disability Accommodations, Bard College Berlin is committed to supporting students experiencing such circumstances. A student needing a short extension or a replacement assignment because of an extenuating circumstance is encouraged to make arrangements directly with instructors if possible. If further support is needed, please visit the [Bard College Berlin Accessibility page](#). Questions about this process can be directed to James Harker (j.harker@berlin.bard.edu) or Maria Anderson-Long (m.andersonlong@berlin.bard.edu).

Attendance

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, two absences from twice-per-week courses or the equivalent (e.g. one absence from a once-per-week course) should not affect the participation grade or require documentation.

Bard College Berlin may not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

Assessment & Assignments

Each student must give one classroom presentation, submit 4 responses on Padlet (each 500 words) and write one final essay (3000 words).

The final essay (3000 words) is due on Dec 16, 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

Essays that are up to 24 hours late can be downgraded up to one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where a professor agrees to accept a late assignment, it should be submitted by the new deadline agreed upon by both parties. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss essay assignments and feedback during instructors' office hours.

Students will receive feedback for their course work during and at the end of the semester. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

Grade Breakdown

The grade breakdown for this seminar will be as follows:

Final essay (3000 words): 40%

4 Responses (2000 words) and classroom presentation: 30%

Participation: 30%

Attention: All readings will be sent out via google classroom

Schedule

Week 1

04.09., Friday, 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 sent before the class.

Reading: Arthur Danto, "The End of Art" (1984)

Week 2

11.09., Friday, 14 – 17:15

Marcel Duchamp, The Ready-made

Reading: Benjamin Buchloh, "Readymade, Objet Trouvé, Idée Recue" (1986)

Homework: Please post a 500-word response (1) on the Padlet

Week 3

18.9., Friday, 14 – 17:15

Pablo Picasso, Guernica

Reading: T.J.Clark, *Picasso and Truth* (chapter 6: Mural), (2013)

Homework: Please post a 500-word response (2) on the Padlet

Week 4

25.9., Friday, 14 – 17:15

Part I: Georgia O'Keeffe's flower paintings

Part II: Ana Mendieta

Reading: Linda Nochlin, "Georgia O'Keeffe: The Language of Flowers" (1994)
AND: Listen to the podcast *Death of an Artist* by Helen Molesworth (Spotify)

Week 5

2.10., Friday, 14 – 17:15

Field Trip to the Sammlung Hoffman

Week 6

9.10., Friday, 14 – 17:15

Andy Warhol

Homework: Please watch "The Diary of Andy Warhol" on Netflix

Week 7

16.10., Friday, 14 – 17:15

Participation

Part I: Lygia Clark

Part II: Robert Morris

Reading: Felipe Scovino, "The Fragmented Body: On the Political Aspects of Lygia Clark's Sensorial Objects"(2025)

Homework: Please post a 500-word response (3) to last week's class discussion on Padlet

- **FALL BREAK** -

Week 8

30.10., Friday, 14 – 17:15

Public Art

Part I: Joseph Beuys, 7000 Eichen

Part II: Christo, Wrapped Reichstag

Reading:

Lynne Cooke, 7000 Oaks (2004)

Peter Jelavich, "The Wrapped Reichstag: From Political Symbol to Artistic Spectacle" (1995)

ATTENTION Weekend session / field trip (make up session for week 9)

31.10., Saturday, 12 – 15:00

Christoph Schlingensief, Gropius Bau

Week 9 – no class

Week 10 – no class

Week 11

Nov. 20, Friday, 14 – 17:15

Sculpture in the Expanded Field

Part 1: Robert Smithson / Agnes Denes

Part 2: Pierre Huyghe

Reading: Rosalind Krauss, "Sculpture in the Expanded Field" (1979)

Week 12

Nov. 27, Friday, 14 – 17:15

Game Changer Institutions

The Fun Palace

Homework: Post a 500-word response (4) to last week's class discussion on the Padlet.

Week 13

Dec. 4, Friday, 14 – 17:15

Field Trip: Maurizio Cattelan at Neue Nationalgalerie

Extra Session (make up for week 10): Individual writing tutor session for final essay

Week 14

Dec. 11, Friday, 14 – 17:15

Part 1: Arthur Jafa

Part 2: Wrap-up