

COURSE SYLLABUS

Tuesday 1/15: INTRODUCTION TO THE COURSE AND SITE AS LOCATION (KM)

- Review of course syllabus, readings and requirements
- Historical background: monuments, modernism and monumentality
- The transition from site adjusted to site specific sculpture
- Minimalism and installation; ideas and theories of site specificity

Assigned Readings:

Barbara Rose, "ABC Art," reprinted in Battcock, *Critical Anthology of Minimalism*.

*Miwon Kwon, Introduction, *One Place After Another: Site-Specific Art and Locational Identity*, MIT Press, 2004, 1-7 and 38-64.

Erika Suderberg, ed. *Space Site Intervention*, Chapter 1: "Introduction"

*Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8, Spring 1979.

*Robert Irwin, *Being and Circumstance: Notes Toward A Conditional Art*, 21 – 28.

Recommended Readings:

Claire Doherty "The New Situationists," introduction to *Contemporary Art: from Studio to Situation*, Black Dog, 2004, 7-13.

Tuesday 1/22: SITE AS SOCIAL (DC)***SIGN-UP FOR CLASS DISCUSSION**

- Site specificity versus community-based public art
- New Genre Public Art and criticisms
- New configurations of community in contemporary art practice: experimental communities, social networks, temporary situations

Assigned Readings:

*Suzanne Lacy, "Cultural Pilgrimages and Metaphorical Journeys," *Mapping the Terrain: New Genre Public Art*, Bay Press, 1995, 20-49.

*Miwon Kwon, "The (Un)Sittings of Community," *One Place After Another*, 139-155.

*Grant Kester, "Community and Communicability," *Conversation Pieces: Community and Communication in Modern Art*, University of California Press, 2004, 152-191.

Grant Kester, "Conversation Pieces: The Role of Dialogue in Socially-Engaged Art," *Theory in Art Since 1985*, Blackwell, 2006, 76-88.

Maria Lind, "Actualisation of Space: The Case of Oda Projesi," *From Studio to Situation*, 109-121.

Recommended Readings:

Jean-Luc Nancy, "The Inoperative Community," *Participation*, Whitechapel and MIT, 54-69.

Hal Foster, "The Artist as Ethnographer," *The Return of the Real: The Avant-Garde at the End of the Century*, MIT Press, 1996, 302-309.

"Catherine David and Irit Rogoff in Conversation," *From Studio to Situation*, 82-89.

Eric Kluitenberg, "Constructing the Digital Commons,"

<http://www.n5m4.org/index6f5c.html?118+575+3411>

Monica Narula, Awadhendra Sharan and Shuddhabrata Sengupta, "Tales of the Commons Culture," <http://magnet-ecp.org/Tales-of-the-Commons-Culture>

COURSE SYLLABUS**Tuesday 1/29: SITE SPECIFIC INSTALLATION, EARTHWORKS AND LAND PROJECTS (KM)**

- Site-specific installations in public and quasi-public contexts
- First generation earthworks and land projects

Assigned Readings:

*Nicolas de Oliveira, Nicola Oxley, Michael Petry, "Towards Installation," *Installation Art*, Thames and Hudson, 1994.

*Robert Smithson "A Sedimentation of the Mind," *Artforum*, Sept. 1968 reprinted in Harrison and Wood, *Art and Theory, 1900-2000*, Wiley-Blackwell, 2002, 863-868.

*Robert Morris, "Earthworks: Land Reclamation As Sculpture"

*Robert Smithson, "The Spiral Jetty, (1972)" and Nancy Holt, "Sun Tunnels" in Selz and Stiles, *Theories and Documents of Contemporary Art*. Berkeley: UC Press, 1996.

Recommended Readings:

Kimmelman, Michael. "A Sculptor's Colossus of the Desert," *NY Times*, 12/12/99 and "Inside a Life-Long Dream," *NY Times*, 4/8/01.

Christopher Knight, "The Umbrellas of Christo," *LA Times*, 1991.

Pamela Lee, "Unearthing Robert Smithson," *Bookforum*, Dec/Jan 2005.

Calvin Tompkins, "The Gates to the City," *New Yorker*, 3/24/04.

See additional readings on site-specificity, installation, earthworks and land projects in bibliography.

Tuesday 2/5: Recent Land Based Projects (DC + Guest Lecturer from Farmlab, Janet Owen Driggs)

- Recent land art projects
- Invited speaker from Farmlab

CASE STUDY: NOT A CORNFIELD**Assigned Readings:**

*Transcript of "Not a Cornfield" panel discussion at the Getty Center (I will supply on 1/22)

*"Remote Possibilities: A Roundtable Discussion on Land Art's Changing Terrain," *Art Forum*, Summer 2005, 289-295

Tuesday 2/12: PERFORMANCE IN PUBLIC: COLLABORATION, INTERVENTION, RELATIONAL AESTHETICS (KM)

- History of avant-garde collaborations and artists collectives
- Collaborative and participatory practices from the 1960s to the 1990s
- Introduction to relational aesthetics

Assigned Readings:

*Allen Kaprow, "The Event," *Assemblages, Environments, Happenings*, 1966.

*Assorted Fluxus readings: Dick Higgins, *Statement on Intermedia*. 1969

*Higgins, Preface & intro, *Fluxus Experience*, Berkeley: UC Press, 2002.

Kristine Stiles, "Introduction to Performance Art," and selected artists' writing and manifestoes from *Theories and Documents of Contemporary Art*, Berkeley: U.C. Press, 1996.

Martha Rosler, "Feminist Art in California," *Artforum*, September 1977.

*Nicolas Bourriaud, Introduction and Chapter 1, *Relational Aesthetics*, les presses du reel, 2002 and Berlin Letter About Relational Aesthetics in Doherty, 43 – 49.

Recommended Readings:

Bennett Simpson, "Public Relations," *Artforum*, April 2001.

Ted Purves, "Viewpoint," *Artweek*, 2002

COURSE SYLLABUS**Tuesday 2/19: MODES OF PARTICIPATION IN CONTEMPORARY ART PRACTICE (DC)**

- Brief revision of minimalism and installation art and the activation of the spectator
- Criticisms of relational aesthetics versus socially engaged art projects
- Comparing and contrasting participatory modes
- The ethics of aesthetics and the relationship of art and life

Assigned Readings:

- *Claire Bishop, "The Social Turn: Collaboration and its Discontents," *Art Forum*, Feb 2006, 178-81
- *Grant Kester, "Another Turn," *Art Forum*, May 2006, 22.
- Maria Lind, "Actualisation of Space: The Case of Oda Projesi," *From Studio to Situation*, 109-121.
- *Ted Purves, "Blows Against the Empire," *What We Want is Free: Generosity and Exchange in Recent Art*, State University of New York Press, 2005, 27-44.
- *Claire Bishop, "Introduction// Viewers as Producers," *Participation*, Whitechapel & MIT, 2006, 10-17.
- Jacques Rancière, "Problems and Transformations in Critical Art," *Participation*, 83-93.
- Umberto Eco, "The Open Text," *Participation*, 20-40.

Recommended Readings:

- Claire Bishop, "Antagonism and Relational Aesthetics," *October*, 110, Fall 2004, 51-79.
- Hal Foster, "Chat Rooms," *Participation*, 190-195.
- Peter Burger, "The Negation of the Autonomy of Art by the Avant-garde," *Participation*, 46-53.

Tuesday 2/26: FIELD TRIP TO ORANGE COUNTY (KM + Guest Lecturers)***PAPER TOPIC DUE**

- Visit Orange County Museum of Art and Orange Lounge to see the *The Imaginary 20th Century* and *Disorderly Conduct: Recent Art in Tumultuous Times* and *Art Since the 1960s: California Experiments*

Assigned Readings TBA**Tuesday 3/4: WALKING IN PLACE (DC)*****CONFIRM DATE FOR ORAL PRESENTATION**

- Revision of the act of walking or 'wandering' in art practice (the 19th-century flaneur, to aleatory drifting of Surrealists and Situationists, to the walking practices of artists Richard Long and Hamish Fulton)
- Resurgence of interest in the act of walking or 'wandering' within contemporary art practice

Assigned Readings:

- *Guy Debord, "Theory of the Dérive," *Internationale Situationniste*, #2, 1958.
- *Guy Debord, "Towards a Situationist International," *Participation*, 96-101.
- Guy Debord, "Introduction to a Critique of Urban Geography," *Les Lèvres Nues*, no. 6, 1955.
- Simon Sadler, "Making Sense of Psychogeography," and "Drifting as a Revolution in Everyday Life," *The Situationist City*, Cambridge MIT Press, 1998, 76-81.
- *Michel de Certeau, "Walking in the City," *The Practice of Everyday Life*, U.C. Press, 1984.
- Susan Buck-Morss, "The Flaneur, the Sandwichman and the Whore: The Politics of Loitering," *New German Critique*, No. 39, Autumn 1986, 99-140.

Recommended Readings:

- Guy Debord, "Writings from the Situationist International," *Art in Theory 1900-1990*, Ed. Charles Harrison and Paul Wood, Blackwell, 693-700.
- Simon Ford, *The Situationist International: A User's Guide*, London, Black Dog Publishing, 2004.
- Rebecca Solnit, "Aerobic Sisyphus and the Suburbanized Psyche," *Wanderlust: A History of Walking*, Verso, 2001, 249-266.

COURSE SYLLABUS

Tuesday 3/11: Biennials and Biennialism: History and Context (KM)

- History of biennials, beginning with Venice, Paris and Sao Paolo
- The first U.S. biennials at the Whitney Museum of American Art
- *Documenta* and cultural restoration of postwar Germany
- Recent international biennials: the blessing and the curse

Assigned Readings:

**Artforum* selected articles on Biennials

*Excerpts from *Venice Biennale*, *Whitney Biennial* and California Biennial catalogues

*Molly Nesbit, et. al. "Utopia Station"

(The three readings above are not in your packets, but will be provided at a late date)

The Making of International Exhibitions: Siting Biennales, New Delhi 1/17-18/05

Jens Henning, *The Next Curator of Dokumenta Should Be An Artist*, ed.

Recommended Readings:

Dan Cameron, Maria Hlavajova, Hans-Ulrich Obrist, Carole Thea and Gregory Williams, editors.

Foci: Interviews with 10 International Curators. New York: Apex Art Curatorial Program, 2001.

Okwui Enwezor, excerpt from *SFAI Journal*, 2005.

Tuesday 3/18: NO CLASS (SPRING BREAK)**Tuesday 3/25: FROM SITE ORIENTED TO SUSTAINABILITY (DC)**

- The biennial as autonomous art object
- The biennial as a model for commissioning place-based art practice
- The role of the commissioner
- Sustainability and the biennial/exhibition model: Is the art world ecosystem sustainable?

Assigned Readings:

*Claire Doherty, "Location, Location," *Art Monthly*, November 2004, 1-5.

*Bruce Sterling, "Hot Trends: Climate Change in the Glossies," *Land, Art: A Cultural Ecology Handbook*, ed. Max Andrews, RSA, 2006 (first published in *ArtForum*, Summer 2006, 145-6), 111-115.

*Stephanie Smith, "Alas for the Dreams of a Dreamer! Art Museums and Sustainability," *Land, Art*, 191-195.

*Christy Lang, "Review of the Sharjah Biennial 8," *Frieze*, June 2007.

Tuesday 4/1: RECENT CURATORIAL MODELS (DC & KM)

- *Topographies*
- *California Biennial* Residency projects
- *Interventions*, inSite_05
- *A to B*, Fellows of Contemporary Art

Assigned Readings:

*Karen Moss, *Topographies*, San Francisco Art Institute, 2004.

*Excerpts from *California Biennial* artists' residency projects

*Osvaldo Sanchez, "Fading Tracers," [*Situational*] *Public*, inSite_05, 2006, 40-49.

Maarten Hajer and Arnold Reijndorp, "The Public Domain as Perspective," *In Search New Public Domain*, Nai, 2001, 6-17 http://www.inSite_05.org

*Marc Augé, "From Places to Non-Places," *Non-Places: Introduction to an Anthropology of Supermodernity*, Verso, 1995, 75-115.

COURSE SYLLABUS

Tim Cresswell, "The Metaphysics of Fixity and Flow," *On the Move: Mobility in the Modern Western World*, ed. Tim Cresswell, Routledge, 2006, 25-56. <http://atobcommute.blogspot.com/>

ORAL PRESENTATIONS

Tuesday 4/8: (DC)

Tuesday 4/15: (KM)

Tuesday 4/22: (KM)

Tuesday 4/29: (DC)

Tuesday, 5/6 (DC & KM) *ALL FINAL PAPERS DUE*

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SPRING 2008

HISTORY: CONTEMPORARY ART/PUBLIC CONTEXTS

DONNA CONWELL/KAREN MOSS

COURSE SYLLABUS