

Syllabus

Spring 2015

ARH 4470/5482 Contemporary Art
A Discipline-Specific Global Learning Course¹

Tuesday and Thursday 2:00-3:15pm
Green Library Room 100B

Instructor: Dr. Alpesh Kantilal Patel
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Course description: This course examines major artists, artworks, and movements after World War II; as well as broader visual culture—everything from music videos and print advertisements to propaganda and photojournalism—especially as the difference between ‘art’ and non-art increasingly becomes blurred and the objectivity of aesthetics is called into question.

Movements studied include Abstract Expressionism, Pop, and Minimalism in the 1950s and 1960s; Post-Minimalism/Process Art, and Land art in the late 1960s and 1970s; Pastiche/Appropriation and rise of interest in “identity” in the 1980s; and the emergence of Post-Identity, Relational Art and Internet/New Media art in the 1990s/post-2000 period.

This course will explore the expansion of the art world beyond “Euro-America.” In particular, we will consider the shift from an emphasis on the international to transnational. We will focus not only on artistic production in the US, but also that in Europe, South and East Asia, Africa, and the Middle East.

Emphasis will be placed on examining artworks and broader visual culture through the lens of a variety of different contextual frameworks: **formal, authorial, socio-cultural, and identity-based (race, class, gender, and sexuality for instance).**

Course structure: In each class, we will often discuss several artworks (produced in the last 10 to 15 years) that will then be genealogically linked to earlier artworks and movements. In other words, we will not move chronologically (itself a framework) but often through other frames (such as exploring minimalism past and present or issues of sexuality now and then).

¹ This is a discipline-specific global learning course that counts towards your global learning graduation requirement.

Course Objective/ Student Learning Outcomes: To give students a broad survey of art from 1945 to the present and an introduction to the study of visual culture. At course completion, the student will be able to define specialized concepts and terms that are critical to the understanding of contemporary art; and name major developmental periods and movements from 1945 to the present. *Overall, the student will gain valuable skills regarding visual analysis that are essential for success in any other art history or visual studies course he or she might take in the future; and will be given the appropriate tools to ‘see’ critically—a skill that will be transferable to careers in medicine and forensic analysis, for instance, and that will allow one to be better equipped in navigating the increasingly complex ways in which images (broadly construed) permeate our lives.*

Global Learning Outcomes:

Upon completion of course student will be able to:

- identify the interconnected political, economic, and social power structures that influence the development of contemporary art (*Global Awareness*);**
- construct an analysis of contemporary artworks and broader international and transnational visual culture through a variety of contextual frameworks, e.g. formal, authorial, socio-cultural, and identity-based (race, class, gender, and sexuality) (*Global Perspective*); and**
- engage with contemporary art found in greater Miami-area museums, galleries, and private art collections to problem solve and explore how the global, and international manifest themselves in or are embedded in the ‘local’ or Miami art scene (*Global Engagement*).**

Readings: There is no textbook for this class.

1. Most readings and viewing assignments are available through links I provide in this syllabus for each week
2. Other readings (marked with double asterisks for easy reference) will be placed in Dropbox.

Please read relevant materials before arriving to class.

Methods of evaluation:

Thirteen (13) assignments: essays, slide id exams, short quizzes, handouts and creative assignments. *No extra credit and no make-ups unless a religious holiday or hospitalization (for which documentation is required).*

Slide id exams and quizzes **will be given on TUESDAYs**; and essays, creative assignments, and handouts **will be due at the beginning of class on TUESDAYs**. See syllabus below fore more details.

Available points are as follows:

Five (6) Quizzes:	60 possible points
Two (2) Essays:	40 possible points
Two (2) Slide ID Exams:	20 possible points
Two (2) Creative Assignments	60 possible points
Four (4) Handouts:	20 possible points

Note: There will be no final exam.

TOTAL POINTS POSSIBLE: 200 possible points

Six Quizzes: 10 points each, 60 points total

Six brief quizzes each worth 10 points will be administered at the beginning of class to assess mastery of information gone over in the previous week. This allows instructor to spend more time on any subject that the majority of the class got incorrect.

Essays: 20 points each, 40 points total

Two essays will be written by the student. One essay measures student's ability to do a close formal analysis of a work in person; other essay is connected to answers to specific questions regarding a rare catalog the students will be asked to examine. See appendix for detailed information.

Slide ID Exams: 10 points each, 20 points total

Two exams will be administered to assess student's ability to visually identify artworks. Student must provide artist name, date of work, and title of work for each work shown unless otherwise instructed. Students will be given slides to study approximately 1 1/2 weeks prior to each exam.

Creative Assignments: 50 pts (visual diaries) and 10 pts (psychogeo.), 60 pts total

Students create "visual diaries" and a "psychogeography." Visual diaries includes a textual component. See appendix for detailed instructions.

Handouts: 5 points each, 20 points total

You will receive 5 points for turning in each of four completed handouts that are connected to the readings assigned as well as films viewed. They must be turned in at the beginning of class for credit; and answers must be typed. Emphasis is on attempting to answer question rather than getting correct answers; in class we will go over the answers in depth but having first tackled them on your own is important for retention.

Active Learning Strategies

Though this course is lecture-based, instructor will often lead in-class, group exploration of select artworks and visual culture; and discussions to prompt students to consider more than one viewpoint on a particular issue.

Attendance:

You must attend every class session and arrive to class on time! There are no excused absences or assignments except in the case of hospitalization or a religious holiday, both of which require hard copy documentation. If you are not present when materials are collected for points, you will forfeit those points.

Grading:

94-100%: A; 90-93%: A-; 87-89%: B+; 84-86%: B; 80-83%: B-; 77-79%: C+; 74-76%: C; 70-73%: C-; 67-69%: D+; 64-66%: D; 60-63%: D-; and 0-59%: F.

Classroom policies:

While technology is now a key venue for global interactions of artistic expression (and the tool you will use for most of your preparations for class), embodied human inter

action also remains crucial for understanding the various forms cultural expression takes. This will be the mode of interaction in class; you must turn off and put away your cell phone and computers upon entering the classroom. Class notes and activities will require paper and pen, so please bring these to each class.

Academic Misconduct: Honesty in academia is highly prized, but the temptation to cut corners has gotten even Harvard professors in trouble. It requires a lot of hard work to have integrity—for all of us. In your case, the repercussion for being caught plagiarizing or cheating at a university level can have dire consequences—including a failing grade, expulsion from school, lost tuition and the diminution of your otherwise hard work. If you are having trouble in class or in your personal life, come see me before you make an impulsive self-defeating act.

SCHEDULE OF CLASSES:

WEEK ONE: JAN 7 and 9

Introduction to course/go over course requirements

How do we organize visual information? Context or Frames

*Context 1: Form: lines, colors, shapes, arrangement/placement, typography;

*Context 2: Socio-Cultural: very broad category: examples include revolutionary France; Post or Pre-9/11; Hollywood, etc.

*Context 3: Authorship/Biography: details of author's life used to reinforce a meaning of a work. For example, artist lives in Miami, but born in Cuba which might explain artist's interest in Castro; and

*Context 4: Identity: gender, race, class, sexuality, trans/nationality]

WEEK TWO: JAN 14 and 16

Quiz #1 of 6: Frames

Gender: Authorship vs. Representations on Canvas

Painting and Performance: Schneemann/Pollock

Trans-temporal Pop: Blurring High/Low Art

Readings/Visit Websites:

1. Gandee, Charles. "I am Curious (Yellow)," *Talk* magazine (April 2000). Available from: <http://www.davidzwirner.com/wp-content/uploads/2011/10/LY-Talk-Gandee-00-04.pdf>
2. Smith, Roberta. "A painter who loads the gun and let's the viewer fire it," *New York Times*, 12 January 2001. Available from: <http://www.nytimes.com/2001/01/12/arts/art-review-a-painter-who-loads-the-gun-and-lets-the-viewer-fire-it.html?scp=1&sq=gun%20roberta%20smith&st=cse>
3. Drohojowska-Philip, Hunter, "Superflat," 2001, Artnet.com. Available from: <http://www.artnet.com/Magazine/features/drohojowska-philp/drohojowska-philp1-18-01.asp>

4. Nochlin, Linda. *Art and Power and Other Essays*. Westview Press, 1988 (147-158). extract available from:
<http://www.miracosta.edu/home/gflore/nochlin.htm>

Visit websites of artists Lisa Yuskavage, Santiago Sierra, Carolee Schneemann, Jeff Koons, Takashi Murakami, and Andy Warhol:

1. <http://www.davidzwirner.com/artists/lisa-yuskavage/survey/>
2. <http://www.caroleeschneemann.com/works.html>
3. <http://www.jeffkoons.com>
4. <http://english.kaikaikiki.co.jp/whatskaikaikiki/>
5. <http://www.warhol.org/collection/aboutandy/>

WEEK THREE: JAN 21 and 23

Essay #1 of 2: Formal Analysis

Transtemporal Pop (cont.)

Classic Minimalism: Specific Objects

Readings:

1. Judd, Donald. "Specific objects." *Arts Yearbook* 8 (1965): 74-82. reprinted in ed. Charles Harrison & Paul Wood, *Art in Theory: 1900-2000*. Malden, MA: Blackwell Publishing, 2005. Available from: <http://timothyquigley.net/vcs/judd-so.pdf>.
- **2. Morris, Robert. 'Notes on sculpture, part 1', *Artforum* 4.6 (February 1966): 42-44 and 'Notes on sculpture, part 2', *Artforum* 5.2 (October 1966): 20-23. These essays are reprinted in Robert Morris, *Continuous project altered daily: The writings of Robert Morris*, Cambridge: MIT Press, 1993.
- **3. Fried, Michael. "Art and objecthood," *Artforum* reprinted in *Minimal Art: A critical anthology* edited by Gregory Battcock.

WEEK FOUR: JAN 28 and 30

Turn in Handout #1

Quiz #2 of 6 on Handout #1

Go over Fried/Judd/Morris readings

Oxymoronical/Minimalism

Maximal Intimacy: Kapoor, Serra, Stingel

Post-Minimal: Process and Anti-Form: Eva Hesse/Kapoor/etc.

- **1. 'Anti form,' *Artforum* 6.8 (April 1968): 33-35. This essay is reprinted in Robert Morris, *Continuous project altered daily: The writings of Robert Morris*, Cambridge: MIT Press, 1993.
- **2. Chave, Anna C., "Eva Hesse: 'A Girl Being a Sculpture,'" in *Eva Hesse: A Retrospective*, edited by Helen A. Cooper.
- **3. Skim the following: Wagner, Anne M., "Another Hesse" *October* 69 (Summer 1994): 49-84.
- **4. Chave, Anna C., "Response to another Hesse," *October* 71 (Winter 1995): 146-48.
5. Visit Santiago Sierra's website: <http://www.santiago-sierra.com>

WEEK FIVE: FEB 4 and 6

History of Biennials

Authorship: Kapoor/Hesse
Contemporary Post-Minimalism

WEEK SIX: FEB 11 and FEB 13

Quiz #3 of 6: on Biennials (fulfills global awareness requirement)

Visit to Miami Beach Urban Studios (MBUS) Gallery?
Matthew Barney's *Cremaster* films??

WEEK SEVEN: February 18 and 20

Rough draft of Creative Assignment #1 of 2 due: Visual Diary (fulfills global engagement requirement). *Not mandatory, but useful.*

Gesture/Field: Willem de Kooning, Franz Kline, Philip Guston/Carroll Dunham,
Robert Motherwell versus Rothko, Newman, Reinhardt

1. Vogel, Carol. "Painting, rebooted," *New York Times*, September 27, 2012
<http://www.nytimes.com/2012/09/30/arts/design/wade-guytons-computer-made-works-at-the-whitney.html?pagewanted=all&r=0>

Post-painterly Abstraction/ Color Field

**2. Greenberg, Clement. "Modernist Painting" in *Clement Greenberg: The collected essays and criticism*, Volume 4: Modernism with a vengeance, 1957-1969, edited by John O'Brian, 85-94. Chicago and London: The University of Chicago Press, 1993 [recorded, 1960; broadcasted, 1961].

Gestural painting and Erasure of East Asian influences

**3. Winther-Tamaki, Bert. "Japanese margins of American abstract expressionism" in *Art in the encounter of nations: Japanese and American artists in the early postwar years*. Hawaii: University of Hawaii Press, 2001.

Contemporary Color (Field) on the Move: Moving Painting and Painting Movement

4. Interview with Anoka Farouque by Liena Vayzman, "I'd rather be here and now: The performative verb of painting," <http://x-traonline.org/issues/volume-15/number-3/id-rather-be-here-and-now-the-performative-verb-of-painting/>
5. View Stephen Dean's videos: <https://vimeo.com/stephendean>
 - A. *Volta*
 - B. *Grand Prix*:
6. View Jeremy Blake's videos:
 - A. *Liquid Villa* 15 min, 30 sec (2000):
http://www.ubu.com/film/blake_liquid.html
 - B. *Guccinam*, 14 min, 12 sec (2000):
http://www.ubu.com/film/blake_guccinam.html
 - C. *Century 21*, 12 min, 06 sec (2004):
http://www.ubu.com/film/blake_century-21.html

WEEK EIGHT: February 25 and 27

Slide ID Exam #1 of 2

Museums & Miami + Contemporary Art

1. Simon Sheikh, "Positively White Cube Revisited," *e-flux* 3 (February 2009).

Available from: <http://www.e-flux.com/journal/positively-white-cube-revisited/>

2. Chaplin, Julia. "Art Basel Miami's Big-Buzz 10," November 26, 2010, *New York Times*. Available from: <http://www.nytimes.com/2010/11/28/fashion/28basel.html>

3. Pogrebin, Robin. "Resisting Renaming of Miami Museum," *New York Times*, December 6, 2011. Available from: http://www.nytimes.com/2011/12/07/arts/design/jorge-m-perezs-name-on-miami-museum-roils-board.html?pagewanted=all&_r=0

4. "Detroit Art Museum offers Plan to Avoid Sale of Art," *New York Times*, January 29, 2014. Available from: <http://www.nytimes.com/2014/01/30/us/detroit-art-museum-offers-plan-to-avoid-sale-of-art.html>

Patten & Decoration: 70s/80s and Contemporary

1. Cotter, Holland. "Scaling a minimalist wall with bright, shiny colors," *New York Times*, 15 January 2008. Available from: <http://www.nytimes.com/2008/01/15/arts/design/15patt.html>
2. Kozloff Joyce and Robert Kushner, "Pattern, decoration, and Tony Robbin," *artcritical*, 2 August 2011. Available from: <http://www.artcritical.com/2011/08/02/tony-robbin/>
3. See my review of Asad Faulwell's 2011 NY exhibition on the artist's blog: <http://asadfaulwell.blogspot.com/2011/03/artforum-review.html>
4. Smith, Roberta. "DIY art: Walk on it, write on it, stroke it," *New York Times*, 29 June 2007. Available from: <http://www.nytimes.com/2007/06/29/arts/29stin.html?pagewanted=all>

WEEK NINE: March 4 and 6

Creative Assignment #2 of 2: Psychogeography

From Post-Minimal to Earth Body/work: Case Study: Ana Mendieta Gossip/Knowledge

1. Snead, Gillian. "The case of Ana Mendieta" *Art in America*, 12 October 2010. Available from: <http://www.artinamericamagazine.com/news-opinion/news/2010-10-12/ana-mendieta/>

Minimalist/Feminist Art Movement: In/Visible Body

Moving Away from Ab-Ex

(To) Queer Scribbles, Silence, Grids, and Assemblages

Reading/Listening Assignments:

Look at artists' work on:

1. http://www.cytwombly.info/twombly_gallery1.htm
2. <http://www.marykellyartist.com/postpartumdocument.html>
3. <http://www.hannahwilke.com/>
4. 'Listen' to John Cage's 4' 33''. Available from: <http://www.youtube.com/watch?v=hUJagb7hLOE>
5. Varnedoe, Kirk. "Your kid could not do this, and other reflections on Cy Twombly." Autumn/Winter no. 18 (1994). Museum of Modern Art (New York City). Available from: http://www.cytwombly.info/twombly_writings14.htm.

6. Ross, Alex. "Searching for Silence: John Cage's Art of Noise." October 4, 2010, *New Yorker*. Available from:
http://www.newyorker.com/reporting/2010/10/04/101004fa_fact_ross?currentPage=all
7. Katz, Jonathan. "Committing the perfect crime: Sexuality, assemblage, and the postmodern turn." Unpublished manuscript. Available from:
<http://www.queerculturalcenter.org/Pages/KatzPages/Katz%20Art%20Journal.pdf>
8. Katz, Jonathan. "Agnes Martin and the sexuality of abstraction" in *Agnes Martin*, ed. Lynne Cooke and Karen Kelly. New Haven: Yale University Press, 2012: 170-197.

Spring Break

WEEK ELEVEN: MARCH 25 and 27

Slide ID Exam #2 of 2

Robert Smithson

Non/Site and Sight: Space as Im/material/ Robert Smithson and Gordon Matta-Clark

Reading:

- **1. Smithson, Robert "Monuments of Possaic" in Jack Flam, ed. *Robert Smithson: The collected writings*. Berkeley and Los Angeles: University of California Press, 1966.
2. Kennedy, Randy, "How to conserve art that lives in a lake?," *NY Times*, November 18, 2009 Available from:
<http://www.nytimes.com/2009/11/18/arts/design/18spiral.html>
- **3. "The Origin of 'Odd Lots' and "Gordon Matta Clark's Fake Estates" from *Odd Lots: Revisiting Gordon Matta-Clark's Fake Estates*, edited by Jeffrey Kastner, Sina Najafi and Frances Richard. New York: Cabinet books in association with Queens Museum of Art and White Columns, 2005.

Film screening: Robert Smithson's Spiral Jetty

Go to Special Collections to view *Magiciens* catalog

"Identity" Exhibition History

Readings:

- **1. Yau, John. "Please wait by the coatroom." In *Out there: Marginalization and contemporary cultures*, edited by Russell Ferguson, Martha Gever, Trinh T. Minh-Ha and Cornel West, 133-141. Cambridge, MA: The MIT Press, 1990.
- **2. McEvelley, Thomas. "Doctor lawyer indian chief: 'Primitivism' in 20th century art at the Museum of Modern Art in 1984." *Artforum* 23:3 (November 1984): 54-61.
- **3. Rubin, William and Kirk Varnedoe with response by Thomas McEvelley. "Letters: On 'Doctor Lawyer Indian Chief: 'Primitivism' in 20th Century Art at the Museum of Modern Art in 1984.'" *Artforum* 23:5 (February 1985):

42-51. Focus on Rubin's response (rather than McEvelley's response to Rubin) in this particular article.

WEEK TWELVE: April 1 and 3

Turn in Handout #2 of 4

Quiz #4 of 6: on Handout #2

Appropriation: Richard Prince, Cindy Sherman, Barbara Kruger, Sherrie Levine, Jeff Koons, and Robert Longo

1. Eklund, Douglas. "The pictures generation." In *Heilbrunn timeline of art history*. New York: The Metropolitan Museum of Art, 2000-.
http://www.metmuseum.org/toah/hd/pcgn/hd_pcgn.htm (October 2004)
2. "At the Met, baby boomers leap onstage," *New York Times*, April 23, 2009. Available from
<http://www.nytimes.com/2009/04/24/arts/design/24pict.html?pagewanted=all>
3. Crimp, Douglas. "Pictures," essay in catalog accompanying exhibition of the same name at Artist Space in NYC, 1977. Available from:
<http://www.clubblumen.at/media/crimp.pdf> [this is a reprint from X-TRA journal 8:1 (Fall 2005): 17-30.]
4. Kennedy, Randy. "Apropos appropriation," *New York Times*, 28 December 2011. Available from:
<http://www.nytimes.com/2012/01/01/arts/design/richard-prince-lawsuit-focuses-on-limits-of-appropriation.html?pagewanted=all>
5. Richard Prince: Thoughts on *Spiritual America*
<http://richardprinceart.com/2011/09/12/richard-prince-thoughts-spiritual-america/>
6. Johnson, Paddy. "Parsing Patrick Cariou v. Richard Prince: The copyright infringement ruling." *Art Fag City* (blog), March 23, 2011. Available from:
<http://www.artfagcity.com/2011/03/23/parsing-patrick-cariou-v-richard-prince-the-copyright-infringement-ruling/>
7. Also see Amicus brief in support of Richard Prince:
<http://www.scribd.com/doc/80960431/AMSP-Amicus-Brief-in-support-of-Patrick-Cariou>
8. Kennedy, Randy, "Court rules in artist's favor," *New York Times*, April 26, 2013. Available from:
<http://www.nytimes.com/2013/04/26/arts/design/appeals-court-ruling-favors-richard-prince-in-copyright-case.html>
9. Taub, James. "Art Rogers vs. Jeff Koons." *Design Observer* [website], January 21, 2008. Available from:
<http://observatory.designobserver.com/entry.html?entry=6467>
10. Taylor, Kate. "In twist, Jeff Koons claims rights to 'Balloon Dogs,'" *New York Times*, January 11, 2011. Available from
<http://www.nytimes.com/2011/01/20/arts/design/20suit.html>

**Culture Wars: Then...and Now
Institutional Critique**

Readings:

1. Itzkoff, David, "Video deemed offensive pulled by Portrait Gallery," *New York Times*, 1 December 2010. Available from:
<http://www.nytimes.com/2010/12/02/arts/design/02portrait.html>
2. Cotter, Holland, "Critic's Notebook: David Wojnarowicz's 'A fire in my belly'" and "As ants crawl over crucifix, Dead artist is assailed again," 9 and 10 December 2010, *New York Times*. Available from:
<http://artsbeat.blogs.nytimes.com/2010/12/09/critics-notebook-david-wojnarowicz-a-fire-in-my-belly/?scp=1&sq=david%20Wojnarowicz&st=cse> and
<http://www.nytimes.com/2010/12/11/arts/design/11ants.html?scp=6&sq=david%20Wojnarowicz&st=cse>
3. Rosenberg, Karen. "A voyeur makes herself at home in the Louvre," 8 December 2011, *New York Times*. Available from:
<http://www.nytimes.com/2011/12/09/arts/design/nan-goldin-scopophilia-at-matthew-marks-gallery-review.html>
4. Visit website for timeline regarding controversy in government funding:
<http://www.franklinfurnace.org/research/essays/nea4/nea4timeline.html>

WEEK THIRTEEN: April 8 and April 10

Essay #2 of 2 due (fulfills global perspectives requirement)

Watch *Paris is Burning* (1990) directed by Jennie Livingston

Readings:

1. Green, Jesse. "Paris has burned," *New York Times*, 18 April 1993.
<http://www.nytimes.com/1993/04/18/style/paris-has-burned.html?pagewanted=all&src=pm>
2. Hooks, bell. "Is Paris burning?" in *Black looks: race and representation*. Boston: South End Press, 1999. Available from:
http://stjsociologyofgender.files.wordpress.com/2010/09/paris_burning_bell_hooks.pdf
3. Bernstein, Jacob. "Paris is still burning," *New York Times*, 26 July 2012. Available from: <http://www.nytimes.com/2012/07/26/fashion/a-lively-house-of-xtravaganza-ball-scene-city.html>

WEEK FOURTEEN: April 15 and April 17

Turn in Handout #3 of 4

Quiz #5 of 6: Handout # 3 of 4

Relational Aesthetics: Now and Then (Happenings, Fluxus, Situationists)

Readings:

- **1. Bourriaud, Nicolas. *Relational Aesthetics*. Dijon, France: Les Presses Du Reel, 1998. Only pages 1-24.
2. Bishop, Claire. "Antagonism and relationship aesthetics," *October* 110 (Fall 2004): 51-79. Available through e-journals:
<http://www.mitpressjournals.org.ezproxy.fiu.edu/doi/pdf/10.1162/0162287042379810>

3. Saltz, Jerry. "The long slide: Museums as playgrounds," December 4, 2011, *New York Magazine*, Available from:

<http://nymag.com/arts/cultureawards/2011/museums-as-playgrounds/>

**4. Schjeldahl, Peter. The art world, "Up in the air," *The New Yorker*, November 21, 2011.

Visit:

5. Solomon R. Guggenheim's website on its retrospective of Maurizio Cattelan's work: <http://www.guggenheim.org/new-york/exhibitions/past/exhibit/3961>

6. New Museum of Contemporary Art's website on its exhibition, "Carsten Höller: Experience" <http://www.newmuseum.org/exhibitions/449>. View documentary videos and slides.

View:

7. Hennessy Youngman's (Jayson Musson) video *Art Thoughtz: Relational Aesthetics*: <http://www.youtube.com/watch?v=7yea4qSJMx4>

8. Peter Schjeldahl of the *New Yorker*'s audio slide show of Maurizio Cattelan's retrospective, November 21, 2011:

http://www.newyorker.com/online/multimedia/2011/11/21/111121_audioslideshow_cattelan

WEEK 15

Turn in Handout #4 of 4

Quiz #6 of 6: on Handout #4 of 4

Pastiche: Blank Parody

--Case Studies

Pastiche & Institution

Visualizing Uncomfortable Racialities: Fred Wilson and Kara Walker

No Readings for this section at this time.

"Post" Identity

--De-sexing Warhol

--Geurrilla Girls

--Re-reading Mapplethorpe

**1. Jones, Amelia. "Post black bomb." *Tema Celeste* (March/April 2002): 52-55.

**2. "Introduction" to Thelma Golden's *Freestyle* exhibition catalogue.

Cotter, Holland. "The topic is race, the art is fearless," *New York Times*, 30 March 2008. Available from:

<http://nytimes.com/2008/03/30/arts/design/30cott.html?pagewanted=all>

3. Press release for "Andy Warhol Retrospective at Los Angeles Museum of Contemporary Art (LA MoCA)" Archived copy available from:

<http://www.tfaoi.com/aa/3aa/3aa253.htm>

4. Cotter, Holland. "Everything About Warhol but the sex," *New York Times*, 14 July 2002. Available from: <http://www.nytimes.com/2002/07/14/arts/art-architecture-everything-about-warhol-but-the-sex.html?pagewanted=all&src=pm>

5. Look at images and read press release for the 2002 exhibition, *Piss and Sex Paintings and Drawings* at Gagosian Gallery, NYC:

<http://www.gagosian.com/exhibitions/september-19-2002--andy-warhol>

WEEK 16

FINAL Creative Assignment Visual Diaries due (fulfills global engagement requirement)

New Media Art

1. "Introduction" from Jana, Reena and Mark Tribe. *New Media Art*. Köln; London: Taschen, 2006. Available from: <http://bit.ly/xDOzwd>
2. Weiner, Jonah. "The artist who talks with the fishes," *New York Times*, 29 June 2013. Available from: <http://www.nytimes.com/2013/06/30/magazine/the-artist-who-talks-with-the-fishes.html?pagewanted=all>
3. Cornell Lauren and Kazys Varnelis. "Down the line" *Frieze* 114: September 2011. Available from: <http://www.frieze.com/issue/article/down-the-line/>
4. Bishop, Claire. "Digital divide," *Artforum*. Sept 2012. Available from: <http://www.artforum.com/inprint/issue=201207&id=31944> [you will need to create a username/password to access the article.]
5. Obadike, Keith. Interview by Coco Fusco. "The Tale of an Online Black Sale." September 24, 2001. Available from: <http://blacknetart.com/coco.html>
6. View this tumblr (concept and book): <http://collecttheworld.tumblr.com>

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