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Syllabus

Spring 2017

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

Tuesday and Thursday 2-3:15pm
Green Library, Room 165

Instructor: Dr. Alpesh Kantilal Patel
Assistant Professor, Contemporary Art and Theory
Director, MFA in Visual Arts
Affiliate Faculty, Center for Women's and Gender Studies
Affiliate Faculty, African and African diaspora Program

Contact information for instructor:

Department of Art + Art History
MM Campus, VH 235

Preferred mode of contact: alpesh.patel@fiu.edu

Office hours: Thursday: 12:45-1:45pm

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 aesthetic judgment 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, Internet/New Media art, and Post-Internet 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

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

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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).

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 great Miami-area museums, galleries, private art collections *and beyond* to problem solve and explore how the local, global, and international manifest themselves visually and through written language. (*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 posted on Blackboard.

Please read relevant materials before arriving to class.

Methods of evaluation:

Eighteen (18) assignments: essays, slide id exams, short quizzes, reading responses, in-class discussions, handouts and creative assignments. *No extra credit and no make-ups unless a religious holiday or hospitalization (the latter for which documentation is required).*

Available points are as follows:

Three (3) Quizzes:	30 possible points
Two (2) 1: Essay +1 Short Answer	35 possible points
Six: (8) 5 In-class discussions + (3) Responses	40 possible points

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Two (2) Slide ID Exams:	30 possible points
Two (2) Creative Assignments:	50 possible points
Three (3) Handouts:	15 possible points

Note: There will be no final exam.

TOTAL POINTS POSSIBLE: 200 possible points

A: Quizzes: 10 points each, 30 points total

Three 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.

B: Essay/Short answer: 35 points total

Essay measures student's ability to do a close formal analysis of a work in person. Short answers connected to answers to specific questions regarding a rare exhibition catalog the students will be asked to examine. See appendix for detailed information.

C: In class discussions/Reading Response: 5 points each, 15 points total

Students will break into small groups to discuss readings.

D: Slide ID Exams: 30 points total

Two exams will be administered to assess student's ability to visually identify artworks and to identify works through *authorship*. Students will be given slides to study approximately 1 1/2 weeks prior to each exam.

E: Creative Assignments: 40 pts (visual diaries) and 10 pts (psychogeography), 50 pts total

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

F: Handouts: 5 points each, 15 points total

You will receive 5 points for turning in each of three completed handouts that are connected to the reading assignments as well as films viewed. They must be turned in before the beginning of class for credit. 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

Throughout this course lecture-based, instructor will often lead in-class, group exploration of selected 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 for assignments except in the case of a religious holiday or hospitalization, 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;

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70-73%: C-; 67-69%: D+; 64-66%: D; 60-63%: D-; and 0-59%: F.

Classroom policies:

Laptops may be used only if you use them to take notes. General courtesy towards your peers and me is expected.

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 10 and 12

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 17 and 19

Quiz #1 of 3: Frames

--visit to Frost Museum
--special presentation by MFA in Visual Arts: Curatorial Practice student Barbara
Rollins: Form & Context

Painting and Performance: Schneemann/Pollock

WEEK THREE: Jan 24 and Jan 26

Quiz #1 of 2: Formal Analysis *upload as well as bring hard copy to class for full credit*

Trans-temporal Pop: Blurring High/Low Art
Gender: Authorship vs. Representations on Canvas

Readings:

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- **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-Philp, 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) [essay originally published in 1971]. extract available from: <http://www.miracosta.edu/home/gflore/nochlin.htm>

View artworks of artists Lisa Yuskavage, Carolee Schneemann, Jeff Koons, Takashi Murakami, and Andy Warhol on the following websites:

5. <http://www.davidzwirner.com/artists/lisa-yuskavage/survey/>
6. <http://www.caroleeschneemann.com/works.html>
7. <http://www.jeffkoons.com>
8. <http://english.kaikaikiki.co.jp/whatskaikaikiki/>
9. <http://www.warhol.org/collectors/aboutandy/>

Classic Minimalism: Specific Objects Oxymoronical/Minimalism

Readings:

1. Judd, Donald. "Specific Objects," *Artforum* 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* (1967) reprinted in *Minimal Art: A critical anthology* edited by Gregory Battcock.
4. My review of Nasreen Mohamedi's work for artforum.com in September of 2013: https://www.academia.edu/4637378/Nasreen_Mohamed_i_at_Kiran_Nadar_Museum_of_Art_New_Delhi_India_ARTFORUM.COM_September_2013
5. Daniel McDermon, "When a White Square Is More Than a White Square," *New York Times*, accessed February 15, 2016, <http://www.nytimes.com/interactive/2016/02/04/arts/design/robert-ryman-dia-chelsea.html>

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Visit the website of:

5. Artist Santiago Sierra: <http://www.santiago-sierra.com>

WEEK FOUR: Jan 31 and Feb 2

Due Feb 2: Handout #1 of 3 Upload as well as bring hard copy to discuss in class
and for full credit

- presentation by curatorial practice student Meg Kaplan-Noach
- presentation by curatorial practice student Colette Alhababeh-Mello

In-class discussion #1 on Handout #1 (Fried/Judd/Morris readings)

WEEK FIVE: Feb 7 and 9

Feb 9: Quiz #2 of 3 on Handout #1

Oxymoronical/Minimalism, Part II and III
Post-Post Minimal Art

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

Wade Guyton's non-paintings

Readings:

3. 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?_r=0
4. Yau, John. "Wade Guyton." *Brooklyn Rail*, December 14, 2007
<http://www.brooklynrail.org/2007/12/artseen/wade-guyton>
5. Smith, Roberta. "Lots, drips, and means." *New York Times*, October 4, 2012
http://www.nytimes.com/2012/10/05/arts/design/wade-guyton-at-whitney-museum-of-american-art.html?_r=0

WEEK SIX: Feb 14 and 16

Slide ID Exam #1 on

Go over reading assignment

Go over Greenberg Reading

Post-painterly Abstraction/ Color Field: Morris Louis, Helen Frankenthaler, and Kenneth Noland

Reading:

- **1. 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].

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Gestural painting and Erasure of East Asian influences

Reading:

**2. Bert Winther-Tamaki, "The Asian Dimensions of Postwar Abstract Art: Calligraphy and Metaphysics," in *The Third Mind: American Artists Contemplate Asia, 1860-1989*, ed. Alexandra Munroe (New York: Guggenheim Museum, 2009), 199–216.

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

Reading:

6. Interview with Anoka Faroquee 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/>

View:

7. Stephen Dean's videos

A. *Volta* (2002-3): excerpt available: via <https://vimeo.com/stephendean>

B. *Grand Prix* (2006): excerpt available: via <https://vimeo.com/stephendean>

8. 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*, excerpt (2004):

http://www.ubu.com/film/blake_century21.html

9. Mario Pfeifer's video:

A. *Formal Film in Nine Episodes, Prologue and Epilogue* (2010):

<https://vimeo.com/3519048> [can only episode approximately starting at time index: 15 minutes, 30 seconds....it's the one in the ice factory]

WEEK SEVEN: Feb 21 and 22

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

Authorship: Kapoor, Hesse

Readings:

"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.

**1. 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.

Minimalist/Feminist Art Movement: In/Visible Body

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Thursday: No class; work on assignment due next week

WEEK EIGHT: Feb 28 and Mar 2

DUE Mar 2: Creative Assignment #1 (part a): Local (fulfills global engagement requirement) Upload as well as bring hard copy (can be black and white and lo-res) to class for full credit

Moving Away from Ab-Ex

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

Readings:

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 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 Keren Kenner. New Haven: Yale University Press, 2012: 170-197.

Visit following websites to view artist's work:

1. http://www.cytwombly.info/twombly_gallery1.htm
2. <http://www.martakellyartist.com/postpartumdocument.html>
3. <http://www.hannawilke.com/>

Listen:

4. "Listen to John Cage's 4' 33". Available from:
<http://www.youtube.com/watch?v=hUJagb7hLOE>

Psychogeographies

Pattern & Decoration: 70s/80s and Contemporary

Readings:

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/>

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3. See my review of Asad Faulwell's 2011 NY exhibition:
[https://www.academia.edu/3689863/ Asad Faulwell at Kravets Wehby ARTFORUM.COM March 2011](https://www.academia.edu/3689863/Asad_Faulwell_at_Kravets_Wehby_ARTFORUM.COM_March_2011)
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>

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

Gossip/Knowledge

Reading:

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/>

WEEK NINE: March 7 and 9

March 7: Slide ID Exam #2 of 2 [20 points]

Due March 9: Creative Assignment #2: Psychogeography (for full credit bring to class to share with everyone and (if yours is digital) upload to Blackboard)

Grading is simple: if you turn it in on-time you get full points; if you do not, you get a zero. In other words, I will not assess the content. This assignment is open-ended, creative, & open to interpretation.

"Identity" Exhibition History

Readings:

- **1. Yau, John. "Please wait in the conference room." 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. McEvilley, 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 McEvilley. "Letters: O 'Doctor Lawyer Indian Chief: 'Primitivism' in 20th Century Art at the Museum of Modern Art in 1984.'" *Artforum* 23:5 (February 1985): 42-43.
1. Focus on Rubin's response (rather than McEvilley's response to Rubin) for this particular article.

WEEK TEN: Spring Break

WEEK ELEVEN: March 21 and 23

Magiciens short answer (fulfills global perspectives requirement)

Film screening: Robert Smithson's Spiral Jetty

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

Readings:

- **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*, ed. by Jeffrey Kastner, Sina Najafi and Frances Richard. New York: Cabinet books in association with Queens Museum of Art and White Columns, 2005.

History of Biennials

Readings:

1. Peruse the following: <http://www.biennialfoundation.org>
2. ** "Biennialology" in Elena Filipovic et al., *The Biennial Reader* (Bergen, Norway; Ostfildern, Germany: Bergen Kunsthall, Hatje Cantz, 2010).

View:

Short video of Manifesta 10: <http://manifesta.org> (in class)

WEEK TWELVE: March 28 and 30

Presentations by MFA in Visual Arts (curatorial practice) candidate Belaxis Buil and MFA in Visual Arts (studio) candidate Jose Garcia

Tuesday: turn in Handout #2 of 3 Upload as well as bring hard copy to discuss in class and for full credit

Tuesday: in-class discussion #2 of handout in groups

Quiz #3 of 3, part 1: on Handout #2 and film &

Quiz #3 of 3, part 2: Biennials (fulfills global awareness requirement)

WEEK THIRTEEN: Apr 4 and Apr 6

Presentations by MFA in Visual Arts (studio) candidates Maricel Ruiz and Matt Chernoff

DUE April 4: Creative Assignment #1 (part b): International (fulfills global engagement requirement) Upload as well as bring hard copy (can be black and white and lo-res) to class for full credit

April 6 (before class): Reading responses to case studies (see below)

April 6: In-class discussion #3 of case studies in groups

Politics & Art: From White Cubes to Biennials

Readings:

Case Study 1: White Cube

1. Sheikh, Simon, "Positively White Cube Revisited," *e-flux* 3 (February 2009). Available from: <http://www.e-flux.com/journal/positively-white-cube-revisited/>
2. ** [read intro by McEvilley + and afterword by O' Doherty] O' Doherty, Brian. *Inside the White Cube: Ideology of the Gallery Space*. San Francisco: La Panoply Press, 1986 [1976]. Essays originally published in 1976 in *Artforum* in slightly altered form.

Case Study 2: Hans Haacke

3. Read descriptions of two works by artist Hans Haacke of the white cube of the 1970s:
<http://ewaneumann.com/websites/haacke/roma.html>
<http://ewaneumann.com/websites/haacke/szapolsky.html>

Case Study 3: Manifesta 10

4. Peruse *Manifesta 10* catalogue and read Joanna Warsza's short essay "Turning Unpublic into Public"
http://issuu.com/dmanifesta/docs/manifesta10_catalogue_eng
5. Pershakova, Sasha. "Under pressure: Kasper König on the highs — and lows — of curating Manifesta 10," *Calvert Journal* (19 June 2014) Available from: <http://calvertjournal.com/articles/show/2740/kasper-konig-on-the-highs-and-lows-curating-manifesta-10-russia-hermitage>
6. Tillmans, Wolfgang et al. "The big question: can art change the world? Eight Manifesta artists respond," Available from: <http://calvertjournal.com/features/show/2788/manifesta-art-politics-bor-cott-stappersburg#.VOamE0vuXq0>

Case Study 4: Cuba/Politics

7. Fusco, Coco. "The State of Detention: Performance, Politics, and the Cuban Public," *e-flux* (3 January 2015) Available from: <http://www.e-flux.com/announcements/on-the-detention-of-cuban-artist-tania-bruguera-by-coco-fusco/>

Optional Readings Re: Museums & Miami + Contemporary Art

1. 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>
2. 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->

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[on-miami-museum-roils-board.html?pagewanted=all& r=0](http://www.nytimes.com/2014/01/30/us/detroit-art-museum-offers-plan-to-avoid-sale-of-art.html)

3. "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>

WEEK FOURTEEN: Apr 11 and 13

April 11: watch *Paris is Burning* (1990) directed by Jennie Livingston in class

April 13 (before class): Reading responses to *Paris is Burning* questions

April 13: In-class discussion #4 on *Paris is Burning*

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.
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-continues.html>
4. Litovsky, Dina. "Diary: Rashaad Newsome Carries Voguing With Art History," *New York Times*, 25 August 2014. Available from:
<http://tmagazine.blogs.nytimes.com/2014/08/25/rashaad-newsome-king-of-arms-art-ball-venue-de-pose-photos/?hpw&rref=t-magazine&action=click&type=Homepage&version=HpHedThumbWell&module=well-region®ion=bottom-well&WT.nav=bottom-well>

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

Readings:

Case Study: Pictures Generation

- 1A. Klund, 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)
- 1B. "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>
- 1C. 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.]

Case Study 2 Koons, Jeff

2A. Taub, James. "Art Rogers vs. Jeff Koons." Design Observer [website], January 21, 2008. Available from: <http://designobserver.com/feature/art-rogers-vs-jeff-koons/6467>

2B. 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>

Case Study 3 Prince, Richard

**3A. Richard Prince: Thoughts on *Spiritual America*

<http://richardprinceart.com/2011/09/12/richard-prince-thoughts-spiritual-america/>

3B. Kennedy, Randy. "Apropos appropriation," *New York Times*, 28 December 2011. Available from:

<http://www.nytimes.com/2012/01/01/arts/design/richard-prince-law-suit-focuses-on-limits-of-appropriation.html>

3C. 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/>

3D. Amicus brief in support of Richard Prince:

<http://www.scribd.com/doc/8096041/AMSP-Amicus-Brief-in-support-of-Patrick-Cariou>

3E. 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>

3F. Boucher, Brian. "Landmark copyright lawsuit: Cariou v Prince is settled," *Art in America*, March 28, 2014. Available from:

<http://www.artinamericamagazine.com/news-features/news/landmark-copyright-lawsuit-cariou-v-prince-is-settled/>

3G. Sutton, Benjamin. "A young artist debuts at Gagosian thanks to Richard Prince," *Hyperallergic* [website], October 23, 2014. Available from:

<http://hyperallergic.com/157548/a-young-artist-debuts-at-gagosian-thanks-to-richard-prince/>

Case Study 4 Tuymans, Luc

Sutton, Benjamin. "Luc Tuymans convicted of Plagiarism for painting photo of politician," *Hyperallergic* [website], <http://hyperallergic.com/176138/luc-tuymans-convicted-of-plagiarism-for-painting-photo-of-politician/>

WEEK FIFTEEN: Apr 18 and 20

Presentations by MFA in Visual Arts (studio) candidates: Samantha Lazarus and Aliette Carolan

DUE April 18: Reading Responses to case studies 1-4

DUE April 20: Creative Assignment #1 (part c): Global (fulfills global engagement requirement) Upload as well as bring hard copy (can be black and white and lo-res) to class for full credit

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/critic-s-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/11arts.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/2011/12/08/arts/design/nan-goldin-scopophilia-at-matthew-marks-gallery-review.html>

Visit website for timeline regarding controversy in government funding:

4. <http://www.fredgoldinfund.org/research/essays/nea4/neatimeline.html>

Pastiche: Blank Parody

Case Studies

1. Pastiche? Institution
 2. Visualizing Uncomfortable Racialities: Fred Wilson and Kara Walker
- no readings for this section at this time.

"Post" Identity

Case Studies

1. De-sexing Warhol
2. Guerrilla Girls
3. Re-reading Mapplethorpe

Readings:

- **1. Jones, Amelia. "Post black bomb." *Tema Celeste* (March/April 2002): 52-55.
- **2. "Introduction" to Thelma Golden's *Freestyle* exhibition catalogue

Do not copy without the express written consent of the instructor.

3. 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>

4. 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>

5. 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>

6. Solomon, Deborah. "Kehinde Wiley puts a classical spin on his contemporary subjects," *New York Times*, January 28, 2015. Available from:

http://www.nytimes.com/2015/02/01/arts/design/kehinde-wiley-puts-a-classical-spin-on-his-contemporary-subjects.html?_r=0

View + Read:

7. 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>

Relational Aesthetics: Now and Then (Openings, 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 journals:

<http://www.pressjournals.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 1, 2011.

View:

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(/Listen):

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

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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

New Media Art

Readings:

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*, 30 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>

Visit:

6. "Collect the World" tumblr (concept and book): <http://collecttheworld.tumblr.com>

Exam Week: Apr 27, 12-2pm [no change in time of class; location remains the same]

April 25: (before class) Turn in Handout #3 of 3

April 25: In-class discussion #3 of handout #3 in class

Presentation by MFA in Visual Arts (studio) candidate Paul Padermo

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