

## ART 4468 -- ISSUES IN CONTEMPORARY ART -- Prof. Ryan --SPRING '09

### SPRING 2009

Class meets Tu-Th, 12:10 - 1:30 PM  
201 Design Building (DB)

Office: 205 DB  
Tel: 578-8813 or 578-5411  
Office hours: Thu. 1:30-3:30



2005 Turner Prize winner, Simon Starling, his piece *Tabernas Desert Run*, 2004, fuel cell powered bicycle, vitrine, w/c on paper

### ***ISSUES IN CONTEMPORARY ART***

Today the art world includes more professionals than at any other time in history. Institutes and museums of contemporary art have grown in unprecedented numbers in the last 20 years, and biennials and art fairs have sprouted up around the world. The past two decades have also seen the proliferation of widely divergent views concerning the functions of art and artists in society.

Do artists make objects or ideas? Must art be permanent or can it be ephemeral? What do the waning of Western hegemony and the assertion of multicultural viewpoints mean for standards and criteria for art? Who owns collaborative, multi-authored and "open source" pieces? Is "artist" a profession or a practice? Who owns and regulates the distribution of digitized art? In the 21<sup>st</sup> century civilization faces threats on many fronts. Does art have ethical and moral responsibilities today? ART 4468 will consider questions such as these.

### **COURSE REQUIREMENTS:**

- 1) 2 exams, a midterm and a final exam. Details of the exams to be announced later in the semester. Total 40% of final grade.
- 2) 7-page paper *and* class presentation (on the same subject) on a specific problem or debate in art of the past decade, as part of a unit symposium. 40% of final grade.
- 3) Daily assignments and overall class performance 20% of final grade.

#### *Graduate students:*

The difference between graduate and undergraduate work in this course involves the assignment of duties within the unit groups. All students will be assigned to a unit group within which they will have specific tasks based on the group's deliberations. Graduate students will assume leadership roles within these groups.

### **MOODLE**

Course materials and announcements will be posted on the Moodle site for this course, which will also serve as a communications center. All students must have access to computers with Internet capabilities, possess and use a PAWS email address, and all students must familiarize themselves with the Moodle program. Moodle is accessible on your PAWS home page under Student Services.

### **READINGS:**

The course will cover miscellaneous material that will be assigned on a weekly basis. *A few short books will be available for purchase.* Readings will be on reserve in Middleton Library and/or a digital file or link available through Moodle. **NOTE:** readings are to be read before the class at which they will be discussed, i.e., the assignments are to be fulfilled ahead of time and students should come to class prepared to discuss reading material.

### **ATTENDANCE**

Attendance and class contribution are **MANDATORY**. If you are accustomed to frequently missing class, this is not the course for you. In addition, **NO** excuses will be excused for missing the midterm except for immediate family emergency (only), in which case professor must be notified within 36 hours and verifiable documentation presented.

### **COURSE OUTLINE (Working Schedule)**

The semester will be organized in 4 roughly equal units. Students will be assigned to one of the units and will have specific responsibilities within it. Each unit group will present one of the classes during the unit's term. Details will be explained in class.

Class 1: Introduction to the course; importance of readings; intro to Unit #1

Unit 1: Museums and spaces of exhibition

Classes 2 – 7

Class 8 Unit #1 Symposium

Unit 2: Art, Money, and the Receivers of Art

Classes 9 - 14

Class 15 Unit #2 Symposium

Class 16 Midterm Exam

Unit 3: Art and Technology

Classes 17 – 21

Class 22 Unit #3 Symposium

Unit 4: Art and Catastrophe

Class 23-28

Class 28 Final Papers Due

Class 29 Unit #4 Symposium

## ART 4468 START-UP BIBLIOGRAPHY

*This is a preliminary list supplemented by additions throughout the semester.  
Works with asterisk (\*) are on reserve for this course.*

### Surveys and General Works on Contemporary Art

Foster, Hal, Rosalind Krauss, Yve-Alain Bois, Benjamin H. D. Buchloh., *Art Since 1900: Modernism, Antimodernism, Postmodernism*. London: Thames & Hudson, 2004.

Grosenick, Uta and Burkhard Riemschneider. *Art at the Turn of the Millennium*. Taschen, 1999.

Sandler, Irving. *Art of the Postmodern Era: From the Late 1960s to the Early 1990s*. New York: HarperCollins, 1996.

Wheeler, Dan. *Art Since Mid-Century: 1945 to the Present*. Englewood Cliffs, NJ: Prentice Hall, 1991.  
(Note: only through 1990.)

### Critical and Issue-Oriented Works

Baudrillard, Jean. *The Conspiracy of Art*. Cambridge, MA: Semiotext(e), at MIT Press, 2005.

Jean Baudrillard, "The Work of Art in the Electronic Age, Interview by *La Sept*, 1988. From *Baudrillard Live: Selected Interviews*, Mike Gene, ed. New York, Routledge, 1988.  
Reprinted in *Artists, Critics, Context: Readings in and Around American Art Since 1945*. Paul Fabiozzi, ed. Upper Saddle River, NJ: Prentice Hall, 2002, pp. 484-490.

Bourriaud, Nicolas. *Postproduction*. New York: Lucas & Sternberg, 2002.

Bourriaud, Nicolas. *Relational Aesthetics*. Les Presses du Reel, 1998; English 2003.

Bolton, Richard. *Culture Wars: Documents from the Recent Controversies in the Art*. New York: New Press, 1992.

Doss, Erika. *Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities*. Washington, DC: Smithsonian Institution Press, 1995.

Dubin, Steven C. *Arresting Images: Impolitic Art and Uncivil Actions*. New York: Routledge, 1992.

Fabozzi, Paul F. *Artists, Critics, Context: Readings In and Around American Art Since 1945*. Upper Saddle River, NJ: Prentice Hall, 2002.

Felshin, Nina, ed. *But Is It Art?: The Spirit of Art as Activism*. Seattle: Bay Press, 1995.

Ferguson, Russell, Martha Gever, Trinh T. Minh-ha, and Cornell West, eds, *Out There: Marginalization and Contemporary Culture*. Cambridge, MA: The MIT Press, 1990.

*Global Conceptualism: Points of Origin, 1950s-1980s*. New York: Queens Museum of Art, 1999.

Hertz, Richard, ed. *Theories of Contemporary Art*. Second Edition. Englewood Cliffs, NJ: Prentice-Hall, 1995.

Jones, Amelia, *Body Art: Performing the Subject*. Minneapolis: Univ. of Minn. Press, 1998.

Kwon, Miwon. *One Place After Another: Site-Specific Art and Locational Identity*.

Lippard, Lucy. *The Lure of the Local: A Sense of Place in a Multicentered World*. New York: New Press, 1997.

Mitchell, W.J.T, ed. *Art and the Public Sphere*. Chicago: Univ. of Chicago Press, 1990.

Nelson, Robert S., and Richard Shiff, *Critical Terms for Art History*. Chicago: Univ. of Chicago Press, 1996.

Senie, Harriet F. *The Tilted Arc Controversy: Dangerous Precedent?* Minneapolis: Univ. of Minn. Press, 2002.

Stiles, Kristin, and Peter Selz, eds. *Contemporary Art: A Sourcebook of Artists' Writings*. Berkeley: Univ. of Calif. Press, 1996.

Shohat, Ella. *Talking Visions: Multicultural Feminism in a Transnational Age*. Cambridge, MA: The MIT Press, 1998.

Steinberg, Leo. *Other Criteria: Confrontations with Twentieth-Century Art*. New York: Oxford University Press, 1972.

Wallis, Brian, ed. *Art After Modernism: Rethinking Representation*, reprint edition. New York: David R. Godine, 1994.

Wallis, Brian, Marianne Weems, and Philip Yenawine, eds. *Art Matters: How the Culture Wars Changed America*. New York: New York Univ. Press, 1999.

RESERVE LIST

ART 4468  
Issues in Contemporary Art

Professor Ryan  
Spring 2009

Students: 45

Remove books: EOS

**All books 2-hour reserve**

**\*All books in-building use only.**

**One (1) copy each.**

Baudrillard, Jean. <i>The Conspiracy of Art</i>	B2430 .B33974 A6 2005
Bourriaud, Nicolas. <i>Relational Aesthetics</i>	N6490 .B643313 2002
Bolton, Richard. <i>Culture Wars</i>	NX 735 C89 1992
Dubin, Steven C. <i>Arresting Images</i>	NX 735 D79 1992
Fabozzi, Paul F. <i>Artists, Critics, Context</i>	N 6512 .F25 2002
Andrea Fraser, <i>Museum Highlights</i>	NX512 .F73 A35 2005
Felshin, Nina, ed. <i>But Is It Art?</i>	N 6512 .D584 1984
Galloway, Alexander, <i>Protocol</i>	TK 5105.59 G35 2004
<i>Global Conceptualism: Points of Origin</i>	N 6494 C63 G58 1999
Hertz, Richard, ed. <i>Theories of Contemporary Art</i> , 2nd ed.	N 6490 .H466 1993
Jones, Amelia, <i>Body Art: Performing the Subject</i>	N 6494 .B63 J66 1998
Kocur, Zoya, <i>Theory in Contemporary Art</i>	N66 .T49 2005
Kwon, Miwon. <i>One Place After Another</i>	N 6490 .K93 2002
Lippard, Lucy. <i>The Lure of the Local</i>	GF503 .L56 1997
Mitchell, W.J.T, ed. <i>Art and the Public Sphere</i>	N 8825 A76 1992
Rosler, Martha. <i>If You Lived Here</i>	N 72 S6 D57 No. 6
Rothfield, Lawrence, ed. <i>Unsettling Sensation</i>	NX 730 .U57 2001

Reserve List (Cont.)

Seabrook, John. <i>Nobrow</i>	P94.65 .U6 S4 2000
Senie, Harriet F. <i>The Tilted Arc Controversy</i>	NB 237 .S46 A77 2002
Shohat, Ella. <i>Talking Visions</i>	NX180 .F4 T36 1998
Stallabrass, Julian. <i>Art Incorporated</i>	N 6490 .S728 2004
Steinberg, Leo. <i>Other Criteria</i>	N 6490 S74
Wallis, Brian, ed. <i>Art After Modernism</i>	NX456 .5 P66 A74 1984