

Alternative Forms in Art Since 1960 Art History 492 (graduate 525)

Professor Adair Rounthwaite, vadair@uw.edu

Spring quarter 2016

M,W 11:30am-12:50pm, Art Building room 317

Office hours, M, W, 10-11am, Art Building 367

Course description

This seminar-style class examines currents in art production and theory since 1960. Central to our investigation will be the question of “the alternative,” namely, how artists have represented the various aesthetic and political orders against which they seek to resist, and how they have manifested that resistance in the production and circulation of their artwork. We will focus in particular on questions of how artists have engaged the human subject—and its capacities to work, feel, think, and perform—both as a locus for the reproduction of dominant power, and as a ground for struggle against that reproduction. The course is not organized as a survey of artistic developments of this period, but rather to highlight certain topics that constitute important subjects of current debate within the field.

Learning goals

- The course gives students with some background in modern and contemporary art history the opportunity to deepen their knowledge of current debates in the field. This will equip students preparing for work or further study in this field to converse at a sophisticated level about topics of current scholarly inquiry.
- Students will strengthen their ability to read, understand, and synthesize difficult critical texts.
- Students will hone their skills in writing and analysis through the preparation of a substantial essay, which might serve as the basis for eventual expansion as a publication, as a writing sample for graduate school applications, or as part of a portfolio of work towards the degree.

Readings

Students are expected to complete 40+ pages of reading per class session, and to come prepared each class with two or three substantive discussion questions based on the readings. All readings will be available on Canvas as PDFs or links. Completing the readings and coming to class prepared to discuss them is a central component of doing well in this course, so students not comfortable with that commitment are encouraged to enroll in a different class.

Grade breakdown

15% - Participation, including doing the readings, bringing them to class (in hard copy, on a laptop, or on a tablet, but not on your phone), and contributing substantially to class discussions, including through sharing the discussion questions you have developed.

20% - Log of daily discussion questions based on readings. You will prepare two or three questions for each class, and submit the full log for my review twice during the quarter (Wednesdays April 27 and June 1). If there are multiple readings for a given day, you must address each one in your questions (though it is fine for a question to address multiple readings). Each submission of the log must include questions for the readings up to and including that day.

10% - Attendance at and mini-review of a performance artwork. This will be included in your second and final submission of the discussion question log. You must tell me which performance you attended, and provide five bullet points containing either observations or questions which came up for you connected to your experience of the event. Strong reviews will tie your own observations to themes and/or texts we have discussed in the class. You may choose among the following performances: those staged as part of the Henry's series *Six Weeks*, or one of the three following performances hosted by On the Boards: *Betroffenheit* by Kidd Pivot and the Electric Company Theatre; *NowNowNow* by Sarah Rudinoff; or *Employee of the Year* by 600 Highwaymen.

50% - Research paper, of 10-12 pages (double-spaced, Times New Roman). You will select a topic early in the quarter, and submit an initial one-page proposal with a five-source preliminary bibliography for my feedback via Canvas by 9:00am on Wednesday, April 20th (5%). By 9:00am on Wednesday, May 11th, you will post a rough draft of your paper to a Canvas group to which I will assign you, and the following Monday we will conduct an in-class peer review session where you give and receive feedback on your work from a small group of other students. The final paper is due via Canvas at 9:00am on Friday, June 3rd. Missing the peer review session without legitimate medical or mental health documentation will result in subtraction of a full letter grade from your final assignment.

Class schedule

M 3/28	Introduction and Syllabus review	
W 3/30	<p>Art and/as Labor, Part 1</p> <p>Julia Bryan-Wilson, <i>Art Workers: Radical Practice in the Vietnam Era</i>. Berkeley and Los Angeles: University of California Press, 2009, 1-39.</p> <p>Francis Frascina, <i>Art, Politics and Dissent: Aspects of the Art Left in Sixties America</i>. Manchester: University of Manchester Press, 1999, 160-199.</p>	
M 4/4	<p>Gender, Performance and Mass Communication</p> <p>Siona Wilson, <i>Art Labor, Sex Politics: Feminist Effects in 1970s British Art and Performance</i>. Minneapolis: University of Minnesota Press, 2015, xi-xxix, 93-137.</p> <p>Catherine Spencer, "Performing Pop: Marta Minujín and the 'Argentine Image-Makers'." <i>Tate Papers</i>, no. 24 (Fall 2015), http://www.tate.org.uk/research/publications/tate-papers/24/performing-pop-marta-minujin-and-the-argentine-image-makers.</p>	

W 4/6	<p>Black Artists and Organizations on the West Coast</p> <p>Daniel Widener, <i>Black Arts West: Culture and Struggle in Postwar Los Angeles</i>. Durham, NC: Duke UP, 2010, 1-18, 153-86.</p> <p>Rizvana Bradley, "Transferred Flesh: Reflections on Senga Nengudi's R.S.V.P." <i>TDR</i> 59, no. 1 (Spring 2015): 161-66.</p>	
M 4/11	<p>Aesthetics and Politics in Socialist Europe</p> <p>Klara Kemp-Welch, <i>Antipolitics in Central European Art: Reticence as Dissidence under Post-Totalitarian Rule 1956-1989</i>. London: I.B. Taurus, 2014, 1-11, 185-220.</p> <p>Ksenya Gurshtein, "Dissecting Dissent and Its Discontents [Review of Klara Kemp-Welch's <i>Antipolitics in Central European Art</i>]." <i>ArtMargins</i> 5, no. 1 (2016): 96-107.</p>	
W 4/13	<p>Conceptual Art, Information, and Affect</p> <p>Eve Meltzer, <i>Systems We Have Loved: Conceptual Art, Affect, and the Antihumanist Turn</i>. Chicago: University of Chicago Press, 2013, 3-69.</p>	
M 4/18	<p>Biopolitics</p> <p>Milena Tomic, "Biopolitical Effigies: The Volatile Life-Cast in the Work of Paul Thek and Lynn Hershman Leeson." <i>Tate Papers</i>, no. 24 (Autumn 2015). http://www.tate.org.uk/research/publications/tate-papers/24/biopolitical-effigies-paul-thek-and-lynn-hershman-leeson</p> <p>Michel Foucault, "17 March 1976," from <i>Society Must Be Defended: Lectures at the Collège De France, 1975-76</i>. Translated by David Macey. Edited by Mauro Bertani; Alessandro Fontana; François Ewald; and Arnold Davidson. New York: Picador, 2003, 239-64.</p>	
W 4/20	Art and/as Labor, Part 2	Essay proposals due

	<p>Adrian Heathfield and Tehching Hsieh, eds. <i>Out of Now: The Lifeworks of Tehching Hsieh</i>. London and Cambridge, MA: Live Art Development Agency with the MIT Press, 2009, 11-61.</p> <p>Michael Hardt and Antonio Negri, <i>Multitude: War and Democracy in the Age of Empire</i>. London: Penguin, 2004, 63-69, 103-115.</p>	
M 4/25	<p>Alternative Spaces</p> <p>Julie Ault, ed. <i>Alternative Art New York 1965-85</i>. Minneapolis: University of Minnesota Press, 2002, 1-16.</p> <p>Martin Beck, "Alternative: Space." In <i>Alternative Art New York 1965-85</i>, 249-79.</p> <p>Rosalyn Deutsche and Cara Gendel Ryan. "The Fine Art of Gentrification." <i>October</i> 31 (Winter 1984): 91-111.</p>	
W 4/27	<p>The American Culture Wars</p> <p>Richard Bolton, ed. <i>Culture Wars: Documents from the Recent Controversies in the Arts</i>. New York: New Press, 1992, 3-26.</p> <p>Gregg Bordowitz, "The AIDS Crisis Is Ridiculous," from <i>The AIDS Crisis Is Ridiculous and Other Writings, 1986-2003</i>. Cambridge, MA: MIT Press, 2006, 43-67.</p>	<p>Discussion question log first submission, by 9:00am via Canvas</p>
M 5/2	<p>The Rise of Corporate Funding</p> <p>Chin-Tao Wu, <i>Privatising Culture: Corporate Art Intervention since the 1980s</i>. London and New York: Verso, 2002, 1-15, 47-82.</p>	
W 5/4	<p>Institutional Critique, Part 1</p> <p>Alexander Alberro, "Institutions, Critique, and Institutional Critique," and Blake Stimson, "What Was Institutional Critique?" In <i>Institutional Critique: An Anthology of Artists' Writings</i>, edited by Alberro and Stimson, 2-42. Cambridge, MA: MIT Press, 2011.</p>	
M 5/9	<p>Institutional Critique, Part 2</p>	

	Sabine Breitwieser, ed. <i>Andrea Fraser</i> . Salzburg: Museum der Moderne with Hatje Cantz, 2015, 11-58.	
W 5/11	The Retroavantgarde Zdenka Badovinac, Eda Čufer and Anthony Gardner, eds. <i>NSK from Kapital to Capital / Neue Slowenische Kunst, an Event of the Final Decade of Yugoslavia</i> . Ljubljana and Cambridge, MA: Moderna Galerija Ljubljana with MIT Press, 2015, 8-25, 153-67, 202-04, 446-53, 457-69.	Initial draft of paper posted to Canvas
M 5/16	In-class peer review session. Come prepared with notes on your peer group members' papers	
W 5/18	Visiting scholar Dr. Mechtild Widrich Mechtild Widrich, "Can Photographs Make It So? Repeated Outbreaks of Valie Export's Genital Panic since 1969." In <i>Perform, Repeat, Record: Live Art in History</i> , edited by Amelia and Adrian Heathfield Jones, 89-103. Bristol: Intellect, 2012.	
M 5/23	Art and/as Labor, Part 3 Lane Reylea, <i>Your Everyday Art World</i> . Cambridge, MA: MIT Press, 2013, 1-51. Sami Siegelbaum, "Business Casual: Flexibility in Contemporary Performance Art." <i>Art Journal</i> 72, no. 3 (Fall 2013): 50-65.	
W 5/25	Circulating Images David Joselit, <i>After Art</i> . Princeton and Oxford: Princeton University Press, 2013, xiii-xvi, 1-55.	
M 5/30	Memorial Day holiday – no class	
W 6/1	The Globalized Copy Winnie Wong, <i>Van Gogh on Demand: China and the Readymade</i> . Chicago: University of Chicago Press, 2013, 1-34, 81-114.	Discussion question log second submission, by 9:00am via Canvas

		Final paper due via Canvas: 9:00am Friday, June 3rd
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Lateness policy

I will deduct 1/3 of a grade for every day, including weekends, that a written assignment is late (i.e. a B paper that is one day late becomes a B-), except in the case of written medical or mental health documentation. If the assignments for this course fall at times when you'll have a heavy workload from other classes, I would be happy to have a time-management strategy discussion with you early in the quarter, in order to help you plan to complete your work on time.

Technology policy

You are permitted to use your computer to take notes in class, or to view the readings in order to contribute to the discussions. Please silence your cell phones. Use of cell phones, or distracting yourself, other students and me through extracurricular internet use on your laptop, will lead to a reduced participation grade.

Accommodation

I look forward to working with students who may need learning accommodations (for the official School of Art policy, see below). If you have a letter from Disabled Student Services, or concerning travel for varsity sports, please give it to me within one week of the start of class.

**University of Washington
School of Art Policies and Procedures**

Equal Opportunity

The School of Art reaffirms its policy of equal opportunity regardless of race, color, creed, religion, national origin, gender, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam-era veteran in accordance with UW policy and applicable federal and state statutes and regulations.

Disability Accommodation

- If you would like to request academic accommodations due to a disability, please contact Disabled Student Services, 448 Schmitz, (206) 543-8924 (V/TTY) or uwdss@u.washington.edu.
- If you have a letter from Disabled Student Services indicating you have a disability that requires academic accommodation, please present the letter to me so we can discuss the accommodations you might need for the class.

Participation Policy

- Absences from class prevent participation and may negatively affect grades.
- If you miss class due to illness or emergencies immediately notify your instructor and insure that all missed assignments and exams are completed.

Plagiarism

- Plagiarism is defined as using in your own work the creations, ideas, words, inventions, or work of someone else without formally acknowledging them through the use of quotation marks, footnotes, bibliography, or other reference.
- Please check with your instructor if you have questions about what constitutes plagiarism.
- Instances of plagiarism will be referred to the Vice Provost/Special Asst to the President for Student Relations and may lead to disciplinary action.

Incomplete Grades an incomplete is given only when you:

- Have been in attendance and done satisfactory work through the eighth week of the quarter.
- Have furnished satisfactory proof to the instructor that the work cannot be completed because of illness or other circumstances beyond your control.

Concerns about a course, an instructor, or a teaching assistant

- Talk with the instructor in charge of the class as soon as possible.
- If you are not comfortable talking with the instructor or are not satisfied with the response that you receive, contact the Director of Advising and Student Services, Judith Clark, Art 104, 206-543-0646
- If you are not satisfied with the response that you receive you may contact the Chair of the School of Art, Christopher Ozubko, 102 Art.

Examination Schedule

- Students are required to take exams as scheduled.
- Exceptions are granted in cases of documented emergencies and must be approved by instructor.

Grade Appeal Procedure If you are concerned that the grade you received for a class is incorrect:

- Contact the instructor who issued the grade and discuss the matter with her/him.
- If not resolved to your satisfaction make an appointment with the Director of Academic Advising and Student Services, Judith Clark, 104 Art, 543-0646.
- If necessary submit a written appeal to the Director of the School of Art who will take the matter under advisement and call a faculty committee to review the student's course work and make a final determination concerning the grade dispute.

Materials Fees

- All art and art history classes have materials fees that are billed on your tuition statement. Information is available in 104 Art.
- If you drop a class in the first five days of the quarter, the fee is automatically removed from the quarterly billing.
- If you drop after the first five days (and before using any class materials) you must petition for a refund. Studio Art Fee Refund Petitions are available in 102 Art.
- The School of Art cannot process any petitions received after noon on the last day of the quarter.

Building Use Policy

- The Art building is open to students 365 days a year from 6am to 11pm.
- Students wishing to work in the building after 11pm obtain a key and building pass from Ann Greene in 102 Art.
- For the safety of our students, the campus police frequently monitor the facility. Individuals found without a pass may be asked to leave the building.
- All students working after hours in the studios and classrooms must maintain quiet, refrain from tampering with the work of others, and follow all regulations established by the faculty for each classroom/studio.
- Students who are not enrolled in classes for the quarter may not use the facilities, classrooms or studios in the School of Art.
- All students taking studio classes are expected to follow faculty direction in terms of keeping classrooms clean, safe, and workable for themselves and others.

Copy Write Policy

The SoA regularly displays works of art that students create in class, images of student works, and images of students participating in SoA activities. We do this to promote our students, their work and the School, and the ways we display student works and related images vary widely. Use of such images is traditional among all art schools and we assume that by participating in UW SoA classes and activities students have no objection. However, if you do have concerns about these image uses, please contact Academic Advising and Student Services (206-543-0646 or uaskart@u.washington.edu).