

## *The Hebrew University of Jerusalem*

### *Syllabus*

## **CUTTING CONTEMPORARY ART - 5348**

*Last update 30-01-2017*

*HU Credits:* 2

*Degree/Cycle:* 1st degree (Bachelor)

*Responsible Department:* history of art

*Academic year:* 0

*Semester:* 2nd Semester

*Teaching Languages:* Hebrew

*Campus:* Mt. Scopus

*Course/Module Coordinator:* Dr Noam Gal

*Coordinator Email:* [noamga@imj.org.il](mailto:noamga@imj.org.il)

*Coordinator Office Hours:* Wednesday 10-11, Israel Museum

*Teaching Staff:*

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Dr. Noam Gal

Course/Module description:

The course will focus on curatorial issues in contemporary art. For this reason, we will explore some of the major texts about the question of 'the contemporary' and the periodization of art history. Via several contemporaneous exhibitions, we will meet the main mediums in contemporary art, such video-art, performance, installation and sound-art, and inquire about their relation to painting, drawing, sculpture and photography. We will explore these questions in the presence of actual artworks from the collections of contemporary art of the Israel Museum, from the sculptural experiments of Minimalism from the 1960s in our Sculpture Garden and up to the effects of conceptual and 'post-conceptual' arts in current exhibition in the galleries.

Course/Module aims:

- Critical thinking and writing on exhibitions of contemporary art, introducing leading genres and artists in the field;
- Exploring the current philosophical debates over the relation of Contemporary Art and the History of Art in various pedagogical and theoretical contexts;
- Introduction to the contemporary art collections of the museum and the various ways in which they can serve relevant research;
- Introduction to the contemporary scene of art in Israel, and specifically in Jerusalem.

Learning outcomes - On successful completion of this module, students should be able to:

On completion of this course, students will be able to analyze curatorial practices in various contemporary art scenes

Attendance requirements(%):

70

Teaching arrangement and method of instruction: discussion in front of the artwork and inside the exhibition spaces

Course/Module Content:

- 1st session: introduction to course requirements;  
2nd session: art history and contemporary art (Smith 2010; Alberro 2012)  
3rd session: competing meanings of now (Osborne 2013)

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4th session: contemporary art as digital technology (Osborne 2013)

5th session: the last avant-garde (Burger 1974)

6th session: following sculpture (Foster 2013)

7th session: site specificity (Kwon 1997)

8th session: performing others (Jones 2011)

9th session: forget painting (Buchloh 1989)

10th session: white cubes (O'Doherty, 1976; Foster 2013)

11th session: globalized art world (O'Neill 2012; Groys 2009)

12th session: publics today (Edwards 2009; hooks 2003)

13th session: contemporary art in Israel

Required Reading:

Alexander Alberro. *Periodizing Contemporary Art?*, in: *Theory in Contemporary Art since 1985*, Zoya Kocur and Simon Leung (eds.), Blackwell 2012, pp. 64-71  
Terry Smith. *The State of Art History: Contemporary Art*, *The Art Bulletin* 92(4), 2010, 366-383  
Peter Osborne. "The Fiction of the Contemporary", in: *Anywhere or Not At All*, (Verso, 2013), 1-36.  
Miwon Kwon. *Notes on Site Specificity*, *October* 80, 1997, 85-110  
Peggy Phelan. *Marina Abramovic: Witnessing Shadows*, *Theater Journal* 56(4), 2004, 569-577  
Amelia Jones. "The Artist is Present: Artistic Re-enactments and the Impossibility of Presence", *TDR* 55(1), 2011, 16-45  
Benjamin Buchloh. *Andy Warhol's One-dimensional Art*, *Andy Warhol: A Retrospective* (1989), 39-57  
Jacques Rancière. "Notes on the Photographic Image", *Radical Philosophy* 156 (August 2009), 8-15  
Cristophe Cox. "From Music to Sound: Being as Time in the Sonic Arts", in: *Sound*, ed. Caleb Kelley (Cambridge, MA: MIT Press, 2011), 80-87 [excerpt]  
Alisa Lebow. "Faking What?: Faking a Mockery of Documentary", in: *F is for Phony*, eds. Alexandra Juhasz and Jesse Lerner, (Minneapolis: U of Minnesota Press, 2006), 231-248.  
Paul O'Neill. "The Curatorial Turn: From Practice to Discourse", in: *Issues in Curating Contemporary Art and Performance*, J. Rugg and M. Sedgwick eds. (London: Intellect Ltd, 2012), 13-28.  
Tim Griffin. "Global Tendencies: Globalism and the Large-Scale Exhibition", roundtable for *Artforum*, November 2003, pp. 1-25  
Frascina, F. 2013. 'Berlin, Paris, Liverpool: "Biennialization" and Left Critique in 2012', *Journal of Curatorial Studies*, vol. 2 (1), 2-31.  
Claire Bishop, "Antagonism and Relational Aesthetics", *October* 110 (Fall 2004), 51-79.  
bell hooks. "The Oppositional Gaze: Black Female Spectators", *The Feminism and Visual Culture Reader*, Amelia Jones ed., (London: Routledge, 2003), 94-104

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Additional Reading Material:

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 70 %

Project work 30 %

Assignments 0 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information: