

The Hebrew University of Jerusalem

Syllabus

regarding now: philosophy of contemporary art - 5906

Last update 10-08-2017

HU Credits: 2

Degree/Cycle: 2nd degree (Master)

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

Coordinator Office Hours: TBD

Teaching Staff:

Dr. Noam Gal

Course/Module description:

Recently we are witnessing various new attempts to formulate philosophical and critical terms for contemporary art. Their common basis is the question of defining concepts like "now", "contemporary" and "new", especially in relation to the concepts "modern", "postmodern" and "avant-garde". In this course we wish to investigate these issues through the main thinkers that paved the way to offer contemporary theory of art, along with particular major contemporary artworks. In this context, we will be required to consider our own role as spectators and visitors in the spaces of display of art. Various theories of spectatorship will help us understand the function of viewers in the signification of art today, in shifting the political context of the artwork and even participating in its economic and cultural evaluation.

Course/Module aims:

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

Completing the course would enable students to analyze works of contemporary art using the major texts and terms in the philosophy of art written today.

Attendance requirements(%):

Teaching arrangement and method of instruction: course is offered at the galleries and collections of the Israel Museum

Course/Module Content:

session 1: Introduction - joint spectatorship
session 2: Spectators and Publics today
session 3: Viewing Spaces and other White Cubes
session 4: The flawed beginning of contemporary art
session 5: Art History versus Contemporary Art
session 6: Competing meanings of "Now"
session 7: The last Avant-garde
session 8: Postmodernism against Postminimalism
session 9: The end of site-specific art
session 10: Short history of Performance

session 11: The Artworld and the World
session 12: Economies of contemporary art
session 13: Studio visit

Required Reading:

Irit Rogoff, "Looking Away: Participation in Visual Culture", in: *After Criticism*, 2005
Claire Bishop, "Antagonism and Relational Aesthetics", *October* 110 (Fall 2004), 51-79.
Brian O'Doherty, *Inside the White Cube: the Ideology of the gallery space* (Berkeley: UC Press, 1976), 7-12, 35-64.
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 Bürger, *The Theory of the Avant-Garde*, trans. Michael Shaw (Minneapolis: University of Minnesota Press, 1984), pp. 55-83
Peter Osborne. "The Fiction of the Contemporary", in: *Anywhere or Not At All*, (Verso, 2013), 1-36; 117-132.
Stephen Wright. "Behind Police Lines: Art Visible and Invisible", *Art and Research* 2 (1), 2008, 110-121.
Tim Griffin. "Global Tendencies: Globalism and the Large-Scale Exhibition", roundtable for *Artforum*, November 2003, pp. 1-25
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 Reenactments and the Impossibility of Presence", *TDR* 55(1), 2011, 16-45
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.
Sol Lewitt. "Paragraphs on Conceptual Art", *Artforum* (June, 1967), 50-57

פיטר בירגר, תיאוריה של האונגורד, תרגום: רועי בר (ת"א: רסלינג, 2007) [קטעים נבחרים באתר הקורס]
תיאודור אדורנו ומקס הורקהיימר. "תעשיית תרבות: נאורות כהונאת המונים", בתוך: אסכולת פרנקפורט (מבחר), תרגום: דוד ארן (הוצאת פועלים, 1993), 158-198
האל פוסטר. "מדיומים לאחר המינימליזם", בתוך: אמנות, אדריכלות: סיבכת קשרים, תסבוכת, תסבין, תרגום: אסתר דותן, (ת"א: פיתום, 2013), פרק 4.
בוריס גרויס. "על החדש", "על האוצרות", בתוך: כוח האמנות, תרגום: אסתר דותן (ת"א: פיתום, 2010), 29-50, 51-62
רוזלינד קראוס. "פיסול בשדה המורחב", מוזות 5/6, 1989, עמ' 50-55
רוברט מוריס. "הערות על פיסול", המדרשה 9 (יוני 2006), 37-48
פרדריק ג'יימסון, פוסטמודרניזם או ההיגיון התרבותי של הקפיטליזם המאוחר (רסלינג, 2008), עמ' 17-43

Additional Reading Material:

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 40 %

Project work 60 %

Assignments 0 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information: