



The Hebrew University of Jerusalem

Syllabus

Cutting Contemporary Art - 5965

Last update 01-10-2020

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: TBA

Teaching Staff:

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:

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

The course will provide tools for analysis of contemporary art and will introduce its students to the main trends and mediums of the field.

Attendance requirements(%):

70

Teaching arrangement and method of instruction:

Course/Module Content:

SESSION 1 - INTRODUCTION TO JOINT SPECTATORSHIP
SESSION 2 - WHAT IS AVANTGARDE
SESSION 3 - CONCEPTUAL ART BEFORE WW2
SESSION 4 - THE RETURN OF CONCEPTUAL ART
SESSION 5 - SCULPTURE AFTER MINIMALISM
SESSION 6 - SITE SPECIFIC ART
SESSION 7 - AFTER PAINTING
SESSION 8 - RADICAL PERFORMANCE
SESSION 9 - PHOTOGRAPHY ALL INCLUDED
SESSION 10 - VIDEO IS LIFE

SESSION 11 – NATURE IS DEAD LOONG LIVE ENVIRONMENT
SESSION 12 – THE ART WORLD AND THE WORLD
SESSION 13 – VIEWERS TODAY

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
Fraschina, 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

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: