

PHOTO TOPICS SYLLABUS

Use Everything; Art, Life, Philosophy

NewSchool Online University, Spring 2006
PGPH 5115.A, Grad Seminar
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Imaging and New Media Program
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DESCRIPTION:

This online seminar will attempt to draw relationships between contemporary artists/photographers and some of the inspirations for their work. Areas of study will include art historical precedents, theory and philosophy, and art criticism. Specific topics of interest include the minimalist and conceptual artists of the 1960's and 70's; art and critical theory that comes out of phenomenology, semiotics and structuralism, feminism and psychoanalytic theory; critical/political and community based art practices; found object work and appropriation; sculpture, video and performance; and of course, photography. We will examine how these topics and our understanding of them affect the work of today and how we see it.

COURSE OBJECTIVES:

Read, look, think, write, listen, respond. Re-read, re-look, re-think, etc. LEARN. Begin to apply our readings and discussions to your own work and the way you think about art.

COURSE REQUIREMENTS:

Students are expected to **actively** participate in the discussions of topics raised by the assigned readings and artworks (such as post their insights, suggest alternative analyses for the material we review, and make connections with other visual representations seen in the class *and elsewhere*). This will entail not only your own questions, thoughts and ideas relating to the readings and artworks presented, but also in response to the posts of your classmates and myself. Students are also expected to produce lecture notes, images and links where necessary for one week of readings and a final written project based on a personal experience of inspiration. This project should be approximately 4000-6000 words and should include any related images and/or links. You may use any software application you feel is appropriate (such as MS Word, Adobe Acrobat, Web Page(s), etc.). You should also attempt to connect it to our readings and discussions over the course of the semester; hopefully it will reflect what you have learned during the seminar.

Submitting Assignments:

For your weekly responses, I expect you to read and to write something about all of each weeks posted readings. Your responses must be posted by the end of the week. You then have an additional week where you must read all the other posts including mine, and post some type of response as well. My goal is to facilitate a self-sustaining discussion.

Each of you will also be responsible for posting lecture notes for one weeks assigned readings. You may be part of a pair when doing so (depending upon class enrollment). This is a chance for you to think of yourself as the professor (which some of you may be one day). Take the materials I have given you for this weeks study and re-present in a way that makes sense to you and that will hopefully enlighten others. You may also follow the example of my own lecture notes for the first few weeks of class, though be aware that as grad students I am not going to tell you what to think or to answer all the questions for you. Rather, it is my style to ask questions and make suggestions or draw relationships.

Lastly, you will also be responsible for posting a research topic on a personal experience of artistic inspiration from life and/or theory. These will be due during the second to last week of class, leaving us time to respond during the final week of the semester.

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Grading:

Grading will be determined based on the following percentages:

- 50% Participation and weekly reflections based on assigned readings and class discussion
- 17% Lecture Notes
- 33% Final project

Tracking:

The online learning management system in which this class operates provides a function that allows me to view, in summary format, all of the reading and posting each student performs in the class. I have chosen to use this optional function to assist me in assessing the level of participation of each student. This "tracking" function merely summarizes what is evident in discussion threads, and saves me time in reviewing each student's individual participation. The function works automatically and is quantitative, not qualitative in its reporting. If you would like to see what the tracking function reported about your participation you may request a copy of the report from The New School Online office.

Schedule:

1.23

welcome to the online classroom! who are you, where are you from and what do you do?

1.30

wk.1 INTRO. art and life: reactions

"Contemporary Art and the Plight of Its Public" by Leo Steinberg

"Partially Buried" (a film by) by Renee Green, October #80, Spring 1997, pp. 38-56

"Excavating the 70's" (Renee Green) by Brian Wallis, Art in America, Sept. 1997

Durant by David Joselit, ArtForum, Jan. 2003

Durant by James Meyer, ArtForum, April 2000

"Shabby Clique" by Andrea Zittel, ArtForum, Summer 2004

2.5

wk.2- 60's-70's

"Introduction" by Ursula Meyer, 1972, p. VII - XX (from "Conceptual Art")

"Entropy and the New Monuments" *and* "Some Void Thoughts on Museums" by Robert Smithson

Letter to the Editor, by Robert Smithson, ArtForum, Oct. 1967

"Sculpt. in the Expanded Field" by Rosalind Krauss, 1979

"Thought for Food..." (Matta-Clark) by Herbert Muschamp, Artforum, May 1998

"The Dark Side of Success" (Flavin) Greg Allen, NYT, 1/2/05

2.12

wk.3- conc. photography

Bechers, interview by Ulf Erdmann Ziegler, Art in America, 6/02

Bechers by Daniel Birnbaum, ArtForum, May 2004

"Douglas Huebler" by Margaret Sundell, ArtForum, Sept. 2002

Huebler Obit. by Joseph Kosuth, ArtForum, 11/97

"Mel Bochner Photographs 1966-69" by Scott Rothkopf, 2002, pp.1-24

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2.19

wk.4- looking back at conceptual art

"Marks of Indifference..." by Jeff Wall, 1995

"Robert Smithson Photo Works" by Robert Sobieszek, 1993

"A Tree Dies in Brooklyn" (Smithson), by Frances Richard, Artforum, 2/98

Smithson by Schjeldahl, New Yorker 9/5/05, and Anne Wagner, ArtForum, 12/04

"Reconsidering the object of art, 1965-1975" (Conc. Art) ArtForum, Feb 1996 by James Meyer

"Being There" (Art and Place) by Anne Wagner, ArtForum, Summer 2005

2.26

wk.5- contemporary (post) conceptual photography

"Distance and Emptiness" (Andreas Gursky) Regis Durand, Art Press 226, 7-8/97

"Without A Trace" (Thomas Demand) by Michael Fried, ArtForum, 3/05

"Being There" (Jeff Wall) by Michael Fried, ArtForum, 9/04

Roni Horn at Dia by Nancy Princenthal, Art in America, Oct. 2002

Roni Horn by Ken Johnson, Art in America, Feb. 1994

"True Beauty" (CLUI) interview by Jeffrey Kastner, ArtForum, Summer 2005

Fiona Tan, by Philip Gfelter, NYT, 4/10/05

3.5

wk.6- bodies in/and space

"Body as Place: Vito Acconci's Gaze" by Melanie Marino, PAJ, 1999

"The Legend of the Fall" (Bas Jan Ader), Bruce Hainley, Artforum, 3/99

Rodney Graham, by Ken Johnson and Adrian Searle

El Diario Del Fin Del Mundo, (Huyghe) Artforum, summer 05

Pierre Huyghe, Randy Kennedy, NYT, 10/23/05

3.12

wk.7- daily practice

Piero Manzoni from various websites

"Use Everything" (Allen Ruppersberg) Judith Vida-Spence

Allen Ruppersberg, by Eric Suchere Art Press 220, 1/97

On Kawara by Ghislain Mollet-Vieville, Art Press 220, 1/97

"The Power to Transform" (Gabriel Orozco), interview with Robert Storr, Art Press 225, 6/97

Orozco Review by Maia Damianovic, Art Press 220, 1/97

3.18 *SPRING BREAK*

3.26

(begin working on your papers/projects: (how) has reality and/or theory inspired you to create?)

wk.8- art and life 2, politics

Dada, by Alan Riding, NYT, 10/12/05

"Sound and Fury" by Situationist International, 1958

"Imaginist Bauhaus" by Asger Jorn, 1957

"Refutation of... Society of the Spectacle and Other Films" by Guy Debord, 1975

"Between" by Victor Burgin, 1986

"Lipstick Traces" by Griel Marcus, 1989

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4.1

wk.9- feminism and performance

"The Second Sex" by Simone De Beauvoir, 1949

"Out of Actions" reviews by Michael Rush, and by Bonnie Marranca from PAJ, 21.1, 1999 1-23

"Rediscovering Ana Mendieta" by Eleanor Heartney, Art in America 92.10, Nov. 2004

Adrian Piper and Eleanor Antin Retrospectives, by Debra Wacks, Art Journal, Spring 2000

Marina Abramovic by Roberta Smith, NYT, 11/17/05

4.8

wk.10- feminism, art and photography

"Escape Attempts" by Lucy Lippard, 1973, p. vii - xxii (intro to "Six Years: The dematerialization fo the art object")

"Intensive Performances of Mothering..." (p. 16-23, Mary Kelly) by Susan Bell, Qualitative Research, 2004

Mary Kelly, by Ernest Larson, Art in America, 12/02 and by Chris Miles, ArtForum, 3/02 and by Juli Carson, Art Journal, Winter, 1999 and by Mireille Astore, 2001 and at the Generali Foundation, Fall 1998

"Exquisite Pain" (Sophie Calle), by Nancy Princenthal, ArtForum, Sept. 2005

"Character study" (Sophie Calle), by Yve-Alain Bois, Artforum, 4/00

"Francesca Woodman reconsidered..." Art Journal, 2003

4.15

wk.11- art and (real) life 3, contemporary practice

"The Village Idiot" (Rirkrit Tiravanija) by Eric Troncy, Art Press 220, 1/97

"Lay of the Land" (Rirkrit Tiravanija), Daniel Birnbaum, Artforum, Summer 2005

Rirkrit Tiravanija by Holland Cotter, NYT, 3/05

Rirkrit Tiravanija interview by Ami Barak, 1996

Rirkrit Tiravanija by Sven Lutticken, ArtForum, 2/05

"HDTs" Andrea Zittel and Lisa Anne Auerbach, ArtForum, Summer 2005

Andrea Zittel by Jori Finkel, NYT, 9/25/05

4.22

wk.12- write

4.29

wk.13- post final projects

5.6

wk.14- discuss to final projects

5.12

end of semester, all posts will immediately disappear into the void!