

ART HISTORY 3700-001
INTRODUCTION TO CONTEMPORARY THEORY

JAMES HUGUNIN, INSTRUCTOR
708-714-2406 E-mail: Jim@uturn.org
website: <http://www.uturn.org>

Course meets M, Tu, Th

TEXT: A Xerox professor pack is the only required text.

SYNOPSIS: This course will trace critical theory from Greenbergian Modernism into Structuralism and Poststructuralism. The emphasis will be on examining the shift from Modernism into what has been termed "Postmodernism." Artwork that reflects the impact of these theories will be discussed in relation to the theoretical component of the class. The interrelationship between painting, photography, and video here will be stressed.

EVALUATION: a) Two double-spaced typed **5 page papers** on the readings/lecture material due at midterm and the last course day; these papers are to be **synopses** of the course/reading material, or research rooted in the readings. Or a single long 10 page paper due at end of class may be done.

b) If you are a M.A. or M.F.A. grad you will do a 15 min. presentation on an artist's work related to course material at final class period.

Class participation in discussions is required.

Miss more than 3 classes without medical excuse = NCR.

COURSE READINGS:

Description/Reading to be accomplished

Week One:

M, Tu, Th Introduction to course. Modernism vs. Postmodernism.

Greenbergian Modernism: Abstraction Expressionism and Aaron Siskind. View video interview with painters Milton Resnick and Lee Krasner (Jackson Pollock's wife). Post-Painterly Abstraction, and John Szarkowski's Modernist theories of photography.

Have Read: Excerpts from Clement Greenberg's writings.

Week Two:

M, Tu, Th

Arthur Danto's theory of "The End of Art," and Thomas McEvilley's critique of Modernism. View videos: Joan Jonas's *Vertical Roll*,; Norie Sato's *On the Edge*, Dara Birnbaum's *Wonder Woman*, Yonemoto Bros' *Vault*, tracing the development of quotation from art history and popular culture.

Have Read: excerpts from *After the End of Art* by Arthur C. Danto and from Thomas McEvilley's *Art and Discontent*.

Week Three:

M, Tu

Theorists of the Postmodern: Jean-François Lyotard, Fredric Jameson, and Jean Baudrillard. The problem of knowledge in a postmodern era;

Have Read: Chapter 2 Steve Connor's *Postmodern Culture*.

Th

View Errol Morris's film *The Thin Blue Line*.

No readings, work on your midterm paper.

Week Four:

M, Tu, Th

Postmodernism in Architecture. Modernism vs. the New Eclecticism. Robert Venturi and Charles Jencks.

Midterm papers due.

Have Read: Notes on Postmodern and Deconstructivist Architecture, and Chapter 3 from Steve Connor's *Postmodern Culture*.

Week Five:

M, Tu

Postmodernism in Art and Media.

View tapes: Tom Kalin's *Camera Doesn't Lie* and *Puppet*; David Brynes's *True Stories*, and *Point of View: Blacks on TV*.

Have Read: Douglas Crimp's "The Photographic Activity of Postmodernism," and Chapter 1 from John Fiske's *Television Culture*.

Th

Realism and Ideology. The Progressive and the Radical Text. View video *Spin* by Brian Springer.

Have Read: Chapter 3 from John Fiske's *Television Culture*.

Week Six:

M

The Problem of the Subject in PoMo Theory. View *Border Brujo* by G. Gomez-Pena. Desire: pleasure and play in Postmodern Thought.

Have Read: Chapters 4, 7, 12 in Fiske's *Television Culture*.

Tu

Postmodern TV, Video, Film. Jameson and Baudrillard.

View video *AlienNATION* by John Manning, Barbara Latham, et al.

Postmodernism, Popular Culture and Photography. Discussion of MTV, Punk subculture and fashion. Photographs of Ken Botto, Ellen Manchester, etc. View video tapes *Easy Living* by Chip Lord and *Know Your Enemy* by Art Jones.

Have Read: Chapter 6 and Chapter 7 from Steve Connor's *Postmodern Culture*.

Th

The Postmodern Feminist critique of early "essentialist" Feminism.
View videos *It Wasn't Love* by Sadie Benning and *Identity Crisis* by Mindy Faber.

Have Read: Hélène Cixous's "The Laugh of the Medusa," Douglas Crimp's "The Discourse of Others: Feminists and Postmodernism."

M.A.Grads give oral presentations.

Final papers due.

BIBLIOGRAPHY: CONTEMPORARY THEORY

- ADORNO, THEODOR, W. *THE PHILOSOPHY OF MODERN MUSIC*
DIALECTIC OF ENLIGHTENMENT
AESTHETIC THEORY
PRISMS
- ALTHUSSER, LOUIS. *FOR MARX*
- ALEXANDER, JEFFREY
AND STEVEN SEIDMAN, (EDS.) *CULTURE AND SOCIETY: CONTEMPORARY*
DEBATES
- APPEL, ALFRED, JR. *SIGNS OF LIFE*
- ARNHEIM, RUDOLPH. *NEW ESSAYS ON THE PSYCHOLOGY OF ART*
- ARONOWITZ, STANLEY. "POSTMODERNISM AND POLITICS," *SOCIAL*
TEXT 18 (WINTER 1987/88), P. 39
CRISIS IN HISTORIAL MATERIALISM
TECHNOSCIENCE AND CYBERCULTURE
- AYER, A.J. *LANGUAGE, TRUTH, AND LOGIC*
PHILOSOPHY IN THE TWENTIETH CENTURY
- BACHELARD, GASTON. *THE POETICS OF SPACE*
THE POETICS OF REVERIE
THE PSYCHOANALYSIS OF FIRE
- BAKHTIN, MIKHAIL. *THE DIALOGIC IMAGINATION*
- BARBER, BENJAMIN R. *JIHAD Vs. McWORLD: HOW THE PLANET*
IS BOTH FALLING APART AND
COMING TOGETHER AND WHAT
THIS MEANS FOR DEMOCRACY
- BARROW, THOMAS, (ED.) *READINGS INTO PHOTOGRAPHY*
- BARTHES, ROLAND. *CAMERA LUCIDA*
ELEMENTS OF SEMIOLOGY
MYTHOLOGIES
"MYTH TODAY," IN *A BARTHES READER*,
SUSAN SONTAG ED.
S/Z
- BARZUN, JACQUES. *THE USE AND ABUSE OF ART*
- BAUDRILLARD, JEAN. *FOR A CRITIQUE OF THE POLITICAL*
ECONOMY OF THE SIGN
SIMULATIONS
- BAXANDALL, LEE, (ED.) *RADICAL PERSPECTIVES IN THE ARTS*

BENAMORE, MICHAEL AND CHARLES CARMELLO, (EDS.)	<i>PERFORMANCE IN POSTCULTURE</i>
BENJAMIN, WALTER.	"A SHORT HISTORY OF PHOTOGRAPHY," <i>ARTFORUM</i> 15:6, 1977, PP. 46-51. <i>ILLUMINATIONS</i>
BENNETT, TONY.	<i>FORMALISM AND MARXISM</i>
BENNETT, TONY. AND VICTOR BURGIN, ET AL., (EDS.)	<i>FORMATIONS OF PLEASURE</i>
BERGER, JOHN.	<i>WAYS OF SEEING</i> <i>ABOUT LOOKING</i> <i>ANOTHER WAY OF TELLING</i>
BLONSKY, MARSHALL, (ED.)	<i>ON SIGNS</i>
BLOOM, SUZANNE, AND HILL, EDWARD.	"WRINGING THE GOOSE'S NECK ONE LAST TIME," <i>AFTERIMAGE</i> , MAY 1982.
BOHM, DAVID.	<i>WHOLENESS AND THE IMPLICATE ORDER</i>
BOIS, YVES-ALAIN.	"PAINTING: THE TASK OF MOURNING," <i>ENDGAME:</i> <i>REFERENCE AND SIMULATION IN RECENT</i> <i>PAINTING AND SCULPTURE</i>
BOLOGH, ROSLYN WALLACH	<i>DIALECTICAL PHENOMENOLOGY: MARX'S</i> <i>METHOD</i>
BOLTON, RICHARD, (ED.)	<i>THE CONTEST OF MEANING</i>
BORRADORI, GIOVANNA.	" 'WEAK THOUGHT' AND POSTMODERNISM: THE ITALIAN DEPARTURE FROM DECONSTRUCTION," <i>SOCIAL</i> <i>TEXT</i> 18 (WINTER 1987/88)
BOSTON WOMEN'S COLLECTIVE.	<i>OUR BODIES OUR SELVES</i>
BOURDIEU, PIERRE.	<i>AN INVITATION TO REFLEXIVE SOCIOLOGY</i> <i>DISTINCTION</i> <i>PHOTOGRAPHY: A MIDDLE-BROW ART</i>
BRIGHT, DEBORAH,	"OF MOTHER NATURE AND MARLBORO MAN," <i>EXPOSURE</i> 23:4 (WINTER 1985)
BROWN, NICK (ED.)	<i>CAHIERS DU CINEMA: 1962-1972, THE</i> <i>POLITICS OF REPRESENTATION</i>

BUCK-MORSS, SUSAN	<i>THE ORIGIN OF NEGATIVE DIALECTICS</i>
BUETTNER, STEWART.	<i>AMERICAN ART THEORY, 1945-1970</i>
BURGIN, VICTOR, (ED.).	<i>THINKING PHOTOGRAPHY THE END OF ART THEORY FORMATIONS OF FANTASY</i>
BUTLER, JUDITH.	<i>GENDER TROUBLE: FEMINISM AND THE SUBVERSION OF IDENTITY BODIES THAT MATTER: ON THE DISCUR- SIVE LIMITS OF "SEX"</i>
CALCUTT, ANDREW.	<i>WHITE NOISE: AN A - Z OF THE CONTRA- DICTIONS OF CYBERCULTURE</i>
CHAMBERS, IAIN.	<i>BORDER DIALOGUES: JOURNEYS IN POST- MODERNITY</i>
CHICAGO, JUDY.	<i>THROUGH THE FLOWER: MY STRUGGLE AS A WOMAN ARTIST</i>
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CHRISTOPHERSON, RICHARD W.	"MAKING ART WITH MACHINES: PHOTO- GRAPHY'S INSTITUTIONAL INADEQUACIES," <i>URBAN LIFE AND CULTURE</i> 3:1, 1974, PP. 3-33.
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CONNELLY, FRANCIS S.	<i>THE SLEEP OF REASON: PRIMITIVISM IN MODERN EUROPEAN ART AND AESTHETICS, 1725-1907</i>
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COMTE, AUGUSTE. G. LENZER, (ED.)	<i>AUGUSTE COMTE AND POSITIVISM</i>
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DANTO, ARTHUR C.	<i>AFTER THE END OF ART</i>
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DEAN, CAROLYN, J.	<i>THE SELF AND ITS PLEASURES: BATAILLE, LACAN AND THE HISTORY OF THE DECENTERED SUBJECT</i>
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DE CERTEAU, MICHEL.	<i>HETEROLOGIES: DISCOURSE ON THE OTHER</i>
DE LAURETIS, TERESA.	<i>FEMINIST STUDIES, CRITICAL STUDIES ALICE DOESN'T</i>
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DE MAN, PAUL.	<i>BLINDESS AND INSIGHT: ESSAYS IN THE RHETORIC OF CONTEMPORARY CRITICISM ALLEGORIES OF READING</i>
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DOCKER, JOHN.	<i>POSTMODERNISM AND POPULAR CULTURE: A CULTURAL HISTORY</i>
DOWLING, WILLIAM, C.	<i>JAMESON, ALTHUSSER, MARX: AN INTRODUCTION TO 'THE POLITICAL UNCONSCIOUS'</i>
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GASSET, JOSE ORTEGA Y.	<i>PHENOMENOLOGY AND ART THE DEHUMANIZATION OF ART AND OTHER ESSAYS</i>
GIDDENS, ANTHONY.	<i>CENTRAL PROBLEMS IN SOCIAL THEORY MODERNITY AND SELF IDENTITY</i>
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HEIDEGGER, MARTIN.	<i>THE QUESTION OF TECHNOLOGY AND OTHER ESSAYS NIETZSCHE, VOL I. "THE WILL TO POWER AS ART" BEING AND TIME</i>
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HOOKS, BELL.	<i>ART ON MY MIND: VISUAL POLITICS YEARNING: RACE, GENDER, AND CULTURAL POLITICS</i>
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IRIGARAY, LUCE.	<i>SPECULUM OF THE OTHER WOMAN THIS SEX WHICH IS NOT ONE</i>

JAMESON, FREDRIC.	<i>THE PRISON-HOUSE OF LANGUAGE THE POLITICAL UNCONSCIOUS: NARRATIVE AS A SOCIALLY SYMBOLIC ACT POSTMODERNISM OR THE CULTURAL LOGIC OF LATE CAPITALISM SIGNATURES OF THE VISIBLE</i>
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MARX, KARL.	<i>CAPITAL THE GERMAN IDEOLOGY THE GRUNDRISSE THE COMMUNIST MANIFESTO</i>
MEGILL, ALLAN.	<i>PROPHETS OF EXTREMITY: NIETZSCHE, HEIDEGGER, FOUCAULT, DERRIDA</i>
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MERCHANT, CAROLYN.	<i>THE DEATH OF NATURE: WOMEN, ECOLOGY, AND THE SCIENTIFIC REVOLUTION</i>
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