

ARTS 593 Seminar: GRADUATE THEORY AND PRACTICE

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Spring 2017

Art 304C (Lannan Reading Room)

Office CTART 3014, Office hours Tues 3-5pm

This graduate seminar course will address the relationship between theoretical, critical, and historical issues in the context of studio art practices. In dialogue with various texts, we will explore what the acts of making and thinking have to do with one another. We will consider students' own practices as well as the broad range of those in contemporary art including, but not limited to: site-specific work, installation, art collectives, performance, social practice, and other models—both traditional and experimental. We will discuss how such practices resonate socially, politically, and economically through multiple frameworks of race, class, gender, sexuality, and other modes of collective being. This course is open to students from all disciplines.

Course Objectives

- Critically discuss and analyze key texts relating contemporary theory with the practice of art
- Critically discuss works by peers through group critique
- Develop written and visual art works through workshops and group critique

Required Texts

- Maggie Nelson, *The Argonauts*. Minneapolis: Graywolf Press, 2015. **(Purchase Online)**
- all other texts are available as pdfs on the google drive

Reading Discussions

Each week, students will lead reading discussion. Discussion leaders are required to create a 1-2 page handout for the class. The handout should include 1) a brief summary of the text [200-300 words] and 2) EITHER important quotes pulled from the text OR an outline of the text. In addition, bring images or video of at least one artist/collective whose work is in dialogue with ideas in the text.

Final Project

Create a written text exploring theoretical ideas discussed in the course or those most pertinent to your art practice. Consider the form of your writing in relation to content: analytical, experimental, theatrical, poetic. 2,500-3,500 words.

OR

Explore theoretical ideas most pertinent to you through material means in your art-making. Create a written text that parallels this exploration in a form that relates to content: 1,000-1,500 words.

[First drafts due 3/28; Presentations on 4/25 and 5/2; Final draft due 5/9]

Grading

- Leading Reading Discussion_15%
- Group Critique and Workshop Participation_50%
- Final Project_35%

Accommodations

Our goal is to create an inclusive environment in all discussions and workshops. UNM is committed to accommodating students with disabilities and to full compliance with all laws regarding equal opportunity. Students with disabilities in need of assistance or accommodation should notify me as early in the semester as possible and should contact the Accessibility Resources Center, located in Mesa Vista Hall rm 2021 <http://as2.unm.edu/> (505.277.3506).

Course Schedule (subject to change; all changes will be announced via email)

Week 1: Jan 17

Introductions

- Verwoert, Jan. "Standing on the Gates of Hell, My Services Are Found Wanting." *E-flux Journal* #12, January 2010.
- Jan Verwoert video from unitednationsplaza series: <http://www.unitednationsplaza.org/video/54/>

Week 2: Jan 24

- Irit Rogoff, "Studying Visual Culture" In *The Visual Culture Reader. 2nd edition*. Edited by Nicholas Mirzoeff. New York: Routledge, 2006. (essay first published in 1998)
- Minh-Ha, Trinh T. "No Master Territories." In *The Postcolonial Studies Reader*. Edited by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. New York: Routledge, 1995. (essay first pub. in 1991)

Week 3: Jan 31

- Marx, Karl. "Economic and Philosophic Manuscripts of 1844: Estranged Labor" In *The Marx-Engels Reader, 2nd edition*. Edited by Robert C. Tucker. New York: W.W. Norton & Company, Inc., 1978. pp. 70-81. (first pub. in 1844)
- Marx, Karl. "Section 4. The Fetishism of Commodities and the Secret Thereof." In *The Marx-Engels Reader, 2nd edition*. Edited by Robert C. Tucker. New York: W.W. Norton & Company, Inc., 1978. pp. 319-329. (first pub. in 1867)
- Debord, Guy. "Separation Perfected." In *The Society of the Spectacle*. Cambridge: MIT Press, 2008. (first pub. in 1967)

Week 4: Feb 7

- Arendt, Hannah. "Work." In *The Human Condition*, 2nd ed. Chicago: University of Chicago Press, 1998. pp. 136-174. (first pub. in 1958)
 - Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations: Essays and Reflections*. New York: Schocken Books, 2007. (first pub. in 1936)
- + Studio Visit

Week 5: Feb 14

- Freud, Sigmund. "The Uncanny." In *The Uncanny (Penguin Classics)*. Translated by David McLintock. New York: Penguin Classics, 2003. pp. 123-134. (first pub. in 1899)
 - Freud, Sigmund. "Mourning and Melancholia" In *The Standard Edition: The Complete Psychological Works of Sigmund Freud, Vol. IV*. Translated by James Strachey. London: Hogarth Press, 1956. (first pub. in 1917)
 - Freud, Sigmund. "A Note on the Unconscious in Psychoanalysis" In *Collected Papers, Vol IV*. Translated by Joan Riviere. London: Hogarth Press, 1949. (first pub. in 1912)
- + Studio Visit

Week 6: Feb 21

- Barthes, Roland. "From Work to Text." In *Image-Music-Text*. Translated by Stephen Heath. New York: Hill and Wang, 1977.
 - Barthes, Roland. "The World of Wrestling," "Brain of Einstein," and "Striptease" In *Mythologies*. New York: The Noonday Press: 1972. (first pub. in 1957)
 - Foucault, Michel. "What is an Author?" In *Aesthetics, Method, and Epistemology: Essential Works of Michel Foucault, 1954-1984, Vol. 2*. Edited by James D. Faubin and translated by Robert Hurley and others. New York: The New Press, 1999. (first pub. in 1969)
- + Studio Visit

Week 7: Feb 28

- Judith Butler, Excerpts from "Bodies that Matter." In *Feminist Theory and the Body: A Reader*. Edited by Janet Price and Margrit Shildrick. New York: Routledge, 1999. (first pub. in 1993)
 - Muñoz, José E. "After Jack: Queer Failure, Queer Virtuosity" and "Conclusion: Take Ecstasy with Me." In *Cruising Utopia: The Then and There of Queer Futurity*. New York: NYU Press, 2009.
- + Studio Visit

Week 8: Mar 7

- Haraway, Donna. "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin." In *Environmental Humanities*, vol. 6, 2015, pp.159-165.
 - Deleuze, Gilles and Felix Guattari, "Introduction: Rhizome." In *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1987. (first pub. in 1980)
- + Studio Visit

Week 9: SPRING BREAK**Week 10: Mar 21**

- Nelson, Maggie. *The Argonauts*. Minneapolis: Graywolf Press, 2015.
 - Eileen Myles. "Iceland." In *The Importance of Being Iceland: Travel Essays in Art*. Los Angeles: Semiotext(e), 2009.
- + Studio Visit

Week 11: Mar 28:

- Raqs Media Collective. "Dreams and Disguises, As Usual." In *Sarai Reader 05: Bare Acts*. Edited by Monica Narula et al, Sarai-CSDS Delhi, 2005.
 - Taylor, Diana. "Ch. 3: Memory as Cultural Practice: Mestizaje, Hybridity, and Transculturation." Durham: Duke UP, 2003.
 - Homi K. Bhabha. "Cultural Diversity and Cultural Differences." In *The Postcolonial Studies Reader*. Edited by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. New York: Routledge, 1995. (first pub. in 1988)
- + Studio Visit

+ FIRST DRAFT DUE

Week 12: Apr 4

- Stuart Hall, "New Ethnicities" In *Stuart Hall: Critical Dialogues in Cultural Studies*. Edited by David Morley and Kuan-Hsing Chen. New York: Routledge, 1996 (first pub. in 1989)
 - Harney, Stefano and Fred Moten. "7: The General Antagonism: An Interview with Stevphen Shukaitis" in *The Undercommons: Fugitive Planning and Black Study*. Wivenhoe: Minor Compositions, 2013.
- + Studio Visit

Week 13: Apr 11

- Claire Bishop. "The Social Turn: Collaboration and Its Discontents." In *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012.
 - Kester, Grant. "Introduction" and "Chapter 5: Community and Communicability." In *Conversation Pieces: Community and Communication in Modern Art*. Berkeley: University of California Press, 2004.
- + Studio Visit

Week 14: Apr 18 TBD

Week 15: Apr 25 + Presentations

Week 16: May 2 + Presentations

Week 17 Finals Week (No class)

+ Final Written Text Due on May 9, place hard copy in mailbox AND send via email.