Course description

This semester we will continue our academic exploration of issues in contemporary art while simultaneously moving toward the realization of our show. Each week, we will devote half of the class discussion to assigned readings, and half to exhibition-related discussion. In addition, I have assigned some weeks to discussion of the exhibition preparation exclusively.

Requirements

This semester, we will have no in-class presentations to allow more time for class discussion (except for the first week). This means that each person is responsible for completing, and being ready to talk about, the reading every week. Students will be expected to complete 2 papers in the course of the semester, as well as an internship / exhibition journal. The first paper (5 pages) may be on any subject we have covered in the first half of the course. The second paper (8 page) will give you the chance to articulate your understanding of the role “exposure” plays in contemporary art. You may choose to write a theoretical paper, an analysis of the exhibition as a whole, of one or two works in the show, or of other works that you think fit well with this topic. Students who work consistently on producing the documentary for the show may substitute this work for the first of the two papers.

Books

Available at the Penn Book Center:

Rosalind Krauss, *A Voyage on the North Sea*
James Elkins, *What Happened to Art Criticism?*

All other reading will be available through Blackboard Reserves.

Grades

Class attendance and participation: 20%
5 page paper or documentary work: 20%
8 page paper: 30%
Internship journal and internship: 30%

January 13  Medium Specificity in a Post-Medium Age (see last week of Fall reading)
Rosalind Krauss, *A Voyage on the North Sea*
George Baker, Reanimations (I), *October* 104, 28-70.

**January 20**  
Curating the Large Exhibition  

Carnegie International Curatorial Statement  
Documenta 11: Curator’s Statement (Okwui Enwezor)  

**January 27**  
Sara Reisman presents...thoughts on curating  

**February 3**  
Curators’ meeting:  
Discussion of progress of show, internships, work to be done

**February 10**  
Site Specificity  

**February 17**: class cancelled (Texas)  
Read Donald Judd, Michael Fried and Marfa articles prior to trip.

**February 17-20**: Texas (Rachofsky House, Marfa, and museums in Fort Worth and Dallas)

**February 24**: The Role of the Critic

March 3: **Experiments With Truth: Fabric Workshop**
Visit film installations and artists boxes.

**Paper #1 due: 5 pages (on topic covered to date in class)**

March 10: **SPRING BREAK**

March 17: Class cancelled to enable attendance (mandatory) at Barry Le Va Symposium, ICA.

Thursday: Lecture, Barry Le Va, 5.30pm (ICA Tuttleman auditorium)  
Friday March 18: “Resistance” symposium: 9.30am-7.30pm.

**March 19-20: Carnegie International; The Warhol Museum; The Mattress Factory (“New Installations, Artists in Residence: Cuba”) (Pittsburgh)**

March 24: **Exposure, Photography, Community**  
Jean-Luc Nancy, *The Inoperative Community*, xxxvi-xli  

On reserve in Fine Arts Library: Nan Goldin, *Ballad of Sexual Dependency* and *I’ll Be Your Mirror*.

March 31: Karen in London. Meeting with Sara and Beck about exhibition progress.

April 7: **Participation**  

April 14: **Exhibition preparation**  
Review documentary footage, educational materials, etc.
April 21: The End 😊

Final papers due: Exposure and Contemporary Art