

VIS 2: Introduction to Art-Making: Motion and Time Based Work

Lecture - Tuesdays 6:30 – 8:20 pm, Warren Lecture Hall

Professor: Cindy Bernard

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Office hours: LIT 3311 Tuesdays 3-4pm or by appointment

TAs: Stephen Remington, Patrick Miller, Alan Calpe, Malisa Humphrey

Course Summary: An introduction to art-making as a process involving transactions between people, objects, technologies and sites. Lectures focus on a range of contemporary artists and consider characteristics of recent production including simultaneity, immersion, duration, a collapsing of the distinction between art and life, and a realignment of the relationship between audience and artwork.

Sections are forums for a mutual exchange of ideas prompted by readings and the process of making art. Readings use interviews and artist statements as keys to understanding artists studio and post studio practices. Assignments provide an open matrix through which students are encouraged to draw upon locations, objects and situations from daily life in creating works. The ability to verbally articulate the ideas behind one's art is developed through group discussion and critique.

Requirements:

Attendance of lectures and sections

Active participation in discussions and critiques

Successful completion of assignments

Grading:

Participation/Attendance: including crits, discussions and reading assignment: 40 points

Assignment 2: 20 points

Assignment 3: 40 points

A = exceptional engagement in assignments as well as original, well considered participation in class discussions and crits

B = thoughtful completion of assignments and active participation in class discussions

C = adequate completion of assignments and average participation in discussions

D = lack of thought and effort evident in discussions and assignments, poor work

F = total loss

Late assignments: automatic drop of one grade level per project

An assignment is late if not turned in at the beginning of class on due date (unless otherwise specified).

Attendance:

3 unexcused absences = Fail

2 "tardys" = 1 absence

You are expected to attend every lecture and section.

You are expected to attend both crit dates for each assignment due

Failure to attend both crits results in a drop of one letter grade on the assignment.

Assignments:

Detailed instructions for assignments 2 and 3 will be available week 2.

1 – Write a one page analysis of one of the class readings and present the reading in section (readings will be selected by lottery in your sections)

2 - Write three scores/scripts for open works. Perform two scores, one of your own and one from a classmate

3 – Make two different interventions utilizing the same site/location. Document the intervention and bring the documentation to class for discussion. For each intervention, prepare one paragraph describing your process (conceptual and material) for completing the work.

Completion of assignments may require substantial time outside of class.

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Class Schedule (Subject to change)

Week 1: January 4

Introductions and Influences

Where do ideas come from? Using a recent survey of the 10 most influential artworks of the 20th century as springboard, a discussion of the matrix of influences that inform art practice.

Week 2: January 11

Prehistory – Futurism, DADA and a few contemporary assaults

Many conventions associated with time based work (simultaneity, a collapsing of the distinction between art and life, immersion, duration, a realignment of the artist/audience relationship) developed in the early part of the 20th Century. An overview of early movements, figures and works including the Futurists - creators of abstract cinema, machines that duplicated the noises of the city, and paintings which depicted the frenetic movements of new technology. Prodigious writers of manifestos with lines like *a racing car which seems to rush over exploding powder is more beautiful than the Victory of Samothrace but also Let it be proclaimed that the word Italy should prevail over the word Freedom.*

Week 3: January 18

The legacy of indeterminacy

John Cage has said that his art is *a process set in motion by a group of people*. Influences on Cage and Cage's influence in the development of the concept of indeterminacy and the open work. Duchamp/Cage/Fluxus/Happenings/Judson Dance Theater and more

Week 4: January 25

Street actions and everyday objects

The body and the object as performative tools.

Vito Acconci/Stanley Brouwn/Lygia Clark/Terry Fox/Adrian Piper/Peter Fischli-David Weiss and more

Week 5: February 1

Site actions/Performative spaces

The concept of site and works that investigate and alter specific environments.

Gordon Matta Clark/Richard Long/Bonnie Sherk/Robert Smithson and more

Week 6: February 8

Art, technology and the occasional light show

Early immersive multimedia works radically reorient (or disorient) the location of the artwork to the body of the audience and video plays with itself.

EAT/Exploding Plastic Inevitable/Moholy-Nagy/Nam June Paik/Philips Pavillion/Variations V/Vasulka

Week 7: February 15

Performance for video – the studio

The concept of a productive day in the studio is thrown on its head. Literally.

John Baldessari/Paul McCarthy/Bruce Nauman/Carolee Schneeman/William Wegman and more

Week 8: February 22

Performance for video – narratives

The camera as confessional tool and psychological pin prick.

Sadie Benning/Mike Kelley/Paul McCarthy/Tony Orsuler/Gillian Wearing and more

Week 9: March 1

Rock my Religion

Dan Graham juxtaposes the trembling of the Shakers with the mosh pit in this examination of physical ecstasy, religion, consumerism, feminism, revolution and rock n' roll.

Week 10: March 8th

Relative newbies

Screenings and documentation of recent work – in some cases really recent.

Slater Bradley/Janet Cardiff/Olafur Eliasson/Jennifer West and whatever else I can get my hands on

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Readings List:

These readings will be available via e-reserve.

You will be responsible for all readings, however you will only need to do a written and oral report on one reading or reading group (15-25 pages usually). The reading group that you are responsible for will be determined by lottery.

Prehistory – due week 2

Marcus, Greil, *The Art of Yesterday's Crash* (1989), **Lipstick Traces**, pp. 187-243

Marinetti, F.T., *The Foundations and Manifesto of Futurism* (1908), **Theories of Modern Art**, pp.284-289

Tzara, Tristan, *Lecture on DADA* (1924), **Theories of Modern Art**, pp.385-389

Russolo, Luigi, *The Art of Noise (Futurist Manifesto, 1913)*

Tompkins, Calvin, *Duchamp in New York*, *The New Yorker*, 11/25/96, pp. 92-101

Duchamp, Marcel, *Painting...at the service of the mind* (1946), **Theories of Modern Art**, pp.392-395

Handke, Peter, *Offending the Audience* (1967), **Kasper and Other Plays**, pp. 1-32

The Legacy of Indeterminacy/Instructions and scores – due week 3

Clark, Lygia, *Nostalgia of the Body* (1958-1968), *October* (Summer 1994), pp.85 – 109

Kaprow, Allan *The Legacy of Jackson Pollock* (1958), **Essays on the Blurring of Art and Life**

Kaprow, Allan, *Untitled Guidelines for Happenings* (1965), **Theories and Documents of Contemporary Art** [edited by] Kristine Stiles and Peter Selz, pp. 709-714

Kirby, Michael and Schechner, Richard, *An Interview with John Cage*, **Happenings and Other Acts**, Mariellen Sanford, ed. pp. 51-71

Oldenburg, Claes *I am for an Art* (1961), **Theories and Documents of Contemporary Art** [edited by] Kristine Stiles and Peter Selz, pp. 335-337

Ono, Yoko, *To the Wesleyan People* (1966), **Theories and Documents of Contemporary Art** [edited by] Kristine Stiles and Peter Selz, pp. 736-739

Young, LaMont *Lecture 1960, Happenings and Other Acts*, Mariellen Sanford, ed., pp. 72-81

Cage, John, *Indeterminacy, Silence*, pp. 260-274

Site Actions/Street Actions/Everyday Objects – due week 5

Graham, Dan, *Gordon Matta Clark* (1983-84), **Rock My Religion**, pp. 194-205

Bear, Liza, *Interview with Gordon Matta Clark, Avalanche*, December 1974, pp. 34-37

Smithson, Robert, *A Tour of The Monuments of Passaic New Jersey* (1967), **Robert Smithson: The Collected Writings**, pp. 68-74

Smithson, Robert, *The Spiral Jetty* (1972), **Robert Smithson: The Collected Writings**, pp. 143-153

Denis, Agnes, *Wheatfield – A Confrontation* (1980), **Theories and Documents of Contemporary Art**, [edited by] Kristine Stiles and Peter Selz, pp. 543-545

Long, Richard, *Five Six Pick Up Sticks* (1980), **Theories and Documents of Contemporary Art**, [edited by] Kristine Stiles and Peter Selz, pp. 563-566

Ukles, Merle Landerman, *Maintenance Art Manifesto: Proposal for an Exhibition, 'Care'* (1969), **Conceptual Art: A Critical Anthology**, Alberro and Stimson ed., pp.122 – 125

Gomez-Peña, Guillermo, *From Art-Mageddon to Gringostroika* (1991), **Warrior for Gringostroika**, pp. 55-63

Piper, Adrian, *Talking to Myself, The Ongoing Autobiography of an Art Object* (1970-73), **Out of Order, Out of Sight Vol 1, Selected Writings 1967-1992**, pp. 29-53 (22)

Morris, Robert, *Notes on Sculpture, Part 4: Beyond Objects, Continuous Project Altered Daily, The Writings of Robert Morris*, pp. 51-70

Art and Technology/Performance into video – due week 7

- Branden W. Joseph, *My Mind Split Open": Andy Warhol's Exploding Plastic Inevitable, Grey Room*, July 2002, pp. 81-107
- Klüver, Billy, *Artists, Engineers and Collaboration, Culture on the Brink*, Druckery/Bender Ed. . pp. 207-219
- Klüver, Billy, *The Pavillion, New Media Reader*, Wardrip-Fruin/Montfort Ed.,. pp. 223-226
- Graham, Dan, *Video in Relation to Architecture, Illuminating Video*, Hall and Fifer, Ed., pp. 168- 188
- Rosler, Martha, *To Argue for A Video of Representation, To Argue for A Video Against the Mythology of Everyday Life, Conceptual Art, A Critical Anthology*, Alberro and Stimson ed., pp. 366-369
- Antin, David, *Video: The Distinctive Features of the Medium (1975), Video Culture, A Critical Investigation*
- McCarthy, Paul, *Instructions (1968-1978), Paul McCarthy*, pp. 106-108
- Stiles, Kristine, *Kristine Stiles in conversation with Paul McCarthy (1996), Paul McCarthy*, pp. 8-29
- Sharp, Willoughby, *Two Interviews (1970), Bruce Nauman*, Morgan Ed., pp. 233-261

Performance into video 2/Rock My Religion – due week 9

- Graham, Dan, *Rock My Religion, Rock My Religion*, pp. 80-95
- Graham, Dan, *Punk as Propaganda, Rock My Religion* (text of video)
- Kelley, Mike, *An Endless Script: A Conversation with Tony Oursler, Tony Oursler*, Janus and Moore, Ed., pp. 91-119 (11)
- ***TBD no. 1***
- ***TBD no. 2***