

TAI-E4014 - Contemporary Art
and Its Social Context, 5cr

20.09.2018-29.11.2018

Thursday 1pm to 5pm

Aalto ARTS

TAI-E4014 - Contemporary Art and Its Social Context

27.9.2018

- Planning for presentations
- Site-specific art
- Time-specific art

BREAK

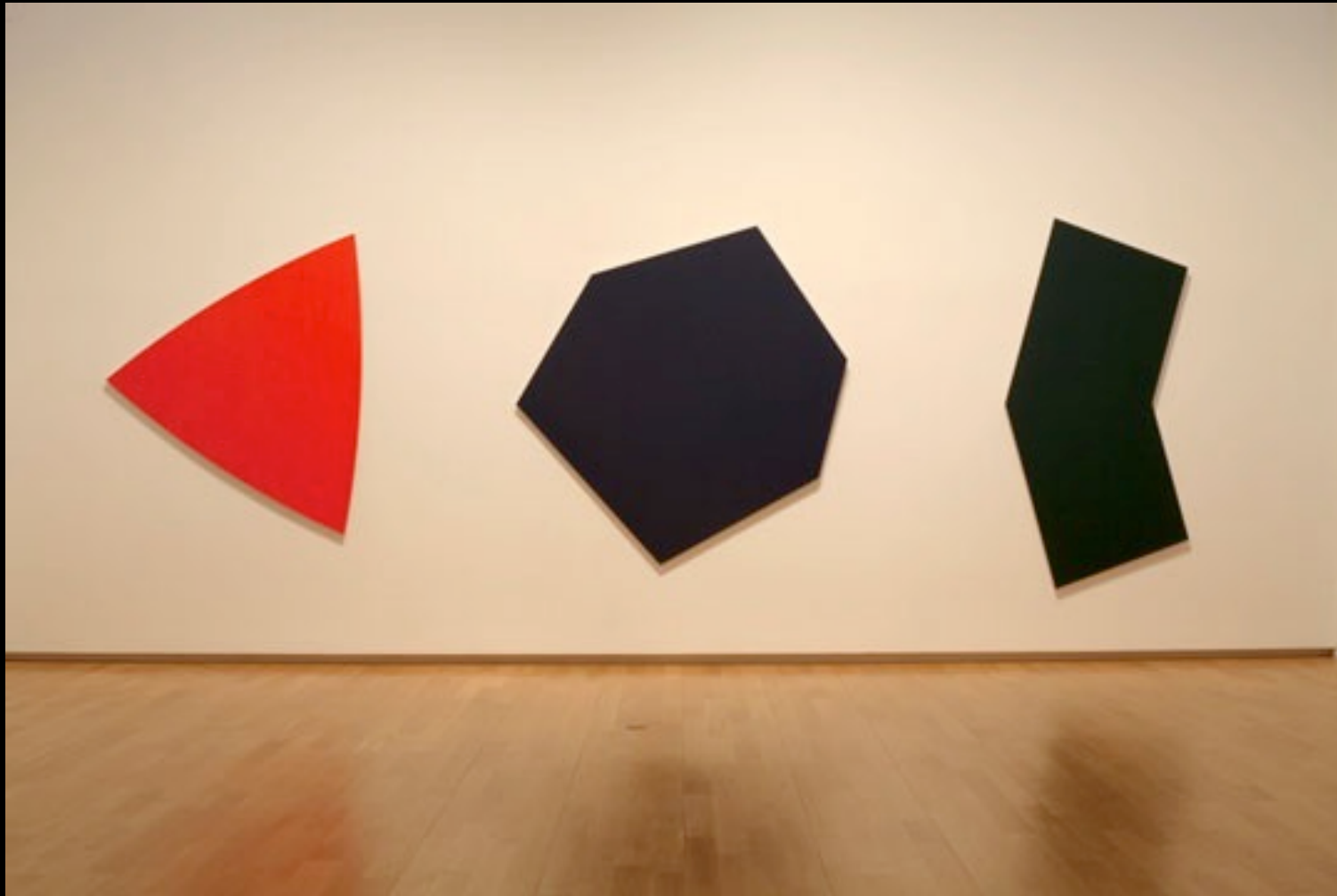
- Socially specific art
- Summary: work / context; some consequences
- Homework for the next session

1. Site-specific art

- * Miwon Kwon, 2004, *One place after another*, chapters 1 & 2 pp. 11–55.
- * Claire Bishop, 2005, *Installation art: a critical history*, 'Introduction', pp. 6–13.
- Michael Fried, 1967, 'Art and Objecthood' in Charles Harrison & Paul Wood. *Art in Theory 1900 – 2000: An Anthology of Changing Ideas*, Blackwell, London, 2003, 835-845.
- Rosalind Krauss, 1979, 'Sculpture in the Expanded Field', *October* Vol 8 Spring, pp. 30–44.
- Daniel Buren (1979) 'The Function of the Studio' in *October*, Cambridge, Fall , n° 10, p. 51-58.
- Daniel Buren (1985) 'Function of the Museum' in *Theories of Contemporary Art* (Prentice Hall, Inc), 189-190.
- Rosalyn Deutsche, 1998, *Evictions: Art and Spatial Politics*.

2. Time-specific art

- * Claire Doherty ed., 2004, *From studio to Situation*, 'The new situationists' pp. 7-13,
- * Lara Shalson, 2012, On Duration and Multiplicity, *Performance Research*, 17:5, 98-106.
- Allan **Kaprow**, 1966, *Assemblage, environments and happenings*.
- Claire **Doherty** ed., 2009, *Situation* (Whitechapel)
- Adrian **Heathfield**, 2004 Durational Aesthetics, in Beatrice von Bismarck & al. eds, *Timing. On the Temporal Dimension of Exhibiting*, pp. 135–49.
- Rose-Lee **Goldberg**, 1998, 'Introduction' in *Performance: Live Art Since the 60s*, Thames and Hudson, London, pp. 8-35.
- Adrian **Heathfield** ed. 2004, *Live: Art and Performance*, Tate Publishing, London.
- Amelia **Jones** and Adrian Heathfield eds. 2012, *Perform Repeat Record. Live Art in History*,



Ellsworth Kelly, Dark Blue Panel, Dark Green Panel, Red Panel 1986

Donald Judd, *Untitled*, 1972



Carl Andre, *Webern's Run*, 1988

Richard Long, *A Line Made by Walking*, 1967



Robert Smithson, *Spiral Jetty*, 1970



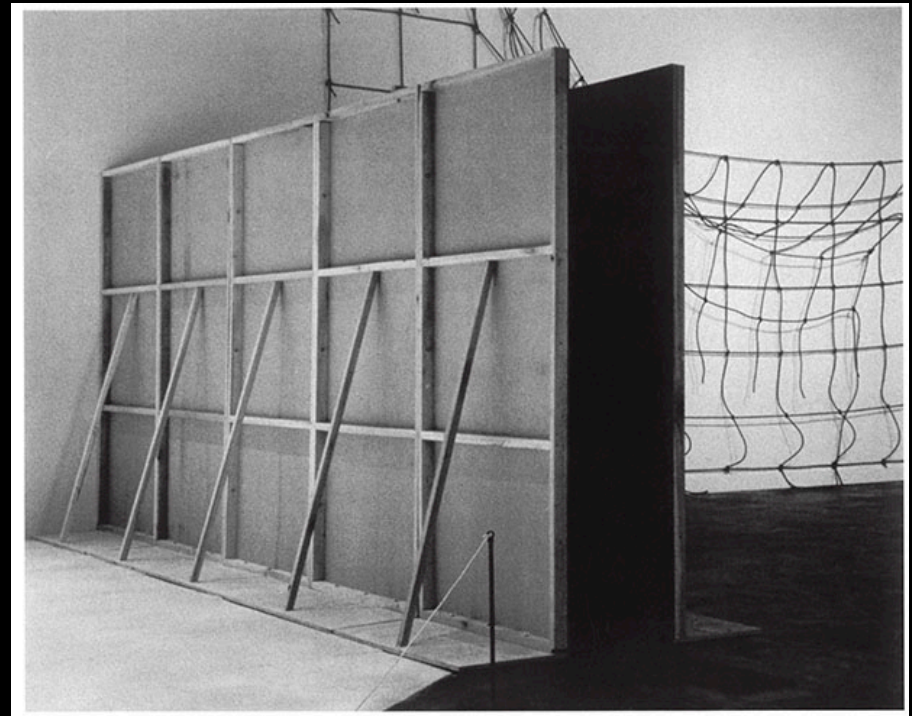


Daniel Buren 1985



1991

Bruce Nauman, *Performance corridors*



Bruce Nauman, *Walk with Contrapposto*, 1968

<https://www.youtube.com/watch?v=V3wz7r8kzM4>



Heather and Ivan Morison
Journée des barricades 2008



Kristaps Gelzis, *Eco yard*, 1995–2000

3. Socially specific / community/ relational art

* Miwon Kwon, 2004, *One place after another*, chapter 4 pp. 100–137;

* Nicolas Bourriaud, 2002, *Relational Aesthetics*, pp. 11-17, 41-48.

- Suzanne Lacy, 1995, *Mapping the terrain*.
- Claire Bishop, 2006, 'The social turn: Collaboration and its discontents', *Artforum* Feb.
- Mary Jane Jacob ed. with Michael Brenson 1998 *Conversations at the Castle. Changing Audiences and Contemporary Art*. Including Homi K. Bhabha, 'Conversational art'.
- Grant Kester, 2004, *Conversation pieces*.
- Paul De Bruyne & Pascal Gielen eds 2011, *Community Art. The Politics of Trespassing*. Amsterdam: Valiz.
- Anthony Downey 2007 'Towards a politics of (Relational) Aesthetics', *Third Text* 21:3, pp. 267-275.
- Tom Finkelpearl 2013, *What We Made. Conversations on Art and Social Cooperation*.

Antony Gormley, *Clay and the Collective Body* 2009.



Susan Philipsz, *The Song of My Heart* 2010.



Otto Karvonen, *Urban Space Occupation Kit*



Jeanne van Heeswijk, *2Up 2Down*, 2012



Tania Bruguera 2010-2015
Immigrant Movement International

Some consequences

- Space & time is part of the work; the work is a situation / a process
- Centrality of viewer experience
- Merging of art forms (sound, performance...) & of roles (artist-curator-educator-participant...)
- Role of art institutions: commissioning
 - > how to document
 - > how to research
 - > how to collect, buy, sell...

Homework for 4.10.

- As a group (or individually) plan and execute an intervention in public space (make a little change, add something, do something...)
- Document it with 2–3 images or video (situation before & with/after your intervention).
- Upload on MyCourses
- Keep it simple!