

### **Course Description**

This seminar will cover the history, theory and practice of relational art which involves everyday activities and ordinary objects to produce social interaction. It begins with an historical introduction to the art-meets-life agenda of early modernist and post war avant-garde artists. We will then look at contemporary work, especially that in the exhibition *TOUCH: Relational Art from the 1990s to Now* on view in the Walter and McBean Galleries, 10/18 – 12/14. During the second part of the course, Nicolas Bourriaud, guest curator of *Touch*, and other visiting artists will speak to the class. For the final portion of the seminar, students will make presentations and/or produce their own work based on their experience and understanding of relational aesthetics and art which produces social interaction and audience participation.

### **Course Requirements**

First assignment	25% of grade
Class Discussion and Participation (Each student will lead class discussion at least one time during the semester)	25% of grade
Final Research Project & Presentation Attendance is mandatory at all classes; more than three unexcused absences warrants a fail.	50% of grade

### **Course Readings and Textbooks**

Readings will be assigned from the following:

- Chipp, Herschel and Selz, Peter. Theories of Modern Art : A Sourcebook by Artists and Critics. Berkeley: U.C. Press, 1989.
- Selz, Peter and Stiles, Kristine. Theories and Documents of Contemporary Art : A Sourcebook of Artists' Writings. Berkeley: U.C. Press, 1996.
- Bourriaud, Nicolas. Relational Aesthetics. Paris: Les presses du reel, 1998.
- \_\_\_\_\_. Post Production Culture As Screenplay, New York: Lukas & Sternberg, 2002.

Additional photocopies of required readings will be distributed in class. Other recommended books, exhibition catalogues and journals listed on the bibliography will either be on reserve or can be borrowed from the instructor. All of the required readings and some additional recommended materials for this course will be on reserve in the library.

### **Writing Assignments**

Please make sure all writing assignments are thoroughly proofread before they are submitted. Papers that are illegible, riddled with spelling errors or incomprehensible will be returned. If you are a non-native speaker of English or think that you need some special assistance in writing your papers, please let me know. No late papers will be accepted unless you have a medical excuse.

### **Final project/presentation**

Everyone will do a final paper or project which will be shared with the class in a 15 minute oral presentation during the last four weeks of the class. Details about the final paper or project be covered in a separate hand-out.

### **Office Hours**

Office hours are Wednesdays 3 – 4 pm or after class, unless there is a public lecture at 7:30 pm. Please make appointments in advance via e-mail: [kmoss@sfai.edu](mailto:kmoss@sfai.edu) or phone, 749-4550. My office is located in the back of the Walter and McBean Galleries. You may always leave a message for me at the front desk, but please do not disturb others who are working in the office.

**Course Syllabus**

**Aug 28 Introduction and historical background to course material**

Req: Chipp, Introduction to Chap 2, Symbolism, 48-51.  
Excerpt from Charles Baudelaire, "The Painter of Modern Life"  
Excerpt from J.K. Huysmans Au Reboours (Against the Grain)

**Sept 4 Early 20<sup>th</sup> century modernism  
Futurism, Dada, Russian Avant-garde, De Stijl and Surrealism**

Req: Chipp, Chap 5: Introduction to Futurism, 281-284 and F.T. Marinetti, 284-288.  
Chipp, Chap. 6: Intro to Neo-Plasticism & Constructivism, 311-316 and  
Van Doesberg, 324-325; Gabo 325-330.  
Chipp, Chap 7: Intro to Dada & Surrealism, 366-375 and Huelsenbeck, 377;  
Schwitters, 382, Tzara, 385.  
Chipp, Chap 9: Duchamp. 818.  
Excerpt from Cubo-Futurist Manifesto, "A Slap in the Face to Good Taste"

Rec: Ades, Dawn. Dada and Surrealism Reviewed, London: Arts Council of Great  
Britain, 1978.  
Caws, Mary Ann. Manifestoes, Bison Books, 2002.  
Goldberg, RoseLee, Performance from Futurism to the Present, New York:  
Abrams, 1988.  
Gordon, Mel. Dada Performance, New York: PAJ Publications, 1987.  
Kirby, Michael. Futurist Performance, New York: PAJ Publications, 198  
LA County Art Museum, Avant-garde in Russia, 1910-1930, ex. cat.1980.  
Perloff, Majorie, The Futurist Moment. Chicago: Univ of Chicago Press, 1968.  
Henry Art Gallery and Walker Art Center, Art into Life Russian Constructivism,  
1914-1928, ex. cat., 1992.

**Sept 11 Post War Avant-garde: Japan and the United States**

Req: Selz & Stiles, Introduction to Chap 4, 282-295 and Hamilton, 296; Restany,  
Spoerri, 310; Rauschenberg, 321; Brecht, 333; Oldenburg, 335; Warhol, 340.  
Chap 5: Paik, 431; Kubota, 443; Chap 6: Kienholz, 514; Chap 8: Introduction,  
679-694, Yoshihara, 695; Cage, 707, Kaprow, 709; Schneeman, 714; Maciunas,  
726; Higgins, 728; Ono, 736.

Rec: Armstrong et. al. In the Spirit of Fluxus. Minn: Walker Art Center, ex. cat. 1993.  
Hendricks, Jon. Fluxus Codex. Detroit: Gilbert & Lila Silverman Fluxus  
Collection, 1988.  
Hendricks, Jon, and Munroe, Alexandra, Yes Yoko Ono. ex. cat., 2001.  
Kaprow, Allan. Assemblage, Environments and Happenings. New York: H. N.  
Abrams, 1966.  
Munroe, Alexandra. Scream Against the Sky: The Japanese Avant-garde, New  
York: Abrams, 1996.

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### Sept 18 Post War Avant-garde: Europe and Elsewhere

Req: Selz & Stiles, Chap 2: Klein; Chap 4: Hamilton, Chap. 5, Piene, 408; Chap 7: Beuys, 633; Celant 662; Merz, 671; Chap 8: Introduction, 679-694 (review); Situationist International, 702; Debord, 704; Vostell, 723; Vautier, 730; Knizak, 739; Nitsch, 747.

Rec: Christove-Barkagiev, Carolyn. Arte Povera—Themes and Movements, Phaidon, 1998.  
Debord, Guy. Society of the Spectacle, Zone Books, 1995.  
Flood Richard, From Zero to Infinity. Walker Art Center: Minneapolis, 2001.  
Royal Academy of Art, London. Pop Art, exhibition catalogue, 1991.

### Sept 25 Conceptual, performance and art/life events of the 1960s and 1970s

Req: Selz & Stiles, Chap 4: Chicago; Chap 5: Hershman, 460; Chap 6: De Maria, 526; Smithson, 530; Holt, 536; Christo, 547; Matta-Clark, 557; Long, 563; Turrell, 574. Chap 7: Nauman, 604; Ukeles, 622; Thompson; 632; Dibbets, 657. Chap 8: Introduction, 679-694 (review), Abramovic & Ulay, 758, Acconci, 759; Burden, 768; Antin, 773, Marioni, 775; Montano & Hsieh, 778; Lacy, 783; Piper, 787. Chap 9: Graham, 833, Huebler, 840; Latham, 865;

Rec: Cleveland Center for Contemporary Art, Outside the Frame: Performance and the Object, ex. cat. 1994.  
Jones, Amelia. Body Art: Performing the Subject. Univ of MN Press, 1998  
Loeffler, Carl and Tong, Darlene, eds. Performance Anthology. San Francisco: Last Gasp and Contemporary Art Press, 1989.  
Sayre, Henry. Object of Performance. Chicago: University of Chicago Press, 1989.

### Oct 2 From social activism to relational aesthetics 1980s & 1990s

Req: Selz & Stiles, Chap 2: Halley; Chap 4: Ascott, 491; 369; Koons, 380. Wojnarowicz, 373, Chap 5: Pauline, 415; Wodiczko, 424; Chap 6: Boltanski; Lin, 524; Denes, 543; Chap 8: Sherman, 791; Finley, 798; Luna, 799, Kelly, 859; Holzer; 886; Group Material, 894.  
Amerika, Mark. Avant Pop Manifesto

Rec: Bolton, R. Culture Wars: Documents from the Recent Controversies in the Arts. New York, 1992.  
Cream and Fresh Cream. Phaidon Press, 1999 and 2000.  
Grosenick, Ute. et. al. Art at the Turn of the Millennium, Taschen, 1999.  
Tucker, Marcia and Wallis, Brian, editors. Art After Modernism: Rethinking Representation. David R Godine, 1994.  
Whitney Biennial exhibition catalogues, 1993, 2002.

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#### Part II: Relational Aesthetics; Theory and Practice

**Oct 9            Nicolas Bourriaud lecture/discussion**

Req:            Artforum interview with Nicolas Bourriaud, April 2001.  
Nicolas Bourriaud, Relational Aesthetics. Paris: Les presses du reel, 1998.

Rec:            Nicolas Bourriaud, Post Production Culture As Screenplay, New York: Lukas & ternberg, 2002.

**Oct 14            Tom Marioni Public Lecture, 7:30 pm**

**Oct 16            Nicolas Bourriaud and round table discussion with Artists in TOUCH**

Req:            Same as Oct. 9 and other photocopies handed out before lecture

**Oct 23            Visiting artist: Anya Gallaccio**

Req:            Photocopies handed out before lecture

**10/30            Visiting artist: Kate Porcass**

Req:            Photocopies handed out before lecture.

**11/6              Visiting artist: Rirkrit Tiranvanija**

Req:            Photocopies handed out before lecture

**11/13            Visiting artist: Jason Byars**

Req:            Photocopies handed out before lecture

#### Part III: Student Presentations

**11/20            Student Presentations**

Req:            Photocopies handed out before presentation

**11/27            Thanksgiving Break**

**12/4              Student Presentations**

Req:            Photocopies handed out before presentation

**12/11            Student Presentations**

Req:            Photocopies handed out before presentation