



## In Focus

# Revisions—Art, Materiality, and Continuity in Fluxus (1960s-70s)

**Bard Graduate Center: Spring 2015**

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## 917 COURSE SYLLABUS

### **Course Description**

This course interrogates the materiality of artworks and artifacts created in the spirit of Fluxus and other avant-garde aesthetic movements of the 1960s and 70s, with a special emphasis on Nam June Paik's first Fluxfilm, *Zen for Film* (1962-64). Participants will engage in the planning and development of the upcoming Focus Gallery exhibition *In Focus: Revisions—Zen for Film* and its digital components. Questions include: how does knowledge of artworks' materiality redefine visual knowledge? How does change affect the identity of an artwork? And how do the practices of appropriation, replication and re-enactment pose alternative ways of thinking about the continuation of artworks' lives? We will examine the ways in which the archive (as a conceptual space and a place of consignment), the document, and the trace partake in the life of the artwork from an array of perspectives. We will seek to identify the conditions that determine curatorial, presentation and conservation cultures, leading to the emergence of a multifold character of the artwork, evident in its many manifestations. While largely practically oriented, this course combines methods of art history, material culture studies, philosophy, and the theory and practice of conservation. Participation in the previous courses, particularly "Beyond the Object Principle" (Spring 2014) is welcomed, yet not obligatory. 3 credits.

### **Duration, weekdays, location**

Thirteen weeks at 2.5 hours; Tuesdays, 1:30-4:00 p.m., 2<sup>nd</sup> floor classroom

### **Addressee**

1<sup>st</sup> and 2<sup>nd</sup> year MA students and PhD candidates

### **Class activities**

In this course, the majority of class activities will be devoted to the preparation of the exhibition project *In Focus: Revisions—Zen for Film*. A few of the classes are structured traditionally, beginning with a lecture and followed by discussion. The themes of materiality and continuity will be explored by re-performing Fluxus scores and preparing Fluxkits (experiential part). Site visits will involve first-hand experience of curatorial, conservation and archiving practices; guest speakers will provide a multifold perspective on artifacts and exhibition practices specific to institutional cultures.

### **Requirements, assessments and grading**

1. Grading will be based on attendance, class discussion, and course assignments as indicated:

Attendance and participation 20% + class discussions (incl. 'think about') and presentations on the assigned topics 40% + written assignments, digital contents and blog entries 40%

2. Students are expected to attend all classes, do the required weekly readings and participate in class discussions. Punctuality is obligatory, especially for the site visits.

3. Course assignments, project/essay deadline and procedure: each student is expected to actively participate in the creation of the exhibition structure and its digital content. What this means: There will be no final paper in the traditional sense. Rather, students are expected to write short essays, artwork descriptions, captions and other exhibition content; participate in the drafting and execution of the digital project; and present in class according to the exhibition production schedule.

### **Cultures of Conservation: Blog**

Students might be asked to write a summary of one of the site visits, to be posted on the Cultures of Conservation blog

### **Thought experiments**

Some of our classes include little thought experiments or intellectual tasks that need to be solved. These are designed to stimulate thinking about various aspects of the course contents. Students should be prepared to discuss their findings in class.

### **Readings**

Please familiarize yourselves with the obligatory texts (marked below as 'readings'). The essays in "additional readings" are optional and may help to deepen understanding of the subject matter.

### **FOCUS GALLERY PROJECT (FG): Students' contributions/ assignments**

**Ideas** | Preparation of artworks, performances, plays, etc. that relate to the conceptual agenda and materiality of *Zen for Film*. Class presentation and discussion.

**Digital project prototype** | Architecture and conceptual development of the interactive. Individual work, class discussions and presentation.

**Short texts** | Conceptual frameworks. Essays on selected topics such as Zen, nothingness, silence, void, boredom, finitude, time. (up to 500 words)

**Captions, including contextualization** | Short descriptions of the artworks/performances and a brief summary of their relation to *Zen for Film*)

### **FOCUS GALLERY PROJECT: AGENDA**

|             |  |
|-------------|--|
| January 27  | Proposals artworks and concepts (in class discussion)                    |
| February 3  | First drafts digital project prototype (in class presentation)           |
| February 6  | Submission digital project prototype (per mail, Friday)                  |
| February 17 | First drafts short texts conceptual frameworks (email)                   |
| February 24 | First drafts captions due; Conceptual frameworks presentation (in class) |
| March 3     | Final deadline illustrations   |
| April 14    | Final short texts conceptual frameworks                                  |
| April 7     | Final captions due   |

Deadlines might change as we progress, especially in the second part of the semester. Expect a fascinating project and plenty of work!

## **OVERVIEW**

Please note that classes can be swapped according to the exhibition schedule, availability of our collaborators, guest speakers and visits. Announcements regarding changes will be made in advance.

### **WEEK 1, January 20**

Encounters: *Zen for Film*— *Fluxfilm No.1*

Focus Gallery Project *Revisions* (September 2015-January 2016)—An Introduction

### **WEEK 2, January 27**

Zen, Nothingness, Boredom: Curatorial Matters and Conceptual Frameworks

Digital Exhibition: Introduction to the Interactive

### **WEEK 3, February 3**

What's Fluxus and What's Not: Theory and Philosophy of Fluxus (Part 1)

### **WEEK 4, February 10**

Is Fluxus Fluxing or Can it Be Institutionalized? Archiving Fluxus—The Lila and Gilbert Silverman Collection at the MoMA

### **WEEK 5, February 17**

Fluxus Virus: Attitude, Philosophy, Art and Life (Part 2 Fluxus Theory and Philosophy)

### **WEEK 6, February 24**

Making *Revisions*: Art, Agenda, and Architecture—Curation at the BGC

### **WEEK 7, March 3**

The Establishment of Fluxus Collections and the Afterlives of Fluxus

### **WEEK 8, March 10**

SPRING BREAK, NO CLASSES

### **WEEK 9, March 17**

Presentation, Dissemination and Collecting of Avant-Garde Film and Video

### **WEEK 10, March 24**

Originality, Authenticity, *Wirkung*: The Ambiguous "Object" of the Avant-Garde

### **WEEK 11, March 31**

Judd Foundation Conservation Tour: Donald Judd's New York Home

### **WEEK 12, April 7**

Event, Performance, Process: The Temporal Turn of the 1960s and Continuation in Fluxus

### **WEEK 13, April 14 LAST REGULAR CLASS**

Distributed Authorship and Questions of Agency + Course conclusions

### **WEEK 14, April 21 MAKE UP WEEK**

### **WEEK 15, April 28 READING WEEK NO CLASSES**

### **WEEK 16, May 8 FINAL SUBMISSIONS**

## **WEEK 1, January 20**

### **Encounters: Zen for Film— Fluxfilm No.1**

#### **An introduction to the Focus Gallery project Revisions (September 2015-January 2016)**

##### *Overview and organisation*

**Consider:** what is the main challenge of exhibiting only one artwork or object? What does this approach allow for, and what are its limitations? What are its potential pitfalls? Re: *Zen for Film*: what does it mean that an artwork might be thought of as event, performance, process or object?

**FG | Discussion in class:** Initial ideas for artworks and conceptual framework of the exhibition

### **Readings**

- Herman Asselberghs, "Beyond the Appearance of Imagelessness: Preliminary Notes on Zen for Film's Enchanted Materialism," *Afterall* (Autumn/Winter 2009).
- Hanna Higgins. *Fluxus Experience*. Berkeley, Los Angeles, London: University of California Press, 2002. Read Preface pp.XIII-XV; Introduction pp.1-14; and first chapter "Information and Experience" pp. 17-67.
- Hanna Hölling. "Zen for Film." In "Re:Paik: On Time, Changeability and Identity in the Conservation of Nam June Paik Multimedia Installations." Ph.D thesis, University of Amsterdam, 2013). Essay on *Zen for Film* and excerpts with definitions.

## **WEEK 2, January 27**

### **Zen, Nothingness, Boredom: Curatorial Matters and Conceptual Frameworks**

#### **Digital Exhibition: Introduction to the Interactive—Kimon Keramidas**

**Consider:** How do conceptual and curatorial frameworks shape exhibition projects? And how might they shape the identity of artworks?

**FG | Prepare in advance:** 1 or 2 proposals of artistic projects/performances/plays that could be included in the digital part of the exhibition. Be prepared to justify why this work should be included and how it relates to *Zen for Film*. Propose a conceptual framework(s).

### **Readings**

- Hans Belting "Beyond Iconoclasm. Nam June Paik. The Zen Gaze and the Escape From Representation." In *Iconoclasm. Beyond the Image Wars in Science, Religion, and Art*, edited by Bruno Latour and Peter Weibel, 390-411. Karlsruhe: ZKM; Cambridge MA: The MIT Press, 2002.
- Ina Blom. "Boredom and Oblivion." In *The Fluxus Reader*, edited by Ken Friedman, 63-90. Chichester, West Sussex: Academy Editions, 1998.
- Dieter Daniels. "Your Silence is Not My Silence." In: *Sounds Like Silence: John Cage 4'33'' Silence Today 1912 – 1952 – 2012*, edited by Dieter Daniels and Inke Arns, 23-38. Leipzig: Spector Books, 2013, 23-38.
- Martina Weinhart. "Seeing Nothing: Experience of Radical Reduction in Image and Space since the 1960s." In *Nichts / Nothing*, edited by Martina Weinhart and Max Hollein, 9-51. Frankfurt: Schirn Kunsthalle Frankfurt 2006.

### **Additional readings**

- Liz Kotz, "Cagean Structures," in *The Anarchy of Silence: John Cage the Experimental Art*, edited by Yve-Alain Bois et al. Barcelona: Museu d'Art Contemporani de Barcelona, 2010.166-178.
- Branden W. Joseph. *Random Order: Robert Rauschenberg and the Neo-Avant-Garde*. Cambridge MA and London: The MIT Press, 2003. Chapter "White on White", 42-49. Available also in *Sounds Like Silence*, 199.
- Ulrike Gehring. "White Noise: Pictures between Self-Disintegration and Reconstitution." In *Nichts / Nothing*, edited by Martina Weinhardt and Max Hollein, 53-79. Frankfurt: Schirn Kunsthalle Frankfurt 2006.
- James Printchett "What Silence Taught John Cage: The Story of 4'33'," in *The Anarchy of Silence: John Cage the Experimental Art*, edited by Yve-Alain Bois et al. Barcelona: Museu d'Art Contemporani de Barcelona, 2010.166-178
- Chris Thompson. "Silence and Savant-garde: Beyus, Fluxus, Duchamp." *Performance Research* 7(3) (2002): 15-25.

### **WEEK 3, February 3**

#### **What is Fluxus and What's Not: Theory and Philosophy of Fluxus (Part 1)**

**Think about** What changed in the artwork of the post-Cagean era? what is specific to post-1960s aesthetics?

**FG | Prepare in advance and present:** first drafts of the digital projects prototype and be prepared to present in class. **Digital projects prototype is due this Friday, February 6**

#### **Readings**

Revisit: Higgins 2009—see readings week 1

- Ken Friedman. "Introduction: A Transformative Vision of Fluxus." In *The Fluxus Reader*, edited by Ken Friedman, viii-x. Chichester, West Sussex: Academy Editions, 1998
- Jon Hendricks, "Introduction." In *Fluxus Codex*. Detroit, Michigan: Gilbert and Lila Silverman Fluxus Collection in association with H.N. Abrams, New York, 1988.
- Owen Smith. "Avant-gardism and the Fluxus Project: A Failed Utopia or the Success of Invisibility?" *Performance Research* 7(3) (2002): 3-12.

#### **Additional readings and resources**

- Benjamin Peterson, Lecture on Fluxus at the IFA NYU in November 2013. Available at <http://vimeo.com/79493154>.
- Thomas Kellein. (ed.). *Fluxus*. London : Thames and Hudson, 1995.

### **WEEK 4, February 10**

#### **Is Fluxus Fluxing or Can it Be Institutionalized? Archiving Fluxus—The Lila and Gilbert Silverman Collection at the MoMA**

Site visit: The Museum of Modern Art, Gilbert and Lila Silverman Collection Archives, QNS

Guest speakers: curator Kim Conaty and registrar Kathrine Alcausas

#### **Readings**

- Christophe Cherix. "Breaking Down Categories; Print Rooms, Drawing Departments, and the Museum. In *Collecting the New, Museums and Contemporary Art*, edited by Bruce Atshuler, 55-64.. Princeton University Press, 2005

- Michelle Elligott et al. "Archival Workshop at MoMA." *Post: Notes on Modern & Contemporary Art Around the Globe*. The Museum of Modern Art blog. February 15, 2013. [http://post.at.moma.org/content\\_items/153-archival-workshop-at-moma](http://post.at.moma.org/content_items/153-archival-workshop-at-moma).
- Lynda A. Zycherman. "Is Fluxus Fluxing and / or Should It Be Conserved?" In *From Marble to Chocolate: The Conservation of Modern Sculpture*, edited by Jackie Heuman, 121-129. London: Archetype Publications, Ltd, 1995.

### **WEEK 5, February 17**

#### **Fluxus Virus: Attitude, Philosophy, Art and Life (Part 2 Fluxus Theory and Philosophy)**

**Prepare** in advance a Fluxus score or event and either (re-)perform it yourself or ask a fellow student to do that (for inspiration, see *Fluxus Performance Workbook*). Alternatively you may also prepare a Fluxkit and follow the instructions above. In both cases we will discuss both the score and its relation to the performance in class.

**FG | Submission:** Drafts of short texts for conceptual frameworks to be sent by email before the class. We can discuss potential questions after the visit to the MoMA.

#### **Readings**

- Ken Friedman: Fluxus And Company." In *Fluxus Reader*, edited by Ken Friedman, 237-253. Chichester, West Sussex: Academy Editions, 1998.
- Dick Higgins. "Statement on Intermedia." In *Dé-coll/age*, edited by Wolf Vostell. Frankfurt: Typos and New York: Something Else Press, 1967. Available at <http://www.artpool.hu/Fluxus/Higgins/intermedia2.html>.
- Hannah Higgins. "Experience in Context." In *Fluxus Experience*, Berkeley: University of California Press, 2002, pp. 101-144.
- Julia Robinson. "The Brechtian Event Score: A Structure in Fluxus." *Performance Research* 7 (3) (2002): 110-123.

#### **Additional Readings**

- Anna Deuze. "Origins of the Fluxus Score: From Indeterminacy to the 'Do-It-Yourself' Artwork." *Performance Research* 7 (3) (2002): 78-94.
- "George Maciunas (1931-1978) 'Neo-Dada in Music, Theatre, Poetry, Art.'" In *Art in Theory 1900-2000: An Anthology of Changing Ideas*, edited by Charles Harrison and Paul Wood, 727-729. Malden, Oxford, Carlton: Blackwell Publishing, 2009
- Ken Friedman and Owen Smith, eds. *Fluxus Performance Workbook* downloadable at <http://www.deluxe.com/beat/fluxusworkbook.pdf>.

### **WEEK 6, February 24**

#### **Making Revisions: Art, Agenda, and Architecture—Curation at the BGC**

"Site" visit: BGC gallery

Guest speakers: Marianne Lamonaca, Ann Tartsinis, Jan Sullivan

**Consider** what are the main differences and challenges in exhibiting installation art, film and video? What are the intricacies of the projection apparatus in the exhibition space? When does playback and display equipment acquire a status of an "object" (rather than being only a means to an end)?

**FG | Submission and presentation:** first drafts of the artworklists and captions are due per email. Presentations of the conceptual frameworks are due in class.

## Readings

- Sarah Cook. "On Curating New Media Art." In *Preserving and Exhibiting Media Art: Challenges and Perspectives*, edited by Hediger, Vinzenz, Barbara Le Maitre, and Julia Noordegraaf, 389-404. Amsterdam: Amsterdam University Press, 2013.
- Philippe Dubois. "A "Cinema Effect in Contemporary Art." In *Preserving and Exhibiting Media Art: Challenges and Perspectives*, edited by Hediger, Vinzenz, Barbara Le Maitre, and Julia Noordegraaf, 311-325. Amsterdam: Amsterdam University Press, 2013.
- Julia Noordegraaf and Arianne Noel de Tilly. "Epilogue." In *Preserving and Exhibiting Media Art: Challenges and Perspectives*, edited by Hediger, Vinzenz, Barbara Le Maitre, and Julia Noordegraaf, 407-413. Amsterdam: Amsterdam University Press, 2013.

## Additional Readings

- Boris Groys. "Two Cures: Making Art Visible." In *After the Event: New Perspectives on Art History*, edited by Charles Merewether and John Potts, 9-19. Manchester: Manchester University Press, 2010.
- Jens Hoffman, ed. *Ten Fundamental Questions of Curating*. Milan: Mousse Publishing, Fiorucci Art Trust, 2013.
- Dario Marchiori. "Media Aesthetics." In *Preserving and Exhibiting Media Art: Challenges and Perspectives*, edited by Hediger, Vinzenz, Barbara Le Maitre, and Julia Noordegraaf, 81-99. Amsterdam: Amsterdam University Press, 2013.

## **WEEK 7, March 3**

### **The Establishment of Fluxus Collections and the Afterlives of Fluxus**

Guest Speaker: Jon Hendricks

Site visit to his studio in Lower Manhattan or in class discussion

## Readings

- George Maciunas. "Letter to Tomas Schmit (1964)." In *Theories and Documents of Contemporary Art*, edited by Christine Stilles and Peter Selz, 726-728. University of California Press, 1996.
- "Transcript of the Videotaped Interview with George Maciunas by Larry Miller, March 24, 1978." In *Fluxus Etc./Addenda I: The Gilbert and Lila Silverman Collection*, edited by Jon Hendricks, 11-29. New York: Ink &, 1983.
- Arthur C. Danto. "The World as Warehouse." In *What's Fluxus? What's Not! Why/O que é Fluxus? O que não é! O porquê*, ed. Jon Hendricks, 23-37. Rio de Janeiro: Centro Cultural Banco do Brasil and Detroit, Michigan: The Gilbert and Lila Silverman Fluxus Collection, 2002

## Additional Readings

- René Block and Tobias Berger, "What is Fluxus," in *What's Fluxus? What's Not! Why/O que é Fluxus? O que não é! O porquê*, ed. Jon Hendricks, 38-43. Rio de Janeiro: Centro Cultural Banco do Brasil and Detroit, Michigan: The Gilbert and Lila Silverman Fluxus Collection, 2002.
- Jon Hendricks. "Some Notes on Fluxus Scores and Instructions." In *Fluxus Scores and Instructions: The Transformative Years*, 14-19. Detroit: The Gilbert and Lila Silverman Collection, 2008.
- Marianne Bech. "FLUXUS IN LOVE." In *Fluxus Scores and Instructions: The Transformative Years*, 8-12. Detroit: The Gilbert and Lila Silverman Collection, 2008.



**FG | Submission :** Final checklist artworks—deadline for all illustrations

**WEEK 8, March 10**

SPRING BREAK, NO CLASSES

**WEEK 9, March 17**

**Presenting, Disseminating and Collecting Avant-Garde Film and Video**

Site visit: potentially EAI or The Kitchen ( and the Vasulkas' Archive)

Guest Speakers: to be announced

**Consider** what does it mean to “conserve” something? Does the term conservation apply to more recent forms of artistic production, including media and film installation?

**Readings**

- Erika Balsom. “How Film and Video Became Art Objects.” *Cinema Journal*, Volume 53, Number 1, Fall 2013, pp. 97-118.
- Jim Ganz. “An Introduction to the Fluxfilm: Notes on Films in the Gilbert and Lila Silverman Collection.” Thesis, William College Graduate Program in the History of Art, 1988.
- Chrissie Iles and Henriette Hudlisch. “Keeping Time: On Collecting Film and Video Art in the Museum.” In *Collecting the New, Museums and Contemporary Art*, edited by Bruce Atshuler, 65-83. Princeton University Press, 2005.
- Ariane Noël de Tilly. “Moving Images, Editioned Artworks and Authenticity.” In *Art Conservation and Authenticities: Material, Concept, Context*. Edited by Erma Hermens and Tina Fiske, 208-216. London: Archetype Publications, Ltd. 2009.

**Additional Readings**

- Steve Dietz. “Collecting New-media Art: Just like Anything Else, Only Different.” In *Collecting the New, Museums and Contemporary Art*, edited by Bruce Atshuler, 85-101. Princeton University Press, 2005.
- Vivian van Saaze. “Authenticity in Practice: An Ethnographic Study into the Preservation of One Candle by Nam June Paik.” In *Art Conservation and Authenticities: Material, Concept, Context*, edited by Erma Hermens and Tina Fiske, 190-198. Archetype Publications Ltd., 2009.
- Richard Rinehart. “The Straw That Broke the Museum’s Back? Collecting and Preserving Digital Media Art Works for the Next Century.” Available at [http://switch.sjsu.edu/web/v6n1/article\\_a.htm](http://switch.sjsu.edu/web/v6n1/article_a.htm).
- Andrew Uroskie. *Between the Black Box and the White Cube*. Chicago: University of Chicago Press, 2014. Read “Introduction: From Medium to Site,” 1-15.

**WEEK 10, March 24**

**Originality, Authenticity, Wirkung: The Ambiguous "Object" of the Avant-Garde**

**FG | Submission:** Digital project refinements (to be confirmed)

**Readings**

- David Davies. *Philosophy of the Performing Arts*. Malden, Oxford: Willey-Blackwell, 2011. Read chapter “Authenticity in Musical Performance,” 71-86.
- Michael Jay McClure. “Notes on Adhesion: The Object of Art and the Work of Art After Conceptualism.” *Performance Research* 12/4 (2007): 14-23.

- "Rosalind Krauss (b. 1940) from 'The Originality of the Avant-Garde'." In *Art in Theory 1900-2000: An Anthology of Changing Ideas*, edited by Charles Harrison and Paul Wood, 1022-1037. Malden, Oxford, Carlton: Blackwell Publishing, 2009
- Kirk Pillow, "Did Goodman's Distinction Survive LeWitt?," *The Journal of Aesthetics and Art Criticism*, Vol. 61, No. 4 (2003): 379

### **Additional Readings**

- Alfred Gell. "The Art Object/1998." In *The Object*, edited by Antony Hude, 148-150. London: Whitechapel and Cambridge Mass.: The MIT Press, 2014.
- Antony Hudek. "Detours of Objects." In *The Object*, edited by Antony Hude, 14-27. London: Whitechapel and Cambridge Mass.: The MIT Press, 2014.

### **WEEK 11, March 31**

#### **Judd Foundation Conservation Tour: Donald Judd's New York Home 101 Spring Street**

**Consider** what is the difference between the conservation of spaces and objects? What about the difference between an object in its original spatial context and a museum? Is the artist's intention important for the preservation of artworks? What are the main challenges in curating domestic space?

**FG | Submission:** Digital project refinements (to be confirmed)

### **Readings and audio resources**

- Donald Judd. "Specific Objects, (1965)" In: *Theories and Documents of Contemporary Art*, edited by Christine Stilles and Peter Selz, 114-117. University of California Press, 1996.
- "Judd and Soho" <http://www.juddfoundation.org/JuddAndSoho.htm>
- "Marfa Voices," <http://www.juddfoundation.org/oral-history-project.htm>
- Marianne Stockerbrand, "The Journey to Marfa and the Pathway to Chinati." In *Chinati: The Vision of Donald Judd*, ed. Marianne Stockebrand, 12-49. Marfa, Texas: The Chinati Foundation and New Heaven: Yale, 2010.
- James Meyer. Survey. In *Minimalism*, ed. By James Meyer, New York: Phaidon, 2000.

### **WEEK 12, April 7**

#### **Event, Performance, Process: The Temporal Turn of the 1960s and Continuation in Fluxus**

**FG | Submission:** Final captions and artwork descriptions (to be confirmed)

### **Readings**

- Sven Lütticken. "Transforming Time." In *History in Motion: Time in the Age of the Moving Image*. Berlin: Sternberg Press: 2013. 33- 74.
- Natasha Lushetich. "The Performance of Time in Fluxus and Intermedia." *TDR: The Drama Review*, Vol. 55, Nr. 4 (Winter 2011): 75-87. Available on project Muse.
- Alexander Nagel and Christopher Wood. "The Plural Temporality of the Work of Art." In *Time: Whitechapel Documents of Contemporary Art*, edited by Amelia Groom, 39-42. London and Cambridge, MA: Whitechapel Gallery and The MIT Press, 2013.
- "Harold Rosenberg (1906-1978) from the 'American Action Painters.'" In *Art in Theory 1900-2000: An Anthology of Changing Ideas*, edited by Charles Harrison and Paul Wood, 589-592. Malden, Oxford, Carlton: Blackwell Publishing, 2009.

### **Additional Readings**

- "Jackson Pollock (1912-1956) Interview with William Wright." In *Art in Theory 1900-2000: An Anthology of Changing Ideas*, edited by Charles Harrison and Paul Wood, 583-586. Malden, Oxford, Carlton: Blackwell Publishing, 2009.
- Christine Ross. "Introduction" and "Temporal Investigations." In *The Past is the Present; It is the Future, Too: The Temporal Turn in Contemporary Art*. New York: Bloomsbury, 2012. 1-52.

### **WEEK 12, April 14** LAST REGULAR CLASS

#### **Distributed Authorship and Questions of Agency + Course conclusions**

**FG | Submission:** Short texts conceptual frameworks (to be confirmed)

### **Readings**

- Boris Groys, "Multiple Authorship," in *Art Power* (Cambridge, Massachusetts and London: The MIT Press, 2008).
- Anna Deuze. "An Introduction to the 'Do-It-Yourself Artwork'." In *The 'Do-It-Yourself Artwork': Participation from Fluxus to New Media*, edited by Anna Deuze, 1-21. Manchester: Manchester University Press, 2010.
- Anna Deuze. "'Open Work,' 'Do-It-Yourself Artwork' and Brocollage." In *The 'Do-It-Yourself Artwork': Participation from Fluxus to New Media*, edited by Anna Deuze, 47-68. Manchester: Manchester University Press, 2010.
- Liz Kotz, "Post-Cagean Aesthetics and the 'Event' Score," *October* 95 (Winter 2001): 81.

And you may also revisit Maciunas. "Letter to Tomas Schmit (1964)," sections on authorship.

### **Additional Readings**

- Umberto Eco, *The Open Work*, trans. Anna Cancogni (Harvard: President and Fellows of Harvard College, 1989)
- Michel Foucault, "What is an Author?" in *Textual Strategies: Perspectives in Post-Structuralist Criticism*, ed. Josué V. Harari (Ithaca, NY: Cornell University Press, 1979 (1969)).
- Sean Burke. *The Death and Return of the Author*. Edinburgh: Edinburgh University Press, 1992. "Introduction."

### **WEEK 13, April 21** MAKE UP WEEK

### **WEEK 14, April 28** READING WEEK NO CLASSES

### **WEEK 15, May 8** FINALS

**FG | Submission:** refinements submission (to be confirmed)