This course will examine the development of contemporary art internationally from the Post War Era to the present excluding the United States. It will consider the historical and contemporary contexts of the countries and artists discussed as well as theoretical issues of globalism, diaspora, and hybridity. While it would be impossible to cover all of global contemporary art in a course such as this, case studies involving different artists and regions will afford the opportunity to seriously investigate different artistic movements and cultures and address global and diasporic issues. Attention will be paid to artists exhibiting in museums and galleries current with the course. We will differentiate between modern (postwar) and contemporary art and issues. We will review salient aspects of the history of the county including issues of colonialism and independence. On occasion scholars of the different areas may be invited to class for discussion.

The course will be divided into the following units: Postwar Europe and East Europe 1945-89; Asia (East—China, Japan, Korea): the Middle East and South Asia (India and Pakistan); Africa, and Latin America

The grading of the course will be divided between a midterm, 3 gallery reviews, and a final

More than 3 absences will drop your grade.

Writing Assignment

The assignment for the class is three 3-4 page reviews of shows that are currently up during the semester. They can be in galleries or museums of international artists but they must be ones suggested by me in class. Generally I will be suggesting single artist shows in Chelsea.

Each review must be accompanied by a PHOTO OF YOU AT THE EXHIBIT

You must write on shows suggested in class or approved by me in advance. You will need to hand in one of your essays first so I can see if you are on the right track. I will hand this back to you with suggestions and you must include the draft (containing my comments) with your final essay. FIRST ESSAY DUE Wednesday MARCH 14

You can ask if this is new work by the artist and how it changes his or her practice or what kind of artistic language it engages and what is its importance for today’s art. How does it
relate to the political and historical context for the artist’s country of birth or to the global condition. Consider how it relates to the movements and artists discussed in class. You can use art full text or art index retrospective to find articles on the artists. Artists often have websites with reviews on them. The galleries will also provide you with press releases and bibliography. Each review that you write will be around 3-4 pages long with footnotes and bibliographies.

**Plagiarism and Cheating:**

CUNY Policy on Academic Integrity

“Academic Dishonesty is prohibited in the City University of New York and is punishable by penalties, including failing grades, suspension, and expulsion, as provided herein.”

-- CUNY Policy on Academic Integrity

Brooklyn College requires all faculty members to report any incidents of academic dishonesty. Furthermore, I take academic integrity extremely seriously and do not tolerate any violations. Ignorance of what constitutes cheating and plagiarism is not an excuse. Please go to http://www.brooklyn.cuny.edu/bc/policies/ for further information. If you still have questions, please discuss them with me. Any violation will result in automatic reporting to the school and a failing grade on the assignment in question; in certain cases where the violation warrants, the student may fail the class and disciplinary proceedings may begin.

**Course outline**

**Unit 1** Post War Europe and Eastern Europe 1945-1989

France: Dubuffet and Fautrier, Artaud and Outsider Art, Monument to the Unknown Political Prisoner, British Realism

Pop Art and Consumerism in Europe, Hamilton, Niki de Saint Phalle, Evelyn Axell, Erro, Oyvind Fahlstrom

Postwar Fluxus : Nam Jun Paik, Beuys
Germany: Gerhardt Richter and Capitalist Realism, Sigmar Polke, Vienna Actionism, Anselm Kiefer and Neo Expressionism, Schlingenschlief,

Jeremy Deller Britain

Eastern Europe: Post 1989 and Soviet Non Conformists: Victor Pivovarov, Anri Sala,

Readings:

Sarah Wilson Introduction to Paris Post War,

Enwezor, “The Judgement of Art: Postwar and Artistic Worldliness”

Lentini, Cosmopolitan Contaminations

Robert Burstow, on Monument to the Unknown Political Prisoner article

Unit 2 East Asia—China, Japan and Korea---

Postwar Japan: Noguchi, Tanaka, Tetzuka, Gutai, Lee Ufan (Korean Artist in Japan), Gutai

China: Art and Politics of the Cultural Revolution,

Contemporary Art: Ai Weiwei and current political events—Cao Fei and Digital art

Korea: Post War Korea, Korean Informal, Nam June Paik and Fluxus,

Contemporary Korean Art: Niki Lee, Do Ho Su

Contemporary Japan: Hito Steryl

Readings:


Alexandra Munroe, All the Landscapes: Gutai’s World (*Gutai Splendid Playground*)

Unit 3 Middle East and South Asia (India and Pakistan)—Iran, Turkey, Israel, Lebanon, Pakistan and India. Artists include Iranians: Shirarzeh Houshiary, Shirin Neshat; Pakistan:
Shahzia Sikander, Lebanese: Walid Raad, Mona Hatoum, Israelis: Michal Rovner, Guy Ben-Ner, Omer Fast

Readings:
Fereshteh Daftari, catalogue essay in Museum of Modern Art Exhibition, *Without Boundary*
Fereshteh Daftari, catalogue essay in *Iran Modern*
Fereshteh Daftari, “Beyond Islamic Roots, Beyond Modernism,” 2003
Said Orientalism chapter 1

**Unit 4 Africa** Different artists and regions will be covered from Independence to contemporary times. Artists will include Chris Ofili, Yinka Shonibare, El Anatsui,

Readings
Enwezor, in *The Short Century*

*Olu Oquibe, “Heart of Darkness” 1992
Tourist production ideas “My Father’s Business,” in Unpacking Culture
Niru Ratnam, “Ofili and the Limits of Hybridity”

*“The Sixties in Bamako: Malick Sidibé and James Brown” by Manthia Diawara*
Unit 5 **Latin America**: From Kahlo, to Tropicalia and to Santiago Serna, Francis Alys, Doris Salcedo and Alfredo Jaar. Questions of the carnivalesque and anthropophagy, concretism and the participatory works of Lygia Clark and Oiticica

Readings

Robert Stam on Carmen Miranda

Anna Dezeuze Dematerialization on Oiticica’s Paragolas.

**Selective Bibliography:**

**Theory and Global Art History Books**


Homi Bhabha, *The Location of Culture*, 2004


Ruth B Philips and Christopher B. Steiner, *Unpacking Culture Art and Commodity in Colonial and Postcolonial Worlds*—“My Father’s Business”


Charles Greene and Anthony Gardner, *Biennials, Triennials and Documenta, The Exhibitions that Created Contemporary Art*, 2016

Hans Belting, *The Global Contemporary and the rise of new art worlds*, 2013


**Postwar Europe**

Frances Morris and Sarah Wilson, *Paris Postwar, Art and Existentialism 1945-55*, Tate, 1993


Richard Hamilton, *October Files*, MIT Press, 2010


*Gerhardt Richter*, MOMA, 2002


Sabine Schaschle, *Omer Fast: In Memory*, 2010

"Ostalgia", curated by Massimiliano Gioni, New Museum, 2011

**Latin America**

*The Social and the Real: Political Art of the 1930’s in the Western Hemisphere*, ed. Alejandro Anreus, Penn State Press

Ramirex and Olea, *Inverted Utopias: Avant Garde Art in Latin America*, Yale, 2004


Carlos Basualdo, *Tropicalia, A Revolution in Brazilian Culture*, 2005


**Asia**


Sook-Kyung Lee, *Nam June Paik*, 2011


Wu Hung and Peggy Wang, *Contemporary Chinese Art: Primary Documents*, 2010

Winnie Won Yin Wong, *Van Gogh on Demand, China and the Readymade*, 2013


*The Third Mind, American Artists Contemplate Asia*, Alexandra Munroe, Guggenheim Museum

**Middle East**

Gideon Ofrat, One hundred Years of Israeli Art, 1998


Iftikahr Dadi, *Modernism and the Art of Muslim South Asia*, 2010

Geeta Kapur, *What was Modernism: Essays on Contemporary Cultural Practice in India*, 2000

http://www.nytimes.com/2016/01/08/arts/design/walid-raads-unreality-show-spins-middle-eastern-history-as-art.html?_r=0 on Walid Raad

Africa


