

TOPICS, READING AND WORKSHEETS

FROM ART HISTORY TO VISUAL CULTURE: STUDYING THE VISUAL AFTER THE CULTURAL TURN

WEEK 1

Monday, July 8 and Tuesday, July 9

I. Art History after the "Cultural Turn": An Introduction

Instructor: Dr. Margaret Dikovitskaya

Required Reading:

1. Dirks, Nicholas B. (1998). In near ruins: Cultural theory at the end of the century. In Nicholas B. Dirks (Ed.), In near ruins: Cultural theory at the end of the twentieth century (pp. 1-18). Minneapolis & London: University of Minnesota Press.
2. Appadurai, Arjun. (1990). Disjuncture and difference in the global cultural economy. In Mike Featherstone (Ed.), Global culture: Nationalism, globalization and modernity (pp. 295-310). London, Thousand Oaks & New Delhi: SAGE Publications.
3. Moxey, Keith. (2001). Art history today: Problems and possibilities. Manuscript of lecture delivered at the CEU in July 2001.

Question:

- How can we confront culture as an object of study and a site of theory at the dawn of the twenty-first century?

II. The "Styles" of Modernism

III. Role of Ideology and the Place of "Universal" Values as a Defining Characteristic/Limitation of Modernist Culture

Instructor: Dr. Steven Mansbach

Required Reading:

1. Selected chapters from Benson, Timothy O. & Forgács, Eva. (2002). (Eds.). Between worlds: A sourcebook on the Central European avant-garde, 1910-1930. Los Angeles & Cambridge, Mass.: Los Angeles County Museum of Art & MIT Press.

Note:

These materials will be distributed on July 8. Please consult the chapters when prepare for **Tuesday, July 9 (Social Reconstruction and Aesthetic Engagement: Culture as Politics and National Particularity and Local Variations)** and **Wednesday, July 10 (Role of History or the Contingency of Time in Modern Art)** sessions led by Dr. Steven Mansbach.

Wednesday, July 10

II. Communist Heritage and Its Role for Contemporary Central Eastern European Art

Instructor: Dr. Piotr Piotrowski

Required Reading:

1. Pejic, Bojana. (1999). The dialectics of normality. In B. Pejic and D. Elliott (Eds.), After the wall: Art and culture in post-communist Europe (pp. 016-028). Stockholm: Moderna Museet.

2. Lajer-Burcharth, Ewa. (1996). Old histories: Zofia Kulik's ironic recollections. In M. Kalinowska (Ed.), New histories (pp. 120-136). Boston: The Institute of Contemporary Art.

Questions and Issues:

- normality and normalization in the communist past;
- to be "normal" before and after the demolition of Berlin Wall;
- the question of the "political";
- what sort of the East-West relation could be called "normal"?
- case study: Zofia Kulik's art: *the dissident artist, ** the gender revenge, *** from Siberia to Cyberia
(*Presentation:* Dr. Piotrowski)

Thursday, July 11

I. East-West Relations / Margins and Metropolises

Instructor: Dr. Piotr Piotrowski

Required Reading:

1. Cufer, Eda & Misiano, Viktor. (Eds.). (2000). Interpol: The art exhibition, which divided East and West (pp. 16-19, 22-27, 36-75, 122-138). Ljubljana & Moscow: IRWIN & Moscow Art Magazine.

Questions and Issues:

- the story of the Interpol;
- the status of destruction;
- the West sees the East/ the East sees the West;
- the question of the "otherness";
- is a "dialog" possible?

II. Transgression and Subversion:

Body and Politics in Central Eastern European Art

Instructor: Dr. Piotr Piotrowski

Required Reading:

1. Badovinac, Zdenka. (Ed.). (1998). Body and the East: From the 1960s to the present (pp. 9-30). Ljubljana: Moderna Galerija.

2. Piotrowski, Piotr. (1998). Male artist's body: National identity vs. identity politics. In M'Arts, 1-2, pp. 22-30.

Questions and Issues:

- male artist's body vs. female artist's body art;
- body art and the East;
- body as authority;
- body as subversion.

Friday, July 12

I. Changing Borders:

New Europe and the New Place of Central Eastern Europe

Instructor: Dr. Piotr Piotrowski

Lecture and Discussion:

"Between place and time: Critical geography of 'new' Central Eastern Europe"

II. Change of Paradigm: Shift from Modernism to Postmodernism

in Art and Art Theory in Central Eastern Europe

Instructor: Dr. Edit Andras

Required Reading:

1. Moxey, Keith. (2001). After the death of the "Death of the author." In The practice of persuasion: Paradox and power in art history (pp. 124-142). Ithaca and London: Cornell University Press.
2. Moxey, Keith. (2001). Art history today: Problems and possibilities. Manuscript of lecture delivered at the CEU in July 2001.
3. Tickner, Lisa. (1988). Modernist art history: The challenge of feminism. In Hilary Robinson (Ed.), Feminism - Art - Theory: An anthology, 1968-2000 (pp.250-257). Oxford: Blackwell Publishers.
4. Pollock, Griselda. (1998). About canons and culture wars. In Differencing the canon: Feminist desire and the writing of art's histories (pp. 3-21). London & New York: Routledge.
5. András, Edit. (1997). Painful farewell to modernism: Difficulties in the period of transition. In E. András & A. Bálványos (Eds), Omnia Mutantur (pp. 26-29). Budapest, Ludwig Museum.

Questions and Issues:

- How does Moxey define the differences between pluralism and new art history? In which axioms does new art history oppose the modernist canon?
- What is the position of feminist art history among art histories? How is the canon described from a feminist point of view? What does Tickner suggest instead of the term "object" as the center of feminist art history? What is the problem with the "discourse of Other"? What is the trap in the idea of "feminine" input into existing categories of traditional art history?
- How could old divisions survive or revive after the collapse of the Iron Curtain? What were the differences in position between modernism in Western Europe and in region behind the Iron Curtain, and how does that influence the criticism of modernism?
- In your experience, how does the Central Eastern European region relate to the new critical theory?

Week 2

Monday, July 15

I. Visual Culture Studies: Theoretical Frameworks and Pedagogy

Instructor: Dr. Margaret Dikovitskaya

Required Reading:

1. Herbert, James. (2002). Visual culture/visual studies. In Robert S. Nelson and Richard Shiff (Eds.), Critical terms for art history (Second edition). Chicago: University of Chicago Press.
2. Moxey, Keith. (2001). Nostalgia for the real: The troubled relation of art history to visual studies. In The practice of persuasion (pp. 103-123). Ithaca & London: Cornell University Press.
3. Mitchell, W.J.T. (1995). Interdisciplinarity and visual culture. In Art Bulletin, LXXVII (4), pp. 539-544.
4. Mirzoeff, Nicholas. (1999). Introduction: What is visual culture? In An introduction to visual culture (pp. 1-31). London & New York: Routledge.

Questions:

- What is visual culture/visual studies and what is its object?
- What are the relationships between the study of art history and the study of the visual and the cultural?

- Does visual culture require interpretative methodologies that are distinctive and different from those employed by art history and cultural studies?

Additional Reading (on reserve in CEU Library):

Sturken, Marita & Catwright, Lisa. (2001). Introduction. In Practices of looking: An introduction to visual culture (pp. 1-44). Oxford & New York: Oxford University Press.

Virilio, Paul. (1998). The vision machine. In Der Derian, James (Ed.), The Virilio Reader (pp. 134-151). Oxford: Blackwell Publishers.

II. Visual Culture: Ghost Time

Instructor: Dr. Nicholas Mirzoeff

Note:

For each session led by Dr. Mirzoeff, please prepare at least three notes or questions that you would like to raise in discussion. It helps if these are written out but they can be in note form. There will be some small group discussions of these questions, as well as discussion of the whole group.

Required Reading:

1. Derrida, J. (1994). Injunctions of Marx. In Specters of Marx: The state of the debt, the work of mourning, and the New International (pp. 3-48 & 177-180). New York: Routledge.

Questions:

- What is "hauntology"?
- What applications of hauntology can you imagine for visual culture studies?
- How does Derrida's notion of the specter apply to your own place of residence/work and what is the resonance of the "specter of Marx" for former "Communist" nations?

Tuesday, July 16

I. Hauntology for Beginners

Instructor: Dr. Nicholas Mirzoeff

Required Reading:

1. Benjamin, Walter. (1999). "K" & "L." In The arcades project (pp. 388-415). Cambridge, Mass.: Belknap Press of Harvard University Press.

2. Foucault, Michel. (1977). Panopticism. In Discipline and punish: The birth of the prison (pp. 195-228 & 316-317). New York: Pantheon Books.

Questions:

- What do you understand by Benjamin's notion of a "ghost walk" throughout the Arcades?
- What in our contemporary culture might be considered the equivalent of the Arcades, especially in your own region?
- Do you think that Foucault's system of "panopticism" is still in force in the West and/or in your own region?
- Was panopticism a perfect regime or did it have weaknesses?

II. Ghost Walk

Instructor: Dr. Nicholas Mirzoeff

Required Reading:

1. Sobieszek, Robert A. (1999). Introduction: Photography and the expressive face. In Ghost in the shell (pp. 16-31). Los Angeles: Los Angeles County Museum of Art & Cambridge, Mass: MIT Press.

Questions:

- Eduardo Cadava has suggested that photography is always a medium of ghosts. Do you agree?

Wednesday, July 17

I. The Jewish Ghost

Instructor: Dr. Nicholas Mirzoeff

Required Reading:

1. Hegel, Georg Wilhelm Friedrich. (1948). The spirit of Judaism. In Early theological writings (pp. 182-205). Chicago: University of Chicago Press. (Translated by T. M. Knox)

Questions:

- Jean-Francois Lyotard has described the "Jews" as those people who do not belong to the rhetoric of blood and soil. In this light, who are Hegel's "Christians"?

- What is the place of beauty in Hegel's racialized scheme and how should art history/visual culture take account of this notion of beauty?

II. The Ghost Web

Instructor: Dr. Nicholas Mirzoeff

Required Reading:

1. Sconce, Jeffrey. (2000). Introduction. In Haunted media: Electronic presence from telegraphy to television (pp. 1-58 & 211-218). Durham: Duke University Press.

Questions:

- Compare Sconce's account of electricity and mediums in the nineteenth century to the present digital age and see what parallels and differences/differances you can find.

Thursday, July 18

I. Postcolonial Theory: An Overview

Instructor: Dr. Margaret Dikovitskaya

Required Reading:

1. Bahri, Deepika. (1996). Introduction to Postcolonial Studies.
<http://www.emory.edu/ENGLISH/Bahri/Intro.html>

2. Said, Edward W. (1978). Introduction. In Orientalism (pp. 1-28 & 329). New York: Pantheon Books.

3. Chakrabarty, Dipesh. (1992). Postcoloniality and the artifice of history: Who speaks for "Indian" pasts? Representations, 37 (Winter), pp. 1-23.

4. Bhabha, Homi K. (1994). Of mimicry and man: The ambivalence of colonial discourse. In The location of culture (pp. 85-92). London & New York: Routledge.

5. Dubow, Jessica. (2000). "From a view *on* the world to a point of view *in* it": Rethinking sight, space and the colonial subject. Interventions, 2 (1), pp. 87-102.

Questions:

- Should we question the location of culture in, or in respect to, Europe?
- What are college and university curricular implications of the "Orientalism"?
- Discuss the project of "provincializing Europe."

II. Between Art History and Postcolonial Theory

Instructor: Dr. Margaret Dikovitskaya

Required Reading:

1. Gilman, Sander L. (1992). Black bodies, white bodies: Toward an iconography of female sexuality in late nineteenth-century art, medicine and literature. In James Donald & Ali Rattansi (Eds.), "Race," culture and difference (pp. 171-197). London: Sage.

2. Herbert, James D. (1998). Passing between art history and postcolonial theory. In Cheetham, Mark A., Holly, Michael Ann, and Moxey, Keith. (Eds.) The subjects of art history: Historical objects in contemporary perspective (pp. 213-228). Cambridge, Eng: Cambridge University Press.

3. Mitchell, Timothy. (1998). Orientalism and the exhibitionary order. In Donald Preziosi (Ed.), The art of art history: A critical anthology (pp. 455-472 & 559-560). Oxford & New York: Oxford University Press. [The article is a revised version of T. Mitchell's (1989) "World as exhibition" in Comparative Studies in Society and History, 31 (2), pp. 217-236.]

4. Coombes, Annie E. (1998). Inventing the "postcolonial": Hybridity and constituency in contemporary curating. In Donald Preziosi (Ed.), The art of art history: A critical anthology (pp. 486-497 & 562-564). Oxford & New York: Oxford University Press. [This article was first published in Hybridity, 18 (winter 1989), pp. 39-52]

5. Bhabha, Homi K. (January 1992). Double visions. ARTFORUM International, 30, pp. 85-89.

Question:

- Homi Bhabha thinks that it is the responsibility of postcolonial discourse to remind us that what was some people's modernity was somebody else's colonialism. Timothy Mitchell argues that orientalism is not merely the content of a colonial policy but is rather a central part of the cognitive methods of order and truth constituting European modernity. What is your opinion? Discuss this issue in the context of museum studies.

Additional Reading (on reserve in CEU Library):

Said, Edward. (1993). The empire at work: *Verdi's Aida*. In Culture and imperialism (111-132 & 344-347). New York: Alfred A. Knopf.

Cairns, Stephen. (1998). Postcolonial architectonics. Interventions, 1(2), pp. 211-235.

Ingraham, Catherine. (1998). Architecture and the scene of evidence. Interventions, 1(2), pp. 201-210.

Kerr, Heather. (2001). The 'real lesson of an education in visual culture.' Postcolonial Studies, 4 (1), pp. 91-104.

Bhabha, Homi K. (May 1997). Halfway house. ARTFORUM International, 35, pp. 11-12 & 125.

Bhabha, Homi K. (May 1998). The white stuff. ARTFORUM International, 36 (5), pp. 21-22.

Friday, July 19

I. (Post)Occidentalism, (Post)Colonialism, and (Post)Communism

Instructor: Dr. Margaret Dikovitskaya

Note:

Please write up three questions or comments, which you would like to see discussed by the group.

Required Reading:

1. Appiah, Kwame Anthony. (1997). Is the post- in postmodernism the post- in postcolonial? In Padmini Mongia (Ed.), Contemporary postcolonial theory: A reader (pp. 55-71). Delhi: Oxford University Press. [This article was first published in Critical Inquiry, 17 (winter 1991), pp. 336-357]
2. Mignolo, Walter. (2000). (Post)Occidentalism, (Post)Coloniality, and (Post)Subaltern Rationality. In Fawzia Afzal-Khan & Kalpana Seshadri-Crooks (Eds.), The Pre-Occupation of Postcolonial Studies (pp. 86-118). Durham & London: Duke University Press.
3. Todorova, Maria. (1997). Introduction, The Balkans, & The Balkans: *Realia*-Qu'est-ce qu'il y a de hors-texte? In Imagining the Balkans (pp. 3-37, 161-189, 191-197, & 166-216). New York & Oxford: Oxford University Press.

Additional Reading (electronic journal on the World Wide Web): Dyogot, Ekaterina, & Dikovitskaya, Margaret (November 2001-March 2002). On postcolonialism. Artmargins, www.artmargins.com.

**II. Who Speaks for Whom
Regarding Central Eastern European Region**

Instructor: Dr. Edit Andras

Required Reading:

1. Wolff, Lary. (1994). Introduction. In Inventing Eastern Europe: The map of civilization on the mind of the Enlightenment (pp. 1-16). Stanford: Stanford University Press.
2. Neuman, Iver B. (1999). Making regions: Central Europe. In Uses of the Other: "The East" in European identity formation (pp. 143-160). Minneapolis: University of Minnesota Press.
3. Kiossev, Alexander. (1999). Notes on self-colonising cultures. In B. Pejic & D. Elliot (Eds.), After the wall: Art and culture in post-communist Europe (pp. 114-115). Stockholm: Moderna Museet.
4. Csepeli, György, Örkény, Antal, & Sheppele, Kim Lane. (Summer 1996). Acquired Immune Deficiency Syndrome in social sciences in Eastern Europe. Social Research, 63 (2), pp. 487-509.

Questions and Issues:

- What is the origin of the distinction between Eastern and Western Europe? Is this distinction natural and originating in ancient times or is it culturally constructed? What was the function of Eastern Europe in the intellectual division of Europe? How does Wolff interpret the category "philosophic geography"? What is the relationship between the "economic periphery" and "intellectual, cultural periphery" and which one defines the other?
- What is the origin of term "Central Europe"?
- How is self-colonisation defined in Kiossev's essay? Do you find the term relevant to your own country?
- Who is allowed to represent whom? How does the mechanism of cultural neo-colonialism work?

Week 3

Monday, July 22

I. Examining 'Race' and Ethnicity in 20th Century Art

Instructor: Dr. Kobena Mercer

Lecture:

An introduction to the contemporary vocabulary of key terms and issues surrounding minority artists in the West.

Seminar:

Discussion of core concepts of 'race' and 'ethnicity' in the texts by Bhabha and Hall.

Required Reading:

1. Hall, Stuart. (1995). New ethnicities. In David Morely and Ksing Huan-Chen (Eds.), Stuart Hall: Critical Dialogues in Cultural Studies (pp. 441-449). London: Routledge.

2. Bhabha, Homi K. (1994). The other question. In The location of culture (pp. 66-83 & 261-262). London & New York: Routledge. (This article was first published in 1983 in Screen, 23, (2)).

Questions and Issues:

- How does Stuart Hall use the terms 'race' and ethnicity?
- 'Race' is to ethnicity as nature is to culture: discuss.
- Whereas the biological concept of 'race' requires quotation marks because it is widely discredited in the language of science, it continues to be used in everyday social life to refer to distinct population groups. To what extent is 'race' an ideological category?
- Stuart Hall argues that the context for Black British artistic production lies in a historical struggle over representations. In light of your knowledge of post-1945 immigration into the UK from the Caribbean, the Indian subcontinent and Africa, how do you understand Hall's views?
- Homi Bhabha's conception of the stereotype in colonial discourse draws upon the psychoanalytic idea of fetishism, in which two conflicting beliefs are held by the subject. How would you apply Bhabha's approach to examples of stereotyping in contemporary visual culture, including advertising, television and film?
- Bhabha offers a critique of Edward Said's highly influential text "Orientalism" (1978), which established the field of post-colonial studies. What are the principal points that Bhabha makes in criticism of Said's methods?
- While Bhabha's post-colonial theory offers a sophisticated analysis of 'race' and representation, to what extent do you think the analysis of colonial and post-colonial politics helps us to understand the artistic and stylistic choices of such Black British artists as Rasheed Araeen, Sonia Boyce and Keith Piper?
- How do you understand the proposition that people of African descent have been constructed as 'the Other' of the West?

II. Identifying the Feminist Problematic in Art

Instructor: Dr. Hilary Robinson

Lecture and Seminar:

Introducing the issues.

Required Reading:

(make notes on the subjects and bring two or three questions to each session)

1. Pollock, Griselda (1996). Inscriptions in the feminine. In M. Catherine de Zegher (Ed.), Inside the Visible: An Elliptical Traverse of 20th Century Art, In, Of, and From the Feminine (pp. 67-87). Cambridge, MA: MIT Press.

2. Ortner, Sherry B. (2001). Is female to male as nature is to culture? In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 17-33). Oxford: Blackwell.
3. Piper, Adrian. (2001). The triple negation of colored women artists. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 57-68). Oxford: Blackwell.
4. WEB. (2001). Consciousness-raising rules. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 85-86). Oxford: Blackwell.
5. Rosler, Martha (2001). Well, *is* the personal political? In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 95-96). Oxford: Blackwell.
6. Marsh, Anne. (2001). A theoretical and political context. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 96-101). Oxford: Blackwell.
7. Kramer, Marjorie. (2001). Some thoughts on feminist art. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 292-293). Oxford: Blackwell.
8. Chicago, Judy. (2001). Woman as artist. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 294-295). Oxford: Blackwell.
9. Mainardi, Pat. (2001). A feminine sensibility? In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 295-296). Oxford: Blackwell.
10. Stein, Judith. (2001). For a truly feminist art. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 297-298). Oxford: Blackwell.

Questions:

- What do you understand by the term 'feminism'? How might feminism and art intersect? 'Feminist art', 'art by feminists', 'women's art', 'feminist interventions in art' - what are the different nuances of each of these terms?
- What are the strengths and weaknesses of the different feminist strategies adopted in the 1970s? to what extent can these be traced in the practices of the subsequent decades? What has been the impact of feminist practices, and to what extent are there you detect feminist practices today?

Tuesday, July 23**I. Harlem Renaissance**

Instructor: Dr. Kobena Mercer

African American artists of the 1920s are examined in the context of the 'New Negro' Movement of 1900–1930 and in contrast to modernist 'Primitivism.'

Screening:

10-minute extract from "Looking for Langston" by Isaac Julien (1989)

Required Reading:

1. Powell, Richard (1997). Re/birth of a nation. In Richard Powell & D. A. Bailey (Eds.), Rhapsodies in black: Art of the Harlem Renaissance. Hayward Gallery & University of California Press.

Questions and Issues:

- While the period known as the Harlem Renaissance is widely regarded as a mostly literary phenomenon, in which poets and writers such as Langston Hughes came to prominence, the

historiography of this era has largely neglected the visual artists of the 1920s. What are some of the reasons for the emphasis on the literary over the visual?

- Negro artists of the 1920s were supported by a philanthropic organisation called the Harmon Foundation, who provided exhibition opportunities. At the same time, such Black American critics as W.E.B. DuBois and Alain Locke urged visual artists to combat stereotypes and produce works that would 'uplift the race.' What dilemmas did minority artists of the 1920s confront in the face of such expectations and demands?
- Richard Powell discusses the art of this era in relation to the modernist interest in African sculpture and tribal artifacts that inspired 'Primitivism' and paved the way for Cubism. How would you conceptualize the contrasting motivations of European artists, such as Pablo Picasso, and such Negro artists of the 1920s as Aaron Douglas?
- To what extent did prevalent conceptions of the Negro as 'other' make the act of self-representation, in portraiture for example, a major obstacle for minority artists?

II. Romare Bearden

Instructor: Dr. Kobena Mercer

Negotiations with the Modernist canon among African American artists are examined in a case study of Bearden's work from 1930s realism to 1960s photomontage.

Required Reading:

1. Ellison, Ralph. (1987). The art of Romare Bearden. In Going to the territory (pp. 227-238). New York: Vintage. (first published in 1968).

Questions and Issues:

- Romare Bearden's artistic choices sought to reconcile aspects of Black American folk culture – with its emphasis on the expressive qualities of music and language – with the post-Cubist emphasis on artistic originality. To what extent do you agree with Ralph Ellison's view?
- Compare and contrast Bearden's artistic journey with that of Jacob Lawrence, as described in Sharon Patton's account.
- With reference to Bearden's photomontage works of the 1960s, to what extent do you perceive a dialogue between European avant-garde artists who worked with collage (Hoch, Heartfield, Schwitters, for example) and the subject matter that Bearden chose from aspects of African American experience such as the urban setting of community life? How would you evaluate Bearden's artistic achievement as a Black Modernist?

III. Interventions in Art History, Theory and Criticism

Instructor: Dr. Hilary Robinson

Lecture and Seminar:

Writing "Frida Kahlo"

Required Reading:

1. Pollock, Griselda. (1998). Differencing: Feminism's encounter with the canon. In Differencing the canon: Feminist desire and the writing of art's histories (pp. 23-38). London: Routledge.
2. Jaudon, Valerie & Kozloff, Joyce (2001). Art hysterical notions of progress and culture. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 168-178). Oxford: Blackwell.
3. Kappeller, Susanne. (2001). No matter how unreasonable. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 178-184). Oxford: Blackwell.

4. Wolff, Janet. (2001). On the road again: Metaphors of travel in cultural criticism. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 184-197). Oxford: Blackwell.

5. Tickner, Lisa. (2001). Modernist art history: The challenge of feminism In Hilary Robinson (Ed.), Feminism-Art-Theory 1968-2000 (pp. 250-257). Oxford: Blackwell.

6. Borsa, Joan. (2001). Frida Kahlo: Marginalisation and the critical female subject. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 257-273). Oxford: Blackwell.

Questions:

- How do you understand the intersection of gender and the disciplines of artwriting? Where might we locate gender specificity in art writing – the artworks under consideration? In the artists? In the writer? In the reader? In the teaching and traditions of the disciplines? To what extent is it necessary, desirable or possible to 'unwrite' the gendered inflections in the disciplines of art writing, even as we contribute to them?
- How do you understand "Frida Kahlo"? Where is this "Frida Kahlo"? How can we write about this work in Europe?

Wednesday, July 24

I. Diaspora Aesthetics

Instructor: Dr. Kobena Mercer

Lecture:

An examination of artistic and political upheavals in the 1960s with a focus on the Conceptual art of Adrian Piper and David Hammons in the American context

Seminar:

Discussion of post-1960s debates on 'race' and representation, including the concept of 'diaspora' in the Caribbean context.

Required Reading:

1. Wallace, Michele. (1990). Modernism, postmodernism and the problem of the visual in Afro-American culture. In Russell Ferguson et al (Eds.), Out there: Marginalization and contemporary culture (pp. 39-50). New York: MIT/New Museum.

2. Hall, Stuart. (1990). Cultural identity and diaspora. In J. Rutherford (Ed.), Identity: Culture, community, difference (pp. 222-237). London: Lawrence and Wishart.

Questions and Issues:

- Michele Wallace identifies a critical discrepancy whereby blacks are often depicted in key works of the modernist canon (one thinks of Manet's Olympia of 1863) and yet black artists themselves were mostly excluded from official recognition as they were seen as imitative, derivative or retardataire. What would explain this discrepancy between the symbolically central place of the image of blacks in Western art and the materially marginal experience of black artists?
- Wallace evokes the idea of "invisibility" associated with Ralph Ellison's classic mid-century novel, *Invisible Man* (1952). Is this concept adequate as an explanation of the marginalization of minority artists from the modernist canon, or is it merely descriptive?
- How do you understand Wallace's view that there is a "problem of the visual" in Afro-American culture? In what ways might the study of visual culture address the concerns she expresses?
- Does an all-inclusive conception of visual culture threaten to overlook the stylistic and aesthetic specificity of art works created by black artists?

- Despite a broad pattern of art world exclusion of minority artists, we find that in the late 1960s and 1970s Adrian Piper and David Hammons fully participated in Conceptual Art as the prevailing paradigm – how would you characterize their relationship to the precepts of Conceptualism?
- The concept of diaspora refers to the dispersal and scattering of a people following a violent act of involuntary migration. How does Stuart Hall reconceptualize the traditional conception of diaspora? To what extent do post-structuralist concerns, with the constitutive role of language and representation, influence the model of diaspora that Hall puts forward?
- Diaspora acts as the diacritical 'other' of the nation-state as the primary unit of social life. Discuss.
- Although Hall's conception of diaspora expands the context in which to understand the concerns of such artists and film-makers such as Isaac Julien and Sonia Boyce, to what extent does contemporary criticism place too much emphasis on context at the expense of the aesthetics of the work itself?
- Diaspora aesthetics is a developing notion that departs from the essentialist idea of an entirely separate 'black aesthetic' – to what extent was there a 'strategic essentialism' in the 1960s Black Arts Movement, such that notions of a uniform and homogenous black identity sought to gain social and political recognition and thus overcome the previous condition of invisibility?

II. Interventions in Identity Formation: The Intersection of Nation and Gender

Instructor: Dr. Hilary Robinson

Lecture and Seminar:

Case study: Ireland

Required Reading:

1. Robinson, Hilary. (2001). Introduction. In Feminism-Art-Theory, 1968-2000 (pp. 3-5). Oxford: Blackwell.
2. Banning, Kass. (2001). The ties that bind: Here we go again. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 408-412). Oxford: Blackwell.
3. Smyth, Ailbhe. (2001). The floozie in the jacuzzi: The problematics of culture and identity for an Irish woman. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 412-428) Oxford: Blackwell.
4. Liu, Hung. (2001). Five terms, two letters. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 429-430). Oxford: Blackwell.
5. Fusco, Coco. (2001). We wear the mask. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 430-433). Oxford: Blackwell.
6. Losche, Diane. (2001). Reinventing the nude: Fiona Foley's museology In Hilary Robinson (Ed.), Feminism-Art-Theory 1968-2000 (pp. 433-439). Oxford: Blackwell.

Questions:

- Do issues of gender representation differ from country to country? How is the representation of your nation gendered? If 'Woman' is a trope of 'Nation', then what happens to the discourses surrounding images of women in art? How might women artists negotiate this?
- How can we understand representations of women across national differences? What is at stake for women in the international art world? Is there more at stake with national or gender identity?

Thursday, July 25

I. Contemporary Developments

Instructor: Dr. Kobena Mercer

Seminar:

Discussion of concepts of cross-cultural interaction, including hybridity and syncretism in relation to such artists as Jean Michel Basquiat and Chris Ofili. Discussion of 'globalization' in relation to contemporary African art.

Required Reading:

1. Fisher, Jean. (1996). The syncretic turn. In Malena Kalinowska (Ed.), New histories (pp. 32-38). Boston: Institute of Contemporary Art.
2. Enwezor, Okwui & Oguibe, Olu. (1999). Introduction. In Reading the contemporary: African art from theory to the marketplace (pp. 9-14). MIT Press.

Questions and Issues:

- How do you understand Jean Fisher's argument against 'hybridity' in favour of the concept of 'syncretism'?
- Purity was an important value not only for 20th century ideologies of 'race', but also for the dominant account of Abstract Expressionism which was regarded by such critics as Clement Greenburg as the culmination of modernism. How would you account for the de-valuing of cultural mixing in the High Modernist mind-set: what anxieties or fantasies have been associated with cultural mixing in the Western imagination?
- Globalization may be inclusive as a cultural phenomenon, but deepens inequalities as a social or political phenomenon. How might this discrepancy inform the contemporary reception of African artists in the West?
- Enwezor and Oguibe are highly critical of the 1989 exhibition, 'Majiciens de la Terre,' curated by Jean Hubert Martin at the Pompidou Centre. What are the main points of their critique? Considering exhibitions that Enwezor and Oguibe have curated, such as the 2nd Johannesburg Biennale in 1997, how would you characterize their approach?

II. Interventions of Identity Formation:

The Intersection of the Nations of Eastern and Central European Region and Gender.

Local Strategies in the Art Practice

Instructor: Dr. Edit Andras

Seminar

Required Reading:

1. Deepwell, Katy. (2000). Cultural knowledge, genealogies and the problem of geo-political location(s) producing ethnocentrism(s) in feminist theory. Manuscript of lecture delivered at Bielefeld, Germany.
2. András, Edit. (1999). Gender minefield: The heritage of the past, attitudes to feminism in Eastern Europe. n. paradoxa, issue 11, October. <http://web.ukonline.co.uk/members/n.paradoxa>
3. Gerzová, Jana. (2001). Art and the question of gender in Slovak art. In n. paradoxa, vol.8. pp. 74-82.
4. Pachmanova, Martina. (2001). The Muzzle: Gender and sexual politics in contemporary Czech art. Artmargins <http://www.artmargins.com/content/feature/pachmanova2.html>

5. Bredikhina, Mila. (2001). Representational practices of women artists in Moscow in the 1990s. n. paradoxa, vol.8. pp. 25-36.

Optional Reading:

1. Ash, Andrea. (2000). Text and subtext: Women, sexuality, image and identity in Asian art. Text and subtext: Contemporary art and Asian woman. Singapore: Earl Lu Gallery.

Questions and Issues:

- Who are the agents of "homogenizers" and "heterogenizers" and what are their arguments in Deepwell's essay? How do they relate to the gender issues, knowledge and information?
- How do the pressures of "globalization" apply to the position of women in the cultural industries? What is the impact of the dynamics between "regional" (local) ideas and globalization regarding the international exhibition policy, art critical practices and art organizations?
- Do you find the metaphore "gender minefield" and the analyzed phenomena and problems relevant to your country? To what extend can you apply the given problems to your local art scene?

Assignment:

- Please compare the given samples of analyses of Central European and Russian situations to your own local art practices and special problems. What are the similarities and differences?
- Please do some preliminary research in your country regarding to gender issues in contemporary art. Collect catalogues of (feminist) exhibitions dedicated to women artists or gender problems. Research available theoretical, comprehensive or analytical writings in English that you can share with your fellow students. Based on your research, write a 1-2 page summary of gender issues in your local art scene. This may be developed into a final assessment based on the discussions of the feminist session of the course.

Friday, July 26

I. Interventions in Imaging and Representing the Body

Instructor: Dr. Hilary Robinson

Lecture and Seminar:

Images of women, representing 'Woman.'

Required Reading:

1. Potter, Sally. (2001). On shows. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 446-453). Oxford: Blackwell.
2. Williamson, Judith. (2001). Images of 'woman': The photography of Cindy Sherman and others. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 453-459). Oxford: Blackwell.
3. Tickner, Lisa (2001). Sexuality and/in representation. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 459-474). Oxford: Blackwell.
4. Fuss, Diana. (2001). The risk of essence. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 527-434). Oxford: Blackwell.
5. Nead, Lynda. (2001). Framing the female body. In Hilary Robinson (Ed.), Feminism-Art-Theory, 1968-2000 (pp. 564-570). Oxford: Blackwell.

Questions:

- What is the difference between an image and a representation? What is at stake when we look at images of women?
- Why is "the nude" a naked woman? What is the relation between the desiring subject and the desirable object in this trope? What are the strengths and weaknesses of different strategies employed by women to represent women?

II. Interventions in Imaging and Representing the Body in the Central and Eastern European Region

Instructor: Dr Edit András

Lecture and Seminar

Required Reading:

1. Braidotti, Rosi. (1997). Mothers, monsters and machines. In K. Conboy, N. Medina, S. Sanbury (Eds.), Writing on the body: Female embodiment and feminist theory (pp.59-75.). New York: Columbia University Press.
2. Betterton, Rosemary. (1996). An intimate distance: Women, artists and the body; Body horror? Food (and sex and death) in women's art. In An intimate distance: Women, artists and the body (pp. 7-19, 130-160, 194-196, 211-214). London & New York: Routledge.
3. McDonald, Helen. (2001). Feminism, ambiguity and the ideal; Revisioning the female nude; Gender ambiguity. In Erotic ambiguities: The female nude in art (7-30, 31-52, 99-129). London & New York: Routledge.

Questions and Issues:

- What is the category of "abject" in relation to contemporary art? What is its connection to gender?
- In the above writings, what is the argument for connecting the representation of women's body with monstrous femininity?
- What does ambiguity mean in relation to women body? How and to what extent can we utilize the category of ambiguity for interpretation of gender in our region?