

Contemporary Art in Europe (6/9 ECTS)

Name: Prof. Dr. André Rottmann
Office: HG 04
E-Mail: rottmann@europa-uni.de
Tel.: +49 335 5534 2928
Office Hours: on appointment

This seminar offers an introduction to the history and theory of the visual arts in Europe from the Post-war period to the turn of the millennium. If modern(ist) art had insisted on the specificity of mediums (most notably painting and sculpture) and the autonomy of aesthetic experience (as distinct of the ones of everyday life and consumerism), advanced artistic practices as from the early 1960s, not the least under the influence of both social movements and visual culture, developed radically hybrid notions of the work of art and expanded its contexts and sites of reception, thus marking the passage toward contemporary art as a new periodization.

As a survey course, each class meeting covers distinct currents or movements, such as Nouveau Réalisme, Pop Art, Arte povera, Fluxus, Vienna Actionism and Relational Aesthetics, as they emerged internationally across Germany, France, Italy, Austria and Great Britain, among other countries, oftentimes in a transatlantic dialogue with artistic production and criticism in the US, and thereby introduces salient artworks, major protagonists and key terms of European art history in the second part of the 20th century. One class meeting will be held at the Hamburger Bahnhof in Berlin, the city's main museum for postwar and contemporary art.

The class meets for four hours per week (two times 90 minutes plus breaks).

Disclaimer: Section 4 contains graphic content such as images of self-harm, violence against animals and pornography

GRADING:

6 ECTS:

Home essay (10 -15 pp.):	40 %
1 presentation (10 minutes):	30 %
Participation/Engagement:	30 %

9 ECTS:

Home essay (20 -25 pp.):	40 %
1 presentation (10 minutes):	30 %
Participation/Engagement:	30 %

TERMS

Presence

Students are requested to attend to classes in order to get graded. **More than one absence will automatically lower your final grade after your point total is calculated**, unless you can **document** that **all** the absences are related to an illness and/or official university event. For each additional absence your final grade will be lowered by 1/3 (a B becomes a B-, etc.). Late arrival and early departure will not be tolerated.

Policy on Academic Integrity. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced.

Your writing must be your own work. If you plagiarize egregiously on an assignment, you will fail the course. Simple rule of thumb: “If you use words or ideas that are not your own you must cite your sources. Otherwise you will be guilty of plagiarism.”

	Topic	Readings	Recommended
1	From “Decollage” to “Nouveau Réalisme”: Art in Postwar France (Yves Klein, Arman, Raymond Hains, Daniel Spoerri, Jacques de la Villeglé)	Kaira M. Cabañas: “Yves Klein’s Performative Realism”, <i>Grey Room</i> , Vol. 31, Spring 2008, pp. 6-31. Julia Robinson: “Before Attitudes Became Form,” in: <i>New Realisms: 1957-62: Object Strategies from Readymade to Spectacle</i> , ed. by Julia Robinson, Madrid/Cambridge, Mass.: MNCARS/The MIT Press: 2010, pp. 23-40.	Benjamin H. D. Buchloh: “From Detail to Fragment: Décollage Affichiste”, <i>October</i> , Vol. 56, Spring 1991, pp. 99–110
2	The Artwork in Consumer Culture: Pop Art in Europe (Richard Hamilton, Eduardo Paolozzi, Gerhard Richter, Sigmar Polke, Oyvind Fahlström)	Hal Foster: “Citizen Hamilton: The Art of Richard Hamilton”, in: <i>Richard Hamilton. October File</i> , ed. by Hal Foster, Cambridge, MA/London: The MIT Press, 2010, pp. 145–59.	Thomas Crow : <i>The Long March of Pop: Art, Music, and Design, 1930-1995</i> , New Haven, CT / London: Yale University Press, 2015 (excerpts).

		Christine Mehring: "Richter's Collaborations, Richter's Turn," in: <i>Gerhard Richter: Early Work, 1951-1972</i> , ed. by Christine Mehring, Jeanne Nugent and Jon Seydl, Los Angeles, CA: Getty Publications, 2010, pp. 90-124.	
3	The Politics of Value: Arte povera and Fluxus (Giuseppe Penone, Giovanni Anselmo, Michelangelo Pistoletto, Pino Pascali, Mario Merz; George Maciunas, Robert Filliou, Ben Vautier, Nam June Paik)	Nicholas Cullinan: „From Vietnam to Fiat-nam: The Politics of Arte Povera”, in: <i>October</i> , Vol. 124, Spring 2008, pp. 8-30. Natilee Harren: "Fluxus and the Transitional Commodity", <i>Art Journal</i> , Vol. 75, No. 1, 2016, pp. 44-69.	Fredric Jameson: "Periodizing the 60s", <i>Social Text</i> , No. 9/10, Spring-Summer 1984, pp. 178-209.
4	Breaking the Frame of Art: 'Aktionskunst' and Vienna Actionism (Joseph Beuys, Wolf Vostell, Gustav Metzger; Marina Abramovic, Gina Pane; Otto Mühl, Günter Brus, Hermann Nitsch, Richard Schwarzkogler)	Mark Rosenthal: "Joseph Beuys: Staging Sculpture", in: <i>Joseph Beuys. Actions, Vitrines, Environments</i> , London/Houston, TX: Tate Modern/The Menil Collection, 2004, pp. 10-135 (excerpts). Philip Ursprung: "'Catholic Tastes': Hurting and Healing the Body in Viennese Actionism", in: <i>Performing the Body/Performing the Text</i> , ed. by Amelia Jones and Andrew Stephenson, London / New York, NY: Routledge, 1999, pp. 138-152.	Thierry de Duve: "Joseph Beuys, or The Last of the Proletarians" , <i>October</i> , Vol. 45, Summer 1988, pp. 47-62. Beth Hinderliter: „Citizen Brus Examines His Body: Actionism and Activism in Vienna, 1968“, in: <i>October</i> , Vol. 147, Winter 2014, pp. 78-94.

5	<p>The Return of the Human Figure: Painting, Sculpture and Photography after Conceptualism (Thomas Schütte, Katharina Fritsch, Fischli & Weiss, Martin Kippenberger, Franz West, Thomas Struth)</p>	<p>“The 80s Are in Our Midst. Roundtable Discussion with John M Armleder, Benjamin H. D. Buchloh, Werner Büttner, Isabelle Graw, Philipp Kaiser, Kasper König, Jutta Koether, and Thomas Ruff”, in: <i>Flashback: Revisiting the Art of the 80s</i>, ed. by Philip Kaiser, Ostfildern: Hatje Cantz, 2005, pp. 21-96.</p> <p>Penelope Curtis: “Reclining Sculpture”, in: <i>Thomas Schütte. Hindsight</i>, ed. by Lynne Cooke, Madrid: MNCARS, 2010, pp. 52-64.</p>	<p>Benjamin H. D. Buchloh: “Figures of Authority, Ciphers of Regression: Notes on the Return of Representation in European Painting”, in: Benjamin H. D. Buchloh: <i>Formalism and Historicity. Models and Methods in Twentieth-Century Art</i>, Cambridge, MA/London: The MIT Press, 2015, pp. 115-172.</p>
6	<p>Another Social Turn: Exploring Sites of Communitality and Communication (Pierre Huyghe, Philippe Parreno, Rirkrit Tiravanija, Liam Gillick, Christian Philipp Müller, Thomas Hirschhorn)</p>	<p>Miwon Kwon: “One Place after Another: Notes on Site Specificity”, <i>October</i>, Vol. 80, Spring 1997, pp. 85-110.</p> <p>Claire Bishop: “Antagonism and Relational Aesthetics”, <i>October</i>, Vol. 110, Fall 2004, pp. 51-79.</p>	<p>Nicolas Bourriaud: <i>Relational Aesthetics</i>, Paris: Les Presses du Réel, 1998, excerpt pp. 25-48 (chapters “Art of the 1990s” and “Space-time exchange factors”).</p>

COURSE READINGS

Benjamin H. D. Buchloh: *Formalism and Historicity. Models and Methods in Twentieth-Century Art*, Cambridge, MA / London: The MIT Press, 2015.

[Thomas Crow](#): *The Rise of the Sixties: American and European Art in the Era of Dissent*, London: Weidenfeld & Nicolson, 2005.

Hal Foster, Rosalind Krauss, Yve-Alain Bois, and Benjamin H. D. Buchloh. *Art since 1900. Modernism, Antimodernism, Postmodernism*, London: Thames & Hudson, 2004.

Anne Rorimer: *New Art in the 60s and 70s. Redefining Reality*, London: Thames & Hudson, 2001.