

## **Global Contemporary Art – A Critical Vocabulary (Zyklus IV)**

Professor Noit Banai

University of Applied Arts, Vienna

Summer Semester 2020, SO3281, 2.0 ECTS

Monday, 13:30 – 15:00 in Hörsaal 1

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Office Hours: Monday, 15:30 – 17h by appointment

Tutor: Franziska Mohr

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### **Course Description:**

This course introduces students to global modern and contemporary artistic practices and their critical vocabulary from a transcultural, horizontal perspective. Framed by the histories, theories, and discourses of modernity and globalization, the course examines the main practices, concepts, themes and debates that structure the study of global contemporaneity. These include, but are not limited to, the problem of defining contemporary art and its institutions in relation to neoliberal global capitalism, the re-alignment of geopolitics and art historical production vis-à-vis diverse protagonists and axes of power, the struggle for decolonization in the postcolonial condition, the significance of territories and borders as sites for the production of knowledge, the importance of technologies for the processes of subjectivization, the struggle to define a shared ‘we’ in relation to fragmented categories of socialization, and the crisis around the survival of humanity in relation to climate change and other threats to our environment.

While this class is organized as a survey and broadly follows the (Western) historical periodization of modern and contemporary artistic practices, it also questions the primacy of certain forms as representative of the Universal and challenges the normative art historical narrativization that traces the “progressive” development of style. Thus, using specific case studies, we will examine the emergence of artistic practices in relation to their historical, socio-political, and ideological contexts and analyze the relation between aesthetic forms and forms of life. In addition, following a genealogical approach, we will move historically between modernity and contemporaneity and consider the continuity and ruptures through which certain aesthetic and bio/necro political paradigms have materialized and become dominant while others have remained in minoritarian positions. As the approach is genealogical, we will not seek some true, unchanging meaning of “the global contemporary” but, rather, examine diverse, even opposing, ideological uses of the concept and ongoing contests over its meanings. This course does not claim to provide an exhaustive catalogue of every important artistic activity under this rubric, but will examine specific artists, collectives, and exhibitions as case studies.

## **READINGS:**

All the required readings for each class session are available on BASE (own cloud) and their main arguments are integrated into each lecture.

## **TUTORIUM**

Franziska Mohr will hold regular tutorial sessions during the semester. Please check BASE for dates, times, locations. Attendance is recommended but not mandatory.

## **FINALEXAM:**

The final exam will consist of short answer questions in relation to images shown during the lectures. The first one will take place on June 23, 10:15 – 11:45am and additional exams will be scheduled.

## **LANGUAGE:**

In summer semester 2020, the contemporary art lecture is offered in English.

## **COURSE SCHEDULE**

### **Class 1: Monday, March 9**

**Introduction to the Course: Multiple Modernities // Multiple Globalisms – Writing the Genealogy of Contemporary Art**

### **Class 2: Monday, March 16 – VIA VIDEO -AUDIO**

**Lyrical and Geometric Abstraction and Figurations // New Realisms and Socialist Realisms – Painting, Objects, Space and the Problem of the Real // Building Nation States, Negotiating Geographies**

### **Class 3: Monday, March 23 - VIA VIDEO-AUDIO**

**Happenings and Performance Art: Building Collectivities**

### **Class 4: Monday, March 30 – VIA VIDEO-AUDIO**

**Pop Art, Minimalism, Site-Specific Art**

**Easter - Spring Break: 06.04.2020 – 19.04.2020**

### **Class 5: Monday, April 20**

**Conceptual Art, Art and Language: Global Performativity**

### **Class 6: Monday, April 27**

**Institutional Critique, Research-Based Practices, Pedagogy: Institutional Forms, Formats, Forms of Life**

### **Class 7: Monday, May 4**

**Technology, Cybernetics, Media Networks: Effects, Affects, Techniques of the Self**

### **Class 8: Monday, May 11**

**The Return(s) of Painting after the Death(s) of Painting: Gestures and Palimpsests in Advanced Capitalism**

**Class 9: Monday, May 18**

**Appropriation: Pictures, Materials, Histories**

**Class 10: Monday, May 25**

**Identity Politics: Race, Class, Gender // Transforming Majoritarian-Minoritarian Hierarchies**

**Pentecost:**

**01./02. 06. 2020**

**Class 11: Monday, June 8**

**The Rise of the Large-Scale Exhibitions: The Global as Commodity**

**Class 12: Monday, June 15**

**Relational Aesthetics, Socially Engaged Art, Participation, and Para-Fiction: Conviviality and Critique, The New Spirit of Capitalism**

**Class 13: Monday, June 22**

**Deconstructing Art History, Operations of Decolonization**

**Final Exam: Tuesday, June 23, 10:15am – 11:45am**