

## **Crit 350: Global Art, Design, and Visual Culture Since 1960**

Fall 2020—MW—12:00-1:50 / 4 units  
Professor: Andy Campbell  
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Office Hours: W 2:30-4:30  
(and by appointment)  
Office: IFT

### **COURSE DESCRIPTION**

In this course we'll be covering developments in the production, dissemination, and interpretation of art, design, and visual culture since 1960. We'll do so with an explicitly feminist and anti-racist framework, which means, in part, examining and questioning the historical canon of art and design from a range of vantage points.

The scope of the course is global, and because we can only cover a small fraction of the art and design produced over a sixty-year period, there will be ample room in this course to explore your own research interest(s), and further develop your online/digital research skills. Most of the time we'll arrive at the global via the local—as L.A. and its histories of art and design are profoundly interwoven with diasporic communities and transnational ties (familial, cultural, institutional).

Like any other discipline, or field of knowledge, thinking critically about contemporary art and design requires an active engagement and a continuing curiosity on the part of the learner (I include myself in that category, too, by the way!). This basic assumption about art and design runs counter to the (all too) pervasive belief that art is self-evident (that it “speaks” directly to a viewer, and that we will somehow know magically how to draw meaning from it), or that its pursuit is a leisure activity whose sole concern is pleasure and beauty. Contemporary art and design relies on a series of conversations/contexts that bracket its meanings and offer interpretive possibilities. We'll seek to understand what art and design can *do* as vocations with generative and prophetic dimensions.

It is my hope that by the end of the course you will increase your historical knowledge of art and design, hone and refine your research skills, and orient yourself within historical precedents and adjacent contemporary practices.

### **Prerequisite(s):**

CRIT 150 + CRIT 160

### **Required Textbooks**

There are five required texts for this course. Because of the extra time shipping has been taking, please do not delay in ordering your books (preferably from an independent book seller)! If this looks like it might not be possible for you, do not hesitate to get in touch. I will work with you to obtain the materials you need.

Here are the required textbooks, in the order we'll be reading them:

Kellie Jones, *South of Pico* (Durham, NC: Duke University Press, 2017).

Keller Easterling, *Medium Design: Knowing How to Work on the World* (London: Verso, 2021).

Lucy Lippard, *Undermining: A wild ride through land use, politics, and art in the changing west* (New York and London: The New Press, 2015).

*Social Medium: Artists Writing, 2000-2015*, edited by Jennifer Liese (Brooklyn, NY: Paper Monument, 2016).

Hito Steyerl, *The Wretched of the Screen* (Berlin: Sternberg Press, 2012).

### **ASSIGNMENTS AND GRADING**

Assignment	% of Grade
Object Lesson 1	15
Object Lesson 2	15
“Welcome to my TED Talk	40
Museum / Gallery Visit (CR/NC)	20
Participation	10
Total	100

#### ***Object Lessons (30% / 15% each)***

On the second day of class, we will divide into five affinitive workgroups by topic:

##### *Health + Disability*

(bodies and their limits, mental + physical illness, physical culture, hygienicism, psychoanalysis, ‘wellness’)

##### *Social Movements + Activism*

(communal politics, protest graphics and performance, documentary, identity)

##### *Climate Change / Ecocide + The Environment*

(environmental, in/of the land, nature and ‘the natural’, speculative dystopia/utopia, land use)

##### *Art + Design’s Institutions*

(museums/schools/agencies/galleries/factories, institutional critique, exhibitions, alternative models, pedagogy)

##### *Technology + Interfaces*

(scientific discoveries and changes in the means of production or materials, use of ‘old’ technology, equipment, audience/participant relation, UI/UX)

As a group, you will be responsible for developing 10 one-page, front-and-back handouts (each 600-800 words with up to three illustrations). This work is to be done in pairs or groups of three (not individually), and students will participate in two such groups.

You will use Adobe InDesign or open-source software to create these handouts, referring to the given template and style guide for guidance. These group-authored texts should be well researched and sourced. (There is a world of difference between research that comes mostly from blogs/google and research sourced through libraries and databases. I expect the latter, or at least a mix of the two that privileges the latter; if you have questions you can always ask, some topics may be more difficult to research in a given manner).

Benchmarks:

Proposals (5% each / CR/NC): As a group submit three possible topics, each with one paragraph (4-8 sentences) as to why you think it would be interesting to focus on.

Final drafts: (10% each)

Here's how to think about what I expect: There is no "rough." Turn in a final copy of your handout. If you get edits, you'll have one week to put them into effect. Being late with these edits will result in a lowering of your polished draft grade. By the end of the semester you will have created with your classmates an ad hoc textbook of art and design through the decades for your future reference and enjoyment.

***"Welcome to my TED Talk" (50%)***

*Script and produce a 10-minute teaching video on a topic of your choosing related to art and design from 1960s on.*

Criteria:

- \*Your video must show evidence of your research, and you will need to include a slide of sources consulted or used in the development of your video.
- \*If you show images or videos, these must be ID'ed simultaneous to the display of the image with *at least* the following information: maker, title, year.
- \*Your video must focus on a topic not already covered in class.

Some common approaches:

- \*a *select* body of work by an artist/collective/designer (—a full artist's/designer's life + work is likely too big to take on).
- \*a change in technology or the terms of art or design's making (ex. Letraset's phaseout).
- \*a particular idea's expression and reception in terms of art and design (ex. the notion of 'ergonomics' in office design; specificity of scope will be key here).
- \*An exhibition that instantiated, changed, or reinforced a way of thinking about art/design (ex. A discussion of "Magiciens de la Terre" and its surrounding discourse)

Video editing software (both free and for a cost) is plentiful and available. If you'd like to have more tools at your disposal, you can always visit one of the labs in Roski or Leavy.

If you are not able to use video editing/recording software, you can always default to giving a recorded presentation via zoom (but you will likely have to spend the time choreographing/scripting it a bit more carefully than if you use an editing program).

To turn in your assignment you will upload your video to youtube or vimeo (your choice, and you can keep the viewership limited or unlisted on both platforms), and share a link with me via email by 5pm on 11/19.

If you want to take an experimental approach, that's okay with me, but your research has to shine through.

(N.B. the title of this assignment is tongue-in-cheek... I *do not* want you to emulate the aesthetics / tropes of TED talks, which distill information into a tidy package. Your video should *open out* your practice and interests, not summarize it)

#### Benchmarks:

Castings 1 + 2 (5% each, CR/NC): Using the methods covered in the first week of class, you'll engage in some hybrid (in-person + digital) "casting about" for a topic for your video. Yes, I do expect you to make it to the physical library (assuming it will be open)! On the appointed due dates you'll turn in a single page (two paragraphs or so) narrating your looking/casting. Here's what I want to know: What are you interested in? What weird, cool, inexplicable, things are you encountering? What books are you consulting? Use this as an opportunity to talk to me about what you're exploring/finding.

Proposal (10%): You'll present two different options for a final video topic, each supported by a paragraph for laying out what you plan to cover and why you think the topic is worth exploring. These topics do not have to be related to your thematic groups – but if they are, all the better! If one of your proposals seems to be more appropriate for the assignment, I'll choose for you. If I don't choose, it's your choice. In a rare instance I may come back to you with the feedback that neither topic would be appropriate—in that case you'll need to set a new due date with me to present two more possible topics (this can be done in a zoom meeting or irl meeting).

Final video (30%): see instructions above...

#### **Museum / Gallery Visits (20%)**

One of the remarkable things about living in Los Angeles is the abundance of exhibition offerings. Throughout the semester there will be several opportunities to visit a gallery or museum with me as a small group. Visits will be announced with 2+ weeks lead time, and to keep the conversation lively, participation for each visit will be limited to 12 people max (sign-up will be on google docs). Please schedule 90 minutes for the visit (leave early or arrive late and no credit will be given). We will have an informal discussion in the gallery, both before and after spending time looking at the exhibition. Some places will have an entrance fee and I will work with the institution to try and mitigate this, but I can't make any guarantees. The ICA is free, as is CAAM. This is a

credit/non-graded assignment.

*Queer Communion: Ron Athey* (ICA LA) **(September 3)**

*Pipilotti Rist, Big Heartedness, Be My Neighbor* (MoCA) **(September 24)**

*Judy Baca: Memorias de Nuestra Tierra* (MoLAA) **(October 2)**

*LaToya Ruby Frazier: The Last Cruze* (CAAM) **(October 22)**

*When I Remember I See Red: American Indian Art and Activism in California* (Autry)  
**(November 12)**

*Miné Okubo's Masterpiece: The Art of Citizen 13660* (JANM) **(Visit: November 19/20)**

*Witch Hunt* (ICA LA / HAMMER) **(Visit: December 3/4)**

If you cannot attend one of the dates above, you can attend a Roski Talk instead (full schedule on Roski's website). Should you pursue this option you'll need to produce and turn in a two-page reflection on the talk (including Q&A!) no later than two weeks after the event.

### **Participation (10%)**

Participation is assessed via direct participation in class discussions, completion of in-class exercises, and/or meetings during office hours.

### **Grading Timeline**

I aim to have work graded and returned as soon as possible. For bigger assignments this may take up to two weeks, but for most assignments I will likely return assessments within the week.

### **Late work**

All coursework must be completed by the assigned due date or will be penalized by 10% deduction for every 24 hours late.

### **Grading Scale**

Course final grades will be determined using the following scale.

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

## **ADDITIONAL COURSE NOTES**

### **Communication**

Email is the best way to get in contact, and you should expect to hear from me within 48 hours. The weekends I hold sacrosanct, so if you send an email on Friday, you should expect a response by Monday or Tuesday, at the latest. If I don't get back to you within the above timeframe, please send me a reminder.

To promote independence and critical thinking, students are encouraged to work through the following process for obtaining answers to course-related questions before contacting the instructor. First, consult the course syllabus. If you do not find the answer you need, next consult a classmate. Finally, after you have exhausted these methods, email the instructor.

The best way to get more individual feedback in this course is to make an appointment with me. My office hours are listed above. I know folks are on different time schedules, so I'm happy to schedule a time outside of these hours if that would work better for you. Some of these out-of-office-hours meetings may occur on Zoom due to time/space practicalities.

### **Technology in the classroom**

Though it seems counter-intuitive to have a technology policy for a semester which is likely to be entirely online, it is important that you limit (to the best of your ability) distractions that might hinder your participation in class. This includes closing any apps/programs you may be running outside of zoom, silencing and putting away your cell phone, turning off any ambient music/video.

### **Academic integrity**

See Statement on Academic Conduct and Support Systems at the end of the syllabus. In addition to what is written there, you may not use work completed for other classes.

### **Attendance**

Attendance is mandatory. You have two unexcused absences for the semester, beyond that and your attendance will have a deleterious effect on your final grade (-5%/ea.)

### **Recording/distribution of notes**

For more see: *SCampus Section 11.12(B)*

*"Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the*

*class, whether obtained in class, via email, on the Internet or via any other media.”*  
(See *Section C.1 Class Notes Policy*).

## **Discussion Norms**

Artists and designers sometimes deal with content that explicitly confronts misogyny, racism, homophobia, transphobia, colonialism, ableism, and classism—sometimes by appropriating the symbols and stereotypes that produce, sustain, and disseminate systemic inequalities. I will always be intentional about setting context for such works—and given the recent proliferation of national conversations about anti-blackness and racial justice, in particular, I anticipate a robust discussion around these topics. I will make it a point to warn you before we have a sensitive discussion, so that you can best situate yourself for such a conversation. Sometimes such topics come up in the course of discussing something else, and if you need to take a break from the class or resituate yourself, please just let me know you have done so after class has ended.

## **Academic Conduct**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](https://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, [policy.usc.edu/scientific-misconduct](https://policy.usc.edu/scientific-misconduct).

## **Support Systems**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](https://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*  
[suicidepreventionlifeline.org](https://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call*  
[studenthealth.usc.edu/sexual-assault](https://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298*  
[equity.usc.edu](https://equity.usc.edu), [titleix.usc.edu](https://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*

[usc-advocate.symlicity.com/care\\_report](https://usc-advocate.symlicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](https://dsp.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Campus Support and Intervention - (213) 821-4710*

[campussupport.usc.edu](https://campussupport.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](https://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](https://dps.usc.edu), [emergency.usc.edu](https://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](https://dps.usc.edu)

Non-emergency assistance or information.



## **COURSE SCHEDULE**

**\*\*subject to change\*\***

**8.23** (via Zoom) – getting to know you

Pope.L, “\*\*DeaR “Young” Artist” (2006) in *Social Medium* (Paper Monument, 2020), 297-98.

Adrian Piper, “My Job Description” (2001); “My New Job Description” (2011) in *Social Medium* (Paper Monument, 2020), 285-87.

Ken Garland, “First Things First,” (1963), web.

<http://www.designishistory.com/1960/first-things-first/>

**8.25** (via Zoom) – group sign-ups and meeting

Research Tutorial w/ Andy

--be ready to follow along in a second window.

**M 8.30** 1960s art (lecture/survey)

Sol LeWitt, “Sentences on Conceptual Art,” in *Theories and Documents in Contemporary Art*, edited by Peter Selz and Kristine Stiles (Berkeley, CA: University of California Press, 1995), 826-28.

Robert Smithson, “Donald Judd,” in *Robert Smithson: The Collected Writings*, edited by Jack Flam (Berkeley, CA: University of California Press, 1996), 4-7.

Mierle Laderman Ukeles, “Manifesto for Maintenance Art” (1969)

Skim: Hunter and Jacobus, “American Art of the Sixties: Pop Art and Minimalism”

**W 9.1** 1960s design (lecture/survey)

Josef Müller-Brockmann, “Sans Serif as the Expression of Our Age,” in *The Graphic Artist and His Design Problems* (Teufen, Switzerland: Arther Niggli Ltd., 1961), 25.

Ogilvy, “Should advertising be abolished?” in *Confessions of an Advertising Man*, 39-42.

Skim: Philip Meggs and Alstonn Purvis, “Corporate Identity and Visual Systems,” in *Meggs’s History of Graphic Design* (Hoboken: John Wiley & Sons, 2011), 412-35.

**M 9.6** Labor Day – no class.

**W 9.8** 1960s case study (South of Pico)

Kellie Jones, "Claim," and "In Motion" in *South of Pico: African-American Artists in Los Angeles in the 1960s and 1970s* (Durham, NC: Duke University Press, 2017), 67-138; 185-263.

[N.B. read for understanding the sections on Watts/Noah Purifoy and Betye Saar in "Claim" and the sections on Senga Nengudi and David Hammons in "In Motion,"].

**M 9.13 1970s design (lecture/survey)**

Alison J. Clarke, "How Things Don't Work: Victor Papanek and the Humanist Design Agenda," (lecture) *ManifestFest* (Warsaw, 2014), web.  
<https://vimeo.com/116053056>.

Victor Papanek, "How to Succeed in Design Without Really Trying: Areas of Attack for Responsible Design," *Design for the Real World* (New York: Pantheon, 1972), 179-211.

Ellen Lupton, "The 1970s: Age of the Sign," *Print* (November 1989), 138-161 + 202.

Skim:

Philip Meggs and Alston Purvis, "The Conceptual Image," in *Meggs's History of Graphic Design* (Hoboken: John Wiley & Sons, 2011), 436-59.

Optional:

Douglas Crimp, "Disss-Co (A Fragment)" *Criticism* 50, no. 1 (Winter 2008), 1-18.

[9.14 California special election, please vote by today if you are registered in CA]

**W 9.15 1970s art (lecture/survey)**

Seth Siegelaub and Robert Projansky, "The Artist's Reserved Rights Transfer and Sale Agreement" (1971), <https://primaryinformation.org/product/siegelaub-the-artists-reserved-rights-transfer-and-sale-agreement/>

Tacita Dean, "Trying to Find the *Spiral Jetty*: Robert Smithson," (2011)

Linda Montano, "My Sculpture Then and Now: I Am Really a Living, Breathing Sculpture," *ASAP/Journal* 1, no. 2 (2016), 237-242.

View at home:

Dara Birnbaum, *Technology/Transformation: Wonder Woman*, 1978-9.  
<https://www.youtube.com/watch?v=wJhEgbz9piI>

Jack Goldstein, *A Ballet Shoe*, 1975. [https://ubu.com/film/goldstein\\_ballet.html](https://ubu.com/film/goldstein_ballet.html)

Chris Burden, *Through the Night Softly*, 1973 ([https://ubu.com/film/burden\\_selected.html](https://ubu.com/film/burden_selected.html)  
timecode for specific work: 21:51—24:11)

Tehching Hsieh, “One Year Performance 1980/81”  
[https://ubu.com/film/hsieh\\_clock.html](https://ubu.com/film/hsieh_clock.html)

Skim:

Hunter and Jacobus, “The Post-Minimal, Post-Modern Seventies: From Conceptual Art to New Image”

**M 9.20** *1970s case study (Dalkon Shield)*

Clare L. Roepke and Eric A. Schaff, “Long Tail Strings: Impact of the Dalkon Shield 40 Years Later,” *Open Journal of Obstetrics and Gynecology* 4 (2014), 996-1005.

Optional:

Chikako Takeshita, “From the ‘Masses’ to the Moms’: Governing Contraceptive Risks,” in *The Global Biopolitics of the IUD*

**W 9.22** *1970s case study (Mónica Mayer, El Tendedero, 1978-ongoing) (3 sources due)*

Mónica Mayer, “Art and Feminism: from Loving Education to Education Through Osmosis,” *n.paradoxa* 26 (2010), 5-16.

View:

“FRESH TALK FORUM: El Tendedero/the Clothesline Project | Presentation by Monica Mayer,” National Museum of Women in the Arts (December 19, 2017).  
<https://www.youtube.com/watch?v=dN5exSPhzPc&list=PL1boWZ4URBmqUMI1MufoGJ6YTMkd2YpAS&index=2>

Optional:

Andrea Guinta, “Feminist Disruptions in Mexican Art, 1975-1987,” *Numéro*, no. 5 (October 2013), <http://cral.in2p3.fr/artelogie/spip.php?article271>.

**9.27** *1980s art (lecture/survey)*

Lorraine O’Grady, “My 1980s (2012),” in *Lorraine O’Grady: Writing in Space* edited by Aruna D’Souza (Durham, NC: Duke University Press, 2020), 203-12.

Maud Lavin, “Collectivism in the Decade of Greed: Political Art Coalitions in the 1980s in New York City,” (Cambridge, MA: MIT Press, 2001), 94-106.

Nan Goldin and David Wojnarowicz, “Love, Sex, Art, and Death,” *Aperture*, no. 137 (Fall 1994). [see portfolio and Wojnarowicz writings at end of pdf, interview is optional]

*View at home:*

Martha Rosler/Paper Tiger TV, "Martha Rosler Reads Vogue," (1982)

[https://ubu.com/film/rosler\\_vogue.html](https://ubu.com/film/rosler_vogue.html)

Skim:

Hunter and Jacobus, "The Post-Modern Eighties: From Neo-Expressionism to Neo-Conceptualism"

Optional:

Mira Schor, "Appropriated Sexuality," *M/E/A/N/I/N/G* 1, no. 1 (December 1986), 8-17.

### **9.29 1980s design (lecture/survey)**

Maud Lavin, "U.S. Design in the Service of Commerce—and Alternatives," in *Clean New World: Culture, Politics, and Graphic Design* (Cambridge, MA: MIT Press, 2001), 70-89.

April Greiman, "Does it Make Sense," *Design Quarterly*, 133 (1986).

[http://walkerquarterly.s3.amazonaws.com/DQ-133\\_April\\_Greiman.pdf](http://walkerquarterly.s3.amazonaws.com/DQ-133_April_Greiman.pdf)

Skim:

Philip Meggs and Alston Purvis, "Postmodern Design," in *Meggs's History of Graphic Design* (Hoboken: John Wiley & Sons, 2011), 460-481.

### **10.4 1980s case study (Adrian Piper, *What Will Become of Me?*, 1985-ongoing )**

Jörg Heiser, "The Great Escape: Adrian Piper's Memoir on Why She Went into Exile,"

*E-Flux* 103 (October 2019), web. <https://www.e-flux.com/journal/103/291945/the-great-escape-adrian-piper-s-memoir-on-why-she-went-into-exile/>

Lauren O'Neil Butler, "Adrian Piper Speaks! (for Herself)," *New York Times* (July 5, 2018), web. <https://www.nytimes.com/2018/07/05/opinion/adrian-piper-speaks-for-herself.html>

David Velasco, "Reveries of a Solitary Dancer," *Artforum* (September 2018), web. <https://www.artforum.com/print/201807/david-velasco-on-the-art-of-adrian-piper-76329>

Mildred Thompson, "Interview: Adrian Piper," *Art Papers* 12, no. 2 (March/April 1988), web. <https://www.artpapers.org/interview-adrian-piper/>

Adrian Piper, *Thwarted Projects, Dashed Hopes, A Moment of Embarrassment* (2012, digital self-portrait, 6 x 7.83" (15.24 x 19.97 cm),

[http://www.adrianpiper.com/news\\_sep\\_2012.shtml](http://www.adrianpiper.com/news_sep_2012.shtml)

(make sure you read the text at the bottom of the image, too!)

**10.6** 1980s case study (*Nader Khalili, Magma Structures and Velcro-Adobe, 1984*)

E. Nader Khalili, "Magma, Ceramic, and Fused Adobe Structures Generated *In Situ*," in *Lunar Bases and Space Activities of the 21<sup>st</sup> Century* (Houston, TX: Lunar and Planetary Institute, 1985), 399-403. Web.

<http://adsabs.harvard.edu/full/1985lpsa.conf..399K>

Andy Campbell, "One I Know: Sherin Guirguis's *One I Call* and the Durability of Form," *X-Tra* 20, no. 2 (Winter 2018), web. [www.x-traonline.org/article/one-i-know-sherin-guirguis-one-i-call-and-the-durability-of-form](http://www.x-traonline.org/article/one-i-know-sherin-guirguis-one-i-call-and-the-durability-of-form)

**10.11** 1990s design (lecture/survey)

Cey Adams, Brent Rollins, and Sacha Jenkins, "Words and Images: A Roundtable on Hip-Hop Design," in *Total Chaos: The Art and Aesthetics of Hip Hop*, edited by Jeff Chang (New York, NY: Basic Books, 2006), 117-132.

Will Stephenson, "Letter of Recommendation: Pen & Pixel," *New York Times* (July 6, 2016), web. <https://www.nytimes.com/2016/07/10/magazine/letter-of-recommendation-pen-pixel.html?smid=url-share>

Rick Poyner, "Katherine McCoy," *Eye* 4, no. 16 (March 1, 1995), 10-16.

Skim: Philip Meggs and Alston Purvis, "The Digital Revolution—and beyond," in *Meggs's History of Graphic Design* (Hoboken: John Wiley & Sons, 2011), 530-71.

**10.13** 1990s art (lecture/survey)

Cady Noland, "Notes for 1989 Show," *Cady Noland: The Clip-On Method*, edited by Rhea Anastas (Bucholz, 2021).

Coco Fusco, "Still in the Cage: *Two undiscovered Amerindians* Twenty Years Later," (2012).

Juliette Bowles, "Extreme Times Call for Extreme Heroes," *International Review of African American Art* 14, no.3 (1997), 5; and "Stereotypes Subverted?: The Debate Continues," *International Review of African American Art* 15, no. 2 (1998), 44-52.

Andrea Fraser, "Script for *Official Welcome*," (2001).

Skim: Hunter and Jacobus, "The Post-Modern Eighties: From Neo-Expressionism to Neo-Conceptualism," "The End of Isms and the Beginning of the New Millennium"

Optional:

Howardena Pindell, "Introduction: Kara Walker—No/Yes/?" excerpted from *Kara Walker No/ Kara Walker Yes/ Kara Walker ?* (New York: Midmarch Arts Press, 2009), web. <https://pindell.mcachicago.org/the-howardena-pindell-papers/introduction-kara-walker-no-yes/>

Antwuan Sargent, "Kara Walker Showed Me the Horror of American Life," *VICE* (November 12, 2017), web. <https://www.vice.com/en/article/59ywgz/kara-walker-showed-me-the-horror-of-american-life>

**10.18** 1990s case study (*Felix Gonzalez-Torres, Every Week There is Something Different, 1991*)

Andrea Rosen, "'Untitled' (The Neverending Portrait)," in Elger, Dietmar, et al., eds. *Felix Gonzalez-Torres: Catalogue Raisonné* (Ostfildern-Ruit, Germany: Hatje Cantz Verlag, 1997), 43-59. Web. <https://felixgonzaleztorresfoundation.org/attachment/en/5b844b306aa72cea5f8b4567/DownloadableItem/5ec693df49a62c74397e2a07>

Robert Storr, "Felix Gonzalez-Torres, Etre un Espion [interview]," 1995. <https://creativetime.org/programs/archive/2000/Torres/torres/storr.html>

**10.20** 1990s case study (*Rei Kuwakubo/Comme des Garçons, Spring/Summer 1997, Lumps and Bumps*).

Commes des Garçons, Spring 1997 Ready-to-Wear, *The Cut*, web. <https://www.vogue.com/fashion-shows/spring-1997-ready-to-wear/comme-des-garcons>

Hans Ulrich Obrist, "In the words of... Rei Kawakubo," *System*, no. 2 (2014), web. <https://system-magazine.com/issue2/rei-kawakubo>

John Waters, "Role Model: John Waters on Rei Kawakubo," *032c* (April 25, 2017), web. <https://032c.com/role-model-john-waters-rei-kawakubo>

**10.25** *Undermining I*

Lucy Lippard, *Undermining: A wild ride through land use, politics, and art in the changing west*, (New York and London: The New Press, 2015), 1-97.

**10.27** *Undermining II (polished draft)*

Lucy Lippard, *Undermining: A wild ride through land use, politics, and art in the changing west*, (New York and London: The New Press, 2015), 97-190.

**11.1** 2000s design (lecture/survey)

D.J. Huppertz, "Globalization and Consuming Asian Design," in *Modern Asian Design* (London and New York: Bloomsbury, 2018), 191-208.

### *11.3 2000s art (lecture/survey) (final draft)*

Glenn Ligon, "Black Light: David Hammons and the Poetics of Emptiness" (2004)

Takashi Murakami, "Superflat Manifesto," (2000)

W.A.G.E., "Wo/manifesto," 2008

Renée Green, "Now It Seems Like a Dream," (2007)

Pablo Helguera, "The Pieces of the Game," (2007)

Emily Jacir, "Some things I probably should not say and some things I should have said (fragments of a diary)," (2008)

Ai Wei Wei, "Blog Posts," (2006-2009)

Ryan Trecartin, "Excerpt from transcript of *The Re'Search (Re'Search Wait'S)*," (2009-2010)

--all from *Social Medium: Artists Writing, 2000-2015*, edited by Jennifer Liese (Brooklyn, NY: Paper Monument, 2016).

Optional:

Ryan Trecartin, *The Re'Search (Re'Search Wait'S)*, 2009-2010.

<https://vimeo.com/24631059>

### *11.8 Wretched of the Screen I*

Hito Steyerl, *The Wretched of the Screen* (Berlin: Sternberg Press, 2012).

"In Defense of the Poor Image," 31-45

"Politics of Art: Contemporary Art and the Transition to Post-Democracy," 92-101.

And one other essay of your choice (before p 92).

### *11.10 Wretched of the Screen II*

Hito Steyerl, *The Wretched of the Screen* (Berlin: Sternberg Press, 2012).

"Art as Occupation: Claims for the Autonomy of Life," 102-120;

"Freedom from Everything: Freelancers and Mercenaries," 121-137;

"The Spam of the Earth: Withdrawal from Representation," 160-175.

### *11.15 2000s Medium Design*

Keller Easterling, *Medium Design: Knowing How to Work on the World* (London: Verso, 2021), 1-66.

### *11.17 2000s Medium Design*

Keller Easterling, *Medium Design: Knowing How to Work on the World* (London: Verso, 2021), 67-140 [excerpts]

(11.19. "Welcome to my TED Talk" due, EOD)

### 11.22 2010s art

Paul Chan, "A Lawless Proposition" (2011)

Mira Schor, "The Imperium of Analytics," (2011)

Miriam Ghani, "The Islands of Evasion: Notes on International Art English," (2013)

Xu Bing, "Excerpt from *Book of the Ground*," (2013)

Qiu Zhijie, "Why I do Ink Painting," (20014)

Mel Chin, "Miley, Eric, and Me: Basel's Dazzle and the Dark Death Around Us," (2014)

Tania Bruguera, "Manifesto on Artists' Rights," (2012)

--all from *Social Medium: Artists Writing, 2000-2015*, edited by Jennifer Liese  
(Brooklyn, NY: Paper Monument, 2016).

Wendy Red Star and Shannon Vittoria, "Apsáalooke Bacheeítuuk in Washington, DC: A Case Study in Re-Reading Nineteenth-Century Delegation Photography"  
*Panorama* 6, no 2 (Fall 2020), web.

<https://editions.lib.umn.edu/panorama/article/re-reading-american-photographs/apsaalooke-bacheeituuk-in-dc/>

### 11.24 Holiday – No Class

### 11.29 2010s

Slavs and Tartars, "The Slavs: Redeeming the East in Eastern Europe," (2006)

Slavs and Taratars, *Khhhhhhh* (Moravian Gallery / Mousse Publishing, 2012), Web.

<https://slavsandtatars.com/printed-matter/books/khhhhhhh>

-or-

Yan Xing, *The Birth of Seven Documented Performances*, 2020-21

### 12.1 Wrap-up