

**ART296A/CL252/GER200: The Object in Art and Literature Of the
1960s Onward**

M 11-1.50, ARTS 2622

1. Course Description:

The seminar looks at the rediscovery of the object in art, literature, dance, performance, and music during the 1960s and beyond. Most generally speaking, art's focus on the object is a token of its withdrawal from representation. A related topic will be the recently renewed interest, in philosophy and in art, in the problem of realism (““speculative realism”), including Graham Harman's object oriented ontology. But other approaches will be taken into account as well. Taking our departure point from texts by philosophers, art historians, and theorists such as Heidegger, Graham Harman, Manuel de Landa, Thierry de Duve, Rosalind Krauss,

2. Expectations and Commitments

Students are expected to make two 25-30% class presentations, including circulation of a brief text and leading a discussion. In addition, a standard format research paper is required at the end.

3. Course Materials and Reserve

Reader + Materials uploaded to Gauchospace

4. Terms and Movements

1960s Art Movements and Tendencies

Capitalist realism, Arte povera, Pop Art, Minimalism, Nouveau Réalisme, Concrete Poetry, Nouveau roman

5. Class Schedule and Readings

April 3, 2017

Introduction, The Ready Made and its Legacy

2 | [Type text]

April 10, 2017

The Object in Theory: de Duve, Harman

April 17, 2017

Nouveau réalisme, Pop Art

April 24, 2017

The Object of/as Literature: Robbe-Grillet and Barthes, the Nouveau roman

May 1, 2017

Minimalism

May 8, 2017 [this class will be moved to another date]

May 15, 2017

Mono-ha (Japan)

Arte Povera (Italy)

May 22, 2017

Dance Objects; Music as Object in Art of the 1960s

May 29, 2017

Brazilian Neo-Concretism and its take on the object

June 5, 2017

Concrete Poetry: Poems as Object (Visit to Getty Center)

6. Bibliography

6.1. Items on Reserve at the Arts Library

Barthes, Roland. *Mythologies* (New York: Hill and Wang, 1972)

Camnitzer, Luis. *Conceptualism in Latin American Art: Didactics of Liberation* (Austin: University of Texas Press, 2007) [ON RESERVE]

Carrión, Ulises. *Querido lector. No lea. Dear reader. Don't read.* (exhib.cat. Museo Jumex, Mexico DF, 2017) [ON RESERVE]

Crow, Thomas. *The Long March of Pop. Art, Music, Design 1930-1995* (New Haven: Yale, 2014) [ON RESERVE]

Faris, Jaimey Hamilton. Ed. [Special Issue On Capitalist Realism in Germany and Japan], *Artmargins* 3 (2015) [ON RESERVE]

Foster, Hal, et.al. (eds.), *Art Since 1900*, vol. 2 (London: Thames and Hudson, 2004)

Hudek, Antony. *The Object* (Boston: MIT Press, 2014) [ON RESERVE]

International Pop (exhib.cat., Walker Art Center, Minnesota, 2015)

Katzenstein, Inés. *Listen Here Now! Argentine Art of the 1960s: Writings of the Avant-Garde* (NY: MoMA, 2004) [ON RESERVE]

Merewether, Charles/R.I. Hiro, *Art. Anti-Art. Non-Art. Experimentations in the Public Sphere in Postwar Japan 1950-1970* (LA: Getty, 2007) [ON RESERVE]

Metzger, Gustav. *We Must Become Idealists or Die* (Museo Jumex, Mexico DF, 2015) [ON RESERVE]

Meyer, James. *Minimalism. Art and Polemics in the '60s* (New Haven: Yale, 2001).

A Minimal Future? Art as Object 1958-1968 (exhib. Cat. MOCA Los Angeles, 2004) [ON RESERVE]

4 | [Type text]

Newman, Michael/Jon Bird. *Rewriting Conceptual Art*. (London: Reaktion, 1999) [ON RESERVE]

Piotrowski, Piotr. *In the Shadow of Yalta. Art and the Avantgarde in Eastern Europe 1945-1989* (London: Reaktion, 2009) [ON RESERVE]

Robbe-Grillet, Alain. *Snapshots* (New York: Grove Press, 1968) [ON RESERVE]

Robbe-Grillet, Alain. *La Jalousie* [ON RESERVE]

Tokyo 1955-1970. A New Avantgarde (exhib. Cat. MoMA, 2013) [ON RESERVE]

Tomii, Reiko. *Radicalism in the Wilderness. International Contemporaneity and 1960s Art in Japan* (Cambridge/Mass.: MIT Press), 2016 [ON RESERVE]

Turkle, Sherry. *Evocative Objects* (MIT Press, 2007)

6.2. Items in Dropbox

Asbury, Michael. "Neoconcretism and Minimalism: Cosmopolitanism at Local Level and a Canonical Provincialism."
http://ualresearchonline.arts.ac.uk/5392/1/08_Cosmo_Michael%2520v4%255b1%255d.pdf Accessed 04/03/2017 [DROPBOX]

Eco, Umberto. "Some Remarks on a New Realism".
https://nuovorealismo.files.wordpress.com/2012/12/eco_wcp.pdf Accessed 04/03/17 [DROPBOX]

Fried, Michael. "Art and Objecthood."
<http://atc.berkeley.edu/201/readings/FriedObjcthd.pdf> Accessed 04/03/2017
[DROPBOX]

Gullar, Ferreira. "Theory of Nonobject."
http://ualresearchonline.arts.ac.uk/5392/1/08_Cosmo_Michael%2520v4%255b1%255d.pdf Accessed 04/03/2017 [DROPBOX]

Harman, Graham, "Dwelling With the Fourfold" [DROPBOX]

Harman, Graham, "Realism Without Materialism" [DROPBOX]

Harman, Graham, "Technology, Objects, and Things in Heidegger"
[DROPBOX]

Heidegger, "The Thing." In: M.Heidegger, *Poetry. Language. Thought*, pp.
163-184 [DROPBOX]

Hudek, Antony. "Introduction." In: Antony Hudek, *The Object* (Boston:
MIT Press, 2014), pp. 14-27. [DROPBOX]

Kemble, Kenneth. "Destruction Art." In: *Listen Here! Now! Argentine Art of
the 1960s* [DROPBOX]

Latour, Bruno. "From Realpolitik to Dingpolitik—Making Things Public"
[DROPBOX]

Latour, Bruno. "Iconoclasm" [DROPBOX]

Metzger, Gustav. "Three Manifestos on Auto-Destructive Art" [DROPBOX]

Pellegrini, Aldo. "Foundation for an Aesthetic of Destruction" (1961)
[DROPBOX]

6 | [Type text]

Rauschenberg, Robert. "Erasing de Kooning". [DROPBOX]

Spieker, Sven. "The Uses of Destruction" [DROPBOX]

Vostell, Wolf. "Déc/ol/lage" [DROPBOX]

Vostell, Wolf. "Manifesto" 1963 [DROPBOX]

6.3. Items in the Seminar Reader

Alloway, Lawrence. "Sol Lewitt." In: L.A., *Topics in American Art Since 1945* (NY: Norton, 1975), pp. 96-99

Barthes, Roland. "Semantics of the Object." In: R.B., *The Semiotic Challenge* (London: Blackwell, 1988), pp. 179-190

Burn, Ian/Mel Ramsden. "Excerpts from The Grammarian" (1970). In: U.M., *Conceptual Art* (NY: Dutton, 1972), pp. 96-103

Cage, John. "On Robert Rauschenberg, Artist, and His Work." In: J.C., *Silence* Middletown: Wesleyan UP, 2011, pp. 98-108

Celant, Germano. "Introduction to Arte Povera." In: K. Stiles/P. Selz, *Theories and Documents of Contemporary Art* (Berkeley: UC Press, 1996), pp. 62-666

de Duve, Thierry. *Kant After Duchamp* (Boston: MIT Press, 1996), pp. 373-426

de Landa, Manuel. "Possibility Spaces." In: C.Cox/J. Jaskey/S. Malik, *Realism. Materialism. Art* (Berlin: Sternberg Press, 2015), pp.

Diederichsen, Dieder. "The Primary: Political and Anti-Political Continuities

Between Minimal Music and Minimal Art." In: *A Minimal Future? Art as Object 1958-1968* (exhib. Cat. MOCA Los Angeles, 2004), 111-131

Erber, Pedro. "Concrete Poetry and the Materialization of Language." In: P.E., *Breaching the Frame. The Rise of Contemporary Art in Brazil and Japan* (Berkeley: Univ. of California Press, 2015), pp. 121-144

Erber, Pedro. "The Ticklish Object." In: P.E., *Breaching the Frame. The Rise of Contemporary Art in Brazil and Japan* (Berkeley: Univ. of California Press, 2015), pp. 145-171

Flatley, Jonathan. *Allegories of Boredom. In: A Minimal Future? Art as Object 1958-1968* (exhib. Cat. MOCA Los Angeles, 2004), 51-75

Foster, Hal. "The Crux of Minimalism." In: H. Foster, *The Return of the Real* (Cambridge/Mass.: MIT Press, 1996), pp. 35-70

Fowkes, Maja. "The Cosmic Environment of the Slovenian Group OHO." In: M.F. *The Green Bloc. Neo-Avant-Garde Art and Ecology Under Socialism* (Budapest: CEU Press, 2015), pp. 65-80

Harman, Graham. "Art and OObjecthood." Graham Harman in Conversation with Christoph Cox and Jenny Jaskey. In: C.Cox/J. Jaskey/S. Malik, *Realism. Materialism. Art* (Berlin: Sternberg Press, 2015), pp.185-191

[Hi Red Center]. "Eyedrops Special News Bulletin (1964)". In: Chong et. Als. (eds.), *From Postwar to Postmodern. Art in Japan 1945-1989* (NY: MoMA, 2012), pp.

Harrison, Charles. "Conceptual Art and the Suppression of the Beholder." In: C.H., *Essays on Art and Language* (Cambridge/Mass.: MIT Press, 2001), pp.29-62

Houédard, Dom Sylvester. "Concrete Poetry and Ian Hamilton Finlay." In: Antony Hudek, *The Object* (Boston: MIT Press, 2014), p.140

Imura, Yasuko. "Tōno Yoshiaki and the Influence of American Art." In: Chong et. Als. (eds.), *From Postwar to Postmodern. Art in Japan 1945-1989* (NY: MoMA, 2012), pp. 161-166

Donald Judd, "Specific Objects." In: K. Stiles/P. Selz, *Theories and Documents of Contemporary Art* (Berkeley: UC Press, 1996), pp. 114-117

Kiaer, Christina. "The Socialist Object." In: C.K. *Imagine No Possessions. The Socialist Objects of Russian Constructivism* (Cambridge/Mass.: MIT Press, 2005), pp. 1-38

Kotz, Liz. "Poetry from Object to Action." In: L.K., *Words to be Looked At. Language in 1960s Art* (Cambridge/Mass.: MIT Press, 2007), pp. 135-174

Krauss, Rosalind. "Double Negative." A New Syntax for Sculpture. In: R. Krauss, *Passages in Modern Sculpture* (Boston: MIT Press, 1977), pp. 243-288

Krauss, Rosalind. "Eva Hesse: 'Contingent'". In: R.K., *Bachelors* (Boston: MIT Press. 1999), pp. 91-100

Lacan, Jacques. "Das Ding." In: J.L., *The Ethics of Psychoanalysis* (NY: Norton, 1992), p.

Lippard, Lucy. "10 Structures in 20 Paragraphs." In: A Minimal Future? Art as Object 1958-1968 (exhib. Cat. MOCA Los Angeles, 2004), 25-31

Malik, Suhail. "Reason to Destroy Contemporary Art." In: C.Cox/J. Jaskey/S. Malik, *Realism. Materialism. Art* (Berlin: Sternberg Press, 2015), pp.185-191

- Martins, Sérgio B., *Art in Brazil. Constructing an Avantgarde. 1949-1979* (Cambridge/Mass.: MIT Press, 2013), pp. 17-51
- Marx, Karl. [The Object]. In: R.C. Tucker, *The Marx-Engels Reader* (London: Norton), pp. 111-125
- Meyer, Ursula. "Introduction." In: U.M., *Conceptual Art* (NY: Dutton, 1972), pp. vii-xx
- Mayer, Ursula. "Deobjectification and the Object". In: Hudek, Antony. *The Object* (Boston: MIT Press, 2014), pp. 128-132
- Meyer, James. "Morris' Notes on Sculpture" In: J.M., *Minimalism. Art and Polemics in the Sixties* (New Haven: Yale UP, 2001), pp. 153-166
- Meyer, James. "Specific Objects." In: J.M., *Minimalism. Art and Polemics in the Sixties* (New Haven: Yale UP, 2001), pp. 134-141
- Morris, Robert. "Statements". In: U.M., *Conceptual Art* (NY: Dutton, 1972), pp. 184
- Morris, Robert. "Notes On Sculpture." In: K. Stiles/P. Selz, *Theories and Documents of Contemporary Art* (Berkeley: UC Press, 1996), pp.
- Morse, Meredith. "The Dance Constructions, La Monte Young's Performance, and Slow Time." In: M.M., *Soft is Fast/ Simone Forti in the 1960s and After* (Cambridge/Mass.: MIT Press, 2016), pp. 81-102
- Potts, Alex. "Disencumbered Objects." *October* 124 (2008), pp. 169-189
- Restany, Pierre. "L'aventure de l'objet." In: P.R. *Le nouveau réalisme* (Paris: Union Générale, 1978), pp. 168-172

Rose, Barbara. "Pop in Perspective." In: B.R., *Autocritique. Essays on Art and Anti-Art. 1963-1987* (NY: Weidenfeld&Nicolson, 1988), pp. 43-48

Rose, Barbara. "ABC Art." In: B.R., *Autocritique. Essays on Art and Anti-Art. 1963-1987* (NY: Weidenfeld&Nicolson, 1988), pp. 55-72

Roelstrate, Dieter. "Art as Object." In: Hudek, Antony. *The Object* (Boston: MIT Press, 2014), pp. 65-67

Sontag, Susan. "Against Interpretation". In: S.S. *A Susan Sontag Reader* (NY: Vintage, 1983), pp. 95-104

Tomii, Reiko. "The Yoimuri Independent Exhibition". In: Chong et. Als. (eds.), *From Postwar to Postmodern. Art in Japan 1945-1989* (NY: MoMA, 2012), pp. 116-117

Small, Irene. "The Folds of the Book." In: *Hélio Oiticica. Folding the Frame* (Chicago: Univ. of Chicago Press, 2016), pp. 49-69; 148-180

Steinweg, "What Is an Object." In: Hudek, Antony. *The Object* (Boston: MIT Press, 2014), pp. 42-44

4. Online Resources:

<http://icaadocs.mfah.org/icaadocs/> (Latin American Art)

<https://redcsur.net> (Latin American Art)