**Fall 2020**

**Art 119: Global Perspectives in Contemporary Art**

**NEWMEDIA 191: Special Topics in New Media**

Fridays, 1-4 PM on Zoom (please add your name and gender pronoun on Zoom when you sign in)

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Office hours: virtual meetings by appointment

What is the contemporary art world? Where is its center? And, what is on the periphery? This course will examine contemporary art production and place it within the larger framework of a global culture. The discussions, readings, presentations, and assignments will address themes of imperialism, the diaspora, migration, otherness, technology, materiality, and the environment. We will pay close attention to writings by artists in articulating the dominant aspirations and values of art in the present. In addition, we will examine centers of cultural influence including museums, galleries, and the increasing range of biennials—from Karachi to Senegal to Sao Paulo.

ASSIGNMENTS

1. **Reading**

READ ALL TEXTS and be prepared to ask and to answer questions. Typically, you should plan on reading the text THREE times. Skim it first time round to get the general argument and meaning; second, look up every word you don’t understand, and take notes (write down the relevant page number for each note); third, read it again to see if you have understood its complexities, and expand on your notes. There is no required textbook. All readings will be provided, though you are also highly encouraged to do your own additional research.

1. **Reading Response and Question/Comment for Zoom Chat**

Write a 200 word reading response on each text. Your reading response should describe the general argument and main points of the text. Your abstract should show how well you understand the text, and how the text analyses and develops a set of ideas. If there are terms you don’t understand, look them up. If you are still unclear, ask about them in class.

For each reading, please formulate a question or comment that you will post in the Zoom chat. Your question/comment will help us frame our class discussion.

1. **Lead Class Discussion of Reading**

The class will be divided into several groups and each group will lead one discussion of the readings. For leading the discussion, briefly present the author, pick out the main ideas/arguments from the text for the class to discuss, formulate questions, include images/videos that seem relevant to advance the conversation.

1. **Attend 4 Online Artist Talks and Write Letters to the Artists**

You are required to attend 4 visiting artist lectures during the semester and write a 300 word letter to the artist (to be submitted the following week on bCourses). The list of lectures you can pick from is below.

Your letter should demonstrate your understanding of the artist’s work and in your letter you may pose questions and arguments to the artist. You may need to do additional research about each artist after you attend the lecture to clarify your thinking about the artist’s practice.

## Tiare Ribeaux: Regenerative Futures

**Thu Sep 17, 2020**

**12:00 PM - 1:00 PM**

Please register at:

[*https://berkeley.zoom.us/webinar/register/WN\_alwZCy87QDejJIaYssPRaw*](https://berkeley.zoom.us/webinar/register/WN_alwZCy87QDejJIaYssPRaw)

## William Pope.L: Notes on Recent Work of the Past Five Years

**Mon Sep 21, 2020**

**6:30 PM - 8:00 PM**

Please register at:

[*https://berkeley.zoom.us/webinar/register/WN\_GOsRGAc\_TFKaWX7urZ7xtQ*](https://berkeley.zoom.us/webinar/register/WN_GOsRGAc_TFKaWX7urZ7xtQ).

## Sherin Guirguis: My Place is the Placeless

**Mon Oct 12, 2020**

**6:30 PM - 8:00 PM**

Please register at:

<https://berkeley.zoom.us/webinar/register/WN_ib9fhfvvS8SulHxAcK4CRQ>.

## Isaac Julien and Leila Weefur: In Conversation

**Thu Oct 15, 2020**

**12:00 PM - 1:00 PM**

Please register at:

[*https://berkeley.zoom.us/webinar/register/WN\_wk9K5EMjSFSyQDcBW0O95g*](https://berkeley.zoom.us/webinar/register/WN_wk9K5EMjSFSyQDcBW0O95g)

## Connie Zheng: How to Talk to Seeds

**Mon Oct 19, 20206:30 PM - 8:00 PM**

Please register at:

[*https://berkeley.zoom.us/webinar/register/WN\_UD941vSKQaCHEmE8Qya9Ww*](https://berkeley.zoom.us/webinar/register/WN_UD941vSKQaCHEmE8Qya9Ww).

## In Conversation: Lava Thomas and Kenyatta A.C. Hinkle. Monumental: Public Art and Protest 2020

**Mon Nov 02, 2020**

**6:30 PM - 8:00 PM**

Please register at:

[*https://berkeley.zoom.us/webinar/register/WN\_LCngHnnEQjyDcJbmbKdTug*](https://berkeley.zoom.us/webinar/register/WN_LCngHnnEQjyDcJbmbKdTug).

## World Re-Building: Aboriginal Territories in Cyberspace and the Initiative for Indigenous Futures with **Skawennati** Artist & Co-Director of Aboriginal Territories in Cyberspace

**Thursday Nov 5, 2020**

*Please register at:*

https://berkeley.zoom.us/webinar/register/WN\_CDIQwnmhTsquXwZ-IoWr9A

1. **Artist Presentation**:

Each group will present the work of one artist to the class. The artists and the dates of the presentations are listed on the Course Breakdown section of this syllabus. Learn everything you can about the artist and the specific artworks you have selected. Consult the library and if you have trouble finding research material and talk to the reference librarian. Read at least three critical, quality texts about the artist’s work. Cite your sources at the end of your presentation.

The presentation should be 15 minutes long. In particular, discuss each of the three texts in relation to the artist’s artwork. Present your own thoughts and interpretations regarding the work as well. There will be time at the end of the presentation for questions and discussion.

1. **FINAL PROJECT: Reenactment/Reinterpretation**

As a group, create an artwork in response to the artist you have studied and presented to the class. You can mimic the form, style, and structure of the original artwork, but your reenactment and reinterpretation should not be an exact copy. Your work should build on the ideas of the original artwork based on your experience and knowledge. The original should serve as an inspiration and springboard for your interpretation. For providing context to the class, present a short clip or image of the piece that influenced your work before or after your presentation.

**Grading**

Your grade will be based on attendance, successful and timely completion of all projects, individual development displayed over the course, and active participation in all discussions and other class activities.

20% Reading presentation and artist presentation

20% Abstracts on readings and letters to artists

40% Class participation/attendance

20% Final project

**Community Wellbeing: (*we will complete this section together on the first day of class!)***

As a class community, we will have a discussion about sensitivities in the group on the first day of class to alert each other before screening potentially distressing material. Below is a growing list of subjects that require trigger warning to the class. Please reach out to me anytime during the semester if you would like anything added here.

-Depictions of sexual assault/sexual aggression/rape

-Depictions of domestic violence/violence

-Depictions of racial aggression/racial injustice

-Depictions of violence against animals

-Depictions of suicide and self harm

ATTENDANCE

Class begins promptly at 1:10 PM on Zoom. Be on time and please have your camera on on Zoom to be physically visible to the class. Late arrivals or premature departures without a reasonable cause will be considered a missed class. More than 1 unexplained absence means your grade will be dropped by one letter grade. 3 unexcused absences will qualify you to fail. If you are sick, are having technical issues, or have another emergency, please email me before class to let me know. Please provide a doctor’s note if you miss two consecutive classes.

ACADEMIC RESPONSIBILITY

Plagiarism is the use of ideas and/or quotations (from the Internet, books, films, television, newspapers, articles, the work of other students, works of art, media, etc.) without proper credit to the author/artist. While the argument in a paper can be enhanced by research, students are cautioned to delineate clearly their own original ideas from source material. Students should introduce source material (either quoted or paraphrased), note when the source material ends, and provide citations for source materials using standard documentation formats.

COURSE BREAKDOWN (will likely change)

**August 28**

Introduction

Read and discuss in class:

bell hooks, *Marginality as a Site of Resistance*, Out There: Marginalization and Contemporary Cultures

**September 4 EXHIBITING CULTURES**

Read:

Manthia Diawara, *Conversation with Edouard Glissant Aboard the RMS Queen Mary 2*, The Global Contemporary and the Rise of New Art Worlds

Senegal’s Museum of Black Civilization Welcomes Some Treasures Home, New York Times, 2019

Artist Presentation: Fred Wilson

**September 11 EXHIBITING CULTURES**

Read: (presenters: Catherine and Arianna)

Carol Duncan, *Art Museums and the Ritual of Citizenship,* Exhibiting Cultures, 1991

David Osa Amadasun, *Black people don’t go to galleries: The reproduction of taste and values,* Media Diversified, October 2013

Artist Presentation: (presenters: Tucker and Alexis)

Nona Faustine

September 18 **GLOBAL/CONTEMPORARY**

Read: (presenters: Lauren and Savannah)

Raqs Media Collective, *Now and Elsewhere*, The Global Contemporary and the Rise of New Art Worlds, 2013

Okwui Enwezor, *The Postcolonial Constellation*

Artist Presentation: Raqs Media Collective (presenters: Jessica and Angel)

**September 25 CULTURAL HERITAGE**

Read: (presenters: Maria and Kelly)

*Whose Digital Heritage? Contemporary Art, 3D Printing and the Limits of Cultural Property*, by Chad Elias. Third Text  Volume 33, 2019 - Issue 6.

Watch in class: Michael Rakowitz *Will the Dust Rise*

http://www.michaelrakowitz.com/what-dust-will-rise

Artist Presentation: Moreheshin Allahyari (presenters: Xintong and Hongseo)

**October 2 MARGNALIZATION**

Read: (presenters: Rose and Ezra)

Edward Said, *Reflections on Exile*, Out There: Marginalization and Contemporary Cultures

Edward Said, *Orientalism*

Artist Presentation: Mona Hatoum (presenters: Nayoung and Lilian)

**October 9 INDIGENOUS CULTURE/S**

**Read:** (presenters: Tatiana and Brittany)

*Fair Trade Heads: A Conversation on Repatriation and Indigenous Peoples* with Maria Thereza Alves, Candice Hopkins, and Jolene Rickard - FROM DOCUMENTA 14 WEB CATALOGUE

*The Centers of Somewhere: Sky Hopinka on Uncertainty, Authority, and Indigenous Representation*, Walker Art Center, 2018

Artist Presentation: Wendy Red Star (presenters: Catherine and Arianna)

**October 16 MATTER/ENVIRONMENT**

Read: (presenters: Sophie and Samantha)

Jane Bennett, *Vibrant matter: a political ecology of things*, Duke University Press, 2010

#### *The art world’s strange new trend—fermentation*, Siobhan Leddy, 2018

Artist Presentation: Candice Lin (presenters: Lauren and Savannah)

**October 23** **MATTER/ENVIRONMENT**

Read:

*A Billion Black Anthropocenes or None* by Kathryn Yusooff, 2020

*The Great Derangement* by Amitav Ghosh

Artist Presentation: Rina Banerjee (presenters: Tatiana and Brittany)

**October 30 PLACE**

Read: (presenters: Xintong and Hongseo)

*Familiar Strangers, Strange Familiars*, Connie Zheng, 2018

*Breathing in the City: Beijing and the Architecture of Air* by Jerry Zee

Artist Presentation: Amar Kanwar

**November 6 PLACE**

Read: (presenters: Tucker and Alexis)

# On 'The Sovereign Forest': Ute Meta Bauer & Anca Rujoiu in conversation with Amar Kanwar

*I Go South* by Anthony Yung

Artist Presentation: Zina Saro Wiwa (presenters: Sophie and Samantha)

**November 13** **QUEERING**

Read: (presenters: Jessica and Angel)

*On #GLITCHFEMINISM and The Glitch Feminism Manifesto* by Legacy Russell, 2017

*Has The Queer Ever Been Human?*, Mel Y.Chen and Dana Luciano, 2015

Artist Presentation: Cassils (presenters: Maria and Kelly)

**November 20** **QUEERING**

Read: (presenters: Nayoung and Lilian)

*Anomalous Tradition, Queer Enchantment: On the Work of siren eun young jung* by Hyunjin Kim, 2020

*The Museo Travesti del Perú and the Histories We Deserve* by Giuseppe Campuzano and Miguel Lopez, 2013

Artist Presentation: Wu Tsang (presenters: Rose and Ezra)

**November 27** Academic & Administrative Holiday (Thanksgiving)

**December 4**

Final project Due

**December 11**

Final project Due