

ARCH 583-102: MODERN ART AND ARCHITECTURE

TUESDAY: 6:00 - 8:50PM CKB 126

Professor Ersin Altin

Email: ersin.altin@njit.edu

Office Hours: By appointment (in-person or through Zoom)

COURSE OVERVIEW:

This three-credit elective course seeks to examine the social and cultural history of contemporary art from the 1980s to the present. The course aims to analyze architecture's relation with today's art that is generally considered difficult to look at and to understand; and frequently confrontational. Contemporary art demands more than a simple visual communication or a passive affirmation/consumption. This course aims to discuss how political agendas (especially after the Berlin Wall's collapse in 1989), a monopolar economic world, deepening disparities, and increasing environmental problems changed the perception and production of art. Who consumes art today and how? More crucially, is art possible?

LEARNING OBJECTIVES:

The objectives of this class are multifold:

- seek to enhance students' awareness of the contemporary art world
- discuss and explain historically significant works of contemporary art
- evaluate works of art in relation to the sociological, religious, historical, and cultural context in which they were created
- learn the terminology in order to identify differing styles, trends, and techniques in art; and utilize the terminology in analyzing readings and artworks during in-class discussions as well as in their assignments
- develop ability to analyze important documents, artist writings, and criticism
- enhance visual literacy and critical thinking skills.

COURSE REQUIREMENTS:

Attendance is essential. Students should complete all assigned readings before class time, address the discussion topics and respond to the weekly exercises. Students are expected to make a presentation on one (or more) of the in class on the topic of their project to visit a museum or a gallery; develop a design project.

Note that the overall grade shown on Canvas might not be accurate until all grades are posted. Refer to the following percentages when calculating your overall grade:

- Alert attendance at weekly meetings (grade lowered for poor attendance, see Attendance)
- Class participation and contribution (10%) + Weekly Exercises (20%): **30% of final grade**
- Museum Visit/Gallery Tour: **15% of final grade**
- Class Presentation: **20% of final grade**
- Design Project: **35% of final grade** (Viewing Notes 5%, Research + Analyze 10%, Final Project 20%)

Subject to change during the semester

Attendance: Attendance is mandatory and will be checked. Absence of synchronous sessions will be penalized: each absence will lower your **overall** grade by 5%. Four absences from asynchronous sessions will lower a student's final grade by a half letter. You must notify the instructor in advance, in writing if you plan to miss class for religious holiday. Attendance is required at all exams, presentation sessions too. (<https://www.njit.edu/registrar/policies/attendancepolicy.php>)

Participation: All students are expected to read the texts (see class schedule) and submit their responses to Weekly Exercises before class time.

Gallery Tour: Students will visit a museum or a gallery of their selection and submit a visual + written report that documents and evaluates their visit.

Design Project: Students are expected to develop a project that analyzes the relationship between art and the built environment. This assignment consists of two exercises that will help students develop their work. See the assignment brief for detailed instructions.

Class Presentation: Students will select a weekly topic and deliver a presentation on it. Presentations should be well-structured and supported with appropriate visual material. See the assignment brief for detailed instructions.

Extra Credit Opportunities: Extra credit is given only to students who have taken all exams and attended class consistently. You will have the opportunity to obtain extra credit by visiting selected museums and/or writing short reports about an assigned building/city/time period and/or answering additional questions during exams. Consult with me if you wish to do this.

Grading: The grading matrix for each assignment is provided in the detailed requirements posted on Canvas. You will receive numerical grades for each individual assignment and these, with weighted percentages, determine your final letter grade, as set by NJIT policy. A =90-100, B+=85-89, B=80-84, C+=75-79, C=70-74, D=60-69, F= 59 or below. To pass this class, you must complete EVERY assignment, but completion of an assignment does not guarantee a passing grade. You can track your grade on Canvas but note that the overall grade that is shown on Canvas is not accurate. Refer to the percentages above when calculating your overall grade.

COURSE CALENDAR HIGHLIGHTS:

2/25 Viewing Notes due
3/25 Research + Analyze due
4/8 Gallery Tour Assignment due
4/29 Final Project due

COURSE MATERIALS:

Recommended Texts (on reserve at the Littman Library, Weston Hall)

Arthur C. Danto, *What Art is*, Yale University Press, 2013.
Chris Murray (ed.), *Key Writers on Art: The Twentieth Century*, Routledge, 2002.
Michael Wilson, *How to Read Contemporary Art*, Harry N. Abrams, 2013.
Ingo F. Walther, *Art of the 20th Century*, Taschen, 2012.
Hal Foster, *Bad New Days*, Verso, 2015.
Philip Yenawine, Marianne Weems, et al., *Art Matters: How the Culture Wars Changed America*, NYU Press, 1999.
Christian Campos, *Graffiti: From A To Z*, Boooks, 2010.
Helena Reckitt, Peggy Phelan, *Art and Feminism*, Phaidon, 2001.
Michael Rush, *New Media in Art*, Thames & Hudson, 2005.
Christine Paul, *Digital Art*, Thames & Hudson, 2015.
Brandon Taylor, *Contemporary Art: Art Since 1970*, Pearson, 2005.
Lea Vergine, *Art on the Cutting Edge*, Skira, 2000.

Ten Curators, *Ice Cream: Contemporary Art in Culture*, Phaidon, 2007.

ACADEMIC INTEGRITY POLICY & CONDUCT IN CLASS:

Academic Integrity: Academic Integrity is the cornerstone of higher education and is central to the ideals of this course and the university. Cheating is strictly prohibited and devalues the degree that you are working on. As a member of the NJIT community, it is your responsibility to protect your educational investment by knowing and following the academic code of integrity policy that is found at: [NJIT Academic Integrity Code](#).

Please note that it is my professional obligation and responsibility to report any academic misconduct to the Dean of Students Office. Any student found in violation of the code by cheating, plagiarizing or using any online software inappropriately will result in disciplinary action. This may include a failing grade of F, and/or suspension or dismissal from the university. If you have any questions about the code of Academic Integrity, please contact the Dean of Students Office at dos@njit.edu

Generative AI: Student use of artificial intelligence (AI) is permitted in this course for certain assignments and activities. It is not permitted to be used in the following assignments, as doing so would undermine student learning and achievement of course learning outcomes: X, Y, Z. Additionally, if and when students use AI in this course, the AI must be cited as is shown within the [NJIT Library AI citation page](#) for AI. If you have any questions or concerns about AI technology use in this class, please reach out to your instructor prior to submitting any assignments.

MEDIA (READINGS+DOCUMENTARIES+MOVIES):

Roland Barthes, *The Death of the Author*, 1967

Michel Foucault, *The Archaeology of Knowledge*, 1969

Linda Nochlin, *Why Have There Been No Great Women Artists?*, 1971

Jean-Francois Lyotard, *The Postmodern Condition: A Report on Knowledge*, 1979

Orlan, *Manifesto of Carnal Art*, 1989

Ai Weiwei, *So Sorry*, 1990

Banksy, *Exit Through the Gift Shop*, 2010

Olafur Eliasson, *Why Art Has the Power to Change the World*, 2016.

COMUNICATION:

Ersin Altin, PhD

Email: ersin.altin@njit.edu

Office Hours: By appointment (in-person or through Zoom)

Students are encouraged to drop in during office hours. Students should also feel free to email with any concerns or questions about the course.

Student emails will be responded within 24 hours.

RESOURCES FOR NJIT STUDENTS:

Technology Support: [IST Service Desk](#)

The IST Service Desk is the central hub for computing information and first point of contact for getting help and reporting issues related to computing technology at NJIT. Students can put in a ticket with the service desk: <https://servicedesk.njit.edu/CherwellPortal/IST> or call (973) 596-2900 Monday - Friday from 8:00am - 9:00pm.

Academic Advising Success Center

"...assist in the advisement of students who are undecided in their major, transitioning into another major at NJIT, and those students who need additional support to graduate successfully and in a timely manner."

Click [here](#) to access NJIT's Academic Advising Success Center.

Academic Support and Student Affairs

"From questions about becoming a student at NJIT - to student engagement - to searching for information on career development, the Division of Academic Support and Student Affairs Staff is here to help."

Click [here](#) to access Academic Support and Student Affairs.

Tutoring Centers

Click [here](#) to access NJIT's Learning Center website for tutoring centers, or jump to:

- [Math Learning Center](#)
- [Chemistry Learning Center](#)
- [The Writing Center](#)
- [CS Tutoring \(ACM\)](#)
- [Physics Learning Center](#)

Bookstore

"Show your New Jersey Institute of Technology pride all year long with our authentic assortment of New Jersey Institute of Technology collegiate apparel...Plus, our selection of [textbooks](#), [computers](#), and [supplies](#) will ensure every New Jersey Institute of Technology student is prepared for success."

Click [here](#) to visit the NJIT Bookstore online.

Center for Counseling and Psychological Services

"The [NJIT Center for Counseling and Psychological Services \(C-CAPS\)](#) is committed to assisting students in the achievement of their academic goals as well as benefiting from their personal experience on campus. College life can be personally challenging and stressful at times. We believe that the educational process is an important component of the development of the individual as a whole person. Our goal is to optimize the college experience and improve the quality of the lives of our students by promoting their mental health and facilitating students' personal, academic and professional growth."

Disability Support Services

"The [Disability Support Services](#) office works in partnership with administrators, faculty and staff to provide reasonable accommodations and support services for students with disabilities that have provided our office with documentation to receive services."

The Learning Center

"Our mission is to assist students both in the classroom and beyond by providing tutorial services, academic coaching, academic and personal enrichment workshops and staff and peer support so students can meet the demands of their coursework and are prepared for life after graduation."

Click [here](#) to access The Learning Center online.

Canvas Help Page

Click [here](#) to access the tutorials for students.

Robert W. Van Houten Library

"The [Van Houten Library](#) offers electronic and print resources essential to the mission of New Jersey's science and technology university, including a core collection of academic books, databases, and journals, as well as research and consultation services."

Student Financial Aid Services

"[Student Financial Aid Services \(SFAS\)](#) at NJIT is committed to providing you with every opportunity to obtain funding to support your undergraduate educational costs at NJIT."

SCHEDULE:

Week	Date	Lecture Topics, Reading Assignments
1	1/21	Introduction to course
2	1/28	Death of Avantgarde + Author Read: Roland Barthes, <i>The Death of the Author</i> , 1967 Postmodern Situation
3	2/4	Art + Space Read: Dan Graham, "Art in Relation to Architecture / Architecture in Relation to Art" Artforum , February 1979, pp. 22-29. Read: Anne M. Wagner, "Matta-Clark's Cut," <i>A House Divided: American Art Since 1955</i> , University of California Press, 2012. Find two case studies that you think exemplify the relationship between art and architecture. Come to class prepared to discuss this relationship in relation to your case studies. Are there architect-artists or artist-architects?
4	2/11	Art + Gender Confronting Gender Codes LGBTQI+ Read: Linda Nochlin, <i>Why Have There Been No Great Women Artists?</i> , 1971 Discussion: Asking the question correctly: Art and Gender? Exercise: Find 3 female artists who lived and practiced between 1500 and 1900. Do brief research. Come to class prepared to talk about those artists.
5	2/18	Moving Images: Viewing Session Shirin Neshat, <i>Rapture</i> , 1999 (13', two-channel, black-and-white, sound) https://www.ubu.com/film/neshat_rapture.html Hiraki Sawa, <i>Elsewhere</i> , 2003 (7:40', black-and-white, silent) https://www.ubu.com/film/sawa_elsewhere.html Hito Steyerl, <i>November</i> , 2004 (25', color, sound) https://www.ubu.com/film/steyerl_november.html David Maljkovic, <i>Scene for a New Heritage I</i> , 2005 (4:33', color, sound) https://www.ubu.com/film/maljkovic_heritage.html Jesper Just, <i>Llano</i> , 2009 (7:30', colors, sound) https://www.ubu.com/film/just_llano.html Cao Fei, <i>Shadow Life</i> , 2011 (10', black-and-white, sound) https://www.ubu.com/film/fei_shadow.html Mika Rottenberg, <i>Squeeze</i> , 2011 (20', color, sound) https://www.ubu.com/film/rottenberg_squeeze.html Omer Fast, <i>5,000 Feet is Best</i> , 2011 (30', color, sound) https://www.youtube.com/watch?v=K-8dW1dg7KY Forensic Architecture, <i>Triple Chaser</i> , 2019 (10:35', color, sound) https://vimeo.com/349933683 Onyeka Igwe, <i>a so-called archive</i> , 2020 (19:40', color and black-andwhite, sound) https://www.ubu.com/film/igwe_archive.html

Exercise: After watching the materials in *Moving Images*, the self-guided viewing session of April 1st, select three works that you can connect through common threads and formal or thematic connections and write a 400-to-500-word-long essay that contains your comments and observations. Due: 2/25 @ 6PM.

6 2/25

Body & Self + Politics of Representation

Read: Orlan, *Manifesto of Carnal Art*, 1989

Read: Bell Hooks, "Marginality as Site of Resistance," *Out There: Marginalization and Contemporary Cultures*, Ferguson, Russel et al., eds. Cambridge: MIT Press, pp. 341-343.

Discussion: Body as Form & Content | Body as Social Medium

Exercise: How is "body" represented in your major. Find an example. Describe + visualize & criticize.

Viewing Notes due

7 3/4

Culture Wars & Religion

Read: Mary Devereaux, "Protected Space: Politics, Censorship, and the Arts." *The Journal of Aesthetics and Art Criticism*, vol. 51, no. 2, 1993, pp. 207-15.

Discussion: Sponsoring + Supporting Art

Why Do Some Art Forms Have to Be Confrontational? Should We Respect?

Exercise: Should the government sponsor artists whose work is considered offensive? If not, does that amount to censorship? If it should, what kinds of issues might arise from this relationship? How do you view the problems surrounding government-sponsored art? Discuss the issue through two case studies.

8 3/11

Memory + History | Power + Hegemony

Read: Michel Foucault, *The Archaeology of Knowledge*, 1969, excerpt.

Read: David Hodge and Hamed Yousefi, "[Provincialism Perfected: Global Contemporary Art and Uneven Development](#)," *e-flux Journal* 65 (May 2015).

Discussion: After the War | Historicizing Art

Exercise: TBA

9 3/18

Spring Break. No class.

10 3/25

Into the Streets! Street Art: Tag & Act

Watch: Banksy, *Exit Through the Gift Shop*, 2010

Read: Andrea Mubi Brighenti - Expressive Measures in Graffiti and Street Art Reading, Writing and Representing the City

Discussion: New Art Space? Marking the Territory + Reclaiming the Public Sphere

Exercise: Spot and take pictures of three works that can be considered "street art?" Come to class prepared to talk about them.

Research + Analyze due: Define a Problem + Ask a Question

11 4/1

After the Wall Collapsed: Russia & China: Between Revolution and Tradition

Read: G. Earle, "A Moment Outside: A Study of Alexander Brener's Daring Escape from the Dictates of the Western Art Market"

Read: Ai Weiwei, *So Sorry*, 1990

Discussion: Moscow Actionism | Sharing the Space | Art and/or Vandalism

Discussion: Identity, Art; Tradition and Revolution

Exercise: OPTION 1: Do brief research on the Interpol group exhibition in Stockholm in 1996, especially the cases of Oleg Kulik and Alexander Brener. How do you see it? Vandalism, art, none, or all?

OPTION 2: How is tradition represented in Ai Weiwei's works. Select two case studies among his works and discuss the issue.

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| 12 | 4/8 | <p>Remembering the Rest of the World</p> <p>Read: Chin-Tao Wu, "Biennials Without Borders?," <i>New Left Review</i>, 57, May/June 2009.</p> <p>Read: Edward Said, The Art of Displacement: Mona Hatoum's Logic of Irreconcilables, 2000</p> <p>Discussion: Basic Dilemma: Arts over Crafts Is a Fair Representation of all Arts Possible</p> <p>Global Network The Other Displacement</p> <p>Exercise: TBA</p> <p>Gallery Tour due</p> |
| 13 | 4/15 | <p>Art of Contemporary Experience</p> <p>Read: Olafur Eliasson, <i>Why Art Has the Power to Change the World</i>, 2016.</p> <p>Read: Ralph Rugoff, "Experience Economy," <i>In Terms of Performance</i>, 2017.</p> <p>Discussion: Experience of Experience Mass Media, Individuality & Politics Climate Crisis</p> <p>Exercise: TBA</p> |
| 14 | 4/22 | <p>Digital World: Big Data + Machine Learning + Data Processing & Ethics</p> <p>Read: Herbert Simon, Understanding the Natural and Artificial Worlds</p> <p>Read: Dara Birnbaum and Cory Archangel, "Do it 2," <i>Artforum</i> (March 2009): 191-198.</p> <p>Discussion: Digital/Immersive Art New Art Form or Business Opportunity? Living with AI:</p> <p>Possibility or Revisiting 0s and 1s through Art</p> <p>Exercise: TBA</p> |
| 15 | 4/29 | <p>Final Project due</p> |