

NYU Paris

ARTCR-UE9161001

Topics in Visual Art and Culture : Art in Contemporary Culture

Instructor Information

- Nicolas Baudouin
- Thursday 3.30 to 4.00 pm and 7.00 to 7.30 pm

Course Information

- ARTCR-UE9161001
- Topics in Visual Art and Culture : Art in Contemporary Culture

Course description: The Parisian art scene is mostly famous for the dynamic first half of the 20th century. This course will introduce the students to contemporary art in order to make them appreciate and understand the creativity and the dynamism of the artist community in today's French capital.

Focus will be made on the diversity of resources provided by the city. Special attention will be given on the new artistic practices and places as well as the different actors that are involved, such as the artists themselves, the private galleries network, museum's curators ...

References to the past and to the major artistic avant-garde movements and artists such as dada, geometrical abstraction, surrealism, expressionism ... will be provided in order to ensure a better appreciation of today's artistic concerns.

Students will be exposed to the concept of "exception culturelle française" that involved the public institutions as key actors in the field of arts.

The semester will be organized between lecture-seminar with slides in class and field visits such as museum, galleries, Art Fair etc...

In order for the students to fully appreciate the quality and the interest of the art work that will be reviewed during the semester, references to the past and to the main streams of modern art and/or contemporary art will be an ongoing concern. Specific aspects will be developed in light of the galleries/museum exhibitions taking place during the semester. Students are expected to explore on an individual basis the Parisian private gallery network and share in class the interesting exhibitions that they have discovered. As a final project, students will have to identify a living French artist and address in a 6 pages paper the quality and the interest of his/her work

in perspective with the contemporary art world. The paper will include as appendix illustrative material and relevant bibliographical references

- no prerequisite
- Thursday 3.00 pm to 6.00 pm

Course Overview and Goals

Upon Completion of this Course, students will be able to:

- Students will have a good understanding in how contemporary art is different from modern art.
- Students will have an in depth knowledge with critical references of the work of one specific French contemporary artist.
- Students will have a good knowledge/understanding of the Parisian contemporary art scene
- Students will develop strong critical thinking and writing skills in identifying, describing, and analyzing works from different French contemporary artists.
- Gain an appreciation and enjoyment of contemporary art with the motivation to seek the intellectual and emotional pleasure of aesthetic experiences.

Course Requirements

- A mid-term exam on **March 21th** will cover slides lectures, museum visits and assigned readings. In the first part students will be expected to identify 10 works of art they have seen with name of the artist, titles, and dates. The second part will be a 3 pages essay on a specific topic formulated by the professor. (20%)
 - A 2 to 3 pages report about the **Art Paris Art Fair** visit presenting and addressing the specific qualities of one art gallery identified by the student. (Due for **April 11th**) (20%)
 - A final paper due for **May 9th** will be a 6 pages presentation with a critical perspective of a French contemporary artist, illustrated with representative examples of his/her work, and discussed in perspective with the French art scene. (20%)
 - Students will also have to make an oral presentation (10 mn) of the chosen artist at the end of the semester. (20%)
 - A final exam on **May 23th** will be an identification of 5 contemporary art pieces followed by a 10 to 15 lines comment on each of the presented artists/pieces (20%)
- Failure to submit or fulfil any required course component results in failure of the class.

Grading of Assignments

The grade for this course will be determined according to the following formula:

Assignments/Activities	% of Final Grade
Midterm exam	20%
3 pages field trip report from the FIAC	20%
6 pages paper on a French artist	20%
10 mn. Oral presentation	20%
Final exam	20%

Letter Grades

Letter grades for the entire course will be assigned as follows:

Letter Grade	Points	Description
A	16-20	Outstanding
A-	15	Excellent
B+	14	Very Good
B	13	Good
B-	12	Satisfactory
C+	11	Above Average
C	10	Average
C-	9	Below Average
D+	8	Unsatisfactory
D	7	Low Pass
D-	6	Low Pass
F	5	Fail

Course Schedule

Topics and Assignments

Week/Date	Topic	Reading	Assignment Due
Week 1, Feb. 6	<p>Introduction to the scope of the course.</p> <p>Most important artists in early 20th century : The work of Matisse and Picasso.</p>	<p><i>Modern art</i>, David Britt, "Fauvism and Expressionism", p 109 to 158.</p> <p><i>Art in theory</i>, Charles Harrison & Paul Wood, "Henri Matisse: <i>notes of a Painter</i>", p 69 to 75.</p> <p><i>Modern art</i>, David Britt, "Cubism, Futurism and Constructivism", p 159 to 201.</p> <p><i>Art in theory</i>, Charles Harrison & Paul Wood, "Guillaume Apollinaire: <i>The Cubists</i>, and <i>On the subject in Modern painting</i> p 185 to 187.</p>	
Week 2, Feb. 13	<p>Most important artists in early 20th century: The birth of abstract painting: Kandinsky, Mondrian and Malevich.</p>	<p><i>Art in theory</i>, Charles Harrison & Paul Wood, "Piet Mondrian: <i>Dialogue on the New Plastic and Neo-Plasticism : The General Principle of Plastic Equivalence</i>", p 284 to 289</p> <p><i>Art in theory</i>, Charles Harrison & Paul Wood, "Alfred H Barr Jr from <i>Cubism and Abstract Art</i> p 381 to 383</p> <p><i>Art in theory</i>, Charles Harrison & Paul Wood, "Kasimir Malevich : <i>From Cubism and Futurism to Suprematism : The</i></p>	

Week/Date	Topic	Reading	Assignment Due
		<p><i>New Realism in Painting</i>. <i>Art in theory</i>, Charles Harrison & Paul Wood, "Wassily Kandinsky from <i>Concerning the Spiritual in Art</i>", p 82 to 89 <i>Art in theory</i>, Charles Harrison & Paul Wood, "Wassily Kandinsky : <i>The Cologne Lecture</i>", p 89</p>	
Week 3, Feb. 20	<p>Most important artists in early 20th century. Marcel Duchamp and the dada movement. Surrealism.</p>	<p><i>Modern art</i>, David Britt, "Dada and Surrealism" p 203 to 251 <i>Art in theory</i>, Charles Harrison & Paul Wood, "Marcel Duchamp, <i>The Richard Mutt Case</i>, p 252. <i>Art in theory</i>, Charles Harrison & Paul Wood, "Tristan Tzara, <i>Dada Manifesto 1918</i>, p 252 to 257. <i>Art in theory</i>, Charles Harrison & Paul Wood, "André Breton, from the first <i>Manifesto of Surrealism</i>, p 447 to 453. <i>Art in theory</i>, Charles Harrison & Paul Wood, "André Breton, <i>Surrealism and Painting</i>, p 457 to 463.</p>	

Week/Date	Topic	Reading	Assignment Due
Week 4, Feb. 27	<p>Post WW2 French painting; The School of Paris : French tradition Neo-Cubist abstract painting (Jean Bazaine, Alfred Manessier, Roger Bissière etc ...)</p> <p>Nicolas de Staël and Jean Héliou : From abstract to figurative painting.</p> <p>Abstract expressionism:</p> <p>Georges Mathieu, Pierre Soulages.</p> <p>Jean Fautrier and his "informal" paintings</p> <p>Jean Dubuffet the rejection of cultural references in art and the concept of "art brut"</p>	<p><i>Modern art</i>, David Britt, "Abstract Expressionism : Europe", p 285 to 303.</p> <p><i>Art in theory</i>, Charles Harrison & Paul Wood, "Jean Dubuffet, <i>Notes for the Well-Lettered and Crude Art Preferred to Cultural Art</i>", p 603 to 608.</p> <p><i>After Modern Art</i>, David Hopkins, "The Politics of Modernism : Abstract Expressionism and the European <i>Informel</i>", p 5 to 34.</p>	
Week 5, March 5	<p>New Realism or "Forty degrees above dada", the rejection of intellectual bourgeois abstract painting. Reality is back through the "accumulation" of Arman, the "compression" of César , the wrapping of Christo.</p> <p>The decollage, or torn poster technique of Villeglé, Hains and Rotella.</p> <p>Yves Klein from the monochrom to the art of nothingness (Le vide).</p> <p>Jean Pierre Raynaud's psycho-objects and the 24 years obsessive and</p>	<p><i>After Modern Art</i>, David Hopkins, "<i>Duchamp's Legacy : The Rauschenberg-Johns Axis</i>" p.37 to 64.</p> <p><i>After Modern Art</i>, David Hopkins, "<i>The artist in Crisis : From Bacon to Beuys</i>" p 67 to 93.</p>	

Week/Date	Topic	Reading	Assignment Due
	<p>ongoing project related to his house from construction to destruction (1969-1993).</p> <p>Bertrand Lavier pushing the limits of the Ready made. With Ben everything is art ! (Fluxus in France).</p>		
Week 6, March. 12	<p>Visit to the Centre Georges Pompidou : modern art permanent collection (5th floor) at 03.30 pm</p>		
Week 7, March 19			<u>Midterm Exam</u>
Week 8, March 26	<p>Narrative figurative painting and political involvement.</p> <p>“The assassination of Marcel Duchamp” by Gilles Aillaud, Edouard Arroyo and Antonio Recalcati as a “painting-manifesto”. Duchamp being responsible for the raise of conceptual art. Back to a figurative painting in reaction to the “bourgeois elitism” of the abstract école de Paris.</p> <p>Gérard Fromanger and his bleeding flags, the blue</p>	<p><i>Artpress 2, n°8, New figurative painting, Jean-Paul Ameline and Bénédicte Ajac interviewed by Richard Leydier. A figurative renaissance, p.13 to 20.</i></p> <p>Philippe Dagen, <i>Silencing Duchamp, p.43 to 47</i></p>	

Week/Date	Topic	Reading	Assignment Due
	assassinations from Jacque Monory and the “Vache qui rit” of Bernard Rancillac .		
Week 9, April 2	Art Paris Art Fair		
Week 10, April 16	Visit to the Musée d’art moderne de la ville de Paris (3.30 pm) Visit to the Palais de Tokyo (5.30 pm)		2 to 3 pages report from the Art Paris Art Fair.
Week 11, April 23	Buren, Mosset, Parmentier, Toroni (BMPT) the inaction painters and the search for the “zero degree” in painting. Daniel Buren conceptual and minimalist artist. He is looking at the world as his studio and as a museum (in situ art). Support/Surface : The painting being first an object/surface on which the artist is repeating the same gesture : Claude Viallat .	<i>After Modern Art</i> , David Hopkins, “The Death of the Object : The Move to Conceptualism” p 161 to 195. <i>October, vol.80 (spring 1997)</i> , The turn of the screw : Daniel Buren, Dan Flavin and the sixth Guggenheim International Exhibition, Alexander Alberro. <i>Art in theory</i> , Charles Harrison & Paul Wood, BMPT <i>Statement</i> , p. 861 <i>Art in theory</i> , Charles Harrison & Paul Wood, Daniel Buren, <i>Beware</i> , p. 861	Students oral presentations (1)
Week 12, April 30	Christian Boltanski : obsession with his own memory as well as with the collective memory. Between expressionism and	The Brooklyn rail, <i>Sophie Calle : take care of yourself,</i> Interview Magazine, Sophie Calle	Students oral presentations (2)

Week/Date	Topic	Reading	Assignment Due
	conceptual art. Annette Messager : refined cruelty. Michel Journiac and the French performance art of the 70's Orlan and the concept of "carnal art" Sophie Calle : when it is difficult to make a difference between life and art.		
Week 13, May 7	Contemporary French Painting : Robert Combas, Djamel Tatah, Philippe Cognée, Bernard Frize ...		Students oral presentation 3 + Final paper due
Week 14, May 14	Visit to the Centre Georges Pompidou : contemporary art permanent collection (4th floor)		
Week 15, to be determined			Final Exam.

Course Materials

Required Textbooks & Materials

- A selection of articles and/or texts will be available online.

- A few samples of the following books will remain available in the library for specific readings:

David Hopkins, *After Modern Art, 1945-2000*, Oxford University Press

Brandon Taylor, *Contemporary Art. Art since 1970*. Prentice Hall

Modern Art. Impressionism to Post-Modernism, Edited by David Britt, Thames & Hudson.

For those reading French.

Catherine Millet, *L'art contemporain en France*, Flammarion, Paris, 2005

Resources

- **Access your course materials:** [NYU Classes](http://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](http://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](http://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](http://nyu.edu/it/service/itdesk) (nyu.edu/it/service/itdesk)

Course Policies

Attendance and Tardiness

- Study abroad at Global Academic Centers is an academically intensive and immersive experience in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in harsher penalties including failure.
- Unexcused absences affect students' grades: unexcused absences will be penalized with a 2% deduction from the students' final course grade.
- Absences are excused only for illness, religious observance, and emergencies.

Illness: For a single absence, students may be required to provide a doctor's note, at the discretion of the Associate Director of Academics. In the case of two consecutive absences, students must provide a doctor's note. Exams, quizzes, and presentations will not be made up without a doctor's note.

Religious Observance: Students observing a religious holiday during regularly scheduled

class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their instructor and the Academic Office in writing via email one week in advance before being absent for this purpose. If exams, quizzes, and presentations are scheduled on a holiday a student will observe, the Associate Director, in coordination with the instructor, will reschedule them.

Please note: if you are unable to attend class, you are required to email your professors directly to notify them.

Late Assignment

Late submission or work will be accepted only with justifiable reasons of health or family emergency.

Academic Honesty/Plagiarism

At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community.

Plagiarism: *presenting others' work without adequate acknowledgement of its source, as though it were one's own. Plagiarism is a form of fraud. We all stand on the shoulders of others, and we must give credit to the creators of the works that we incorporate into products that we call our own. Some examples of plagiarism:*

- *a sequence of words incorporated without quotation marks*
- *an unacknowledged passage paraphrased from another's work*
- *the use of ideas, sound recordings, computer data or images created by others as though it were one's own*
- *submitting evaluations of group members' work for an assigned group project which misrepresent the work that was performed by another group member*
- *altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.*

For further information, students are encouraged to check www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html

Disability Disclosure Statement

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.