

Art 301: Recent Writings in Art History

Cityphilia

Mondays 6:10 pm-8:00 pm, Library 41

Lisa Claypool
Library 321, Phone x7364
Office Hrs: Monday, 12:30-4 (or appt)

Dana E. Katz
Library 323, Phone: x7416
Office Hrs: Thurs., noon-2:00pm (or appt)

Texts:

All assigned readings are on reserve or are available for download in PDF format from the course website.

Assignments:

Mid-semester project:

1. We ask all students to select a city and to situate it within the questions, themes, or theories considered in class. You may select any city from any time period, and write approximately 4 double-spaced pages on its relationship to our classroom readings and conversations. This paper will be due in class on Friday, March 1, by 5 pm. Please bring one hard copy of your paper to class, as well as email us your paper as a PDF file.
2. Lisa and I will link your papers to the course webpage, where you will find them on the world map (we will do the same for your final project). We then ask you to read 3 of your classmates' papers and consider how their approach to this assignment complements and contrasts from yours. We will discuss your findings in class on Monday, March. 10. Buon viaggio!

Final project:

This assignment involves a careful examination of contemporary work by Chinese visual artists on space—the space of the city. After reviewing gallery websites, artist websites, or the large collection of exhibition catalogs in the Reed Library, select one work. Following art-historical description (formal analysis) as well as the critical discussions in one or two of the texts we have read this semester, write a 4-7 page paper (12 font- double spaced) that examines how the artist is interacting with, representing and shaping urban space through visual media. Your investigation might consider issues of memory and nostalgia, the urban body, global versus local identity, and so on. Feel free to draw from texts discussed during the first half of the term. Include visual descriptions of the piece as much as you see it necessary (include, as well, an image of the work itself).

The artist need not be living in mainland China; you may take this opportunity to study the work of artists in cities as far flung as Taipei, London, Sydney, New York. Your essay will aid me in making decisions about which pieces to include in a show slated for next spring in the Cooley Gallery on the theme of the environment—urbanscapes and landscapes—in contemporary China. I encourage you to select the work of an artist whom you would like to see invited to participate in this show.

Due Friday, April 18, by 5:00 pm; please email PDF file to Lisa and Dana and bring one hard copy to conference; we will discuss the papers on April 28 (please read three of your colleagues papers, downloadable from the world map, in preparation for discussion).

Late assignment policy: Late assignments will be accepted, but will be reduced two grades and will not receive any comments. The final date to submit an assignment is the last day of class.

Note: If you are not in conference the day papers are returned (please review attendance policy below), you will be able to pick them up in the mailboxes outside Dana's or Lisa's office (Lib 323, 321).

Conference Attendance and Participation:

All students are expected to do the weekly readings and participate regularly and rigorously in the conference discussion. If you miss a conference, you will be responsible to turn in summaries of texts that were discussed on the day of your absence (these summaries will not be returned to you until the end of the semester). More than three unexcused absences will result in no credit for the course. Acceptable excuses are illness and serious emergencies.

Schedule:

Week 1 The Production of Space

Readings for January 28:

Henri Lefebvre, "The Specificity of the City" (1968), in *Visual Culture: Critical Concepts in Media and Cultural Studies*, eds. Joanne Morra and Marquand Smith (London and New York: Routledge, 2006), 3: 102-105. (PDF)

Michel de Certeau, "Railway Navigation and Incarceration" (1980), in *Visual Culture: Critical Concepts in Media and Cultural Studies*, eds. Joanne Morra and Marquand Smith (London and New York: Routledge, 2006), 3: 114-116. (PDF)

Jean Baudrillard, "The Ecstasy of Communication" (1968), in *Visual Culture: Critical Concepts in Media and Cultural Studies*, eds. Joanne Morra and Marquand Smith (London and New York: Routledge, 2006), 3: 227-234. (PDF)

Week 2 The Cartographic City

Readings for February 4:

Lucia Nuti, "Mapping Places: Chorography and Vision in the Renaissance," in *Mappings*, ed. Denis Cosgrove (London: Reaktion Books, 1999), 90-108.

Bronwen Wilson, "From Myth to Metropole: Sixteenth-Century Printed Maps of Venice," *The World in Venice: Print, the City, and Early Modern Identity* (Toronto: University of Toronto, 2005), 23-69.

Week 3 The City as Urban Theatre

Readings for February 11:

Sharon T. Strocchia, "Theaters of Everyday Life," in *Renaissance Florence: A Social History*, ed. Roger J. Crum and John T. Paoletti (Cambridge: Cambridge University Press, 2006), 55-80.

Marvin Trachtenberg, *Dominion of the Eye* (Cambridge: Cambridge University Press, 1997), ix-xviii, 27-41, 245-262.

Week 4 Streetscapes

Readings for February 18:

Rose Marie San Juan, *Rome: A City Out of Print* (Minneapolis: University of Minnesota Press, 2001), 23-55, 187-217.

Week 5 The City and Surveillance

Readings for February 25:

Foucault, Michel. *Discipline and Punish: The Birth of the Prison* (New York: Random House, 1977), 195-228.

Dana Katz, "The Ghetto and the Gaze in Early Modern Venice," forthcoming essay with the University of Pennsylvania Press.

Week 6 The City's Alterity

Readings for March 3:

Stefanie B. Siegmund, *The Medici State and the Ghetto of Florence: The Construction of an Early Modern Jewish Community* (Stanford, CA: Stanford University Press, 2006), 1-39, 201-222.

Week 7 The Hybridized City

Readings for March 10:

Angel Rama, "The Ordered City," in *The Lettered City*, trans. John Charles Chasteen (Durham: Duke University Press, 1996), 1-15.

Thomas Cummins, "A Tale of Two Cities," in *Converging Cultures: Art and Identity in Spanish America* (New York: The Brooklyn Museum and Harry N. Abrams, 1996), 157-170.

Dana Leibsohn, "Colony and Cartography: Shifting Signs on Indigenous Maps of New Spain," in *Reframing the Renaissance: Visual Culture in Europe and Latin America, 1450-1650*, ed. Claire Farago (New Haven: Yale, 1995), 265-281.

SPRING BREAK, March 15-23

Week 8 The City In (And Out of) Focus (Shanghai)

Readings for March 24:

Guy Debord, "Theory of the Dérive," in *Visual Culture: Critical Concepts in Media and Cultural Studies*, eds. Joanne Morra and Marquard Smith (London and New York: Routledge, 2006), 3: 77-81. (e-reserve)

Walter Benjamin, "Paris, Capital of the Nineteenth Century," excerpted in *Rethinking Architecture: A Reader in Cultural History*, ed. Neil Leach (London: Routledge, 1997), 33-40. ([PDF](#))

Zhang Zhen, "Urban Dreamscape, Phantom Sisters, and the Identity of an Emergent Art Cinema," in *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century* ed. Zhen (Durham: Duke University Press, 2007), 344-387. (e-reserve)

Objects/images to study:

Han Yuqi and Zhang Song, *Dongfang de saina zuoan: Suzhou he yan'an de yishu cangku* [*Left Bank of the Seine of the East: The Art Warehouses of Suzhou Creek*] (Shanghai: Shanghai guji chubanshe, 2004). (main reserve)

"Suzhou River" (IMS reserve)

Week 9 The Global City (Guangzhou)

Readings for March 31:

Thomas J. Berghuis, "Considering *Huanjing*: Positioning Experimental Art in China," *positions: east asia cultures critique* 12, no. 3 (2004): 711-731. (Project Muse)

Hou Hanru, "Beyond: An Extraordinary Space of Experimentation for Modernization," in *The Second Guangzhou Triennial, Beyond: An Extraordinary Space of Experimentation for Modernization* (Guangzhou: Lingnan meishu chubanshe, 2005), 24-37 (e-reserve and main reserve)

"Realities and Other Absurdities: A Conversation with Cao Fei," interview by Joni Low with translation assistance by Stephen Tong, *Yishu* (December 2006): 73-81. (e-reserve)

Maya Kovskaya, "Heroes of the Mundane: The Syncretic Imagination of Cao Fei," *Yishu* (December 2006): 82-85. (e-reserve)

Objects/images to study:

Cao Fei's website <http://www.caofei.com> see HIP HOP GUANGZHOU video (and for comparative purposes, the other Hip Hop videos)

See Cao Fei's and Ou Ning's collaborative project SAN YUAN LI video <http://www.youtube.com/watch?v=w7zf9uLKGNA>

The Second Guangzhou Triennial, Beyond: An Extraordinary Space of Experimentation for Modernization (Guangzhou: Lingnan meishu chubanshe, 2005).

For comparative purposes, see

- Ai Weiwei's *Beijing* (Special Collections)
- Gu Wenda's website <http://www.wendagu.com> HEAVENLY LANTERN project

Week 10 The City as Political Space (Beijing)

Readings for April 7:

Wu Hung, *Remaking Beijing: Tiananmen Square and the Creation of a Political Space* (Chicago: University of Chicago Press, 2005), chapter 5 "Art of the Square: From Subject to Site." (e-reserve)

Week 11 The City in Ruins (Beijing)

Readings for April 14:

Wu Hung, "Ruins," in *Transience: Chinese Experimental Art at the End of the Twentieth Century* (Chicago: University of Chicago Press, 1999), 80-126. (4 copies main reserve)

Objects/images to study:

Continua-Beijing/Changqing hualan (Beijing: Galleria Continua, 2004). (main reserve)

Neil Leach and Xu Wei-guo, eds, *Fast Forward, Hot Spot, Brain Cells: Architecture Biennial Beijing 2004* (Hong Kong: Map Book Publishers, 2004). (main reserve)

Huang Rui, ed., *Beijing 798: Reflections on Art, Architecture, and Society in China* (Hong Kong: timezone 8 + Thinking Hands, 2004). (main reserve)

Zhang Huan performance works (IMS reserve). See also his website, <http://www.zhanghuan.com>

Week 12 The City as History (Hong Kong)

Readings for April 21:

Ackbar Abbas, "Building on Disappearance: Hong Kong architecture and colonial space," in *The Cultural Studies Reader*, 2d ed., ed. Simon During (New York: Routledge, 1993), 146-166. (e-reserve)

David Clarke, *Hong Kong Art* (Durham: Duke University Press, 2002), excerpts "Public Sculpture and Chinese National Identity," 132-150; "The Visual Production of a Transition," 150-167. (e-reserve)

Week 13 City as Urban Theater (Hong Kong)

Readings for April 28:

David Clarke, "The Culture of a Border Within: Hong Kong Art and China," *Art Journal* 59, no. 2 (Summer 2000): 80-101. (JSTOR)

David Clarke, "Graffiti," in *Hong Kong Art* (Durham: Duke University Press, 2002), 175-184. (e-reserve)

Roland Barthes, "Non Multa Sed Multum," in *Cy Twombly: fifty years of works on paper*, curated by Julie Sylvester with essays by Simon Schama and Roland Barthes (Munich: Schirmer/Mosel, 2004), 23-40. (e-reserve)

"The King of Kowloon" (1998, 29 minutes). (IMS reserve) Video to be screened during conference