

ARTHI 4032-001: Terrorists In the Library

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Answering Duchamp's explosive question, "[how] can one make works that are not 'of art'?" this class will center on experimental, research-driven contemporary art practices that work against the world as it is now. We will focus on works that manage (albeit mostly partially) to escape hegemonic structures of meaning-making while pointing towards the horizons of liberation. Decentering the division between the first and third world, the class will analyze contemporary artistic practices that insist on the making of utopias across the globe. The class will examine a wide array of works and practices, such as Marcel Duchamp, Lawrence Abu Hamdan, Arthur Jafa, Laura Henno, Michael Rakowitz, Basel Abbas and Ruanne Abou-Rahme, Clément Cogitore, Kahlil Joseph, Devin Mays, and others. The practice of writing and constructing innovative (art) histories will be examined via scholars such as Avery Gordon, Saidiya Hartman, Elena Filipovic, Kathryn Yusoff, and others. Experimental curatorial practices will include those of Okwui Enwezor, Kristine Khouri & Rasha Salti, and Ruslana Lichtzier. Collaborative projects such as Strike MOMA, Forensic Architecture, and Subversive Film will be examined in depth as well.

Coursework will vary but will include weekly reading responses, class presentations, an annotated bibliography, and a final research-based project which may take the form of an art/curatorial/performance/archival project, or a research paper.

Please note that the works in this class contain violent imagery.

Book to purchase:

Saidiya Hartman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval* (2019)

Recommended purchases:

Kristine Khouri and Rasha Salti, *Past Disquiet Artists, International Solidarity and Museums in Exile* (2018)

Kathryn Yusoff, *A Billion Black Anthropocenes or None* (2019)

Student's responsibilities:

1. Weekly readings: the readings are designed to be manageable, and to be read in their entirety before each class. If not indicated otherwise, readings can be found under "Files" on Canvas.

In case a student feels that the readings are not manageable it is the student's responsibility to approach the professor and ask for accommodation—temporary or otherwise.

2. Leading Class Discussion: Each student is required to lead one class discussion between Week 3 and week 13. Students are encouraged to collaborate and present in a group. It is the student's responsibility to sign up for a presentation. Rescheduling issues should be resolved among students and not addressed to the professor.

Presentations sign-up sheet

Link: https://docs.google.com/document/d/1C57FvS2s5lfsrdpcGeeEPbzEp0Jd1AV_/edit?usp=sharing&oid=115062287496348886997&rtpof=true&sd=true

While leading a discussion, students are expected to:

1. Share a PowerPoint (or any other visual presentation) **in class and on Canvas.**
2. Slides **must be annotated with the relevant information.**
3. Bring key quotations about the week's readings and topics while grounding the questions in specific moments in the texts and in the artworks.

Learning Outcomes:

1: This course will introduce students to experimental, research-driven contemporary art practices that work against the world as it is now. Class readings and seminar discussions, weekly assignments, midterm and final projects will evaluate students' grasp of the historical and conceptual issues relevant to this aim.

2: This seminar will encourage students' critical engagement with the field and methodologies of global art history with the reorientation on the Global South. Students' oral presentations and class projects will demonstrate their ability to apply the class's theoretical models and methods to new research topics.

3: This course will develop students' oral and writing skills. Short assignments will provide an opportunity to workshop and present in a critical matter different academic and artistic forms of research, and historical and theoretical argumentation.

The course will provide the students with the opportunity to hone their academic and artistic research skills by either writing a midterm and final paper and/or by conducting a studio research project that will reflect on their portfolio.

Information on academic misconduct, accommodations, MAAH goals and objectives, and attendance is under "Pages."

SCHEDULE

Before first class: read Okwui Enwezor, "Archive Fever: Photography Between History and the Monument" in *Archive Fever Uses of the Document in Contemporary Art* (2007), 11-38

Come prepared to discuss the text while drafting key questions and highlighting important quotes from the reading.

Submit 3 questions and key quotes on Canvas by Monday night.

Sept. 5

Section 01.01: Historical and Theoretical coordinates

Intro

In class: write your own definition of research-based art practices.

Housekeeping

Text discussion

Sept. 12

Section 01.02: Deconstructing Institutions

Before class:

1. Prepare a 3-5 min artist presentation.

Guidelines:

Choose one work by the artist.

Present the work.

Describe their research methodology.

Upload your ppt by midnight, Monday, Sept. 11

What is their research methodology? Guiding questions:

What is their research topic?

Where did they conduct the research? How?

How do they present their research?

Link for the signup sheet: <https://docs.google.com/document/d/1BlgmsHUyKpNaY-Om8jaOU6wtt5y8yMwd/edit?usp=sharing&oid=115062287496348886997&rtpof=true&sd=true>

2. Read:

Copeland, Huey. *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*. Chicago: University of Chicago Press, 2013. 1-64
Okwui Enwezor, "Archive Fever: Photography Between History and the Monument" in *Archive Fever Uses of the Document in Contemporary Art*, 2007, 37-47

3. Upload to Discussion three to four questions about the texts.

Sept. 19

Section 02.01: Material Considerations:

Reassembling the Archive, Representing Blackness A:

Saidiya Hartman, "Venus in Two Acts," *Small Axe: a Journal of Criticism* 12, no. 2 (2008): 1–14 (on canvas)

Saidiya Hartman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval* (2019), xiii-xxi, 1-35, 122-153 (NOT ON CANVAS)

Sept. 26

Section 02.02: Material Considerations:

Reassembling the Archive, Representing Blackness B:

Saidiya Hartman, *Wayward Lives* (2019),

227-228


Wayward: a short entry of the possible

298-349

The Beauty of the Chorus

The Chorus Opens the Way

Arthur Jafa, *My Black Death* (on Cnavas, under files)

Arthur Jafa "Love Is The Message, The Message Is Death" (video 1, 1:00, 2016), <https://vimeo.com/427086222>  (<https://vimeo.com/427086222>)

Arthur Jafa "Love Is The Message, The Message Is Death" (video 2, 1:00, 2016),

<https://vimeo.com/427086389>

Arthur Jafa "Love Is The Message, The Message Is Death" (video 3, 1:00, 2016), <https://vimeo.com/427086749>

[embedded=true&source=video_title&owner=10357612](https://vimeo.com/427086749?embedded=true&source=video_title&owner=10357612)  (https://vimeo.com/427086749?embedded=true&source=video_title&owner=10357612)

Kahlil Joseph, *Wildcat* (video, 7:09, 2013): <https://vimeo.com/66703600>  (<https://vimeo.com/66703600>)


Kahlil Joseph, *Until the Quiet Comes* (video, 3:50, 2012),

<https://www.youtube.com/watch?v=-pVHC1DXQ7U>  (<https://www.youtube.com/watch?v=-pVHC1DXQ7U>)



<https://www.youtube.com/watch?v=-pVHC1DXQ7U>

Clément Cogitore, "Les Indes Galantes," (5:26, video, 2017)

<https://www.juliet-artmagazine.com/en/les-indes-galantes-by-clement-cogitore-the-wild-body-at-the-opera/>  (<https://www.juliet-artmagazine.com/en/les-indes-galantes-by-clement-cogitore-the-wild-body-at-the-opera/>)

(read the accompanying text on the website as well)

Oct. 3

Section 2.03: Material Considerations: Reassembling the Archive, Refocusing on the Global South:

Khouri and Salti, *Past Disquiet Artists, International Solidarity and Museums in Exile* (2018):

27-59 ("Transnational Solidarity Networks and Speculative Histories: 1960s–1980s"),

237-257 ("Trajectories of Solidarity in Time: The Week of Latin America in Belgrade, Students' Cultural Center, 1977").

Avery Gordon, *The Hawthorn Archive: Letters from the Utopian Margins* (2018):

v-xiii ("A Note about the Archive"),

1-5 ("Introduction"), 75-112 ("utopian | friendship..."),

124-141 ("running away | enclosure").

In response to each section (be it a chapter or subchapter), please upload your discussion questions/selected quotes while addressing the following questions:

1) Where and when

or

What historical events and/or objects does the text refer to?

2) Who

or

Who are the main actors you are focusing on?

3) What

or

What is the methodology or the tactics that produce the discussed event/object?

You are welcome to upload maps/charts/diagrams to illustrate your thoughts.

Presentation: Lichtzier

Oct. 10 NO CLASS

Section 3.01: Actions: Strike

Oct. 17

Strike MOMA Reader, 7-13, 22-41

– Nelson Maldonado-Torres, "Notes on the Modernity and Extractivism in Dialogue with Strike MoMA," 150-155

– Fred Moten and Stefano Harney, "The University and the Undercommons," in *The Undercommons*, 22-43. Link to the book:

<https://www.minorcompositions.info/wp-content/uploads/2013/04/undercommons-web.pdf>  (<https://www.minorcompositions.info/wp-content/uploads/2013/04/undercommons-web.pdf>)

Ariella Aisha Azoulay, *Abolish MoMA: The Case of Palestine* (2021, 14:11):

<https://www.youtube.com/watch?v=F9paIGTsCKI>  (<https://www.youtube.com/watch?v=F9paIGTsCKI>)



<https://www.youtube.com/watch?v=F9paIGTsCKI>

Michael Rakowitz, *Communiqué from Commandante Scream No.1* (2021, 4:32):

<https://www.youtube.com/watch?v=uCcFWpvE7TE>  (<https://www.youtube.com/watch?v=uCcFWpvE7TE>)



<https://www.youtube.com/watch?v=uCcFWpvE7TE>

Michael Rakowitz, *Communiqué from Commandante Scream No.2* (2021, 7:28):

<https://www.youtube.com/watch?v=7MH0kBW4uVA&t=207s> ↗ (<https://www.youtube.com/watch?v=7MH0kBW4uVA&t=207s>)



(<https://www.youtube.com/watch?v=7MH0kBW4uVA&t=207s>)

Michael Rakowitz, *May Day Communique from Commandante Scream* (2021, 9:50):

<https://www.youtube.com/watch?v=HnTKLLkUkI0&t=184s> ↗ (<https://www.youtube.com/watch?v=HnTKLLkUkI0&t=184s>)



(<https://www.youtube.com/watch?v=HnTKLLkUkI0&t=184s>)

Michael Rakowitz, *Communique from Commandante Scream No.4* (2021, 3:23):

<https://www.youtube.com/watch?v=DQq8C3lipk4> ↗ (<https://www.youtube.com/watch?v=DQq8C3lipk4>)



(<https://www.youtube.com/watch?v=DQq8C3lipk4>)

Michael Rakowitz, *Final Communique from Commandante Scream* (2021, 4:54):

<https://www.youtube.com/watch?v=ReECWZnKkM> ↗ (<https://www.youtube.com/watch?v=ReECWZnKkM>)



(<https://www.youtube.com/watch?v=ReECWZnKkM>)

Secondary readings:

Also in *Strike MOMA Reader*:

- Jasbir K. Puar and Andrew Ross, "Decolonizing the Museum," p. 100-101
- Billy Anania, "Bringing Abolition to the Museum: an Interview with Shellyne Rodriguez, p. 102-107
- Macarena Gómez-Barris, "MOMA, CISNEROS, AND BEYOND: Artwashing and Extractivism in the Américas," p. 136-139
- Kency Cornejo, "Megawealth and its Entanglements with Art and Colonial Aesthetics," 144-147
- Fred Moten and Stefano Harney, "the university, last words," 162-174

Section 3.02: Actions: Destroy (the Art)

Oct. 24

Elena Filipovic, *The Apparently Marginal Activities of Marcel Duchamp* (2016), 2-8, 12-17, 74-154

Devin Mays, the Offering of Things (exhibition documentation): <https://regardsgallery.com/exhibitions/devin-t-mays-3/> ↗
(<https://regardsgallery.com/exhibitions/devin-t-mays-3/>)

Ruslana Lichtzier, text for the Offering of Things: <https://regardsgallery.com/ruslana-lichtzier-full-exhibition-text-for-devin-t-mays-an-offering-of-things/> ↗
(<https://regardsgallery.com/ruslana-lichtzier-full-exhibition-text-for-devin-t-mays-an-offering-of-things/>)

Visiting Cannupa Hanska Luger's lecture (6PM)

Oct. 31

No seminar--One-on-one meetings with Ruslana

Section 3.02: Actions: Protect (the Art)

Nov. 7

Kathryn Yusoff, *A Billion Black Anthropocenes or None* (2019) (on Canvas)

Cannupa Hanska Luger, [NY Magazine Profile](#) ↗

(<https://static1.squarespace.com/static/63debd46d3ba8f71b9f866e0/t/63ed82f35e8400732a017886/1676509963273/NYT+Magazine+with+Cannupa+Hanska+Luger+A>)

Luger's website: <https://www.cannupahanska.com/> ↗ (<https://www.cannupahanska.com/>)

[Art 21](#) ↗ (<https://art21.org/watch/art-in-the-twenty-first-century/s11/cannupa-hanska-luger-in-friends-strangers/>) (14:41 min)

Section 4.01: Fugitive Methodologies and Migration in Art, part 1

Nov. 14

Lawrence Abu Hamdan, "Aural Contract: Forensic Listening and the Reorganization of the Speaking Subject" in *Forensis: The Architecture of Public Truth* (2014), p. 65-82

Lawrence Abu Hamdan, ATC Artist Lecture: "The Sonic Image" (2021, 1:13:02):

<https://www.youtube.com/watch?v=mvyQoYWfSvA> ↗ (<https://www.youtube.com/watch?v=mvyQoYWfSvA>)



(<https://www.youtube.com/watch?v=mvyQoYWfSvA>)

Eyal Weizman, "Ground Truths," in *Forensic Architecture: Violence at the Threshold of Detectability* (2017), 217-249, 258-263, 274-301

Website: <https://forensic-architecture.org/> ↗ (<https://forensic-architecture.org/>)

Section 4.02: Fugitive Methodologies and Migration in Art, part 2

Nov. 21

Basel Abbas and Ruanne Abou-Rahme, "Oh shining star testify" (project documentation): <https://baselandruanne.com/Oh-shining-star-testify> ↗ (<https://baselandruanne.com/Oh-shining-star-testify>)

Basel Abbas and Ruanne Abou-Rahme, "Only The Beloved Keeps Our Secrets" (2016, 05:44): <https://vimeo.com/161970557> ↗ (<https://vimeo.com/161970557>)

Basel Abbas and Ruanne Abou-Rahme, "And yet my mask is powerful Part 1" (project documentation): <https://baselandruanne.com/And-yet-my-mask-is-powerful-Part-1> ↗ (<https://baselandruanne.com/And-yet-my-mask-is-powerful-Part-1>)

Basel Abbas and Ruanne Abou-Rahme, "And yet my mask is powerful Part 2" (project documentation): <https://baselandruanne.com/And-yet-my-mask-is-powerful-Part-2> ↗ (<https://baselandruanne.com/And-yet-my-mask-is-powerful-Part-2>)

Basel Abbas and Ruanne Abou-Rahme, *And Yet My Mask is Powerful*, Printed Matter, 2017, excerpts from the artist book: selected PDFs on Canvas (two different files). You may also find the book in Joan Flasch Artists' Book Collection.

Ruslana Lichtzier, "The Symphonious Fugitive: How to Represent That Which Is Not There?" (2022), Lumpen 139, p. 40-42

Ruslana Lichtzier, "The Nonidentical Identical; or, Notes on Violence and Escape in Basel Abbas and Ruanne Abou-Rahme's *Oh shining star testify*."

Section 5.01: The Eternal Return

Nov. 28

Tina Campt, *A Black Gaze: Artists Changing How We See* (2021), TBD

Final papers and projects are due

Final presentations










Dec. 5

CRIT WEEK--NO CLASS

Dec. 12

Final presentations

Course Summary:

| Date | Details | Due |
|------------------|---|----------------|
| Mon Sep 4, 2023 |  Reading for September 5 (https://saic.instructure.com/courses/3714680/assignments/43170054) | due by 11:59pm |
| Mon Sep 11, 2023 |  Sept 12: artists presentations (https://saic.instructure.com/courses/3714680/assignments/43258303) | due by 11:59am |
| Mon Sep 11, 2023 |  Sept 12, Section 01.02: Deconstructing Institutions | to do: 11:59pm |
| Tue Sep 12, 2023 |  Sign up sheet for class presentations (https://saic.instructure.com/courses/3714680/assignments/43258377) | due by 11:59pm |
| Mon Sep 18, 2023 |  Books to purchase (https://saic.instructure.com/courses/3714680/assignments/43170053) | due by 11:59pm |
| Mon Oct 2, 2023 |  Oct. 3 Section 2.03: Material Considerations: Reassembling the Archive, Refocusing on the Global South | to do: 11:59pm |
| Fri Nov 10, 2023 |  Final project proposal (https://saic.instructure.com/courses/3714680/assignments/44021096) | due by 11:59pm |
| Tue Nov 28, 2023 |  Final project submission (https://saic.instructure.com/courses/3714680/assignments/44190209) | due by 11:59pm |
| Tue Nov 28, 2023 |  Submission of final projects and presentations (https://saic.instructure.com/courses/3714680/assignments/44021108) | due by 11:59pm |