

# 1HISTORICAL MEMORY AND MODELS OF RADICAL PRACTICE

ARH 386P Unique #19190

Ann Reynolds

Spring 2006 – Tuesdays 3-6 pm ART 3.432

In this seminar, we will consider some current and on-going debates about how to characterize the history and legacy of avant-garde artistic practice in the first half of the 20th century in the U.S. and Europe for the post- World War II period. During the semester, we will discuss a number of different histories and theories of pre-World War II avant-garde practice and proposed legacies or models for post-World War II radical practice. We will then consider some alternatives to these models, both in terms of defining what radical practice was, is, or might be and in terms of how to define publics and communities in relation to artistic practice in the U.S. and Europe during the post-war period. We will focus on a number of case studies, most of them based in the U.S. and Europe, but members of the seminar will be encouraged to work on Latin American examples as well.

You will be assigned weekly readings and a few screenings, and you will be expected to participate in discussions of these texts and films within the corresponding class meetings. Most of the books and articles are on reserve in the Fine Arts Library or at PCL, and most of the films will be on reserve or available for individual viewing one week before class discussion. Screenings for the class have also been scheduled, and some of these films are available at local video stores. The following books should be available at the University bookstores, and a reader consisting of the rest of the articles assigned each week will be available at I.T. Copy, 512 West Martin Luther King Blvd. (phone: 476-6662):

N. O. Brown, *Life Against Death: The Psychoanalytical Meaning of History*

P. Bürger, *Theory of the Avant-Garde*

R. Caillois, *Man, Play and Games*

G. Debord, *Society of the Spectacle*

H. Foster, et. al., *Art Since 1900*, volumes 1 & 2

J. Habermas, *The Structural Transformation of the Public Sphere*

J. Huizinga, *Homo Ludens: A Study of the Play Element in Culture*

H. Molesworth, *Work Ethic*

Michael Warner, *Publics and Counterpublics*

On selected Tuesdays, you will be assigned 2-3 page responses to questions on the readings or films assigned for the upcoming week, to be handed in to my mailbox or sent to my email address on the following Monday by 5:00 p.m. Each paper should be typed and double-spaced, and it should have a title. You may be called on to present your ideas to the class. Since these assignments and my feedback on them will be directly tied to the weekly discussions, no extensions will be granted nor will any late papers be accepted. You will also be asked to present some research on the authors and film makers and the critical reception of most of the texts and films we will discuss. And you will present a brief progress report on your development of a research project related to the course. Your other written work will consist of an annotated bibliography and abstract of this research project and your progress report for the class. The specifics of these assignments will be discussed during upcoming class meetings. The bi-weekly papers and short research presentations will count for 35% and the annotated bibliography, in-class progress report, and abstract will count for 35% of your final grade. Since class discussions will be central to this course, the remaining 30% of your grade will be based on class participation.

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## HISTORICAL MEMORY AND MODELS OF RADICAL PRACTICE

Schedule of reading and screening assignments

### I. Introduction: Radical Practice as Ideological Work or Play?

21 Jan 2:00 FILM SCREENING: Guy Debord, *The Society of the Spectacle*. 1973 (79 minutes)

VIDCASS 6611 UGL AV Collection Reserves

UGL rm FAC 327

22 Jan 4:00 FILM SCREENING: Jacques Tati, *Playtime*. 1967. (108 minutes)

VIDCASS 3000 UGL AV Collection Reserves

UGL rm FAC 327

24 Jan Guy Debord, *The Society of the Spectacle*. Paris: 1967. Detroit: Black and Red, 1977. (HM 291 D413 1995 FAL Reserves)

### II. Art History and Models of (Radical) Visual Practice

31 Jan Hal Foster, Rosalind Krauss, Yve-Alain Bois, and Benjamin H. D. Buchloh, *Art Since 1900*. New York: Thames & Hudson, 2004, volume 1 pp. 15-48, 292-328; volume 2, pp. 330-537, 671-679.

Look at *Art, Dada* Alfred Barr, *Cubism and Abstract Art*. New York: MoMA, 1936 (N 6494 C8 M873 1936 FAL Reserves) and Barr, *Fantastic Art, Dada and Surrealism*. New York: MoMA, 1936 (ND 1265 N45 FAL Reserves)

7 Feb Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," (1935). Edited by Hannah Arendt and translated by Harry Zohn in *Illuminations*. New York: Schocken Books, 1969, pp. 217-51. Look at Arendt's introduction to this volume as well. Clement Greenberg, "Avant-garde and Kitsch," (1939); reprinted in *Art and Culture*. Boston: Beacon, 1961, 3-21.

14 Feb Peter Bürger, *Theorie der Avantgarde*. (Frankfurt: Suhrkamp Verlag, 1974). Translated by Michael Shaw. *Theory of the Avant-Garde*. Minneapolis: University of Minnesota, 1984, xlviii-lv, 35-82, 95-99, 105-107, 112-119, 121.

### III. Some Alternative Models: Play and Work (Leisure and Labor)

121 Feb Norman O. Brown, *Life Against Death: The Psychoanalytical Meaning of History*. New York: Vintage Books, 1959. (BF 175 B7 PCL Reserves)

Roger Caillois, "Mimétisme et psychasthénie légendaire," *Minotaure* 7 (1935): 5-10; Translated by Claudine Frank and Camille Naish as "Mimicry and Legendary Psychasthenia," in Frank, ed., *The Edge of Surrealism: A Roger Caillois Reader*. (Durham and London: Duke University Press, 2003), 89-103, 384.

28 Feb Johan Huizinga, *Homo Ludens: A Study of the Play Element in Culture*. (1938). Translation by author. Boston: Beacon Press, 1955, forward, 1-45, 119-135, 158-172, 195-213.

Roger Caillois, *Les Jeux et les hommes*. Paris: Librairie Gallimard, 1958; Translated by Meyer Barash as *Man, Play and Games*. Glencoe: The Free Press, 1961; Urbana and Chicago: University of Illinois Press, 2001.

7 Mar Helen Molesworth, *Work Ethic*. Baltimore Museum of Art, 2003.

14 Mar NO CLASS – SPRING BREAK

### III. Re-Imagining Structures of Creativity and Community

21 Mar Walter Benjamin, "The Storyteller," (1936). Edited by Hannah Arendt and translated by Harry Zohn in *Illuminations*. New York: Schocken Books, 1969, 83-109.

Raymond Williams, "Structures of Feelings," *Marxism and Literature*. Oxford: Oxford University Press, 1977, pp. 128-135.

Joan Scott, "Experience," in Judith Butler and Joan Scott, eds. *Feminists Theorize the Political*. New York and London: Routledge, 1992, pp. 22-40.

Avery Gordon, *Ghostly Matters: Haunting and the Sociological Imagination*. Minneapolis and London: University of Minnesota Press, 3-60, 209-213.

28 Mar Jürgen Habermas, *Strukturwandel der Öffentlichkeit*. (1962); Translated by Thomas Burger, *The Structural Transformation of the Public Sphere*. Cambridge: MIT Press, 1989/1991, Author's Preface, Chapters 1-7, 16-20; xvii-xix, 1-56, and 141-195.

Group I presentation on Habermas and reviews and bibliography for *The Structural Transformation of the Public Sphere*.

4 Apr NO CLASS

11 Apr Michael Warner, *Publics and Counterpublics*. New York: Zone Books, 2005, 7-186.

Cathy Davidson and Jessamyn Hatcher, Introduction, *No More Separate Spheres*. Durham and London: Duke University Press, 2002, 7-26.

Group I presentations on Michael Warner and reviews and bibliography for *Publics and Counterpublics*, and *No More Separate Spheres?*

16 Apr 2:00 Emile de Antonio, *Painters Painting*. 1972. (116 minutes)

VIDCASS 5837 FAL AV Collection Reserves

Dorothy Beskind, film c. 1967-1968 (approximately 8 minutes)

FAL Reserves (my copy)

Ken Jacobs, Bob Fleischner, Jack Smith, *Blond Cobra* (1958-63). (30 minutes)

DVD 3588 FAL AV Collection Reserves

FAL 4.104

18 Apr Caroline Jones, *Machine in the Studio*. Chicago and London: University of Chicago Press, 1996, xiii-xxii, 1-113, 376-401.

Parker Tyler, *Underground Film: A Critical History*. New York: 1969; reprint New York Da Capo Press, 1995, 64-82.

Ann Reynolds, "A Structure of Creativity," *Thinking the Line: Ruth Vollmer, 1969-1979*, Hatje Cantz, forthcoming 2006. (23 pp. in manuscript)

Look at Elisabeth Sussman, ed., *Eva Hesse* San Francisco : San Francisco Museum of Modern Art ; New Haven : Yale University Press, 2002.

25 Apr PROGRESS REPORTS

2 May PROGRESS REPORTS

9 May PROGRESS REPORTS

**11 May ABSTRACTS AND ANNOTATED BIBLIOGRAPHIES DUE to my mailbox in DFA 2.124 by 5:00 p.m. Paper copies only. No late papers will be accepted so plan accordingly.**