

**General Education Course Information Sheet***Please submit this sheet for each proposed course*

Department &amp; Course Number

Art History 98T

Course Title

What Was An Artist? Art and Authorship from 1945 to Today

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice X

**Foundations of Society and Culture**

- Historical Analysis X
- Social Analysis X

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

The seminar introduces students to a wide range of artistic practices in the West from 1945 to present that foreground or disavow the role of the artist as an author. Students will be asked to analyze works of art within specific cultural and historical frames, and with reference to influential notions of the "death of the author" that circulated widely in literary and cultural theory beginning the late 1960s.

3. List faculty member(s) who will serve as instructor (give academic rank):

Andrea Gyorody (Teaching Fellow)

4. Indicate when do you anticipate teaching this course:

	2014-2015	Winter	X	Spring	
		Enrollment	16	Enrollment	

GE Course Units **5**

5. Please present concise arguments for the GE principles applicable to this course.

- |   |  |
|---|--|
| <input type="checkbox"/> General Knowledge              | <p>The course will introduce students to a key methodological and theoretical issue in the discipline of art history, namely the biographical approach to understanding artistic production, and will give students the opportunity to evaluate the merits of that approach across a wide range of artistic practices.</p>   |
| <input type="checkbox"/> Integrative Learning           | <p>Borrowing significantly from debates around the biographical approach in the fields of cultural studies and literature, the course will require students to think through problems of authorship across disciplines.</p>  |
| <input type="checkbox"/> Ethical Implications           |  |
| <input type="checkbox"/> Cultural Diversity             | <p>Although the seminar focuses on art in the West, one section of the course is devoted to questions around race and authorship in the visual arts, with specific reference to the identity politics debates of the 1980s and 90s.</p>  |
| <input type="checkbox"/> Critical Thinking              | <p>With few exceptions, the course readings (and the artworks they address) are difficult to grasp and will require students to engage critically with the ideas they present. Seminar discussions will be largely student-led, requiring students to think out loud and together in order to fully evaluate the central arguments of the course readings and the issues at the core of the course.</p>                      |
| <input type="checkbox"/> Rhetorical Effectiveness       | <p>Students will be expected to deliver at least one presentation of the course readings and will be evaluated on their ability to present ideas effectively and coherently to the group. Students will also complete regular writing assignments, including a lengthy final research paper, and will receive guidance in refining their ability to develop arguments about works of art and art historical scholarship.</p> |
| <input type="checkbox"/> Problem-solving                |  |
| <input type="checkbox"/> Library & Information Literacy | <p>Students will be expected to consult library resources in pursuit of their final research papers. The Arts Librarian will visit the seminar to discuss the availability of resources and strategies for research.</p>   |

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- |                        |     |         |
|------------------------|-----|---------|
| 1. Lecture:            | N/A | (hours) |
| 2. Discussion Section: | 3   | (hours) |

3. labs	N/A	(hours)
4. Experiential (service learning, internships, other):	N/A	(hours)
5. Field Trips:	N/A	(hours)

**(A) TOTAL Student Contact Per Week**

<b>3</b>	<b>(HOURS)</b>
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**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

1. General Review & Preparation:	2	(hours)
2. Reading	4	(hours)
3. Group Projects:	N/A	(hours)
4. Preparation for Quizzes & Exams:	1	(hours)
5. Information Literacy Exercises:	N/A	(hours)
6. Written Assignments:	3	(hours)
7. Research Activity:	2	(hours)

**(B) TOTAL Out-of-class time per week**

<b>12</b>	<b>(HOURS)</b>
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**GRAND TOTAL (A) + (B) must equal at least 15 hours/week**

<b>15</b>	<b>(HOURS)</b>
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# Art History 98T: What Was An Artist? Art and Authorship from 1945 to Today

Winter Quarter 2015

Date and time TBD

Location TBD

Instructor:	Andrea Gyorody
Office:	50 Dodd Hall
E-mail:	adgyorody@ucla.edu
Mailbox:	100 Dodd Hall
Office Hours:	TBD

**Course Description:** This seminar examines the fluctuating status of the artist in twentieth-century America and Europe. Through case studies of particular artists and trends, we will investigate the various roles that artists have adopted in the last century and explore the ways in which they have reinforced or challenged traditional notions of authorship, creativity, originality, and artistic genius. Our exploration of these concerns will take place against the backdrop of postmodern, poststructuralist critiques of authorship by Roland Barthes, Walter Benjamin, and Michel Foucault. These writers have been fundamental to the re-thinking of authorship and biography as an interpretive methodology in the discipline of art history. We will engage texts by art historians, critics, and artists who have been influenced by their thought, as well as by those who have resisted the “death of the author.” Fundamentally, this seminar asks, What is the relationship between the work of art and the person who made it? Rather than aiming for one clear answer, we will map out a range of possibilities through close engagement with works of art and scholarship.

## Course Objectives:

- Think critically about the role of the artist in the twentieth century
- Develop an understanding of the challenge to authorship posed by poststructuralist thought
- Increase knowledge of twentieth-century artists, movements, art-historical scholarship and criticism

- Improve reading, research, and writing skills

**There is no prerequisite for this course. No prior study of art history is required.**

**Required Texts:** All required readings will be posted on the course website. The only required book for purchase is Sylvan Barnet's *Short Guide to Writing About Art*. The *Short Guide* is an invaluable resource that we will be consulting throughout the research and writing process this quarter.

### **Course Requirements:**

1. Complete weekly reading assignments and participate in seminar discussion. Write a two-page, double-spaced response paper each week that summarizes the key arguments of the readings and expresses your own opinion about the effectiveness of the authors' arguments. You should ask, Is this argument convincing? Why or why not? What other possible arguments could one make about this work?
2. Lead the seminar discussion on one reading. You should highlight the main points, strengths, and weaknesses of the author's argument; pose questions to the class; and create an activity. A schedule of presentations will be created on the first day of class.
3. Give a ten-minute presentation on the work of one artist listed on the syllabus. I will present an artist during our first class meeting so that you have a sense of how to focus your own presentations. You will prepare images using PowerPoint or Keynote (help will be available if you are not familiar with these programs) to accompany an oral presentation that describes and analyzes the work of the artist you have chosen. You should connect the artist's work to the reading the class has done for that meeting, and you should also propose questions for further discussion. A schedule of presentations will be created on the first day of class.
4. Come to office hours or set up an appointment to discuss your final paper topic by the end of week 4.
5. Based on your selected research topic, write a paper proposal. This proposal should highlight the importance of your paper topic and the state of scholarship on your research question. The paper proposal should be 2-3 pages, double-spaced. **Due date TBD**
6. Complete a rough draft of your research paper. The paper should include an argument, discussion of the current state of scholarship on your topic, a clear methodology, and evidence to support your argument. The rough draft should be 5-7 pages, double-spaced. **Due date TBD**
7. Present the main points of your paper, accompanied by a PowerPoint or Keynote presentation (15 minutes, including time for questions). **Final two class meetings**

8. Using feedback from your rough draft and presentation, complete a final draft of your paper. Include necessary images at the end. The final draft should be 12-15 pages, double-spaced. **Due date TBD**

**\*\*Note: Further details on each stage of the paper will be discussed in class, with accompanying handouts providing instructions.**

<b>Grade breakdown:</b>	Participation and response papers	15%
	Lead in-class discussion on reading	5%
	Presentation on an artist	5%
	Paper proposal (2-3 pgs.)	10%
	Rough Draft (5-7 pgs)	15%
	Final Presentation	15%
	Final Paper (12-15 pgs.)	35%

### **Paper:**

The course paper is an in-depth research paper (12-15 pages, double-spaced, Times New Roman size 12) addressing a twentieth-century artwork, artist, group of artists, movement, or art historical question covered in the course or related to the course material. The topic of the paper must be cleared ahead of time by the course instructor. This assignment will require research beyond the assigned course readings. Sources must be cited with properly formatted footnotes, along with a complete bibliography. (Templates for footnotes and bibliography will be distributed in class.) Information regarding footnote usage can be found in the Chicago Manual of Style (in the reference section of Powell Library), and online at:

[www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html). All papers must have a clear, debatable, and focused thesis statement in the introductory paragraph. This central argument should then be supported in the body paragraphs, and, finally, the main points should be highlighted in the conclusion. Students are required to submit a paper proposal, a rough draft, and a final draft. **Late papers will not be accepted.**

### **Measurement of Student Performance:**

A	93-100%	<u>Clearly exceptional</u> written work and discussion contributions
A-	90-92%	

B+	87-89%	Good grasp of subject matter and above average written work
B	83-86%	
B-	80-82%	
C+	77-79%	Satisfactory comprehension of subject matter
C	73-76%	
C-	70-72%	
D	60-69%	Quality of work is below average and marginally acceptable
F	0-59	Quality of work is below average and not acceptable

### **Attendance Policy:**

Punctual attendance is required at every class and roll will be taken at the beginning of the class period. Only medically documented absences will be excused; this means that you will have to provide me with proper documentation in the class immediately following the one that was missed. Students are allowed one unexcused absence; each absence after that will lower the participation grade by one letter grade. Students who miss four or more classes will receive a final course grade of C or lower. Students are responsible for all materials missed in class. Students should contact their classmates to obtain missed materials and notes that are not posted on Moodle.

### **E-Mail Communication:**

During the quarter, I will email the class regularly with announcements and reminders. Please check URSA to be sure that your official email address is accurate.

If you have any questions or would like to set up an appointment, please feel free to contact me via email, and I will respond as quickly as possible.

### **Academic Honesty:**

In accordance with University policies, plagiarism and cheating of any kind will not be tolerated. The University outlines the following forms of academic dishonesty:

#### Cheating

- Unauthorized acquiring of know ledge of an examination or part of an examination

- Allowing another person to take a quiz, exam, or similar evaluation for you
- Using unauthorized material, information, or study aids in any academic exercise or examination
- Unauthorized collaboration in providing or requesting assistance, such as sharing information
- Altering a graded exam or assignment and requesting that it be re-graded

#### Plagiarism

- Presenting another's words or ideas as if they were one's own
- Submitting as your own through purchase or otherwise, part of or an entire work produced verbatim by someone else
- Paraphrasing ideas, data or writing without properly acknowledging the source

#### Multiple Submissions

- Submitting the same work (with exact or similar content) in more than one class without permission from the instructor to do so. This includes courses you are currently taking, as well as courses you might take in another quarter

#### Facilitating Academic Dishonesty

- Taking a quiz, exam, or similar evaluation in place of another person
- Allowing another student to copy from you
- Providing material or other information to another student with knowledge that such assistance could be used in any of the violations stated above (e.g., giving test information to students in other discussion sections of the same course)

Every instance of academic dishonesty will be handled on a case-by-case basis. Consequences will range from failing an assignment to failing the course and potentially being reported to the Dean of Students. None of these consequences is pleasant for you or for me. If you require any further clarification of these guidelines, I urge you to ask about them in class or to come to my office hours. Instances of academic dishonesty are often the result of unmanaged stress and overcommitment. If you need help with life as a student, I urge you to seek out some of the University's many resources, including tutoring, Student Psychological Services, and the Office for Students with Disabilities.



### **UCLA Library Prize for Undergraduate Research:**

Because this course includes a final research paper that will require extensive use of the materials in the Research and Arts Libraries at UCLA, I encourage all students to consider applying for the Library Prize for Undergraduate Research.

For more information, visit <http://www.library.ucla.edu/service/13024.cfm>

## **COURSE SCHEDULE AND READINGS**

### **WEEK 1**

#### **Introduction, Part I: The Construction of the “Artist”**

*What is an artist? How did authorship become important to the study of art history?*

*The following readings will be available on the course website a week prior to our first seminar meeting. You are required to read these before coming to the first class.*

Giorgio Vasari, “Michelangelo,” *Lives of the Artists*, trans. Julia Conaway Bondanella and Peter Bondanella (Oxford: Oxford University Press, 1991), 414-488. (Originally published in 1550 and revised in 1568.)

Laurie Schneider Adams, “Biography and Autobiography,” in *The Methodologies of Art History: An Introduction* (Philadelphia: Westview Press, 2010), 125-158.

Rosalind Krauss, “The Originality of the Avant-Garde,” in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge: MIT Press, 1986), 151-170.

Barnett Newman, “The First Man Was an Artist,” in Charles Harrison and Paul Wood, eds., *Art in Theory, 1900-2000: An Anthology of Changing Ideas* (Malden, MA: Blackwell Publishing, 2003), 574-577. (Originally published in 1947.)

Featured artist: Michelangelo

**WEEK 2****Introduction, Part II: The Deconstruction of the “Author”**

*How does the notion of an “artist” relate to philosophical discussions of the subject? How has critical theory in the twentieth-century changed the way we think about subjectivity and authorship? If the author is dead, is the artist dead, too?*

Roland Barthes, “The Death of the Author,” in *Image/Music/Text*, trans. Stephen Heath (New York: Hill and Wang, 1977), 142-148. (Originally published in 1968.)

Michel Foucault, “What is an Author?” in *Language, Counter-Memory, Practice*, ed. Donald F. Bouchard, trans. Donald F. Bouchard and Sherry Simon (Ithaca: Cornell University Press, 1980), 124-127. (Originally published in 1969.)

Walter Benjamin, “The Author as Producer,” in Charles Harrison and Paul Wood, eds., *Art in Theory, 1900-2000: An Anthology of Changing Ideas* (Malden, MA: Blackwell Publishing, 2003), 493-499. (Originally delivered as a lecture in 1934.)

Student presentations on artists resume Week 3

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**WEEK 3****The Myth of Artistic Genius: Three Twentieth-Century Greats**

*How has the figure of the male artist been constructed and deconstructed in the twentieth century? What is the appeal of the discourse around artistic genius? Is it necessarily a gendered discourse?*

*\*\*Visit from Arts Librarian Robert Gore, who will discuss research resources and bring a selection of artist’s books from Special Collections*

Benjamin H. D. Buchloh, “Beuys: The Twilight of the Idol,” *Artforum* (January 1980): 35-40.

Amelia Jones, “The ‘Pollockian Performative’ and the Revision of the Modernist Subject,” in *Body Art: Performing the Subject* (Minneapolis: University of Minnesota Press, 1998), 53-102.

Caroline Jones, “The Romance of the Studio and the Abstract Expressionist Sublime,” in *Machine in the Studio: Constructing the Postwar American Artist* (Chicago: University of Chicago Press, 1998): 1-59.

Harold Rosenberg, “The American Action Painters,” in *The Tradition of the New* (New York: Horizon Press, 1959), 23-39.

In addition to the reading, please watch the Hans Namuth documentary on Jackson Pollock on YouTube. (A link is posted on the course website.)

We will also watch an excerpt of the 1956 film *Le mystère Picasso* in class.

Featured artists: Pablo Picasso, Jackson Pollock, and Joseph Beuys

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## WEEK 4

### Selection as Creation: The Readymade, Pop, and Appropriation Art

*Is borrowing a form of creating? How does the “unoriginality” of the work of art affect our understanding of the role of the artist? Do trends toward appropriation in modern and contemporary art serve to undercut the mythic status of the artist?*

*\*\*Paper proposal due in class*

#### Required reading:

Thierry De Duve, “Authorship Stripped Bare, Even,” *RES: Anthropology and Aesthetics* no. 19/20 (1990/1991): 234-241.

David E. James, “Andy Warhol: The Producer as Author,” in *Allegories of Cinema: American Film in the Sixties* (Princeton: Princeton University Press, 1989), 58-84.

Douglas Crimp, “Pictures,” in *Pictures: An Exhibition of the Work of Troy Brauntuch, Jack Goldstein, Sherrie Levine, Robert Longo, Philip Smith* (New York: Committee for the Visual Arts, 1977).

Isabelle Graw, “Dedication Replacing Appropriation: Fascination, Subversion, and Dispossession in Appropriation Art,” in *Louise Lawler and Others*, ed. Jack Bankowsky (Ostfildern-Ruit, 2004), 45-67. (You might also want to look through the *Louise Lawler and Others* catalogue, on reserve in the Arts Library.)

#### For further reading:

Richard Shiff, “Originality,” in *Critical Terms for Art History*, eds. Robert S. Nelson and Richard Shiff (Chicago: University of Chicago Press, 2003), 145-159.

Benjamin Buchloh, “Allegorical Procedures: Appropriation and Montage in Contemporary Art,” *Artforum* 21, no. 1 (September 1982): 44-56.

David Evans, ed., *Appropriation* (Cambridge: MIT Press, 2009).

Featured artists: Marcel Duchamp, Robert Rauschenberg, Andy Warhol, and Louise Lawler

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## WEEK 5

### When the Artist IS the Work: Performance Art

*Does performance art assert the subjectivity of the artist to a greater degree than other forms of artistic practice? Can you write about performance art without focusing on the body and biography of the artist? How does performance art intersect with identity politics—specifically feminism?*

*\*\*Paper proposal returned in class*

Amelia Jones, “Postmodernism, Subjectivity, and Body Art: A Trajectory,” in *Body Art: Performing the Subject* (Minneapolis: University of Minnesota Press, 1998), 21-52.

Linda S. Klinger, “Where’s the Artist? Feminist Practice and Poststructural Theories of Authorship,” *Art Journal* 50, no. 2 (Summer, 1991): 39-47.

Peggy Phelan, “The Ontology of Performance: Representation Without Reproduction,” in *Unmarked: The Politics of Performance* (New York: Routledge, 1996), 146-166.

Please also look through the catalogue *Out of Now: The Lifeworks of Tehching Hsieh*, which is on reserve in the Arts Library.

If time permits, we will watch Hannah Wilke’s ten-minute video *Through the Large Glass* (1976) in class.

Featured artists: Carolee Schneemann, VALIE EXPORT, and Tehching Hsieh

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## WEEK 6

### Identity Politics: Race (and Its Intersections with Gender, Class and Sexuality)

*What do we stand to gain, or to lose, from arguing that the race (or class, gender, or sexuality) of the artist is important to understanding his or her work? What is the relationship between race, subjectivity, and authorship?*

**\*\*Rough draft of paper due**

**\*\*Seminar participants will present the status of their research (approximately 5 minutes); please email me no later than the day before our class meeting with a single slide (in PowerPoint or Keynote) that you would like to show during your mini-presentation**

Required reading:

Adrian Piper, “Notes on Funk I (1985)” and “Notes on Funk II (1983),” in *Out of Order, Out of Sight, Volume One: Selected Writings in Meta-Art, 1968-1992* (Cambridge: MIT Press, 1996), 195-204.

William Pope.L, “Bocio,” in *William Pope.L: The Friendliest Black Artist in America*, ed. Mark H.C. Bessire (Cambridge: MIT Press, 2002),

John P. Bowles, “Adrian Piper as African American Artist,” *American Art* 20, no. 3 (Fall 2006): 108-117.

Coco Fusco, “The Other History of Intercultural Performance,” *The Drama Review* 38, no. 1 (Spring 1994): 143-167.

For further reading:

Hal Foster, “The Artist as Ethnographer,” in *The Return of the Real* (Cambridge: MIT Press, 1995), 170-203.

Richard J. Powell, *Black Art: A Cultural History* (London: Thames and Hudson, 2002).

Featured artists: Adrian Piper, William Pope.L, Guillermo Gomez-Peña and Coco Fusco (specifically their project “Couple in the Cage”), and Robert Mapplethorpe

**WEEK 7**

**When the Audience Becomes the Artist: Instructional and Participatory Art**

*How might the status of the artist as creator change when the artwork requires an active audience? Does this opening of the work obscure the artist, or does it actually make him or her a stronger presence?*

*\*\*Rough draft of paper returned with comments*

Required reading:

Julia Bryan-Wilson, "Remembering Yoko Ono's *Cut Piece*," *Oxford Art Journal* 26, no. 1 (2003): 99-123.

Allan Kaprow, "Notes on the Elimination of the Audience," in *Assemblages, Environments and Happenings* (New York: Harry N. Abrams, 1966), 187-198.

Nicolas Bourriaud, "Relational Aesthetics," in *Participation*, ed. Claire Bishop (Cambridge: MIT Press, 2006), 160-171. (Originally published in 1998.)

Claire Bishop, "Antagonism and Relational Aesthetics," *October* 110 (Autumn, 2004): 51-79.

For further reading:

Claire Bishop, ed., *Participation* (Cambridge: MIT Press, 2006).

Harrell Fletcher and Miranda July, *Learning to Love You More* (New York: Prestel, 2007).

Featured artists: Yoko Ono, Miranda July, and Rirkrit Tiravanija

## WEEK 8

### Creating Artists Today: Three Takes on the Monograph

*What are the current models for treating authorship? Are there alternatives to traditional biography formats? Is it possible for art historians, critics, and curators to write about individual artists without affirming older ideas about authorship and genius?*

George Baker, "Introduction: Universal Prostitution," *Caught by the Tail: Francis Picabia and Dada in Paris* (Cambridge: MIT Press, 2007), 1-29.

Calvin Tomkins, "Jeff Koons: The Turnaround Artist," *The New Yorker*, April 27, 2007: 58-67.

Klaus Biesenbach, ed., *Marina Abramovic: The Artist is Present* (New York: Museum of Modern Art, 2010). PDFs of the three catalogue texts will be posted on Moodle, but students should also look through the catalogue, on reserve in the Arts Library.

Featured artists: Marina Abramovic and Jeff Koons

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## WEEK 9

### Final Presentations

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## WEEK 10

### Final Presentations

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### Finals Week

**\*\*FINAL PAPER DUE\*\***

**Leave in my mailbox in Dodd 100 by 4 pm. No late papers will be accepted.**

### **Library Resources and Texts on Reserve:**

Students should utilize the UCLA arts and research libraries for their papers. A number of books have been put on reserve at the **Arts Library** (located inside the Public Affairs building on North Campus). Students can consult these texts (among others, of course) in order to identify a research topic:

Brian Wallis, ed., *Art After Modernism: Rethinking Representation* (New York: New Museum of Contemporary Art, 1984). Call number: NX456.5.P66 A74 1984

Benjamin Buchloh, Hal Foster, Rosalind Krauss, and Yves-Alain Bois, *Art Since 1900: Modernism, Antimodernism, Postmodernism* (New York: Thames and Hudson, 2007). Call number: NX456 .A78 2007

Charles Harrison and Paul Wood, eds., *Art in Theory, 1900-2000: An Anthology of Changing Ideas* (Malden, MA: Blackwell Publishing, 2003). Call number: N6490 .A7167 2003

*Cream: Contemporary Art in Culture: 10 Curators, 10 Writers, 100 Artists* (London: Phaidon, 1998). Call number: N6490 .C726 1998 (Cage Oversize)

*Cream 3: Contemporary Art in Culture: 10 Curators, 10 Writers, 100 Artists* (London: Phaidon, 2003). Call number: N6490 .C726 2003 (Cage Oversize)

### **Additional Artists and Topics to Consider:**

*The list below is by no means exhaustive, and many of these artists could be considered under multiple categories. Use these suggestions as jumping off points for finding your own research topic, and feel free to consult me for bibliographies on these artists and movements.*

#### **Abstract Expressionism**

Mark Rothko  
Robert Motherwell  
Arshile Gorky  
Willem de Kooning  
Hans Hofmann  
Adolph Gottlieb

#### **Neo-Expressionism**

David Salle  
Julian Schnabel  
Salomé  
Rainer Fetting  
Georg Baselitz  
Anselm Kiefer  
Jorg Immendorff  
Elizabeth Murray

#### **Performance Art**

Vito Acconci  
ASCO  
Keith Boadwee  
Chris Burden  
Patty Chang  
Andrea Fraser

Tehching Hsieh  
Shigeo Kubota  
Ana Mendieta  
Karen Finley  
Orlan  
Stelarc

#### **Feminism**

Judy Chicago  
Frida Kahlo  
Barbara Kruger  
Niki de Saint Phalle  
  
Hannah Wilke  
Womanhouse

#### **Diaristic/Confessional Art**

Sophie Calle  
Tracey Emin  
Nan Golden  
Mary Kelly  
Sally Mann

#### **Pop and Appropriation Art**

Jasper Johns  
Sherrie Levine



Richard Prince  
Cindy Sherman  
Roy Lichtenstein  
James Rosenquist

### **Architecture**

Frank Lloyd Wright  
Frank Gehry  
Zaha Hadid

### **Collaboration**

Tim Rollins and K.O.S. (Kids of Survival)  
Group Material  
Fischli & Weiss  
Christo and Jeanne-Claude  
Mierle Laderman-Ukeles

### **Anonymity**

Banksy  
Henry Darger  
ESPO

### **Alter Egos**

Eleanor Antin  
Marcel Duchamp (as Rrose Sélavy)  
Matt Mullican

Zoe Leonard

### **Additional topics**

Intentionality and the intentional fallacy

Authorship and legality (see, for instance, the 2009 legal battle over the exhibition of Christoph Büchel's work at MASS MoCA)

Deconstructionist (poststructuralist) readings of text (and how they might apply to works of art)

The meaning and import of artists' signatures

Relation of the art market (and the value of art) to issues of authorship

The tradition of connoisseurship and authenticity

### **Race and Ethnicity**

Kerry James Marshall  
David Hammons  
Nao Bustamante  
Alma Lopez  
Lorna Simpson  
Chris Ofili  
Hank Willis Thomas

### **Conceptual Art**

Felix Gonzalez-Torres  
Joseph Kosuth  
Lawrence Wiener

### **Participatory Art**

Thomas Hirschhorn  
Pierre Huyghe  
Tino Sehgal  
Santiago Sierra  
Theaster Gates

### **Mega-Artists**

Murakami  
Yves Klein  
Richard Serra

Fakes and forgeries

The role of artists' writings in reading their work

The effect of chance operations on authorship (Surrealism, machine-based art, participatory art)

The approaches of various art historical methodologies (social art history, psychoanalysis, Marxism, etc.) to questions of authorship

Aura, reproducibility, and authorship (see Walter Benjamin's essay "The Work of Art in the Age of Its Technological Reproducibility")



## New Course Proposal

### Art History 98T

### What Were Artists? Art and Authorship from 1945 to Present

**Course Number** Art History 98T

**Title** What Were Artists? Art and Authorship from 1945 to Present

**Short Title** ART&AUTHRSP-1945 ON

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

**Course Description** Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of changing status of artists in 20th-century America and western Europe. Through case studies of particular artists and movements in modern and contemporary art, exploration of how artists have reinforced or challenged traditional notions of authorship, creativity, originality, and artistic genius. Letter grading.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows.

**Syllabus** File [Art History 98T syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Professor George Baker is the faculty mentor for this seminar.

**Grading Structure**

- Participation and response papers 15%
- Lead in-class discussion on reading 5%
- Presentation on an artist 5%
- Paper proposal (2-3 pgs.) 10%
- Rough Draft (5-7 pgs) 15%
- Final Presentation 15%
- Final Paper (12-15 pgs.) 35%

**Effective Date** Winter 2015

**Discontinue Date** Summer 1 2015

**Instructor**

Name	Title
<b>Andrea Gyorody</b>	<b>Teaching Fellow</b>

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Art History

**Contact** Name E-mail

**Routing Help** CATHERINE GENTILE [cgentile@oid.ucla.edu](mailto:cgentile@oid.ucla.edu)

## ROUTING STATUS

**Role:** Registrar's Office

**Status:** Processing Completed

**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

**Status:** Added to SRS on 7/31/2014 11:39:48 AM

**Changes:** Title, Description

**Comments:** Edited course description into official version; corrected title.

**Role:** Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

**Status:** Added to SRS on 6/30/2014 2:02:50 PM

**Changes:** Short Title

**Comments:** No Comments

**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 6/5/2014 3:42:31 PM

**Changes:** No Changes Made

**Comments:** Routing to Doug Thomson in the Registrar's Office.

**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796

**Status:** Approved on 6/4/2014 5:41:27 PM

**Changes:** No Changes Made

**Comments:** No Comments

**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 6/2/2014 4:10:45 PM

**Changes:** No Changes Made

**Comments:** Routing to Christina Palmer for FEC approval.

**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

**Status:** Approved on 5/21/2014 1:20:39 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen L. Komar, chair, Collegium of University Teaching Fellows Program Faculty Advisory Committee

**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

**Status:** Submitted on 5/21/2014 1:18:48 PM

**Comments:** Initiated a New Course Proposal

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