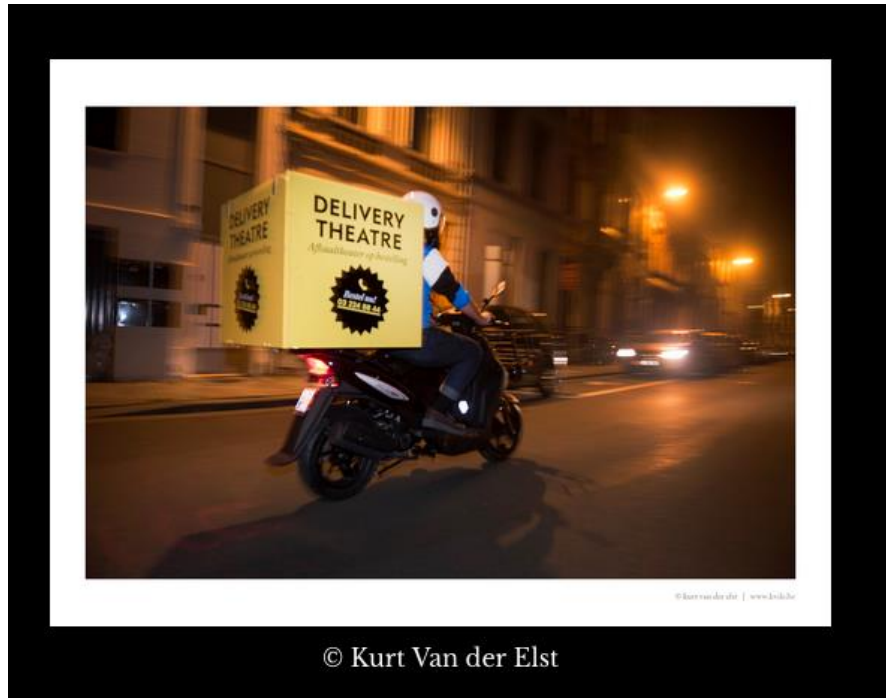


Department of Cultural & Religious Studies
Spring Semester 2023
CULS 5401 Contemporary Arts & Cultural Interactivity



Prof. Katrien Jacobs
kjacobs@cuhk.edu.hk

CULS 5401: Contemporary Art & Cultural Interactivity

Tuesdays 18:45-21:30 (SB 239)

This course will study contemporary art systems and institutions as cultural forms within the broader 'cultural ecology' of modern cities such as Hong Kong. It will consider the development of post-formalist art forms and time-based media such as installation art, digital media art, video art and performance art and how these art forms are employed within traditional art spaces, public spaces, social media platforms and activist movements.

The aim of the course is also to introduce students to a general historical framework of contemporary art with a focus on dialogic aesthetics and participatory art forms. The students will learn about movements and concepts and how to apply these discourses by researching Hong Kong artists as well as traditional and grassroots institution and cultural precincts. Finally, students will contribute to artistic discourses by curating an innovative work of contemporary art and artist residency. The course will outline institutional and promotional structures of art curating and the benefits of cultural interactivity and exchange.

Credit Units: 3

Course Duration: one semester

Medium of Instruction: English

Teaching/learning activities:

Lectures, tutorials, field trips & online activities

Assessment Details:

1. Class participation, attendance and in-class discussion. This includes short responses to weekly readings posted on Blackboard. Responses are revised and compiled at end of semester 50% (Individual Assignment)
2. FINAL PROJECT My Favorite Artist in Residency 50% (Group Presentations and Group Essay Due week 14)

Learning Activities:

The course combines theoretical lectures with the viewing of documentation of art works that support and reinforce the topic of discussion for each week.

Students are asked to actively respond to the weekly readings and course materials. Besides the lecture slots, there will be designated discussion periods in which all students should participate.

Students are required to complete the readings and post a weekly response before each class.

In addition to the weekly readings, students will conduct research and planning for their mid-term and final projects and oral presentations independently and in groups. Some of the class sessions will be devoted to guided workshops to prepare these assignments

Special aspects of this course:

1. Some of the sessions will contain a showing and discussion of sexually explicit materials, which may be offensive or uncomfortable to students. Students who are bothered by these materials can talk to the teacher and are allowed to leave the classrooms during such screenings.
2. Students are asked to turn off their cellphones in class and to refrain from private activities on tablets, laptops and other computer devices. Students will only be allowed to use electronic devices for preparing groupwork or for note-taking.

Learning Outcomes:

On successful completion of the course, you will be able to:

1. Explain the development of contemporary art genres and artistic technologies locally and globally.
2. Identify the key characteristics of post-formalist art forms and dialogic aesthetics within contemporary art
3. Discuss particular artists and artworks, using the discourses of art and cultural criticism.
4. Apply ethnographic research methods to observe and study the work of contemporary artists and to initiate exchanges with artists.

5. Describe the structures of diversified contemporary art institutions, art works in public spaces, and dynamic networks and media platforms of contemporary art.

Grade Descriptor:

A Outstanding performance on all learning outcomes.

A- Generally outstanding performance on all (or almost all) learning outcomes.

B Substantial performance on all learning outcomes, OR high performance on some learning outcomes which compensates for less satisfactory performance on others, resulting in overall substantial performance.

C Satisfactory performance on the majority of learning outcomes, possibly with a few weaknesses.

D Barely satisfactory performance on a number of learning outcomes

F Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.

Session Outline and Readings

Week 1. Jan 9 Introduction

This session introduces the themes, assignments and learning activities of the course. It also introduces an anthropological theory of art viewing as social ritual in which various elements of museum display and audience participation play a key role.

Students introduces themselves and their interest in contemporary art

Signing up for oral presentations

Week 2. Jan 16 Can Art be Free of Commodity Desire?

This session introduces a theory of an invisible art market in how it permeates and structures art galleries. It also explains structures of neo-liberalism, consumerism and commodity desire in art and how it applies specifically in mainland China.

Case Studies:

Verbeke Foundation, Belgium
Superdollfie Doll Museum, Kyoto
Charlemagne Palestine
Alake Shilling

Respond to the Lisa Rofel Reading (by monday Jan 15 midnight before class)

Rofel, Lisa, *Desiring China; Experiments in Neoliberalism, Sexuality and Public Culture* (Duke University Press, 2007)

GROUP 1 Mini-teachers

Week 3. Jan 23. Conceptualism, Post-Formalism, Social Sculpture

This session introduces students to the waves of conceptualism, post-formalist art form and social sculpture. The work and philosophy of Joseph Beuys and his theory of social sculpture will be related to contemporary artists such as Mokhallad Rasam and Ai Wei Wei.

Homework:

Respond to the reading (by monday Jan 22 by midnight)

Zheng, Bo. "From Gongren to Gongmin: A Comparative Analysis of Ai Weiwei's Sunower Seeds and Nian." *Journal of Visual Art Practice* 11: 2+3, 2012, pp. 117–133, doi: 10.1386/jvap.11.2-3.117_1.

Zheng, Bo. "Nearby Facts to Trouble the Emperor: A Note from China." *Global Activism: Art and Conflict in the 21st Century*, edited by Peter Weibel, MIT Press, 2015, pp. 325-31.

GROUP 2 Mini-teachers

Week 4. Jan 30 Dialogic Aesthetics

This session will explain Grant Kester's theory of dialogic aesthetics and participatory art works as well as notions of network/community and communication in contemporary art.

Respond to the readings (By monday january 29 before class)

Grant Kester, *Conversation Pieces*, pp.89-107

GROUP 3 Mini-teachers

Week 5. Feb 6 The Body and Sexuality in Contemporary Art

In the session will learn how body artists and feminists have applied the theory of dialogic aesthetics. We will debate the unique qualities of the body in how it triggers responses while revealing artistic subjectivity and ideology.

Respond to the readings (By monday Feb 5 by midnight)

Amelia Jones, *Body Art. Performing the Subject*, ch1 "Postmodernism, Subjectivity, and Body Art: A Trajectory." (University of Minnesota Press, 1998)

Group 4 mini-teachers

Week 6. Feb 13 Chinese New Year--No class

Week 7. Feb 20. Workshop I. Final Assignment *My Favorite Artist in Residency*

Week 8. Feb 27 A Borderless World: Colonialism, Transnationalism and Art Exchange

In this session we will look at a model of art exchange that is based on a colonial paradigm of first-world entrepreneurs who exploit and exhibit colonized people and territory. We will then debate to which extent this historical model has led to new forms of cultural hegemony and lack of localized participation or ethnic diversity art forms within contemporary institutions and art fairs.

Post a Reflection about the lecture and the readings before class (By Monday Feb 5 by Monday, February 26 midnight)

Case Studies:

West Africa Museum Tervuren, Belgium
Andrea Stultiens and R. Cannon Griffin, Ebifananyi

Readings:

Masao Miyoshi, "A Borderless World"
Adam Hochschild "The Fight To Decolonize the Museum"
Ashleigh Deosaran, "Guillermo Gómez-Peña's Barriopunk Performance and Postcolonial Cyborg

Group 5 mini-teachers

Week 9. March 5 Fieldtrip to be decided

Group 6 mini-teachers

Week 10. March 12 Art in the Future Network, Social Media

In this session we will think about social media platforms as novel networks studying, producing, curating, exhibiting and art works. We will also discuss new notions of community and affect that go beyond the historical paradigm of post-formalism.

Homework:

Respond to the following 2 readings (by Monday march 11, midnight)

Brian Holmes, Affectivist Manifesto

<http://brianholmes.wordpress.com/2008/11/16/the-affectivist-manifesto/>

Lumbung, Commons and Community Art, 2023, by Humdrum Press

Group 7 Mini-teachers

Week 11 March 19 Workshop II: Final Assignment

Week 12 March 25. Consultations, Mandatory

Schedule (Please be on time, bring a draft of the proposal, and prepare 4 to 5 questions with your group beforehand)

6:45-7:05 pm GROUP 1

1 Xu Huang

2 Yiwen Qin

3 Sihan Cheng

4 Qiuyao Ding

7:05-7:25 pm GROUP 2

1 ZHANG BO(Brynn)

2 ZHAO Ye(Elio)

3 ZHANG XIAO(Ashley)

8

4 CAO Ziyue (Barbara)

7:25-7:45 pm GROUP 3

1 Ma Xiaoqin

2 ZHANG Qianqian

3 YANG Yuqing

7:45-8:05 pm GROUP 4

1 XU Jiamu

2 Guo Hui

3 Chan Chui Ying (Ava)

4 Kwan Dick Yan (Cherry)

5 Lee Dong Ching (Vivian)

6 Yin Xiang

Week 13. April 6: Fieldtrip Current PLans, talk by Eunice Tsang

Week 14 April 9 Final assignment consultations (online)

Week 15 April 16 Final Assignments presentations

DUE DATE REPORTS: Friday April 19 midnight

Honesty in Academic Work: A Guide For Students and Teachers

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students, and adopts a policy of *zero tolerance* on cheating and plagiarism. Any related offence will lead to disciplinary action including termination of studies at the University. Students must submit their assignments via the Webpage of the Chinese University Plagiarism Identification Engine (CUPIDE) <http://cupide.cse.cuhk.edu.hk/student> .

Although cases of cheating or plagiarism are rare at the University, everyone should make himself/herself familiar with the content of this website and thereby help avoid any practice that would not be acceptable.

Section 1 What is plagiarism [

<http://www.cuhk.edu.hk/policy/academichonesty/p01.htm>

Section 2 Proper use of source material

[<http://www.cuhk.edu.hk/policy/academichonesty/p02.htm>]

Section 3 Citation styles

[<http://www.cuhk.edu.hk/policy/academichonesty/p03.htm>]

Section 4 Plagiarism and copyright violation

[<http://www.cuhk.edu.hk/policy/academichonesty/p04.htm>]

Section 5 CUHK regulations on honesty in academic work

[<http://www.cuhk.edu.hk/policy/academichonesty/p05.htm>]

Section 6 CUHK disciplinary guidelines and procedures

[<http://www.cuhk.edu.hk/policy/academichonesty/p06.htm>]

Section 7 Guide for teachers and departments

[<http://www.cuhk.edu.hk/policy/academichonesty/p07.htm>]

Section 8 Recommended material to be included in course outlines

[<http://www.cuhk.edu.hk/policy/academichonesty/p08.htm>]

Section 9 Recommended declaration to be included in every assignment handed in

[<http://www.cuhk.edu.hk/policy/academichonesty/p09.htm>]

Section 10 Electronic submission of term papers