

Arts in a Global World: Debates and Strategies

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AU050077

First Semester 2021

Wednesday 15.00–18.15

I. Course Description

This course combines the critical study of community and socially engaged art, large-scale installations, mixed media arts forms, activism, and biogenetics with skill-building exercises to prepare arts and cultural professionals to operate ethically in internationally diverse political, social, and cultural contexts. With equal emphasis on studying work and training students to work internationally, this course incorporates scholarly knowledge and real-world skills for working broadly in global contexts.

In general, class meetings offer a combination of lectures, group discussions devoted to readings, video screenings, practical exercises, and student presentations. While case studies are drawn from a wide swath of artistic interventions currently being produced internationally, a majority of these efforts emerge from the Americas.

The course is divided into two units. Unit I examines theoretical discussions about contemporary art, and the social and political context of practicing arts in the global scene. Unit II explores strategies and models of arts management in the international arena including career stages, residencies, biennales and other elements associated with applications, networking, and budgeting.

II. Course Goals.

- (1) To introduce students to the debates, theories, and methods that inform art-making in the contemporary world, focusing on the Americas.
- (2) To define and illustrate the theories and practices that inform art-making focused on social change.
- (3) To equip students to engage the public space as a context for creative practice through exercises, mappings and research within the local community.
- (4) To foster managerial skills required for participatory art, community-based-art, site-specific, and relational, social-engaged art.

Course Texts – These will be compiled in a course packet and published on *U-Cursos*.

III. Course Requirements

All written assignments are due at 11.59 pm on the listed due dates.

1) Evaluation #1: Reading Essay 1500 Words (50%)

Due: [Friday, June 4th](#).

Students will submit an essay exploring concepts and issues discussed during classes and the readings of the first unit of classes (weeks 1-8). The reading essay is conceived as an opportunity for students to “stake-out” a position in response to the content covered in lectures and texts read for part I of the course. You will critically interpret a contemporary art case or concept in the light of what you have learnt in lectures and through the readings.

2) Evaluation #2: Final Project Proposal & Presentations 2000 Words (50%)

Due: [Wednesdays, July 14th & 21st](#).

The final project is conceived as an opportunity for students to apply what they have learned in the course. Students can take two different approaches in their final work:

- 1) Theoretical/Conceptual Essay. (2000 words)
- 2) Creative or Art Work/Project (1500 words).

Final project proposals will be agreed with the students and progress will be discussed regularly in class with the instructor and peers. Since this class has a strong collaborative approach, the goal is to create a space for constructive discussion and feedback.

***There will be no final exam for this course.**

IV. Course Calendar

UNIT ONE: DEBATES

The Global Panorama and The Social Turn in Contemporary Art

Class 1: Wednesday, April, 7th

Introduction to class goals: What does it mean to do creative work in the Global Panorama?

Reading

–Duchamp, M (1975). *The Creative Act*. London: Oxford University Press (pp. 138-40).

Class 2: Wednesday, April 14^h

Audience, Spectatorship and the Community

Readings

–Bishop, C. (2012). *Artificial Hells*. New York: Verso. (pp. 11-40).

–Bishop, C (2012a). *Participation and Spectacle: Where are we now? Living as Form: Socially engaged art from 1991-2011*. New York: Creative Times Books.

Class 3: Wednesday, April 21^h

Participation & Relational Aesthetics.

Reading

–Bourriaud, N. (2002). *Relational Aesthetics*. France, *Les presses du réel* (pp. 7-40).

Class 4: Wednesday, April 28th

Site and Urban Drift Walking and Wandering.

Readings

–Solnit, R (2002). 'The Shape of a Walk' in *Wanderlust: A History of Walking*. London: Verso Books. Pp. 267-276.

–Slager, H. (2015) 'Context Responsive Research' in *The Pleasure of Research*. Ostfildern: Hatje Cants Verlag. Pp. 61-71.

Class 5: Wednesday, May 5th

The City and Public Art: Tactic & Strategy

Readings

–Enssle, M. (1997). "The Wrapped Reichstag, 1995: Art, Dialogic Communities and Everyday Life" *Theory & Event* 1(4).

–De Certeau, Michel (1984). *The Practice of Everyday Life*, University of California Press, Berkeley, 1997. Chapter: *Walking the City*. (pp. 102-112).

Class 6 Wednesday, May 12th

What is Performance? Platforms and Interfaces.

Readings

–Taylor, D. (2002). *Translating Performance*. Buenos Aires: Asunto Impreso Ediciones. pp. 44-50. Published. <http://www.jstor.org/stable/25595729>

**Wednesday, May 19th: No-Class*

Class 7 Wednesday, May 26th

Activism, Politics and Crisis

Readings

–Thompson, N. (2015). *Seeing Power: Art and Activism in the 21st Century*. Melville House: Brooklyn-London.

–Steyerl, H (2010). ‘Aesthetics of Resistance? Artistic Research as Discipline and Conflict’. Retrieved: <http://eipcp.net/transversal/0311/steyerl/en/print>

– Groys, B (2010). On Art Activism in *Into the Flow*. Pp.43-60.

Class 8 Wednesday, June 2nd

Environmental Art and Climate Justice

Readings

–Randerson, J. (2018). “Social Meteorology and Participatory Art” in *Weather as Medium Toward a Meteorological Art*. Cambridge: MIT Press. Pp.89-105.

Chan, Carson (2021). “New Wave: Might the Ocean Presage the Shape of Art to Come? Freeze, No 216, January/February 2021 (P.60-67).

***Friday, June 4th, Due Date: Evaluation #1 Essay 1,200 words

UNIT TWO: STRATEGIES **Doing Art in the Global Panorama**

Class 9 Wednesday, June 09th

Globalization, Politics and Curating

Reading

–Groys, B (2011). Politics of Installations in *Going Public*, e-flux journal, New York, Sternberg Press, pp 50-70.

Class 10 Wednesday, June 16th

Creative Industries and Cycles: Multitask and the Creative Chain.

Reading

–Canclini, N (2014). “New Creative Models Developed by Youths”. Consejo Nacional de la Cultura y las Artes. Observatorio Cultural. No 19.

Class 11 Wednesday, June 23st

Residency and Biennales

Readings

–Gardner, A & Green Ch. (2013). Biennials of the South on the Edges of the Global, *Third Text*, 27:4, 442-455, DOI: 10.1080/09528822.2013.810892

–E.U. (2014). *Policy Handbook on Artists Residencies. European Agenda for Culture: Work Plan for Culture 2011-2014.*

**Wednesday, June 30: No-Class*

Class 12 Wednesday, July 07th

My project & Position. My Proposal & Tips.

Readings

Groys, B (2011). The Loneliness of the Project in *Going Public*, e-flux journal, New York, Sternberg Press. Pp.70-84.

Class 13 Wednesday, July 14th

Online Individual Class Presentations: Proposal for Final Project.

Class 14 Wednesday, July 21th

Online Individual Class Presentations: Proposal for Final Project.
Final Class and Remarks of the Course.

****Wednesday, July 21st, Due Date, Evaluation #2: Final Project.*