



Be Here Now: Art, Land, Space

HAVC 141I
Summer 2022

Instructor: Zoe Weldon-Yochim

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Office hours, held on Zoom: Tuesdays, 10:00am to 12:00pm PST, or by appointment.

Please sign up for a slot at: <https://www.wejoinin.com/sheets/uzabn>

Students can also email me to set up an alternative day/time to meet.

Teaching Assistant: Maureen McGuire

Email: makmcgui@ucsc.edu

Office hours, held on Zoom: Thursdays from 3:30pm to 4:30pm PST, or by appointment.

Please sign up for a slot at: <https://www.wejoinin.com/sheets/bgwrw>

COURSE DESCRIPTION

Participation, play, intervention, and transformation are the underlying devices of ephemeral and site-specific art. From the games of the Fluxus movement to Adrian Piper's calling cards, from Olafur Eliasson's displacements of icebergs to Regina Jose Galindo's *Desierto*, this course introduces students to the philosophies and politics that shape time-based and locally responsive art. Students in this course will develop a working vocabulary for and historical knowledge of time-based and site-specific artwork, primarily in the U.S. and Western Europe since the 1960s. We will examine and discuss theoretical questions regarding "the open work," embodiment and perception, public space and land use, ecology, and social systems. Fine art as traditionally understood in the museum context is an untouchable object of individual, private contemplation. We will see how, for more than fifty years, artists have rejected this limited framework for art production and reception, crafting instead an intricate landscape of engagement, collectivity, and action.

LEARNING OBJECTIVES

The following goals will be modeled in lecture, while the discussions, quizzes, and essays will support students as they apply what they learn to:

- 1) Learn how to recognize and describe time-based and site-specific artworks from U.S. and Western European contexts from the 1960s onward. Students will also analyze how particular forms of media impact the type of information conveyed.
- 2) Develop a baseline knowledge of the various ways in which artists producing after the 1960s have created works that exist outside of or beyond the museum context. Students will explain how a given work is shaped by and speaks back to its social and political context.
- 3) Communicate arguments about visual materials in written form. Students will learn how to describe objects to set up their claims effectively and structure their essays around the most pertinent features of those objects to write with cohesion and clarity.
- 4) Read for both historical information and an author's argument. By actively engaging with the readings discussed in lecture and assigned for homework, students will identify the different kinds of questions taken up by various authors and how those choices impact the historical information conveyed in their texts.

The History of Art and Visual Culture Department has identified four program learning outcomes (PLO) for its B.A. program. Students in this class will address PLO 1 (Breadth of Cultural Knowledge), PLO 2 (Critical Thinking), and PLO 4 (Written Communication) at an intermediate level. See <http://havic.ucsc.edu/program> for further information.

REQUIREMENTS

This course will be hosted on the online course site, Canvas: <https://canvas.ucsc.edu/>. The syllabus for the course will act as the course homepage.

-READINGS:

All course readings will be available for download in PDF form by clicking on the highlighted link in the "Schedule" portion of the syllabus, or by entering the "Files" folder and opening "Readings."

-LECTURES:

Lectures and shorter, supplemental videos are released weekly and can be found on Canvas under "YuJa." Lectures are required components of the course and students will be evaluated on their contribution to class discussions which stem directly from lecture material. PDFs of the lecture PowerPoints will be posted on the course Canvas site under "Files."

-ASSIGNMENTS:

Discussion posts: Each week you will respond to a discussion prompt on Canvas related to critical ideas presented that week's lectures. Your response to the prompt must be at least 100 words. You also need to respond to and critically engage with a peer's discussion post. Your

response to your peer must be at least 50 words. Both elements are due by the time and dates listed below.

- Discussion post 1: due by 11:59pm PST Sunday, July 31
- Discussion post 2: due by 11:59pm PST Sunday, August 7
- Discussion post 3: due by 11:59pm PST Sunday, August 14
- Discussion post 4: due by 11:59pm PST Sunday, August 21
- Discussion post 5: due by 11:59pm PST Friday, August 26

Quizzes: Five open-note quizzes over the course of the quarter will test students' comprehension of material from assigned readings and lectures. Note that students should review the readings, their lecture notes, and any quotations included in lecture slides in preparing for the quizzes. Each quiz will feature ten questions with multiple choice and short-form answers and will be administered over Canvas with a 30-minute time limit.

- Quiz 1: due by 11:59pm PST Sunday, July 31
- Quiz 2: due by 11:59pm PST Sunday, August 7
- Quiz 3: due by 11:59pm PST Sunday, August 14
- Quiz 4: due by 11:59pm PST Sunday, August 21
- Quiz 5: due by 11:59pm PST Friday, August 26

Essays: Two essays will assess students' ability to engage with course material critically and creatively by answering the question prompts provided. Essays will be given a numerical grade based on the originality of analysis, effective use of course readings, persuasiveness of claims, and clarity of the writing and its organization. For the final essay, students will offer a reflection paragraph detailing how their approach to essay two differed based on the feedback they received on essay one, outlining what they aimed to accomplish in essay two and how and whether they met their goals.

Essays are 1,500 to 1,600 words each, doubled spaced, in 12pt. Times New Roman font and do not entail additional research outside of course lectures and assigned readings. Please use [Chicago style footnotes](#) and include an image list. Details about footnote and image list formatting will be released in video-form during the course.

- Essay 1: will engage with material from the first 2 weeks, due by 11:59pm PST Thursday, August 11
- Essay 2 with reflection paragraph: will engage with material from the final 3 weeks, due by 11:59pm PST Friday, August 26

Extra Credit: Students may watch an event held by the Institute of Arts and Sciences and submit a 500-word response (double spaced, 12pt. Times New Roman font) via email that describes the event, how the subject discussed at the event relates to course material, and any ideas or art projects you found interesting and why. Students may submit a maximum of two extra credit responses. Each response is worth 2 points and will be added to the lowest essay score.

The list of events here: <https://ias.ucsc.edu/events>. Events recorded from any quarter over the 2021-22 school year are eligible.

GRADING

Grades will be computed based on the completion of the following course components:

Weekly discussion post: 5% (Five discussion posts: 25%)

Weekly quiz: 8% (Five quizzes: 40%)

Essay one: 15%

Essay two with reflection paragraph: 20%

GRADE SCALE

A+	97-100	C	73-76
A	93-96	C-	70-72
A-	90-92	D+	67-69
B+	87-89	D	63-66
B	83-86	D-	60-62
B-	80-82	F	Below 60
C+	77-79		

LETTER GRADE CRITERIA

A - Excellent performance. Comprehensive factual knowledge, well-organized and well written, showing independent, critical thinking and originality of insight.

B - Above average performance. Demonstrated control of factual material in depth, clear exposition and coherent organization.

C - Average performance. Presentation of a reasonable amount of substantially correct factual information relevant to the topic.

D - Below average performance. Demonstration of minimal comprehension of the material covered in lectures and readings, and little attention to detail.

F - No demonstration of comprehension of the material covered in lectures and readings. Consistent problems with comprehension, organization, critical thinking, and supporting details.

UNIVERSITY POLICIES AND RESOURCES

Workload

UC Senate Regulation 760 specifies that one academic credit corresponds to a total of 30 hours of work for the median student over the quarter. This means that for a 5-credit course, students are expected to do thirty hours of work per week during a 5-week term. For this course, about seven hours per week are spent reviewing asynchronous lectures and related videos, and two hours per week should be devoted to studying the lecture slides and notes. While everyone reads and writes at their own pace, it is recommended that students allow six hours per week to read and take notes on the required texts. Four hours per week should be spent preparing for and completing the discussion post assignments, five hours per week should be used to study for the next quiz, and six hours per week should be spent preparing for the next writing assignment.

Course Accommodations (DRC)

If accommodations are needed for this class to be equally accessible to you as a student, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me as soon as possible, preferably within the first two weeks of the quarter. Students interested in learning more about educational accessibility are encouraged to contact the DRC: (<https://drc.ucsc.edu/index.html>).

Title IX

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling 831-502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential counseling support, 831-459- 2628. You can also report gender discrimination directly to the University's Title IX Office, 831-459-2462. Reports to law enforcement can be made to UCPD, 831-459-2231 ext. 1. For emergencies, call 911.

Faculty and Teaching Assistants are required under the UC Policy on Sexual Violence and Sexual Harassment to inform the Title IX Office should they become aware that you or any other student has experienced sexual violence or sexual harassment.

CAPS

If you are in distress, managing heightened stress and anxiety, or want to get more support and a counselor's perspective on something you're going through, Counseling & Psychological Services (CAPS) provides a variety of services for your needs—including immediate crisis support, scheduled individual appointments, group counseling, and workshops led by peer advisors. Call 831-459-2628 for assistance.

Slug Support

If you are facing financial challenges, food and housing insecurity, or other concerns, and you are not sure how to find the resources you need, contact Slug Support at 831-459-4446 or deanofstudents@ucsc.edu. You can also contact Slug Support if you are concerned about a friend or peer and they will connect with that person to help them get access to the resources they need. I can also contact Slug Support on your behalf.

CLASS POLICIES

Deadlines for Exams and Assignments

Please note that the summer session moves very quickly. The exams and assignments have been carefully scheduled to maintain a balanced workload. Late work is **not** accepted without prior approval. In challenging circumstances, the teaching team will consider make-up quizzes and/or deadline extensions on a case-by-case basis, but they are not guaranteed. Individual travel plans that conflict with course deadlines will not be accommodated.

Respect and Online Class Decorum

Discussion and debate are an important part of the learning process and I welcome comments and questions throughout the summer session. Please address the teaching team and other students politely and respectfully, whether you agree or disagree with their views.

Email Policy

Please include the course number in the subject line when contacting the teaching team by email and clearly state your question or concern. We will try to respond to you within 24 hours during the week and by end of day Monday for any messages sent over the weekend. Because some queries may yield complex responses, it is best to get in touch as early as possible.

Essay and Quiz Policy

Please note that essays and quizzes are individual student assignments and there should be no collaboration between students.

Academic Misconduct, Citations, Plagiarism

Students should cite and appropriately credit the sources of ideas and wording that are neither their own nor reasonably understood to be common knowledge. If you have any questions about how academic honesty applies to your work, please let me know. UCSC has a robust Code of Academic Conduct outlined in the Student Handbook (<https://deanofstudents.ucsc.edu/student-conduct/studenthandbook/index.html>). The code applies to all exams and written work and states that the penalty for plagiarism is a failing grade in the course and potential academic sanctions.

Distribution of Lecture Notes and Materials

Please do not sell, post, or upload course materials (lecture notes, slides, and assignments) in any forums outside the scope of our class. This is important because it will allow us all to do our most honest and up-to-date work with one another. In many cases, students redistribute course materials to help other students or gain access to online resources. Please feel encouraged and welcomed to contact first any member of the teaching team should you or a classmate require extra help. Doing so will provide the teaching team with a greater understanding of your needs, and we will be able to help you in a way that supports learning and growth in a more fulsome way than providing access to materials or writing online. On a more formal note, the unauthorized sale of lecture notes, handouts, readers, or other course materials is a violation of campus policies as well as state law. Violation by distribution to the public may also constitute copyright infringement subject to legal action.

Course Texts and Resources

All required readings are available on Canvas; students do not need to purchase any books.

Lecture slides and other course materials will be posted to Canvas.

SCHEDULE

Week 1

July 26: Watch Lecture—Introduction and Orientation

Watch Lecture/s—Open Works, Events, Happenings

Read:

Demetrakas, Johanna, Judy Chicago, and Miriam Schapiro. *Womanhouse*. (New York: Women Make Movies, 2006), 9-10.

Schapiro, Miriam. "Recalling Womanhouse," *Women's Studies Quarterly*, Vol. 15, No. 1/2 (Spring/ Summer 1987): 25-30.

Kaprow, Allan. "Happenings in the New York Scene (1961)," in *Essays on the Blurring of Art and Life*, edited by Jeff Kelly. (Berkeley: University of California Press, 1996): 15-26.

[Recommended but not required] Dezeuze, Anna. "'Open work,' 'do-it-yourself' artwork and bricolage," in *The 'Do-It-Yourself' Artwork: Participation from Fluxus to New Media*, edited by Anna Dezeuze. (New York: Manchester University Press, 2010): 47-68.

July 28: Watch Lecture/s—Body, Endurance

Read:

Ward, Frazer. "Marina Abramović: Approaching Zero," in *The 'Do-It-Yourself' Artwork: Participation from Fluxus to New Media*, edited by Anna Dezeuze. (New York: Manchester University Press, 2010): 132-144.

Ward, Frazer. "Hsieh," in *No Innocent Bystanders: Performance Art and Audience*. (Hanover, New Hampshire: Dartmouth College Press, 2012): 132-149.

Shalson, Lara. "Enduring Objecthood," in *Performing Endurance: Art and Politics since 1960*. (Cambridge: Cambridge University Press, 2018): 40-53.

Oliver, Valerie Cassel. "Putting the Body on the Line: Endurance in Black Performance," in *Radical Presence: Black Performance in Contemporary Art*. (Houston: Contemporary Arts Museum Houston, 2013): 14-19.

Due July 31st by midnight:

- **Quiz 1**
- **Discussion Post & Response to Peer 1**

Week 2

August 2: Watch Lecture/s—Exchange, Dialog, Voice

Read:

Kwon, Miwon. "Exchange Rate: On Obligation and Reciprocity in Some Art of the 1960's and After," in *The 'Do-It-Yourself' Artwork: Participation from Fluxus to New Media*, edited by Anna Dezeuze. (New York: Manchester University Press, 2010): 229-239.

Jacob, Mary Jane. "Audiences Are People, Too: Social Art Practice as Lived Experience," in *A Companion to Public Art*, edited by Cher Krause Knight, and Harriet F. Senie. (John Wiley & Sons, Incorporated, 2016): Chapter 11, unpaginated.

[Recommended but not required] Bowles, John P. "Adrian Piper as African-American Artist," *American Art*, Vol. 20, No. 3 (Fall 2006): 108-117. Download Bowles, John P. "Adrian Piper as African-American Artist," *American Art*, Vol. 20, No. 3 (Fall 2006): 108-117.

[Recommended but not required] Bryan-Wilson, Julia. "Sharon Hayes Sounds Off," *Afterall*, 2015, Vol.38 (1): 16-27.

August 4: Watch Lecture/s—Perception, Reception

Read:

Debord, Guy. "Separation Perfected," in *The Society of the Spectacle*

Morgan, Tiernan and Lauren Purje. "An Illustrated Guide to Guy Debord's 'Society of the Spectacle,'" <https://hyperallergic.com/313435/an-illustrated-guide-to-guy-debords-the-society-of-the-spectacle/>

Jones, Amelia. "Space, Body and the Self in the Work of Bruce Nauman," in *The 'Do-It-Yourself' Artwork: Participation from Fluxus to New Media*, edited by Anna Deuze. (New York: Manchester University Press, 2010): 145-164.

Bob Lansroth, "Installation Art: Breaking the Bounds of Our Perception," October 19, 2016, <https://www.widewalls.ch/installation-art/>

Announcement: Prompt for Essay 1 released Wednesday, August 3rd

Due August 7th by midnight

- **Quiz 2**
- **Discussion Post & Response to Peer 2**

Upcoming Deadline—Due August 11th by midnight

- **Essay 1**

Week 3

August 9: Watch Lecture/s—Land, Place

Read:

Wagner, Anne. "Being there: Art and the Politics of Place," *Artforum* (Summer 2005): 264-269.

Andrews, Malcolm. "Landscape and Politics," in *Landscape and Western Art* (Oxford: Oxford University Press, 1999): 151-175.

Thompson, Nato. "Living As Form," in *Living As Form: Socially Engaged Art From 1991-2011*, edited by Nato Thompson (Cambridge, Massachusetts: MIT Press, 2012): 17-32.

Bryan-Wilson, Julia. "Rebecca Belmore: Material Relations," *Afterall, University of Chicago Press* (Spring 2018): 41-50.

August 11: Watch Lecture/s—Land, Place, Belonging, Being

Read:

Demos, T. J. "The Politics of Sustainability: Contemporary Art and Ecology," in *Radical Nature: Art and Architecture for a Changing Planet 1969–2009*, edited by Francesco Manacorda (London, 2009): 16–30.

Scott, Emily Eliza. "X Marks the Land," *Art Journal Open* (March 2022): <http://artjournal.collegeart.org/?p=16566>.

Horton, Jessica L. "Indigenous Artists Against the Anthropocene," *Art Journal* (Summer 2017): 48-69. Download Horton, Jessica L. "Indigenous Artists Against the Anthropocene," *Art Journal* (Summer 2017): 48-69.

[Recommended but not required] McKee, Yates. "Art and the Ends of Environmentalism: From Biosphere to the Right to Survival," in *Nongovernmental Politics*, edited by Michel Feher (New York: Zone Books, 2007): 539-577.

Due August 11th by midnight

- **Essay 1**

Due August 14th by midnight

- **Quiz 3**
- **Discussion Post & Response to Peer 3**

Week 4

August 16: Watch Lecture—Borders, Migration

Read:

Anthes, Bill. "Ethics in a World of Strangers: Edgar Heap of Birds at Home and Abroad," *Art Journal* (Fall 2012): 59-77.

Scott, Emily Eliza. "Decentering Land Art from the Borderlands: A Review of Through the Repellent Fence," *Art Journal Open* (March 2018): <https://artjournal.collegeart.org/?p=9819>.

Watson, Mark. "Unsettled Borders and Memories: A 'Local' Indigenous Perspective on Contemporary Globalization," *Journal of Aesthetics & Culture* 7 (2015): 1-19.

August 18: Watch Lecture—Borders, Migration continued

Read:

Adetty Pérez, Miles. "The Social Expulsion of the Migrant: Aesthetic and Tactical Interventions," *The Journal of Social Theory in Art Education*, Vol. 38, 2018: 1-15.

Sheren, Ila Nicole. "Reinscribing the Border," in *Portable Borders: Performance Art and Politics on the U.S. Frontera Since 1984* (Austin: University of Texas Press, 2015): 90-119.

Sheren, Ila Nicole. "Post-Border?" in *Portable Borders: Performance Art and Politics on the U.S. Frontera Since 1984* (Austin: University of Texas Press, 2015): 120-136.

Announcement: Prompt for Essay 2 released Thursday, August 18th

Due August 21st by midnight

- **Quiz 4**
- **Discussion Post & Response to Peer 4**

Week 5

August 23: Watch Lecture—Climate, Ecology

Read:

Boetzkes, Amanda. "Landfill Archaeography For a New Demos," in *Plastic Capitalism: Contemporary Art and the Drive to Waste* (Cambridge, Massachusetts: the MIT Press, 2019): 77-109.

Giannachi, Gabriella. "Representing, Performing, and Mitigating Climate Change in Contemporary Art Practice," in *Leonardo* Vol. 45 (2), (2012): 124-131.

Morris, Kate. "Centering: Site-Specific and Land Based Art Practices," in *Shifting Grounds: Landscape in Contemporary Native American Art* (Seattle: University of Washington Press, 2019): 81-113.

August 25: Watch Lecture—Climate, Ecology, Reflections

Read:

Demos, T.J. "Introduction," in *Decolonizing Nature: Contemporary Art and the Politics of Ecology* (Berlin: Sternberg Press, 2016): 7-29. Download Demos, T.J. "Introduction," in *Decolonizing Nature: Contemporary Art and the Politics of Ecology* (Berlin: Sternberg Press, 2016): 7-29.

Hurley, Jessica and Dan Sinykin. "Climate Change, Apocalypse, and the Arts of the Present," *ASAP/Journal*, Volume 3, Number 3, (September 2018): 479-499. Download Hurley, Jessica and

Dan Sinykin. "Climate Change, Apocalypse, and the Arts of the Present," ASAP/Journal, Volume 3, Number 3, (September 2018): 479-499.

Announcement: All extra credit must be submitted by midnight, August 26th

Due August 26th by midnight:

- **Essay 2**
- **Quiz 5**
- **Discussion Post & Response to Peer 5**