

Department of Photography  
**Graduate Seminar III:**  
**Art/Work: Documenting Cultural Production**  
CRN 1493, PGPH5200-A  
Summer 2013

June 11th – August 1st, Tuesday/Thursday 6PM – 8:40PM  
25, East 13th St., Room 502

Instructor: Dr. Rupert Goldsworthy  
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Phone: (347) 583 5756  
Office hours: Tuesday & Thursday 3:30–5:30PM or by appointment

### **Course Description**

The fields of art, design, architecture and media (and their study) have been transformed over the past century by new industrial technologies and increasing integration within a world market. At the same time, these fields have taken on an increasingly powerful role in shaping the direction of technological innovation and the nature of market change as cultural production has become a driving force in so-called post-industrial, globalized economies.

We will address these broad-based historical shifts by critically examining and documenting the changing political economy of cultural production at the level of local cultural institutions, including museums, commercial galleries, art sponsorship foundations, and art schools, using both written and visual ethnographic techniques.

The seminar course provides a strong foundation in the theoretical and social context of contemporary art- and culture-making. . We will deal with ideas explored throughout the course through research-based group projects in the form of texts and visual presentations in class. Although class time will be mostly devoted to exploring such ideas, this class will also concern itself with the development of the final Thesis Statement project

## Course Outline

### Week-by-week:

WEEK 1	June 11	Introduction, Syllabus overview. Terms and requirements.	<p><u>Assignment: Read for next class:</u>            Pierre Bourdieu "Distinction: A Social Critique of the Judgement of Taste" (1979) (extract) from "Literary Theory: An Anthology" ed. Rivkin &amp; Ryan (p. 1028–1035) 1998</p> <p>Vera L Zolberg "'An Elite Experience for Everyone': Art Museums, the Public &amp; Cultural Literacy." (p. 49–65) from "Museum Culture" ed. Sherman/ Rogoff, 1994</p>
WEEK 1	June 13	<p>Introductory studio visits</p> <p><b><u>Culture, Audience and Consumption I:</u></b></p> <p><b><u>Presentation by Donut &amp; Devon</u></b></p> <p><u>Required Reading:</u>            Pierre Bourdieu "Distinction: A Social Critique of the Judgement of Taste" (1979) (extract) from "Literary Theory: An Anthology" ed. Rivkin &amp; Ryan (p.1028–1035) 1998</p> <p>Vera L Zolberg "'An Elite Experience for Everyone': Art Museums, the Public &amp; Cultural Literacy." (p. 49–65) from "Museum Culture" ed. Sherman/ Rogoff, 1994</p> <p><u>Suggested Reading:</u>            Mark Greif/n+1 "Epitaph for the White Hipster" from "What Was the Hipster?" n+1 Foundation, 2012</p>	<p><u>Assignment: Read for next class:</u>            Theodor Adorno &amp; Max Horkheimer "The Culture Industry" (1946) from "Dialect of Enlightenment."</p> <p>Paul Fussell "The Anatomy of the Classes" from "Class" 1984</p>

WEEK 2	June 18	<p>Introductory studio visits (continued)</p> <p><b><u>Culture, Audience and Consumption II:</u></b></p> <p><b><u>Presentation by Denise &amp; Joy</u></b></p> <p><b><u>Required Reading:</u></b>  Theodor Adorno &amp; Max Horkheimer "The Culture Industry" (1946) from "Dialect of Enlightenment."</p> <p>Paul Fussell "The Anatomy of the Classes" from "Class" 1984</p> <p><b><u>Suggested Reading:</u></b>  Raymond Williams "Base and Superstructure in Marxist Cultural Theory" (1973) from "Contemporary Literary Criticism: Literary and Cultural Studies" ed. Davis &amp; Schleifer, 1994. (extract) (p. 7-16)</p> <p>Max Paddison "Adorno, Modernism &amp; Mass Culture: Essays on Critical Theory and Music" (extract) (p. 81-96) 1996</p>	<p><u>Assignment: Read for June 25:</u></p> <p>Brian Wallis "Selling Nations: International Exhibitions &amp; Cultural Diplomacy" (p. 265-281) from "Museum Culture" ed. Sherman/Rogoff, 1994</p> <p>Saloni Mathur, "Museums and Globalization" Anthropological Quarterly, Vol 78, #3, Summer 2005 (p. 697-708)</p> <p>Sharon Waxman "Loot: The Battle over the Stolen Treasures of the Ancient World" 2008 (extract)</p>
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WEEK 2	June 20	<p>Walk-through of opening of Chelsea gallery exhibitions</p> <p>Meet at north-west corner of W. 24<sup>th</sup>/10<sup>th</sup> Ave <b>at 6pm</b></p>	<p><u>Assignment: Read for next class:</u></p> <p>Brian Wallis "Selling Nations: International Exhibitions &amp; Cultural Diplomacy" (p. 265–281) from "Museum Culture" ed. Sherman/ Rogoff, 1994</p> <p>Saloni Mathur, "Museums and Globalization" Anthropological Quarterly, Vol 78, #3, Summer 2005 (p. 697–708)</p> <p>Sharon Waxman "Loot: The Battle over the Stolen Treasures of the Ancient World" 2008 (extract)</p>
WEEK 3	June 25	<p><b><u>The Globalization of the Museum</u></b></p> <p><b><u>Presentation by Noelle &amp; John</u></b></p> <p><u>Reading:</u>          Brian Wallis "Selling Nations: International Exhibitions &amp; Cultural Diplomacy" (p. 265–281) from "Museum Culture" ed. Sherman/ Rogoff, 1994</p> <p>Saloni Mathur, "Museums and Globalization" Anthropological Quarterly, Vol 78, #3, Summer 2005 (p. 697–708)</p> <p>Sharon Waxman "Loot: The Battle over the Stolen Treasures of the Ancient World" 2008 (extract)</p> <p><u>Suggested Reading:</u>          Claire Bishop "Antagonism and Relational Aesthetics" from "October" magazine, Fall 2004 (p. 51–80)</p>	<p><u>Assignment: Read for next class:</u></p> <p>Chin-Tao Wu "Privatising Culture" New York, Verso, 2003 (extract) (p.123–158)</p> <p>Ryan McGuinness "Sponsorship: The Fine Art of Corporate Sponsorship, The Corporate Sponsorship of Fine Art" 2005 (extract) (p.16–19, 22–31)</p>

WEEK 3	June 27	<p><b><u>Sponsorship Culture</u></b></p> <p><b><u>Presentation by Terrance &amp; Madelaine</u></b></p> <p><b><u>Required Reading:</u></b>  Chin-Tao Wu "Privatising Culture"  New York, Verso, 2003 (extract) (p. 123–158)</p> <p>Ryan McGuinness "Sponsorship: The Fine Art of Corporate Sponsorship, The Corporate Sponsorship of Fine Art" 2005 (extract) (p.16–19, 22–31)</p> <p><b><u>Suggested Reading:</u></b>  Joseph Heath &amp; Andrew Potter "The Rebel Sell: How the Counterculture became Consumer Culture" 2005 (extract) (p. 100–135)</p> <p>Slide show: Hans Haacke / Jeff Koons</p>	<p><b><u>Assignment: Read for next class:</u></b></p> <p>Laura de Coppet &amp; Alan Jones "The Art Dealers: The Powers Behind the Scene Tell How the Art World Really Works" 2002 (extract) (p.80–109, 333–351)</p> <p>Sarah Thornton "Seven Days in the Art World" New York, Norton, 2009 "The Auction" (p.3–38)</p>
WEEK 4	<p>July 2</p> <p>(July 4)</p>	<p><b>Artist at work: Visit to an artist's studio:</b>  (TBA) (Date &amp; time to be confirmed)</p> <p><b>(No Class today– Public Holiday)</b></p>	<p><b><u>Assignment: Read for next class:</u></b></p> <p>Laura de Coppet &amp; Alan Jones "The Art Dealers: The Powers Behind the Scene Tell How the Art World Really Works" 2002 (extract) (p.80–109, 333–351)</p> <p>Sarah Thornton "Seven Days in the Art World" New York, Norton, 2009 "The Auction" (p.3–38)</p>

WEEK 5	July 9	<p>Midterm exam given out</p> <p><b><u>The NYC Art Gallery System</u></b></p> <p><b><u>Presentation by Lisa &amp; Jeanette &amp; Kate</u></b></p> <p><u>Required Reading:</u>  Laura de Coppet &amp; Alan Jones "The Art Dealers: The Powers Behind the Scene Tell How the Art World Really Works" 2002 (extract) (p.80–109, 333–351)</p> <p>Sarah Thornton "Seven Days in the Art World" New York, Norton, 2009  "The Auction" (p.3–38)</p> <p><u>Suggested Reading:</u>  Jerry Saltz "How to Make it in the Art World", New York magazine, April 25th, 2012. <a href="http://nymag.com/arts/art/rules/">http://nymag.com/arts/art/rules/</a></p> <p>Gary Indiana "Postmortem: 'Artforum,' Roland Barthes, and Me," ArtUS, Inaugural Issue, Nov 2003 (p.20–22)</p> <p>Slideshow on Art Strikes /Art Workers Coalition</p>	<p><u>Assignment: Read for next class:</u> Complete midterm exam</p>
WEEK 5	July 11	<p>Submit midterm exam (online and in print today)</p> <p><b>Artist at work: Visit to an artist's studio: (TBA)</b></p>	<p><u>Assignment: Read for next class:</u>  Steven Henry Madoff "Art School: Propositions for the 21st Century" (extract)</p> <p>Sarah Thornton "Seven Days in the Art World" 2009 "The Crit" (p.43–73)</p>

WEEK 6	July 16	<p><b><u>Art Schools &amp; the Global University Franchise:</u></b></p> <p><b><u>Presentation by Tony &amp; Regis</u></b></p> <p><u>Required Reading:</u>  Steven Henry Madoff “Art School: Propositions for the 21st Century” (extract)</p> <p>Sarah Thornton “Seven Days in the Art World” 2009 “The Crit” (p. 43–73)</p> <p><u>Suggested Readings:</u>  Howard Singerman “Art Subjects: Making Artists in the American University” (extract) (p.186–213)</p> <p>Andrew Ross “Debt &amp; Growth, FIRE &amp; ICE” from “While We Were Sleeping: NYU &amp; the Destruction of New York” ed. Miller, 2012 (p. 21–27)</p> <p>Mark Hay “Campus Colossus: NYU and Columbia Pursue a Global University Model, Hotly” capitalnewyorkcom, Sept 16, 2011 (p.1–2)</p> <p>Benjamin Schwarz “Gentrification &amp; its Discontents: Manhattan was never what we think it was” from “The Atlantic,” June 2010 (p.1–5)</p>	
WEEK 6	July 18	<p>Final Thesis Statement first draft due (send online and bring printed)</p> <p>Screening: TBA</p>	<p><u>Assignment for next class:</u></p> <p>Final Thesis Statement revisions</p>

WEEK 6	July 23	<p>Final Thesis Statement due in class in print and online today</p> <p>Practicum: How to prepare and conduct a studio visit</p> <p>Studio visits with an independent curator (TBA)</p>	<p><u>Assignment for next class:</u></p> <p>Final Revisions for Thesis presentations</p>
WEEK 7	July 25	<p>Studio visits with an independent curator (TBA)</p>	<p><u>Assignment for next class:</u></p> <p>Final Revisions for Thesis presentations</p>
WEEK 7	July 30	NO CLASS – Thesis Presentations	
WEEK 8	Aug 1	Final Class: Summing Up – Where to next?	

## Learning Outcomes

By the successful completion of this course, students will have:

1. advanced understanding of research methodologies, vocabularies and procedures appropriate to Masters' level work in Photography, Contemporary Art and Visual Culture.
2. advanced skills in the application of critical and interpretive vocabularies
3. developed research, writing and communication skills
4. self-reflexivity as a research practitioner
5. developed ability in identifying and addressing research objectives
6. knowledge of a range of specific critical vocabularies, debates and concerns focused on contemporary art, photography, film, visual communication, visual culture, media, technology, and cultural studies.
7. ability to write a critical literature review



## **Assessable Tasks**

### **Requirements:**

#### **Attendance and Participation:**

Attendance is strictly required at all classes; unexcused absences will severely effect your grade. Students will be required to read all required readings and actively participate in discussion. Each student will be responsible for helping to facilitate discussion through bringing questions to class about the readings for each week. Active, in-class participation required of students in this class will be expected throughout your time in the program.

No personal use of cellphones or computers in class. Put them away please for this short period of your day. Their unauthorized use in class will adversely affect your grade.

#### **Grades and Incompletes:**

Incompletes will be granted only in accordance with the established policy of the college. The request must be made in advance of the last week of class. It must be made in writing. An incomplete is available only if the student has been in regular attendance, has satisfied all but the final requirements of the course, and has furnished satisfactory proof that the work was not completed because of illness or other circumstances beyond control.

#### **Presentations and Written Assignments:**

A one-page response paper on assigned texts for the week you are assigned. It should be written collaboratively by the group. It is due on same day reading is assigned. The assigned group will moderate that week's class. Give a half-hour presentation to the class, make twelve copies of the text and also email me a copy prior to class. Background research required.

Midterm exam. Multiple-choice short texts identifying our readings and their significance to this class. Due July 11.

Final Thesis Statement. Due July 23.

#### **Grading:**

1. Regular attendance. Unexcused absences may affect your grade.
2. Regular class participation (25% of grade)
3. One group presentations of selected readings including one-page response papers on each required texts for that week(30% of grade)

4. Submission of a midterm exam. (20% of grade)
5. Submission of Final Thesis Statement. (25% of grade)

#### Readings:

All readings will come in the form of PDF files found on the New School Blackboard for this class under the “Resources” page or via online links.

#### Blog:

A course blog will act as a repository for web links, discussion threads, exhibitions and further readings relating to class. (Details TBA)

#### Recommended Reading (Parsons Official Requirement)

Turabian, Kate. *A Manual for Writers of Term Papers, Theses and Dissertations*. 6th ed. Chicago: University of Chicago Press, 1996.}]

#### Guidelines for Presentations and Written Assignments

Some general comments about writing and presentations for this class:

**A short written guide on composing a one-page response paper is provided on the course Blackboard under Resources. Please read it.**

When you are submit papers, they should be instances of academic writing, with a thesis, argument structure, and a conclusion. They should also be standard format—Times New Roman or equivalent, 12 point font, one inch margins, double spaced. Be sure to cite your sources, and use a standard citation format: MLA, APA, or Chicago.

If you are worried about your writing, you can submit drafts of your Thesis Statement to me in advance and I will be happy to help you polish them. You are also welcome to come to me, either in person by appointment or via email, for help in developing response paper topics or presentation subjects.

NB: All response papers should be brought to class as hard copies and also emailed to the professor at the beginning of class on the day that they are due. All late work will be penalized 1/3 of a letter grade per day that it is late.

Plagiarism is the use of another person's words or ideas in any academic work using books, journals, internet postings, or other student papers without proper acknowledgment. For further information on proper acknowledgment and plagiarism, including expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the Chicago Manual of Style (cf. Turabian, 6th edition). The University Writing Center also provides useful on-line resources to help students understand and avoid plagiarism. See <http://www.newschool.edu/admin/writingcenter/>.

No-double-use policy: Your project should be something “new” for you. In particular, you may not select a project topic that largely intersects with a project you already used for another course in the past, or that you will use for another course this term. –Students must receive prior permission from instructors to submit the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without the prior permission of instructors is plagiarism.

## Grading Standards

### Grades and Incompletes:

Incompletes will be granted only in accordance with the established policy of the college. The request must be made in advance of the last week of class. It must be made in writing. An incomplete is available only if the student has been in regular attendance, has satisfied all but the final requirements of the course, and has furnished satisfactory proof that the work was not completed because of illness or other circumstances beyond control.

### F

Failing grades are given for required work that is not submitted, for incomplete final projects or for examinations that are not taken (without prior notification and approval). Make-up work or completion of missed examinations may be permitted only with the approval of the instructor and the program director.

### D

The paper or presentation adheres to all of the general guidelines of formatting, page-length, and the minimum terms of the assignment. Written work or presentation receiving a “D” grade may be a simple restatement of fact or commonly-held opinion. These kinds of papers or presentations also will tend to put forward obviously contradictory or conflicting points of view. “D” papers or presentations may also have serious organizational and grammatical errors in evidence, which may or may not impede the reader or viewer’s ability to understand the author’s point.

### C/C+

These are average papers and presentations. They will demonstrate some success in engaging with the assigned readings or material. The paper or presentation will show that the student can identify and work with key terms and passages in a text and apply them to ideas and examples found in other texts, or other outside material. Additionally, the paper or presentation will demonstrate effort in the areas of analysis and critical thinking by posing an interesting problem or question. Typical of a “C/C+” paper or presentation, however, is that the original problem or question, once asked, does not move the paper or presentation forward. Often, there is no real solution given, or there is a variety of possible solutions put forward without a clear sense of where the author’s commitment lies. “C/C+” papers or presentations may also have significant organizational,

grammatical and/or editorial errors in evidence. These errors may periodically impede the reader's ability to understand the author's point, or may lead to a paper or presentation that seems repetitive or circular.

#### B/B+

These are very good papers and presentations. The "B/B+" paper or presentation does everything a "C/C+" paper or presentation does, but offers a sustained and meaningful structure to a critical endeavor that is more complex than a paper or presentation at the "C/C+" level. What also distinguishes a "B/B+" paper or presentation is the author's ability to offer a unique insight, to ask questions of primary or secondary source material, and/or to set up a debate between texts or points of view. The author's point of view is clear and an argument is sustained fairly consistently throughout the paper or presentation. "B/B+" papers and presentations are logically organized, and also respond to the assignment in thoughtful and distinctive ways. Although minor grammatical and editorial errors may be present, they are under control and do not impede meaning or clarity in the paper or presentation.

#### A

These are exceptionally good papers and presentations that go above and beyond the expectations and requirements set forth in the assignment. They demonstrate substantial effort and achievement in the areas of critical thinking and scholarship. They also demonstrate considerable interpretive connections between concrete ideas or textual moments, a high level of analysis, and flexibility of argument. The argument or point of view that is offered is consistent throughout the paper or presentation, and governs the use and interpretation of all examples, and primary and/or secondary source material. "A" papers and presentations are very well organized, and are free of grammatical and editorial errors.

Given these criteria, the majority of papers and presentations in your class can be expected to fall in the "C" to "B+" range. Although minus grades are not included here, you may, of course, assign them at your discretion. Generally, minus grades are used in those cases where a student has fallen just short of achieving all the elements characterizing a paper or presentation in a particular grade range.

#### I

A grade of I (Incomplete), signifying a temporary deferment of a regular grade, may be assigned when coursework has been delayed at the end of the semester for unavoidable and legitimate reasons. Incomplete grades are given only with the written approval of the instructor and the program director. The Request for an Incomplete Grade form must be filled out by the student and instructor prior to the end of the semester.

For graduate students, the maximum deadline for completion of an incomplete is one month though a shorter period may be imposed at the discretion of the instructor.

## Divisional, Program and Class Policies

- Responsibility

Students are responsible for all assignments, even if they are absent. Late papers or presentations, failure to complete the readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

- Participation

Class participation is an essential part of class and includes: keeping up with reading, contributing meaningfully to class discussions, active participation in group work, and coming to class regularly and on time. Students will be required to read all required readings and actively participate in discussion. Each student will be responsible for helping to facilitate discussion through bringing questions to class about the readings for each week. Active, in-class participation required of students in this class will be expected throughout your time in the program.

- Attendance

Faculty members may fail any student who is absent for a significant portion of class time. A significant portion of class time is defined as three absences for classes that meet once per week and four absences for classes that meet two or more times per week. During intensive summer sessions a significant portion of class time is defined as two absences. Lateness or early departure from class may also translate into one full absence. Attendance is strictly required at all classes; unexcused absences will severely affect your grade.

- Delays

In rare instances, professors may be delayed arriving to class. If they have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for their arrival. In the event that they will miss class entirely, a sign will be posted at the classroom indicating your assignment for the next class meeting.

- Academic Integrity

This is the university's Statement on Academic Integrity: "Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of instructors and other students). These standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essays, theses, computer work, art and design work, oral presentations, and other projects)."

It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. Compromising your academic integrity may lead to serious

consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Every student at Parsons signs an Academic Integrity Statement as a part of the registration process. Thus, you are held responsible for being familiar with, understanding, adhering to and upholding the spirit and standards of academic integrity as set forth by the Parsons Student Handbook.

- Student Disability Services

In keeping with the University's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to meet with Jason Luchs in the office of Student Disability Services, who will conduct an intake, and if appropriate, provide an academic accommodation notification letter to you to bring to me. At that point I will review the letter with you and discuss these accommodations in relation to this course. Mr. Luchs' office is located in 80 Fifth Avenue, Room 323 (3rd floor). His direct line is (212) 229-5626 x3135. You may also access more information through the University's web site at <http://www.newschool.edu/student-services/disability/>.