



School of Art
ART 364-AIX 1
Contemporary Art: Visual Representation of the
Mediterranean
202425 Fall

Course Details

Credit Hours: 3

Days: Tuesday and Thursdsy

Time: 12h30 13h55

Prerequisites:

Students must have successfully completed three semesters of university study, have successfully completed coursework related to art history, preferably at the intermediate level, and/or obtain instructor permission. One semester of a composition course and or an art history course is mandatory.

Instructor Information

Matthew Gernt

Email: Matthew.Gernt@iau.edu

Course Description

This course surveys contemporary art practices along the Mediterranean with a focus on cross-cultural exchange between Europe, North Africa, and the Levant. Through an array of post-war artworks, films, and texts, this course addresses the role representation plays in forming our knowledge of place. Students will develop a deeper understanding of visual culture in Mediterranean basin and as well as the complex social, historical, and political issues at play in

the region. Artist talks will be an important element to this course in order to introduce students to the contemporary art community of Aix-en-Provence, Marseilles, and its surroundings.

Course Objectives

- This course will provide students with an in-depth overview of post-war art production in the Mediterranean.
- This course will introduce students to the study of semiotics, post-colonialism, and theories of representation.
- This course will expose students to various artistic practices, such as painting, moving image, photography, sculpture, installation, and performance art.

Learning Outcomes

At the end of this course, students will have a strong understanding of contemporary art practice in the Mediterranean basin. Students will be able to analyze and write critically on artworks and seminal texts related to art and visual culture. The class is framed around class lectures and reading assignments. Additionally, students will have the opportunity to develop their critical thinking skills through weekly readings, analytical writing assignments, and classroom discussions. By the end of this course, students will have a deep understanding of the fundamental elements of semiotics, postcolonial theory, and post-modernism and the role these theories have played on artistic production in the Mediterranean.

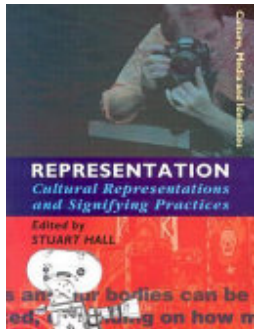
Instructional Methods and Activities

This course is structured around lectures, close readings, analysis of artworks, and class discussion.

- Active participation is expected and counts towards students' final grade.
- Quizzes on assigned readings.
- Guest artists are invited to talk about their practice.
- Three annotations on readings (4 pages).
- One Gallery review (4 pages).
- Mid-term student presentation.

- Final paper (12 pages).

Primary/Required Textbooks and Materials



Representation
ISBN: 9780761954323
Authors: Stuart Hall
Publisher: SAGE
Publication Date: 1997-04-08



Illuminations
ISBN: 9781328470232
Authors: Walter Benjamin
Publisher: Mariner Books
Publication Date: 2019-01-01

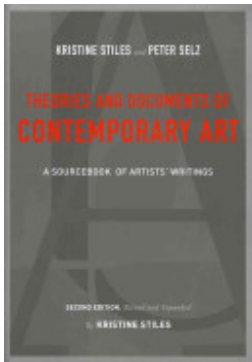


Image-Music-Text
ISBN: 9780374521363
Authors: Roland Barthes
Publisher: Macmillan
Publication Date: 1977-01-01

Mythologies
ISBN: 9780809071944
Authors: Roland Barthes
Publisher: Macmillan



Publication Date: 2013-03-12



Theories and Documents of Contemporary Art

ISBN: 9780520257184

Authors: Kristine Stiles, Peter Selz

Publication Date: 2012-01-01



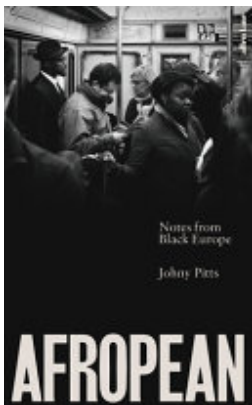
The Fire Next Time

ISBN: 9780679601517

Authors: James Baldwin

Publisher: Modern Library

Publication Date: 2021-07-06



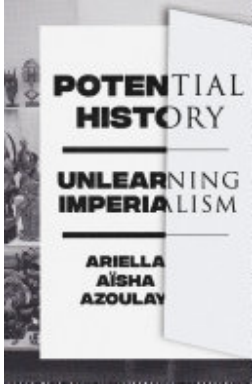
Afropean

ISBN: 9780141984728

Authors: Johny Pitts

Publisher: Allen Lane

Publication Date: 2019-01-01



Potential History
ISBN: 9781788735728
Authors: Ariella Aisha Azoulay
Publisher: Verso Books
Publication Date: 2019-11-19

Assessment, Evaluation, and Grading

- Class attendance and participation 30%
- Four annotations 25%
- Midterm presentation 25%
- Final paper 20%

Grading System/Grade Distribution

Grading System/Grade
Distribution

| U.S | ACM | French Equivalent |
|------------|------------|------------------------------|
| 95-100% | A | 17-20 |
| 90-94% | A - | 16 |
| 88-89% | B+ | 15 |
| 84-87% | B | 14 |
| 80-83% | B- | 13 |
| 78-79% | C+ | 12 |
| 74-77% | C | 11 |
| 70-73% | C- | 10 |
| 68-69% | D+ | 9 |
| 64-67% | D | 8 |
| 60-63% | D- | 7 |

| U.S | ACM | French Equivalent |
|-------|-----|----------------------|
| 0-59% | F | 0-6 |

Attendance

One of the primary requirements this semester is that you attend class. This is not a lecture class; it's essential that you come to class on time, be prepared for the lesson, and be ready to participate in discussions and activities. Attendance will be part of your final grade. Any absences can harm your final grade. It will be up to the student to manage and communicate with professors about their absences. For every absence, your final grade may be lowered by one half-letter grade (B+ to become a B, B to become B-, and so on). ACM-IAU professors are empowered to impose academic sanctions (including a lowered grade or even failure) upon students for unexcused absences, frequent tardiness, work submitted late, or any other actions or behaviors that violate ACM's academic standards and policies.

Academic Policies

All students are responsible for reading, knowing, and understanding the information pertinent to their areas of study available in the ACM Catalog. The catalog contains requirements for all degree programs, course descriptions, academic policies, and regulations that govern ACM. All parts of the catalog are subject to annual changes as university rules, policies, and curricula change. It is your responsibility to keep informed of such changes; failure to do so will not exempt you from whatever penalties you may incur. Catalogs are published from August through July.

Review the latest catalog at: <https://www.acmfrance.org/academics/catalog>

Schedule of Classes and Assignments

CLASS SCHEDULE

THIS SCHEDULE IS SUBJECT TO CHANGE

WEEK 1-

Readings A-

- Hall, Stuart, Representation. Sage, 2013. "Representation, Meaning and Language." p. 15-30 and reading A and activities and "Saussure's legacy."

Readings B-

- "Saussure's legacy." p. 30-41 and reading B, C, D, and activities.
- Hall, Stuart, Representation. Sage, 2013. "Power, Discourse, and the Subject." p. 41-62 reading E, F and activities and Hall, Stuart, Representation. Sage, 2013.

WEEK 2-

Readings A-

- Barthes, Roland. "Myth Today", Mythologies. Hill and Wang, 2013. p. 107-136

Readings B-

- Barthes, Roland. "Myth Today", Mythologies. Hill and Wang, 2013. p. 136-160

WEEK 3-

Readings A-

(1st Annotation due Tuesday 12:30pm before class)

- Barthes, Roland. "Empire of Signs", Hill and Wang, 1982. p.1-26

Readings B-

Photography and Writing Exercise

WEEK 4-

Readings A-

- Barthes, Roland. Image, Music, Text. Fontana Press, 1977. "Death of the Author." p.142-148.

Readings B-

- Agamben, Giorgio. "What is the Contemporary", What Is an Apparatus? Stanford University Press, 2009. p. 39-54.

WEEK 5-

Readings A-

- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction", Illuminations. First Mariner Books, 2019. p.166-195

Readings B-

- Nochlin, Linda. "The Imaginary Orient", Art in America. MAY 1983.
- In class: Gillo Pontecorvo - The Battle of Algiers.

WEEK 6-

(2nd Annotation due Tuesday 12:30pm)

Readings A-

- Lambert, Léopold and Djerbal, Daho. "ALGERIAN INDEPENDENCE AND GLOBAL REVOLUTION 1962-2022: INTRODUCTION" and "BEFORE, DURING, AND AFTER THE REVOLUTION: A PERSONAL AND INTERNATIONALIST LENS". Funambulist, N. 48, July/August 2022.

Readings B-

- Baldwin, James. Fire next Time. Vintage, 1993. "My Dungeon Shook" p.12-18.

WEEK 7-

Readings A-

- Pitts, Johny. "Marseille and the French Riviera" Afropean. p. 283-310.

Readings B-

- Pitts, Johny. "Marseille and the French Riviera" Afropean. p. 310-335.
- In class: Sembène, Ousmane - Black Girl

WEEK 8-

Readings A-

- Ungers, O. M. Morphologie = City Metaphors. Walther König, 2011.
- <https://forensic-architecture.org/investigation/the-killing-of-zineb-redouane>
- <https://forensic-architecture.org/investigation/beirut-port-explosion>

MIDTERM PRESENTATION

FALL BREAK

WEEK 9

Readings A-

- <https://www.e-flux.com/journal/109/330800/like-a-map-over-troubled-water-unmapping-the-mediterranean-sea-s-terraqueous-necropolitics/>

Readings B-

- <https://www.e-flux.com/journal/131/502144/entangled-exiles/>

WEEK 10-

(3rd Annotation due Tuesday 12:30pm)

Readings A-

- Liese, Jennifer. Social Medium: Artists Writing, 2000-2015. Paper Monument, 2016. Emily Jacir - "Some things I should probably not say, and some things I probably should have said" p. 360 - 368 Absorbing Displacement: Bouchra Khalili in Conversation with Dorthea Schoene p. 1-8

WEDNESDAY NOV 13 - ACM ART PANEL

(attendance mandatory)

Guest Artist | Artist bio coming soon

WEEK 11-

Readings A-

- Stiles, Kristine, and Peter Howard Selz. Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings. University of California Press, 2012. Adrian

Piper "Ideology, Confrontation, and Political Self-Awareness". p. 921-924

(Gallery review due Thursday 12:30pm)

Readings B-

- Breton, André. "The Marseille Deck". Free Rein. University of Nebraska Press, 1996. p. 48-51
- Benjamin, Walter. "On Hashish". Belknap Press of Harvard University Press, 2006. p.117 - 126

WEEK 12-

Readings A-

- Azoulay, Ariella. "Unlearning Imperialism" Potential History: Unlearning Imperialism. Verso. 2019 p. Preface- 43 stopping at "Potential History".

Readings B-

- Azoulay, Ariella. "Plunder Objects, Arts, Rights" Potential History: Unlearning Imperialism. Verso. 2019 p. 43-89 stopping at "The Persistence of Homo Faber".

WEEK 13-

Readings A-

- Azoulay, Ariella. "Plunder Objects, Arts, Rights" Potential History: Unlearning Imperialism. Verso. 2019 p. 89-112 stopping at "The Congo Condition".

Readings B-

- Azoulay, Ariella. "Plunder Objects, Arts, Rights" Potential History: Unlearning Imperialism. Verso. 2019 p. 112-129 stopping at "The Universal Rights of Privileged Citizens".

FINAL PAPER DUE

DECEMBER 12 at 11:59pm

