

# KUN 254 MODERNE KUNST

## Pensumliste gjeldende høst 2017

PENSUM er på ca. 800 sider.

200 sider selvvalgt litteratur velges ut i samråd med veileder

### Bøker:

Hopkins, David, *After Modern Art 1945-2000*, Oxford University Press, 2000, s. 1-65 og 95-245 (192 s.)

Bate, David, *Art Photography*, London: Tate Publishing 2015, s.31-143 (112) sider

Bourriaud, Nicolas, *Relasjonell estetikk*, Pax artes nr.16, Oslo: Pax, 2007, s. 7-91. (84 s.)

Sandbye, Mette, *Mindesmærker: Tid og erindring i fotografiet*, Rævens Sorte Bibliotek, 2001, (s. 114-260) 146 sider.

### Artikler tilgjengelig elektronisk via UB med student-id:

Benjamin Buchloch, «Conceptual Art 1962-69: From the Aesthetics of Administration to the Critique of Institutions», i *October*, Vol. 55, Vinter 1999, ss. 105-143 (38 s.)

Bishop, Claire, “Antagonism and Relational Aesthetics”, *October*, Vol. 110, Høst, 2004, ss. 51-79.

Campany, David, «Safety in Numbness. Some remarks on the problems of ‘Late Photography»», *Photoworks/ Photoforum* 2003, <http://davidcampany.com/safety-in-numbness/> (11s.)

Fer, Briony, «The Excessive Presence of the Object», i *Art History*, Vol. 20, no. 2, 1997, ss. 268-88 (20 s.)

Foster, Hal, “Obscene, Abject, Traumatic”, *October*, Vol. 78, Høst 1996, s. 106-124 (18 s.)

Kwon, Miwon, “One Place after Another: Notes on Site Specificity”, *October*, Vol 80, Vår 2001, s. 85-110. (25 s.)

Patrick, Martin, “Unfinished Filliou: On the Fluxus Movement and the Origins of Relational Aesthetics”, *Art Journal*, Vol. 69, #1/2 2010, ss. 44-61. (17 s.)

### Kompendium:

Betterton, Rosemary, «Body Horror? Food (and sex and death) in women’s art», i Betterton, Rosemary, *Intimate Distance. Women Artists and the Body*, London, 1996, ss. 130-160. (30 s.)

Chave, Anne, “Minimalism and the Rhetoric of Power”, i *Minimalism*, Meyer (red.), London: Phaidon Press Limited, 2000, s. 275-285 (10 s.)

Cherry, Deborah, "On the Move. *My Bed* 1998-1999", i Merck Mandy og Townsend Chris (red.), *The Art of Tracey Emin*, London: Thames and Hudson, 2002, ss. 134-154 (20 sider)

Greenberg, Clement, "Modernist Painting", i *Clement Greenberg – The Collected Essays and criticism: Modernism with a vengeance, 1957-1969*, O'Brian (red.), Chicago: The University of Chicago Press, 1993, ss. 85-93 (9 s.)

Jones, Amelia, "The 'Sexual Politics' of *The Dinner Party*: A Critical Context", i Garrard, Mary og Broude, Norma (red.) *Reclaiming Female Agency: Feminist Art History After Postmodernism*, University of California Press, LA og London, 2005, ss. 409-433 (24 s.)

Kristeva, Julia, "Approaching Abjection" i Jones, Amelia, *The Feminism and Visual Culture Reader*, Routledge, London og New York, 2003, ss. 389-92 (3 s.)

Olsen, Sanne Kofoed "En historie for halvfjerdserne, en teori for halvfemserne. Feministiske påvirkninger af nutidig kunst", i Dam Christensen, Hans, m.fl. (red.) *Kunstteori. Positioner i nutidig kunstdebat*, København, 1999, ss. 99-119 (20 sider)

Owens, Craig, "Andres diskurs, feminister og postmodernisme", i Ørum, Tania (red.), *Køn og moderne tider*, København: Tiderne Skrifter, 1991, ss. 119-153 (34 s.)

Perchuk, Andrew, "Pollock och efterkrigstidens maskulinitet", i Lindberg, Anna Lena (red.), *Det maskuline mystiken. Konst kön och modernitet*, Lund: 2002, ss. 169-192 (23 s.)

Ravenal, John, "Shirin Neshat: Double Vision", i Garrard, Mary og Broude, Norma (red.) *Reclaiming Female Agency: Feminist Art History After Postmodernism*, University of California Press, LA og London, 2005, ss. 447-58 (11 s.)

Ross, Christine, "The Paradoxical Bodies of Contemporary Art", i Jones, Amelia (red.), *A Companion to Contemporary Art since 1945*, Blackwell Publishing, Oxford og Malden, 2007, ss. 378-400 (22 s.)

## **Støttelitteratur/kursorisk pensum:**

Williams, Gilda, *How to Write About Contemporary Art*, Thames and Hudson, London, 2014.

Jones, Amelia (red.), *A Companion to Contemporary Art since 1945*, Blackwell Publishing, Oxford og Malden, 2007.

Leung, Simon og Kocur, Zoya, *Theory in Contemporary Art since 1985*, Blackwell Publishing, Oxford og Malden, 2005.

Revidert våren 2017

Sigrun Åsebø  
Sigrun.asebo@uib.no