

Quarter/Year

Course Number

Day/Time

Instructor

Winter 2018

ART-HIST 460

T 2-5

Feldman

Course Title

Futures We Will Have Loved: Time and Historiography in Artists' Work



In this seminar, we aim to put time 'out of joint' in order to align ourselves with artists whose work is framed by similar formulations of the temporal. As opposed to historical studies that frame time in relationship to a past that is known and completed (post-), or to a present that is still unfolding in relationship to that past, our investigation of the (art) historical looks to time in the grammatical 'future perfect,' i.e. time grounded in events—perfect and idealized-- that will have happened in the future's past, but have not yet taken place. There is a speculative aspect to this work, but this course differs significantly from AH460\_Spring 2017. Here, we think with artists whose work examines the historiography inherent to art-making, who write or picture not only history but the art and institutional histories into which they will have come to be positioned at some indeterminate moment, and whose temporal ideations often borrow from the idealized logics, fantasies, and potentialities

of love (romantic, familial, ideological, political). We may consider artists from the Euro-American canon, but our primary focus will be on artists from the Middle East and North Africa, where we might say time is already most specifically 'out of joint', where written histories are often entirely out of whack, and where futures are considered foretold. Artists to be considered include prominent contemporaries like Akram Zaatari, Iman Issa, Hassan Khan, Jumana Manna, and Yto Barrada, as well as modern stalwarts like Saloua Raouda Choucair, Huguette Caland, and figures from both the Khartoum School and the Baghdad modern art movement. Their work brings us to art in multiple media; institutions in various forms of realization or imagination; and architecture in both real and metaphorical iterations. To work our way out of the 'modern time machine' and the political impasse it has wrought, we will read across disciplines: Islamic theologians, deconstructionists, anthropologists, philosophers and historians of time, and authors who write about love in the abstract. We will also consider historiographic texts that focus on the status of art history as a globalizing discipline nonetheless burdened with representing the complexities of local context. (Image credit: Akram Zaatari, *To Retouch*, 2017)

Required Textbooks

Readings will be available as pdfs on Canvas

Assessments

Class participation and presentation as well as either a research paper or a series of short papers depending on student's need/year and in consultation with Professor.