

ARH 4471 / GRAD 6917

Section 15H3 / 2D29

LATE 20th CENTURY ART

Continuation of mid-twentieth century art (ARH 4453). Spring 2018

M | Period 5 - 6 (11:45 AM - 1:40 PM) | FAC 201

W | Period 5 (11:45 AM - 12:35 PM) | FAC 201

Professor Kaira M. Cabañas

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Office hours: Wednesday 10:00–11:00, and by appointment

U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or (352) 392-1575 so that a team member can reach out to the student.

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University Police Department: (352) 392-1111 or 9-1-1 for emergencies

Sexual Assault Recovery Services (SARS), Student Health Care Center, (352) 392-1161.

Important dates to remember:

January 16: Attend artist talk with Eugenio Espinoza

January 30: Attend artist talk with Martha Rosler

February 7: Response paper to artist talk due in class

February 15: Attend lecture by art historian Serge Guilbaut

February 28: Exam 1

April 12: Attend lecture by art historian Rosalyn Deutsche

April 16: Response paper to art historian lecture due in class

April 23: Exam 2

April 30: Group project due via email from 1 group member by 5pm

Course description:

This lecture course addresses key artistic practices and movements from the mid-1960s to the 1990s. By introducing students to the development of modern and contemporary art in Europe, the United States, and Latin America, the course encourages reflection on the material differences in processes and procedures and also on the social and historical context of art's production. It thus probes how these questions of materials and historical specificity might inflect a work's meaning as well as contemporary understandings of modernism and postmodernism in a global context. Each session focuses on a few significant figures so that students can draw out the complex interrelationships between artistic experimentation, geopolitical context, and identity. The course ends with a consideration of how globalization effects the production and exhibition of contemporary art.

Course requirements:

Exam 1 + Abstract and bibliography (25%)
2 response papers (1 for artist talk, 1 for art historian) (10%)
Exam 2 (25%)
Group Final Project (25%)
Individual Object Essay as part of Group Project (10%)
Attendance and participation, questions (5%)

- Readings must be completed before lectures; this is essential to the course.
- A written question concerning the reading is required each week on Monday. I will call on a few students to pose their question during each week's first session.
- Monday session will include time for questions and group discussion.
- Completion of all assignments and exams is necessary to pass the course.

Readings:

Readings will be placed on RESERVE or E-RESERVE by the Fine Arts Library.
Students may purchase textbooks at their discretion. The primary volumes include:

Hal Foster et al., eds., *Art Since 1900*, vol. 2, Thames and Hudson, 2004/5;
[or: 2nd edition, 2011. Volume 2.]

C. Harrison and P. Wood, eds., *Art in Theory: 1900-2000*, Wiley, 2002.

Alexander Alberro and Blake Stimson, eds., *Conceptual Art: A Critical Anthology*
(Cambridge: The MIT Press, 1999).

Written Assignments:

With the exception of the final group project, all written assignments must be submitted in the form of hard copies on the date they are due. All texts should be double spaced, and use 12 point Times New Roman font and 1" margins. Your name should appear on the first page.

A. Two Response Papers: (1) Artist talks and (2) Art historian lectures

Write a **500-word** response to 2 of the required lectures (on by an artist & one by an art historian) and focus on the following: How did the lecture modify your understanding of modern and /or contemporary art? Did the speaker raise questions about the interrelated histories between art and other disciplines, among them, politics and literature? Did s/he engage questions concerning the works' sites of production, distribution, and reception, and the ways these histories have intersected in meaningful ways for a renewed understanding of art? How did this lecture offer a new perspective for you on art and art history?

B. Abstract and preliminary bibliography

Write a **250-word** abstract about your proposed exhibition theme and include a preliminary bibliography of 5 published and printed sources as well as 5 works of art. Please format footnotes and bibliography according to the *Chicago Manual of Style*.

* This individual assignment is part of the take-home section of Exam 1. Your proposed topic will be used toward forming your research group for the final project.

D. Video-Performance Exhibition Proposal

1 – Group component: For the final project you are to imagine that you are asked to curate a small show at MoMA on the history of time-based artistic practices, including performance, video and photographic documentation from the 1960s-1990s. Prepare an exhibition proposal (**500 words**) in which you include the project title and explain the rationale for the exhibition—its main theme and/or concept. You should frame the exhibition in relation to how it engages with understandings of time-based art, and its documentation and/or reenactment in the case of performance art. You might consider, for example, how your exhibition intervenes in a particular understanding of time-based art and whether it develops upon previous exhibitions that broach similar issues. At least 75% of the artists on your list should come from those artists/movements studied in class.

Please provide a complete checklist.

*Please provide a bibliography of ten printed sources (books and articles) and include a minimum of 3 exhibition catalogues that you consulted as a group in preparation for developing your final exhibition theme.

2 – Individual component: Provide a **500-word** description of the time-based work and/or its documentation, as if it were an extended label in a museum or an artist's entry in a catalogue. Why is this object/documentation important to the group exhibition and its theme? How does it relate to the overall theme? Include 3 bibliographic sources (printed books and/or articles) that art viewers could turn to for more information about this artist and the particular work in question.

*Each individual in the group must write on a different object.

* I encourage you to read and exchange comments on one another's work prior to submission.

***Graduate students do the group project as an individual project and include 3 object descriptions as part of the final proposal. Word counts and other specification remain the same.**

Weekly Schedule:

Week 1

January 8: Enrollment, attendance

January 10: Minimalism

Week 2

January 15: HOLIDAY NO CLASS

Tuesday, January 16, 2018 ATTEND: Artist talk with Eugenio Espinoza TBA

January 17: Post-Minimalism and the Task Oriented Performance

Week 3

January 22: Conceptualism

January 24: Martha Rosler's videos

Week 4

January 29: Performance and Body Art

Tuesday, January 30, 2018 ATTEND: Artist talk with Martha Rosler TBA
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January 31: TBA

Week 5

February 5: Performance and Body Art (continued)

February 7: Global Conceptualism: Brazil / *DUE: Response paper to artist talk

Week 6

February 12: Global Conceptualism: Venezuela

February 14: TBA

6pm: Thursday, February 15, 2018 ATTEND Public lecture: "Atomic Art around a Hot Bikini Cloud" by Serge Guilbaut Harn Museum of Art Chandler Auditorium
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Week 7

February 19: Fontana, Manzoni, Arte Povera

February 21: Performance: Film and Video

Week 8

February 26: Earthworks, Robert Smithson / Review for Exam
February 28: Exam 1

Week 9

March 5: Spring Break
March 7: Spring Break

Week 10

March 12: Land Art
March 14: Site-Specific Art and the Expanded Field of Sculpture

Week 11

March 19: Institution Critique
March 21: Feminist Art and Criticism

Week 12

March 26: Feminist Art and Criticism (continued) / Postmodernism
March 28: The Postmodernism Debates: The Aesthetics of Appropriation

Week 13

April 2: Activist Art
April 4: In class group research

Week 14

April 9: Global exhibitions: Documenta and Venice
April 11: TBA

6pm: Thursday, April 12, 2018 ATTEND Public lecture: “Lecture on Art and War” by Rosalyn Deutsche College of the Arts FAB 105

Week 15

April 16: Contemporary art and duration in film/ *DUE: Response paper
April 18: Review for Exam

Week 16

April 23: Exam 2
April 25: In class group research

April 30: FINAL PROJECT DUE by 5pm
* Each group submits one single PDF

COURSE POLICIES:

Class Attendance. Attendance will be taken. Unexcused absences will adversely affect the Attendance and Participation portion of your grade as well as your performance on Assignments and Exams. Each student will be granted two documented excused absences over the course of the semester. You need to provide a note from your doctor or other appropriate individual. Among the reasons for excused absences are: Death or major illness in the immediate family; religious holiday; injury.

Please look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays) that conflict with classes, due dates, or exams. If you do have a conflict, contact Dr. Cabañas in advance.

If you have more than 3 unexcused absences, your final grade will drop by one letter grade. If you are late 3 days (not in class by the time attendance is taken) this will count as one absence.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Late Assignments. Late assignments will be penalized 1/3 of a letter grade for every twenty-four hours after the deadline.

Missed Exams.

If you miss an exam without a valid excuse, you will receive a 0 for that exam. Make-up exams will be coordinated with the professor.

Classroom demeanor.

NO SCREENS. Choose a writing notebook for taking notes during class. No use of computers or other electronic devices. Thus: no talking on cell phones, ringing or beeping, texting, Facebooking, tweeting, or emailing during class. No noisy or smelly eating. Students are expected to assist in maintaining a classroom environment that is conducive to learning. Inappropriate behavior shall result, minimally, in a request to leave class.

Use of Electronic Devices. Laptops may be used during schedule “in class group research” sessions. The instructor reserves the right to ask that they be put away if they disrupt the work toward the assignment.

Cell phone use is not permitted, and phones’ screens should not be visible during class time.

Recording Classroom Sessions. To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

Email. Each student is issued a University e-mail address (username@ufl.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. Students should send correspondence using the email function within the course's CANVAS, e-learning site.

Accommodation. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course evaluations. Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Academic Honesty:

UF students are bound by The Honor Pledge, which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please ask me (the instructor, Dr. Cabañas).

UF's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means that cheating and plagiarism will be penalized, and a report will be filed with the Student Conduct and Conflict Resolution office. During exams, personal items must be cleared from desks and chairs and placed in

a bag on the floor, and phones must be turned off. For information on what constitutes plagiarism, consult the UF Plagiarism Guide at <http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html>. If you have any questions, please ask me. An online plagiarism checker service may be used to screen papers.

Grading Scale:

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
% Equivalent	93+	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	59-

See the following web page for UF policies for assigning grade points:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

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