

# Cover Sheet: Request 13068

## ARH 4471 Late Twentieth Century Art

### Info

Process	Course Modify Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Kaira Cabanas k.cabanas@ufl.edu
Created	9/17/2018 9:24:05 PM
Updated	11/21/2018 8:11:47 AM
Description of request	The request is to change the catalogue description to the following:  Continuation of mid-twentieth century art (ARH 4453). International art and American diversity in art from about 1970 to the present.

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 011302000	Elizabeth Caple		10/29/2018
ARH 4471 Late 20th Century_modification.pdf					9/17/2018
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		11/21/2018
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			11/21/2018
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

## Course|Modify for request 13068

### Info

**Request:** ARH 4471 Late Twentieth Century Art

**Description of request:** The request is to change the catalogue description to the following:

Continuation of mid-twentieth century art (ARH 4453). International art and American diversity in art from about 1970 to the present.

**Submitter:** Kaira Cabanas k.cabanas@ufl.edu

**Created:** 9/17/2018 9:16:04 PM

**Form version:** 1

### Responses

**Current Prefix** ARH

**Course Level** 4

**Number** 471

**Lab Code** None

**Course Title** Late Twentieth Century Art

**Effective Term** Earliest Available

**Effective Year** Earliest Available

**Requested Action** Other (selecting this option opens additional form fields below)

**Change Course Prefix?** No

**Change Course Level?** No

**Change Course Number?** No

**Change Lab Code?** No

**Change Course Title?** No

**Change Transcript Title?** No

**Change Credit Hours?** No

**Change Variable Credit?** No

**Change S/U Only?** No

**Change Contact Type?** No

**Change Rotating Topic Designation?** No

**Change Repeatable Credit?** No

**Maximum Repeatable Credits** 0

**Change Course Description?** Yes

**Current Course Description** Continuation of mid-twentieth century art (ARH 4453). Main movements

in international art since about 1970 to the present. Focuses on the theory and various expressions of Post-Modernism.

**Proposed Course Description (50 words max)** Continuation of mid-twentieth century art (ARH 4453). International art and American diversity in art from about 1970 to the present.

**Change Prerequisites?** No

**Change Co-requisites?** No

**Rationale** The change reflects the actual course content and responds to recent trends in modern and contemporary art history by including international art and American diversity in art within these time periods—i.e., modern and contemporary—, which are represented in the program's curriculum.

**ARH 4471**  
**LATE 20<sup>th</sup> CENTURY ART**  
**Professor Kaira M. Cabañas**  
University of Florida  
College of Fine Arts  
School of Art and Art History

Office: FAC Room 123  
Tel: 352-273-3064  
Email: k.cabanas@ufl.edu  
Office hours: Wednesday 4:00-5:00pm

**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 catalogue description:** Continuation of mid-twentieth century art (ARH 4453). International art and American diversity in art from about 1970 to the present.

**Course description:**

This course focuses on international art and American diversity in art from about 1970 to the present. In so doing, the course encourages reflection on the material differences in processes and procedures and also on the social and historical context of art's production. The course further probes how questions of materials, historical specificity, and identity might inflect a work's meaning as well as contemporary understandings of modernism and contemporary art in a national and international context.

**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: 2<sup>nd</sup> edition, 2011. Volume 2.]

\*Additional Hard Copy reserve at the Circulation Desk in Library West.

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

\*Additional Hard Copy reserve at the Circulation Desk in Library West.

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 (one 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 (See also appendix for more details)**

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.

## Week 1

### January 8: Enrollment, attendance

### January 10: Minimalism

*Art Since 1900*, pp. 470-474; 492-495.

[*Art Since 1900*, 2<sup>nd</sup> edition, pp. 514-518; 536-539]

Donald Judd, "Specific Objects" in *Art in Theory*, pp. 824-828.

Michael Fried, "Art and Objecthood" in *Art in Theory*, pp. 835-846.

## Week 2

### January 15: HOLIDAY NO CLASS

**Tuesday, January 16, 2018**

**ATTEND:** Artist talk with Eugenio Espinoza

### January 17: Post-Minimalism and the Task Oriented Performance

*Art Since 1900*, pp. 496-499; 500-504; 534-537.

[*Art Since 1900*, 2<sup>nd</sup> edition, pp. 540-543; 544-548; 578-581]

Robert Morris, "Notes on Sculpture 4: Beyond Objects" in *Art in Theory*, pp. 881-885.

*Screening:* Bruce Nauman, *Dance or Walk on the Perimeter of a Square* (1967-68; 8:24 minutes); *Walk Floor Positions* (1968; 60 minutes)

## Week 3

### January 22: Conceptualism

*Art Since 1900*, pp. 527-533.

[*Art Since 1900*, 2<sup>nd</sup> edition, pp. 571-577]

Sol LeWitt, "Paragraphs on Conceptual Art" in *Art in Theory*, pp. 846-849.

Lawrence Weiner, "Statements" in *Art in Theory*, pp. 893-894.

Benjamin H. D. Buchloh, "From the Aesthetics of Administration to the Critique of Institutions," *October*, vol. 55 (Winter, 1990): 105-143.

### January 24: Martha Rosler's videos: A feminist perspective

Martha Rosler, *Vital Statistics of a Citizen, Simply Obtained* (1977, 39:20 minutes); *Semiotics of the Kitchen* (1975, 6:09 minutes).

## Week 4

### January 29: Performance and Body Art

*Art Since 1900*, pp. 560-564; 565-568.

[*Art Since 1900*, 2<sup>nd</sup> edition, pp. 604-608; 609-613]

Frazer Ward, "Gray Zone: Watching 'Shoot'," *October*, vol. 95 (Winter 2001).

**Tuesday, January 30, 2018**

**ATTEND:** Artist talk with Martha Rosler

**January 31: Performance and Body Art, cont.**

**Week 5**

**February 5: Performance and Body Art (continued)**

*Screenings:*

Carolee Schneemann, *Meat Joy* (1964; 10:35 minutes)

Marina Abramović, *Four Performances* (52 minutes)

Chris Burden, Documentation of *Shoot*, 1971, and *Bed Piece*, 1972

**February 7: Global Conceptualism: Brazil**

Hélio Oiticica, “Position and Program” in *Conceptual Art*

Hélio Oiticica, “General Scheme of the New Objectivity” in *Conceptual Art*.

Cildo Meireles, “Insertions in Ideological Circuits” in *Conceptual Art*.

Cildo Meireles, “Statements” in *Conceptual Art*.

\***DUE:** Response paper to artist talk

**Week 6**

**February 12: Global Conceptualism: Venezuela**

Mari Carmen Ramírez, “Tactics for Thriving on Adversity: Conceptualism in Latin America, 1960–1980,” *Global Conceptualism: Points of Origin, 1950s–1980s*, exh. cat. (New York: The Queens Museum of Art, 1999), p. 53–71.

Juan Ledezma, “Painting as Event,” in *Eugenio Espinoza: Unruly Supports* (Miami: PAMM, 2015), 92–102

**February 14: No class meeting**

**6pm: Thursday, February 15, 2018**

**ATTEND Public lecture:**

“Atomic Art around a Hot Bikini Cloud” by

Serge Guilbaut

Harn Museum of Art

Chandler Auditorium

**Week 7**

**February 19: Fontana, Manzoni, Arte Povera**

*Art Since 1900*, pp. 411–414; 509–514.



[*Art Since 1900*, 2<sup>nd</sup> edition, pp. 449-452; 553-558]  
Lucio Fontana, “The White Manifesto” in *Art in Theory*, pp. 652–656.  
Germano Celant, from *Arte Povera*, in *Art in Theory*, pp. 897–900.

**February 21: Performance: Film and Video\***

*Screenings* on/by:

Eva Hesse, Robert Morris, Carolee Schneemann, Yvonne Rainer, Richard Serra

**Week 8**

**February 26: Earthworks, Robert Smithson / Review for Exam**

*Art Since 1900*, pp. 505–508.

[*Art Since 1900*, 2<sup>nd</sup> edition, pp. 549-552]

Robert Smithson, “A Sedimentation of the Mind: Earth Projects” in *Art in Theory*, pp. 877–881.

*Screening*: Robert Smithson, *Spiral Jetty* (1970; 36 minutes)

**February 28: Exam 1**

**Week 9**

**March 5: Spring Break**

**March 7: Spring Break**

**Week 10**

**March 12: Land Art**

*Screening*: James Crump, *The Troublemakers: The Story of Land Art* (2015)

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

Miwon Kwon, “One Place after Another: Notes on Site Specificity,” *October*, Vol. 80, Spring 1997, pp. 85–110.

Anne Wagner, “Splitting and Doubling: Gordon Matta-Clark and the Body of Sculpture” in *Grey Room*, vol. 14 (Fall 2004): 26-45.

**Week 11**

**March 19: Institution Critique**

*Art Since 1900*, pp. 545-548; 549-553.

[*Art Since 1900*, 2<sup>nd</sup> edition, pp. 589-592; 593-597]

Daniel Buren, Olivier Mosset, Michel Parmentier, and Niele Toroni, “Statement” in *Art in Theory*, p. 861.

Hans Haacke, “Statement” in *Art in Theory*, pp. 930–931.

Marcel Broodthaers, “To be *bien pensant* . . . or not to be. To be Blind” in *Art in Theory*, pp. 931–932.

Benjamin Buchloh, "The Museum Fictions of Marcel Broodthaers," in *Museums by Artists*, ed. A.A. Bronson and Peggy Gale (Toronto: Art Metropole, 1983), pp. 45–56.

Douglas Crimp, "This Is Not a Museum of Art," in *On the Museum's Ruins* (Cambridge: The MIT Press, 1993), pp. 200–234.

**March 21: Feminist Art and Criticism**

*Art Since 1900*, pp. 570–575.

[*Art Since 1900*, 2<sup>nd</sup> edition, pp. 614-619]

Mary Kelly, "Re-Viewing Modernist Criticism" in *Art in Theory*, pp. 1059–1064.

**Week 12**

**March 26: Feminist Art and Criticism (continued) / Postmodernism**

Mary Kelly and Terry Smith, "A Conversation about Conceptual art, Subjectivity and the Post-Partum Document" in *Conceptual Art*.

Helen Molesworth, "House Work and Art Work," in *Art After Conceptual Art*, pp. 67–84.

+ **Initial class group research**

**March 28: The Postmodernism Debates: The Aesthetics of Appropriation**

*Art Since 1900*, pp. 580–583; 586–589; 590–595; 596–599; 600–604.

[*Art Since 1900*, 2<sup>nd</sup> edition, pp. 624-627; 630-633; 634-639; 640-643; 644-648]

Hal Foster, "Subversive Signs" in *Art in Theory*, pp. 1037–1038

Fredric Jameson, "The Deconstruction of Expression" in *Art in Theory*, pp. 1046–1051

**Week 13**

**April 2: Activist Art and Identity Politics in American Art**

*Art Since 1900*, pp. 605–611; 617–621; 624–629; 639–644.

[*Art Since 1900*, 2<sup>nd</sup> edition, pp. 649-655; 661-665; 668-673; 683-688]

Edward Said, from "Opponents, Audiences, Constituencies, and Community" in *Art in Theory*, pp. 1057–1059.

**April 4: In class group research**

**Week 14**

**April 9: Global exhibitions: Documenta and Venice**

Roundtable discussion, "Global Tendencies: Globalism and the Large-Scale Exhibition," in *Artforum*, November 2003, pp. 153–163.

Benjamin H. D. Buchloh, "The Entropic Encyclopedia," in *Artforum* 52, no. 1 (September 2013).

Lynne Cooke, "World of Interiors," in *Artforum* 52, no. 1 (September 2013).

Okwui Enwezor, "Predicaments of Culture," in *Artforum* 52, no. 1 (September 2013).

**April 11: Global exhibitions, cont.**

**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**

**Readings TBA**

**\*DUE:** Response paper to art historian lecture

**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**

## APPENDIX: FINAL PROJECT GROUP EXHIBITION PROPOSAL

Exhibition proposals should include the following:

**A. Group component – Conceptual motivation for organizing the exhibition, 500 words**

- Explain the conceptual framework or driving idea of the show
- How does the exhibition intervene in a particular understanding of time-based artistic practices, including film, video, and performance?
- What previous exhibitions does it develop upon (describe 2 or 3)?

This is the most important component of the exhibition proposal assignment. You need to develop an argument about why the exhibition matters and how it offers a new perspective on the artistic practices you are considering. To this end, provide a bibliography of ten published/printed sources (books and articles) and include a minimum of 3 exhibition catalogues (as part of the 10) that you consulted as a group in preparation for developing your final exhibition theme. At least 75% of the artists on your list should come from those artists/movements studied in class.

**B. Group component – Checklist (include approximately 10-15 objects)**

- Number and type of objects
- Mechanical or electronic interactive elements
- Audio-visual components
- If you want to be really precise, you could also list the institution that would loan the work

**C. Individual Component – Object description, 500 words.**

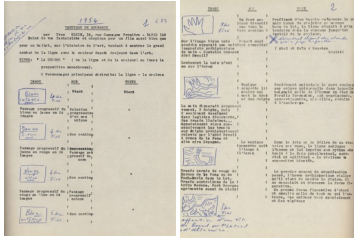
- Each group member must choose one object from the group exhibition checklist. Write the object description as if it were an extended label in a museum or an artist's entry in a catalogue.
- Why is this object important? How does it related to the overall theme of the exhibition?
- Include 3 bibliographic sources (**books and or articles**) that art viewers could turn to for more information about this artist and the particular work in question.

This part of the assignment demonstrates how the exhibition “idea” is instantiated in aesthetic practice.

\*\*\*Choose one member of the group to consolidate all of the various components into a single PDF and turn in that one document to me on behalf of the group by the due date and time.

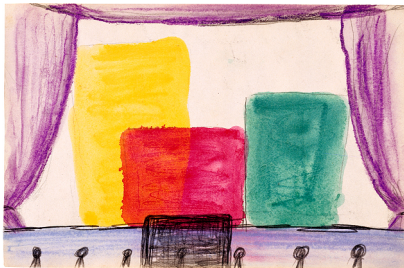
## EXAMPLE EXHIBITION CHECKLIST

### Yves Klein

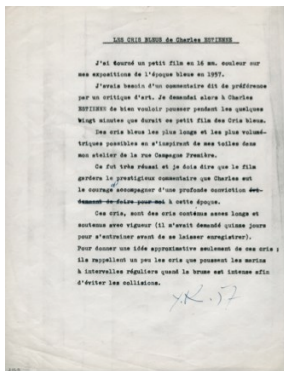


Yves Klein  
*Esquisse de scénario, « La Guerre »*  
13 pages total  
1954  
27 x 21 cm  
Yves Klein Archives

**NOTE:** We could exhibit 3 pages (1-3). Page 3 introduces “concrete music” onto the soundtrack



Yves Klein  
*Monochromes jaune, rouge, et vert (scène de théâtre)*  
1954  
Watercolor and graphite on paper in spiral-bound notebook  
13.3 x 21 cm



Yves Klein  
*Les cris bleus de Charles Estienne*  
1957

Manuscript

Yves Klein Archives



Charles Estienne performing *cris bleus*  
1957

Yves Klein Archives

## **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. Excuse notes should be submitted via email on the day of your absence or submitted as hard copy the day you resume class.

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/](http://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:**

<b>Letter Grade</b>	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
<b>% Equivalent</b>	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>.

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

**Counseling and Wellness Center:** <http://www.counseling.ufl.edu> or (352) 392-157

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

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