

# Cover Sheet: Request 11391

## ARH 4453 Mid-Twentieth Century Art

### Info

Process	Course Modify Ugrad/Pro
Status	Pending
Submitter	Cabanas,Kaira k.cabanas@ufl.edu
Created	1/7/2017 4:10:24 PM
Updated	2/9/2017 9:57:47 AM
Description of request	Continuation of ARH 4452. Emphasis on international art from the 1940s through the 1960s. (H)  This change in the catalogue shifts the course emphasis from American art to international art.

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 011302000	Rogal, Maria	Approved by faculty vote.	1/17/2017
Deleted ARH 4453 Mid 20 Century_modification.pdf					1/7/2017
College	Approved	CFA - College of Fine Arts	Schaefer, Edward E		1/20/2017
No document changes					
University Curriculum Committee	Comment	PV - University Curriculum Committee (UCC)	Case, Brandon	Added to the February agenda.	1/23/2017
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			1/23/2017
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 11391

## Info

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This change in the catalogue shifts the course emphasis from American art to international art.

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

**Created:** 2/9/2017 9:50:26 AM

**Form version:** 5

## Responses

**Current Prefix**ARH

**Course Level**4

**Number** 453

**Lab Code** None

**Course Title** Mid-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

**Change Course Description?**Yes

**Current Course Description**Emphasis on American art from the 1940s through the 1960s. (H)

**Proposed Course Description (50 words max)**Emphasis on international art from the 1940s through the 1960s. (H)

**Change Prerequisites?**No

**Change Co-requisites?**No

**Rationale**Newly introduced course content responds to recent trends in teaching modern art from an international and global perspective.

**ARH 4453**  
**MID 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:**

September 12: Object description due in class  
October 17: Exam 1/ Exhibition abstract and preliminary bibliography due in class  
October 22: Attend a panel at the HESCAH symposium: Critical, Clinical, Curatorial  
October 26: Response paper on a symposium lecture due in class  
December 5: Exam 2  
December 12: Group project due

**Course catalogue description:** Emphasis on international art from the 1940s through the 1960s.

**Expanded description:** This course emphasizes international art from the 1940s through the 1960s. By introducing students to the development of modern art in an international context, 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 in a global context.

**Course requirements:**

Exam 1 + Abstract and bibliography (25%)  
Response paper to lecture (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.

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

### **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. Object description from the Harn Museum**

Visit the Harn Museum as an individual or in a group. Write a 250-word visual description of one of the two art objects currently on view at the museum. Do not make any evaluation or judgment of the work (i.e., it's good or bad, I like it or don't like it). Take your time looking and write down what you see. You might note the materials, medium (painting, photography, etc.), colors, composition, texture, dimensions, etc. Be as objective as possible. Bring the description to class on Monday September 12. Write on one of the following objects: **TBA**

#### **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.

#### **C. Symposium: Critical, Clinical Curatorial**

The symposium, "Critical, Clinical, and Curatorial," invites an in-depth exploration of the various educational programs and exhibitions that make up the intertwined histories of art and therapy, modern art and self-taught artists, art and madness. Attend one of the panels scheduled for Saturday, October 22. Write a 500-word response to one of the lectures (by W.J.T. Mitchell, Lynne Cooke, or Suzanne

Hudson) 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 therapy or art and madness? Did they 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 the relation between art and madness, or art and therapy, or the history of self-taught art in relation to modern art?

#### **D. Group 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 a specific topic and/or artist (with about 15 objects). 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 and practices of modern art. Consider, for example, how your exhibition intervenes in a particular understanding of modern art and whether it develops upon previous exhibitions that broach similar issues.

Please provide a complete object 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 **750**-word 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 to the group exhibition? How does it relate to the overall theme of the exhibition? 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.

## Weekly Schedule:

### Week 1

#### **August 22: Enrollment, attendance**

**Watch the film:** Alain Resnais, *Night and Fog*, 1955, directed by Alain Resnais. The film was made ten years after the liberation of the Nazi concentration camps and features the grounds of Auschwitz and Majdanek. It describes the lives of the prisoners in the camps and was made in collaboration with poet Jean Cayrol, a camp survivor.

#### **August 24: Introduction:**

##### **Discussion of film/ What is Modern Art?**

Serge Daney, "The Tracking Shot in Kapo," in *"In the Poem about Love You Don't Write the Word Love"*, ed. Tanya Leighton. New York: Sternberg Press, 2006, pp. 33-53.

### Week 2

#### **August 29: Mourning and Memory in German Art**

Art Since 1900, pp. 475-479; 480-485; 521-526; 554-559; 612-616.

[Art Since 1900, 2<sup>nd</sup> edition; pp. 519-523; 524-529; 565-570; 656-660.]

Gerhard Richter "Interview with Benjamin Buchloh" in *Art in Theory*, pp. 1147 - 1157.

Benjamin Buchloh, "Beuys: The Twilight of the Idol, Preliminary Notes for a Critique," in *Mapping the Legacy*, ed. Gene Ray. New York: Distributed Art Publishers, 2001.

#### **August 31: Antonin Artaud and His Legacy**

Antonin Artaud, *The Suicide Provoked by Society*.

Denis Hollier. "The Artaud Case, Part II: The Case History," in *Specters of Artaud, Language and the Arts in the 1950s*, ed. Kaira M. Cabañas, exh. cat. Madrid: Museo Nacional Centro de Arte Reina Sofía, 2012.

Branden W. Joseph, "Modernism Without Organs," in *Artforum*, vol. 51, no. 1 (September 2012).

### Week 3

#### **September 5: HOLIDAY**

#### **September 7: Visit to Harn Museum (\* on your own or in groups)**

### Week 4

#### **September 12: Clement Greenberg and the Rise of Abstract Expressionism**

Art Since 1900, pp. 355-359; 439-444.

[Art Since 1900, 2<sup>nd</sup> edition; pp. 399-403; 483-488.]

**DUE: Object description**

**September 14: Painting in the Wake of Abstract Expressionism**

Art Since 1900, pp. 362-367; 398-403; 409-410.

[Art Since 1900, 2<sup>nd</sup> edition; pp. 406-411; 442-447; 453-454.]

Carl Andre, "Preface to Stripe Painting" in *Art in Theory*, p. 820.

Frank Stella, "Pratt Institute Lecture" in *Art in Theory*, pp. 820 – 821.

Clement Greenberg, "Modernist Painting," in *Art in Theory*, pp. 773 – 779.

**Week 5**

**September 19: Mário Pedrosa and the Rise of Concrete Art in Brazil**

Waldemar Cordeiro, "The ruptura Manifesto" (1952), "The Object (Productive Art)" (1956) in *Inverted Utopias*, pp. 494–495.

Ana Maria Belluzzo, "The ruptura Group and Concrete Art," in *Inverted Utopias*, pp. 203–211.

Kaira M. Cabañas, "A Strategic Universalist," in *Mário Pedrosa, an Anthology: Primary Documents*. New York: The Museum of Modern Art, expected 2016.

**September 21: Jean Dubuffet and Art Brut in Brazil**

Jean Dubuffet, "Art Brut in Preference to the Cultural Arts," 1949.

Jean Dubuffet, "Anticultural Positions," 1951.

Jean Dubuffet, "In Honor of Savage Values," 1951.

**Week 6**

**September 26: Pierre Restany and Nouveaux Réalisme**

Art Since 1900, pp. 337-342; 434-438; 515-520.

[Art Since 1900, 2<sup>nd</sup> edition; pp. 381-386; 478-482; 559-564.]

Pierre Restany, "The New Realists" in *Art in Theory*, pp. 724 – 725.

**September 28: CoBrA, Art Informel, and the Décollagistes**

Art Since 1900, pp. 391-397.

[Art Since 1900, 2<sup>nd</sup> edition; pp. 435-441.]

Hannah Feldman, "Of the Public Born: Raymond Hains and *La France déchirée*," *October* 108 (Spring 2004), pp. 73–96.

**Week 7**

**October 3: Alejandro Otero, Kinetic Art and the City University in Caracas**

Jesús Rafael Soto, "Serialization" in *Readings in Latin American Modern Art* (hereafter LAMA), pp. 170.

Jesús Rafael Soto, "Artist's Statement" in *Readings in LAMA*, pp. 171.

Alejandro Otero, "Artist's Statement" in *Readings in LAMA*, pp. 168 – 169



Megan Sullivan, "Alejandro Otero's Polychrome: Color Between Nature and Abstraction," *October* 152 (Spring 2015), pp. 60-81.

**October 5: Jean Tinguely / Destruction in Art**  
**TBA**

**Week 8**

**October 10: Kinetic Art continued: Jean Tinguely and GRAV**

"GRAV Manifesto: Transforming the Current Situation in Plastic Art" in Readings in LAMA, pp. 161 – 163

Lily Woodruff, "The Groupe de Recherche d'Art Visuel against the Technocrats," in *Art Journal* (Fall 2014), pp. 19-37.

**October 12: REVIEW**

**Week 9**

**October 17: EXAM**

**+ DUE: Abstract and preliminary bibliography (counts toward exam)**

**October 19: Yves Klein and Cinema**

Yves Klein, "The Evolution of Art Towards the Immaterial," in *Art in Theory*, pp. 818 – 820.

**Saturday, October 22**

**HESCAH SYMPOSIUM: Critical, Clinical, Curatorial**

**Chandler Auditorium, Harn Museum**

**Saturday, October 22**

**10:30 a.m. – 12:30 p.m.**

"Method, Madness, Montage" by W. J. T. Mitchell, Professor of Art History and English, University of Chicago

"Common Creativities" by Kaira M. Cabañas, Associate Professor of Art History, University of Florida

[Break for lunch]

**1:30 p.m. – 3:30 p.m.**

“Parsing Difference” by Lynne Cooke, Curator Special Projects in Modern Art, National Gallery of Art

“A Cosmos” by Suzanne Hudson, Associate Professor of Art History and Fine Arts, University of Southern California

### **Week 10**

#### **October 24 and 26: Discussion CCC symposium / Neo Dada**

Art Since 1900, pp. 343-347; 368-72; 404-409.

[Art Since 1900, 2<sup>nd</sup> edition; pp. 387-391; 412-416; 448-453.]

John Cage, “On Robert Rauschenberg, Artist, and his Work” in Art in Theory, pp. 734 – 737.

**DUE: Response paper to lecture**

### **Week 11**

#### **October 31: Happenings and Environments**

Art Since 1900, pp. 373-378; 450-455.

[Art Since 1900, 2<sup>nd</sup> edition; pp. 417-422; 494-499.]

Allan Kaprow, from *Assemblages, Environments, and Happenings*, in Art in Theory, pp. 717 – 722.

**November 2: In class group research**

### **Week 12**

#### **November 7: Andy Warhol: The Commodity Form**

Art Since 1900, pp. 486-491.

[Art Since 1900, 2<sup>nd</sup> edition; pp. 530-535.]

Andy Warhol, “Interview with Gene Swenson” in Art in Theory, pp. 747 – 749.

Hal Foster, “Death in America,” *October*, Vol. 75 (Winter, 1996), pp. 36-59

#### **November 9: 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 13**

**November 14: Minimalism continued / Another Geometry: Gego**

Mónica Amor, "Another Geometry: Gego's *Reticulárea*, 1969-1977," *October* 113 (Summer 2005), pp. 101-26.

**November 16: Ferreira Gullar and Neo-Concrete Art in Brazil**

Ferreira Gullar, "Neo-Concrete Manifesto" in *Readings in LAMA*, pp. 172 - 175.

Lygia Clark, "Beasts" (1960) in *Readings in LAMA*, pp. 176.

**Week 14**

**November 21 Neo-Concrete Art continued**

Irene V. Small, "*Pigment Pur* and the *Corpo da Côr*: Post-Painterly Practice and Transmodernity," *October* 152 (Spring 2015), pp. 82-102.

**November 23: HOLIDAY**

**Week 15**

**November 28: Fluxus**

*Art Since 1900*, pp. 456-463.

[*Art Since 1900*, 2<sup>nd</sup> edition; pp. 500-507.]

George Maciunas, "Neo-Dada in Music, Theatre, Poetry, Art" in *Art in Theory*, pp. 727 -729.

+ **In class group research**

**November 30 REVIEW**

**Week 16**

**December 5: EXAM**

**December 7: In class group research**

**December 12: FINAL PROJECT DUE by 5pm;  
Each group submits one single PDF**

## APPENDIX: FINAL PROJECT GROUP EXHIBITION PROPOSAL

Exhibition proposals should include the following:

### A. 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 modern art?
- What previous exhibitions does it develop upon (describe 2 or 3)?
- \*Graduate students: 750 words for part A

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 that you consulted as a group in preparation for developing your final exhibition theme.

### B. Object checklist (include approximately **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

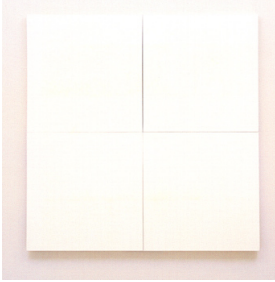


### C. Individual Component – Object description, **750 words**.



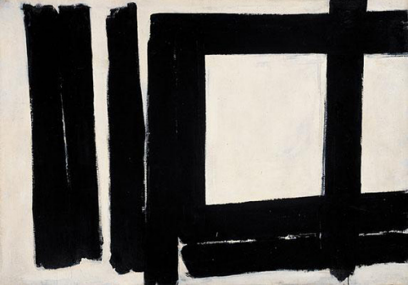
- Each group member must choose one object from the group exhibition checklist. Write the object description as if it were an extended label in a museum or an artist's entry in a catalogue.
- Why is this object important? How does it related to the overall theme of the exhibition?
- Include 3 bibliographic sources (**books and or articles**) that art viewers could turn to for more information about this artist and the particular work in question.
- \* Graduate students: Write 3 object descriptions, 500 words each

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**  
**Robert Rauschenberg and Franz Klein**

		<p>Robert Rauschenberg  <i>White Painting</i>  1951  Oil on canvas  Four panels  36 x 36 in. each  72 x 72 in. overall</p> <p>Collection of the artist's estate.</p>
		<p>Robert Rauschenberg  <i>Untitled (Self-Portrait - Black Mountain)</i>  Date unknown (c. 1950?)  Photograph  3 1/4 in. x 5 1/2 in.  8.26 cm x 13.97 cm</p> <p>Collection SFMOMA</p>
		<p>Robert Rauschenberg  <i>Untitled (Asheville Citizen)</i>  c. 1952  Oil and newspaper on canvas  6'2" x 28 1/2" (188 x 72.4 cm)</p> <p>Museum of Modern Art, New York</p>

		<p>Franz Kline  <i>Painting</i>  1952  oil on canvas  65 x 41 ¾ inches</p> <p>Wadsworth Atheneum Museum of Art,  Hartford, Connecticut</p>
		<p>Franz Kline  <i>Untitled II</i>  c. 1952  Ink and oil on cut-and-pasted telephone  book pages on paper on board  11 x 9" (28.1 x 23 cm)</p> <p>The Museum of Modern Art New York</p>
		<p>Franz Kline  <i>Painting No. 7</i>  1952  Oil on canvas  57 1/2 x 81 3/4 inches</p> <p>Solomon R. Guggenheim Museum</p>

## **COURSE POLICIES:**

Class Attendance. Attendance will be taken. Please take a look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays, family obligations, or extracurricular activities) that conflict with lectures and due dates. If you do have a conflict, please see instructor well in advance to clear your absence, schedule an extension, or discuss the possibility of a make-up exam.

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 final 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.

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.