

UPDATED AUGUST 1ST



Art 4314: 20th-Century Sculpture

University of Texas at Arlington, Fall 2012

Fine Arts Building [FA] 2102A, Tuesdays and Thursdays 11:00am – 12:20pm

Description: This course is a selective introduction to 20th-century sculpture, beginning with Rodin's decisive move away from classicism at the end of the nineteenth century. The course considers the stakes involved in the choice between abstraction and figuration, as well as the variety of avant-garde movements committed to rethinking the social role and position of the sculptor. We will consider the problems of defining sculpture in relation to other arts, especially painting, architecture and photography, and consider the primary importance of material in modernist thinking. Along with encountering major figures from the modern history of the medium, we will also review a number of the different theories that evolved from efforts to comprehend sculptural practice. After World War II, we will cover the beginnings and multiple trajectories of minimalism and postminimalist art; those of the Duchampian ready-made, commercial objects and industrial fabrication; and the dissolution of the object altogether into installations and institutional critique. We will consider questions of identity of artist and viewer, whether those of gender, nationality or politics. A constant theme will be the changing definitions of public and private, and we will make ongoing inquiries into the relations between fundamental choices of medium and material and abstract questions of theme, iconicity and ideology. The lectures and readings are integrated with important works from the collections of art museums in Dallas and Fort Worth.

Instructor: Dr. Benjamin Lima, Fine Arts 2101, (214) 771-8269

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Office hours: Tuesdays and Thursdays 12:30-1:30pm, and by appointment

Student Learning Outcomes:

1. To become familiar with major monuments, themes and concepts in the history of 20th-century sculpture.
2. To gain experience with the close firsthand observation of artworks in local museums.
3. To be able to interpret works of 20th-century sculpture both through visual analysis of a work itself, and in light of historically important interpretations given to works by artists, critics, and scholars.
4. To develop research and organizational skills in preparing written assignment.
5. To develop communication and analytical skills in presenting the results of research and study.

Left: Constantin Brancusi, *Beginning of the World*. c. 1920. Marble, nickel silver, and stone. 30 x 20 x 20 in. Dallas Museum of Art.

Right: Claes Oldenburg, *Stake Hitch*, 1984. Aluminum, steel, urethane foam. 16.3 x 4.6 x 13.6 m. Dallas Museum of Art.

Textbooks

Reading will be assigned from the following course textbooks, and other articles:

KRAUSS Rosalind Krauss, *Passages in Modern Sculpture* (MIT Press)

MOLESWORTH Helen Molesworth, *Part Object Part Sculpture* (PSU Press)

POTTS Alex Potts, *The Sculptural Imagination* (Yale University Press)

V3D *Vitamin 3-D: New Perspectives in Sculpture and Installation* (Phaidon Press)

Topic Outline

Date	Artists Discussed	Reading
8-23	Introduction	
8-28	Auguste Rodin, Henri Matisse	Potts, 79-101; 132-144 Krauss, ch. 1 "Narrative Time"
8-30	Constantin Brancusi	Molesworth 84-91
9-4	Julio González, Pablo Picasso	Krauss, ch. 2 "Analytic Space"
9-6	David Smith, Anthony Caro	Krauss, ch. 5 "Tanktotem: Welded Images" Potts, 158-177
9-11	Vladimir Tatlin, Dan Flavin	Krauss, ch. 3 "Forms of Readymade"
9-13	Donald Judd, Sol LeWitt, Carl Andre	Potts, 102-117; 236-244; 269-310; 310-335
9-18	Marcel Duchamp	Molesworth 28-37, 156-165, 178-201
9-20	Lucio Fontana, Piero Manzoni	Molesworth 50-83
9-25	Jean Arp, Meret Oppenheim Alberto Giacometti	Krauss, ch. 4 "A Game Plan"
9-27	Midterm exam in class	
10-2	Henry Moore, Barbara Hepworth	Potts, 117-124, 148-153
10-4	Joseph Cornell, Kurt Schwitters	<i>Art Since 1900</i> : "1926"
10-9	Alexander Calder, Jean Tinguely, Lygia Clark	Krauss ch. 6 "Mechanical Ballets"
10-11	Joseph Beuys	Ray, "Joseph Beuys and the After-Auschwitz Sublime"
10-16	Michelangelo Pistoletto Mario Merz, Jannis Kounellis	<i>Art Since 1900</i> : "1962a," "1964a," "1967b"
10-18	Louise Bourgeois, Yayoi Kusama, Eva Hesse	Molesworth 18-27, 38-43, 118-129, 166-171 Potts, 335-370
10-23	Ed Kienholz, Bruce Conner Robert Rauschenberg	Molesworth 91-117
10-30	Claes Oldenburg, Allan Kaprow	<i>Art Since 1900</i> : "1955b," "1960a," "1961"
11-1	Robert Morris, Richard Serra	Krauss ch. 7 "The Double Negative"
11-6	Robert Smithson, Richard Long Michael Heizer, Gordon Matta-Clark	Potts, 257-268
11-8	Bruce Nauman, Dan Graham	Kraynak, "Dependent Participation" Buchloh, "Moments of History in the Work of Dan Graham"
11-13	Marcel Broodthaers, Michael Asher	Buchloh, "Michael Asher and the Conclusion of Modernist Sculpture" Molesworth 130-53
11-15	Kiki Smith, Robert Gober, Rachel Whiteread	Molesworth 210-12, 234-245
11-20	Work day – no lecture	
11-27	Damien Hirst, Jeff Koons	<i>Art Since 1900</i> : "1986," "2007c"
11-29	Felix Gonzalez-Torres, Gabriel Orozco	Gabriel Orozco conversation Molesworth, 214-233, 246-51, 260-69
12-4	Thomas Hirschhorn	Thomas Hirschhorn interview; Buchloh, "Cargo and Cult"
12-11	Final exam 11:00am-1:00pm	

COURSE REQUIREMENTS

Attendance Policy

Attendance will be taken with a sign-in sheet at the beginning of class.

Each late arrival will lower your overall course grade by 0.5 percent.

You may miss two class sessions for any reason, with no penalty. After two absences, each additional absence will lower the overall course grade by 1 point.

There are no excused absences. I will not discuss attendance over e-mail or respond to e-mails about attendance. Please see me in person to discuss attendance.

Please note: there are different course requirements, depending on whether you are an art history major, a studio art major, or a graduate student.

Requirements for Art History Majors:

1. **25 percent:** The midterm exam will take place on Sept. 27 in class. It will cover material through Sept. 25.

2. **50 percent:** A research paper of between 3500 and 4500 words, plus notes, bibliography and illustrations.

Deadlines:

- Submit initial question or problem: Sept. 6
- Submit 300-word abstract and annotated bibliography: Sept. 25
- Submit rough outline: Oct. 18
- Submit rough draft: Nov. 6
- Bring rough draft, assignment and cover sheet to Writing Center (by appt.) the week of Nov. 13
- Submit final draft in class: Nov. 29. Late papers will be accepted until Dec. 6 with a one-grade penalty (i.e. from A to B). No assignments will be accepted after Dec. 6.

3. **25 percent:** The final exam will take place on Tuesday, Dec. 11 from 11:00am to 1:00pm. It will cover material from Oct. 2 to the last day of class.

Requirements for All Other Undergraduate Students:

1. **33.3 percent:** The midterm exam will take place on Sept. 27 in class. It will cover material through Sept. 25.

2. **33.3 percent:** There will be a written assignment of 750 words. The assignment is to write a formal analysis of one work in a local museum, chosen from a selected list of works. Deadlines:

- Submit rough draft: Nov. 6
- Bring rough draft, assignment and cover sheet to Writing Center (by appt.) the week of Nov. 13
- Submit final draft with rough draft, consultant notes and pencil sketch of the work: Nov. 29. Late papers will be accepted until Dec. 6 with a one-grade penalty (i.e. from A to B). No assignments will be accepted after Dec. 6.

3. **33.3 percent:** The final exam will take place on Tuesday, Dec. 11 from 11:00am to 1:00pm. It will cover material from Oct. 2 to the last day of class.

Format of examinations (midterm and final)

Each exam will have three parts.

Part 1: Image identification. You will see images on screen, and be asked to give the artist, title, date and medium of the artwork.

Part 2: Short-answer comparisons. You will see multiple images on screen, and be asked to identify them (artist, title, date, medium) and write a short comparison between the two of them, based on your knowledge from lectures and readings.

Part 3: Essay question. You will be given a list of essay questions, and choose one to answer. The questions will ask you to choose artworks from the class, and give your interpretation of the works, using knowledge from the course lectures and readings.

Grading Policy

A (90-100): excellent, thoughtful, thorough, comprehensive understanding

B (80-89): good or very good, solid, minor mistakes, no major flaws

C (70-79): solid, fulfills requirements, some mistakes

D (60-69): major mistakes or omissions

F (0-50): does not fulfill requirements for the course

POLICIES AND PROCEDURES

Please be ready to give your full attention to the course each week. For this reason, no mobile phones, laptops, or other electronic devices are permitted in the classroom. If you text in class, you will be sternly ordered to put that thing away.

Drop Policy: Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. Contact the Financial Aid Office for more information.

Americans With Disabilities Act: The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability.

Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

Academic Integrity: All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

Instructors may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System Regents' Rule 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

It is the philosophy of The University of Texas at Arlington that academic dishonesty is a **completely unacceptable mode of conduct and will not be tolerated in any form**. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University. "Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts." (Regents' Rules and Regulations, Series 50101, Section 2.2) All students must review the UTA Library's plagiarism tutorial here: <http://library.uta.edu/plagiarism/index.html>

Student Support Services Available: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at www.uta.edu/resources.

Electronic Communication Policy: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

Official UTA policy requires the use of the UTA e-mail address for communication between faculty and students. I will not be able to respond to e-mail from other accounts.

Student Feedback Survey: At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

Final Review Week: A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.