

UPDATED AUGUST 23



Art 3389: Contemporary Art

University of Texas at Arlington, Fall 2013

Fine Arts Building [FA] 2102A, Monday, Wednesday, Friday 10:00-10:50am

Description: This course provides an introduction to the art from the end of World War II to the present. It is concerned with both the formal analysis of artworks and their historical context. 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) 517-8733 ben.lima@uta.edu

Office hours: Mondays and Wednesdays 11:00 to noon. Sign up here for appointments <http://goo.gl/ozd2j>

Student Learning Outcomes:

1. To become familiar with the major artists, artworks, groups, themes and movements between Abstract Expressionism (after World War II) and the present day.
2. To gain experience with firsthand observation of art in museums, developing observational skills.
3. To be able to interpret works of modern art 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, observational and organizational skills in preparing a written assignment.
5. To develop communication and analytical skills in presenting the results of research and study.

Textbooks: The textbooks for the course are available at the UTA bookstore (817-272-5757), as well as in the Visual Resource Commons (Fine Arts 2109, open Monday-Friday 8:30am-5:00pm). They will also be on reserve in the Architecture & Fine Arts Library.

1. *Art Since 1900, Volume 2: 1945 to the Present*, second edition [ASN] (Thames & Hudson, 2011; ISBN 0500289522)
2. Stiles and Selz, eds., *Theories and Documents of Contemporary Art*, second edition [S/S] (UC Press, 2012; 0520257189)

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.

Left: Jeff Wall, *The Storyteller*, 1986. Silver dye bleach print in light box, 2.3 x 4.4m. Metropolitan Museum of Art, New York.

Right: Gerhard Richter, *48 Portraits*, 1971-72. Oil on canvas, 48 paintings, each 70 x 55 cm. Museum Ludwig, Cologne.

COURSE REQUIREMENTS

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. 20 in class. It will cover material through Sept. 18.
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. 27
- Submit rough outline: Oct. 18
- Submit rough draft: Nov. 11
- Bring rough draft, assignment and cover sheet to Writing Center (by appt.) by Nov. 22
- Submit final draft in class: Nov. 25. 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 Monday, Dec. 9 from 8:30 to 10:30am. It will cover material from Sept. 23 to the last day of class.

Requirements for All Other Undergraduate Students:

1. **33.3 percent:** The midterm exam will take place on Sept. 20 in class. It will cover material through Sept. 18.
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. 4
- Bring rough draft, assignment and cover sheet to Writing Center (by appt.) by Nov. 15
- Submit final draft with rough draft, consultant notes and pencil sketch of the work: Nov. 25. 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 Monday, Dec. 9 from 8:30 to 10:30am. It will cover material from Sept. 23 to the last day of class.

Graduate Requirements

Graduate students enrolled in Art 5360 will complete the requirements for undergraduate art history majors, and will write an advanced research paper on a topic and scope to be determined in consultation with the professor. As part of the research paper, graduates will make an oral presentation to the class on the topic of their research.

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. The images will be taken from the website at: www.uta.edu/art/slidereview/arlington

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

TOPIC OUTLINE

Date	Topics	Artists	Assigned Reading
8/23	Introduction		
8/26	Art Brut	Dubuffet, Giacometti	ASN: 1946, 1959c
8/28	Abstract Expressionism	Pollock, Newman, De Kooning	ASN: 1947b, 1949a, 1951
8/30	Black Mountain	Albers, Rauschenberg	ASN: 1947a, 1953
Sept. 2	Labor Day	Holiday – No Class	
9/4	Independent Group & Situationist International	Eduardo Paolozzi, Constant	ASN: 1949b, 1956, 1957a
9/6	Assemblage, Happenings	Bruce Conner, Allan Kaprow	ASN: 1959b, 1961
9/9, 11	Fluxus & New Realism	George Maciunas, Arman	ASN: 1959a, 1960a, 1962a
9/13	Pop Painting	Andy Warhol, Roy Lichtenstein	ASN: 1960c, 1964b
9/16, 18	Index & Readymade	Marcel Duchamp, Jasper Johns	ASN: 1958, 1962d, 1966a
Sept. 20	Midterm Exam	In Class	
9/23	Specific Objects	Dan Flavin, Donald Judd	ASN: 1962c, 1965
9/25	Actions in Germany & Austria	Joseph Beuys, Hermann Nitsch	ASN: 1962b, 1964a
9/27	German History Painting	George Baselitz, Gerhard Richter	ASN: 1963, 1988
9/30	Conceptual Painting	Ad Reinhardt, BMPT	ASN: 1957b, 1967c
10/2	Postminimalism & Process	Arte Povera, Robert Morris	ASN: 1967b, 1969
10/4	Entropy & Casting	Bruce Nauman, Rachel Whiteread	ASN: 1967a, 1993b
10/7	Conceptualism	Bechers, Kosuth, Weiner	ASN: 1968a, 1968b
10/9	Site-Specificity Institutional Critique	Michael Asher, Marcel Broodthaers	ASN: 1970, 1972a
10/11	Structures & Systems	Daniel Buren, Hans Haacke	ASN: 1971, 1972b
10/14, 16	Performance & Video	Joan Jonas, Bill Viola	ASN: 1973, 1998
10/18, 21	Action & Community	Chris Burden, Pierre Huyghe	ASN: 1974, 2009a
10/23	Early Feminism	Eva Hesse, Mary Kelly	ASN: 1966b, 1975
10/25	Critical Postmodernism	Cindy Sherman	ASN: 1977, 1993a
10/28, 30	Simulacra & Pastiche	Richard Prince, Jeff Wall	ASN: 1980, 2001
11/1, 4	Postmodernism & Critique	Martha Rosler, Laurie Anderson	ASN: 1984a, 1984b
11/6, 8	Appropriation	Jeff Koons, Damien Hirst	ASN: 1986, 2007c
11/11, 13	Politics & Abjection	Felix Gonzalez-Torres, Mike Kelley	ASN: 1987, 1994a
11/15, 18	Postmedium Condition	William Kentridge, Christian Marclay	ASN: 1994b, 2007a
11/20	Archives	Tacita Dean, Liam Gillick	ASN: 2003
11/22	Unmonumental Assemblage	Isa Genzken, Rachel Harrison	ASN: 2007b
Nov. 25	Final Paper Due	In Class	
11/25, 27	Networks and Avatars	Jutta Koether, Claire Fontaine	ASN: 2009b, 2010b
Nov. 29	Thanksgiving Holiday	No Class	
12/2, 4	Digital and Real Worlds	Ai Weiwei, Claire Fontaine	ASN: 2009c, 2010a
Dec. 9	FINAL EXAM	8:30-10:30am	

PRIMARY SOURCES

Each week in the course, in addition to the chapters in the textbook (*Art Since 1900*), we will read selected primary sources found in Stiles and Selz, *Theories and Documents of Contemporary Art*. These are texts written by artists or critics from the period in question, and give the perspective of those who were involved in the movements. Ideas from the primary sources will be on the midterm and final exams.

8/26	Art Brut	Wols, "Aphorisms," 44; Dubuffet, "Anticultural Positions," 216 "Preface to <i>Jean Fautrier</i> by André Malraux," 215
8/28	Abstract Expressionism	Pollock, "Guggenheim Application" and "Interview with William Wright," 24 Newman, "The Plasmic Image," 26; Rothko, "I Paint Very Large Pictures," 28 Motherwell, "Beyond the Aesthetic," 28 De Kooning, "Content Is A Glimpse: Interview with David Sylvester," 221
8/30	Black Mountain	Twombly, "Comments by Heiner Bastian," 35 Kelly, "Notes of 1969," 118; Albers, texts, 131; Rauschenberg, texts, 373 Cage, "Composition as Process, Part II: Indeterminacy" 831
9/4	Independent Group & Situationist International	Constant Nieuwenhuys, "Manifesto," 227; Appel, texts, 231; Hamilton, texts, 343 Situationist International, "Definitions," 827; Guy Debord, "Report on the Construction of Situations...", 828
9/6	Assemblage, Happenings	Conner, "Interview with Mia Culpa," 378; Kienholz, texts, 609 Oldenburg, "I Am for an Art..." 385; Kaprow, "Guidelines for Happenings," 833
9/9, 11	Fluxus & New Realism	Fontana, Manifesto blanco, 47; Manzoni, "For the Discovery of a Zone of Images," 109 New Realism: Texts by Restany (352), Spoerri (354); Tinguely (473), Christo (614) Fluxus: texts by Maciunas (848), Filliou (854), Paik (494), Brecht (384)
9/13	Pop Painting	Texts by Roy Lichtenstein (388), Andy Warhol (390), James Rosenquist (396), Ed Ruscha (405)
9/16, 18	Index & Readymade	Frank Stella, "The Pratt Lecture," 136; Jasper Johns, texts, 375 Brice Marden, "Statements, Notes, and Interviews," 159 Bruce Nauman, "Notes and Projects," 717
9/23	Specific Objects	Donald Judd, "Specific Objects," 138; "Questions to Stella and Judd," 140 Dan Flavin, "Some Remarks," 147; Carl Andre, texts, 147 Sol LeWitt, "Paragraphs on Conceptual Art" 987; "Sentences on Conceptual Art" 991
9/25	Actions in Germany & Austria	Texts by Hermann Nitsch (862), Otto Muehl (865), Günter Brus (860) and Valie Export (869). Joseph Beuys, "Statement" (745) and "Appeal for an alternative" (746)
9/27	German History Painting	Georg Baselitz, "Pandemonium Manifesto I, 2d Version," 235 Gerhard Richter, "Interview with Rolf-Gunter Dienst" (359) and Rolf Schon (362) Anselm Kiefer, "Structures are No Longer Valid," 67
9/30	Conceptual Painting	Yves Klein, <i>Ritual for the Relinquishment of the Immaterial Pictorial Sensitivity Zones</i> , 111 Texts by Ad Reinhardt (113), Agnes Martin (150), Robert Ryman (720)
10/2	Postminimalism & Process	Germano Celant, Introduction to <i>Arte Povera</i> , 771; Mario Merz, "Statements," 779 Jannis Kounellis, "Structure and Sensibility," 775; Giuseppe Penone, "Statements" 782 Pino Pascali, "Statements," 358; Robert Morris, "Notes on Sculpture Part III," 700
10/4	Entropy & Casting	Robert Smithson, <i>The Spiral Jetty</i> , 633 and interview, 636 Gordon Matta-Clark, "Building Dissections: Interview with Donald Wall" 655 Mona Hatoum, "Interview with John Tusa," 674 Rachel Whiteread, "If Walls Could Talk: Interview with Craig Houser," 683
10/7	Conceptualism	Texts by Joseph Kosuth (976), Dan Graham (997), Seth Siegelaub (1001), Robert Barry (1002), Douglas Huebler (1003), Lawrence Weiner (1004), Bernd and Hilla Becher (1015), John Baldessari (1040)
10/9	Site-Specificity Institutional Critique	Marcel Broodthaers, "Ten Thousand Francs Reward: Interview with Irmeline Lebeer" 1019
10/11	Structures & Systems	Hans Haacke, "Statements" 1019; "Museums, Managers of Consciousness," 1025 Daniel Buren, "Beware!" 161
10/14, 16	Performance & Video	Texts by Nam June Paik (494), Gerry Schum (499), Frank Gillette (501), Shigeko Kubota (504), Woody Vasulka (506), Douglas Davis (509) Joan Jonas, "Closing Statement," 894 James Turrell, "Mapping Space" 649; Stan Douglas "Evening" 550 Bill Viola, "Video Black—The Mortality of the Image," 525

10/18, 21	Action & Community	Texts by Carolee Schneemann (840), Yoko Ono (858), Chris Burden (899), Vito Acconci (913), Rirkrit Tiravanija (795)
10/23	Early Feminism	Louise Bourgeois, "Interview with Donald Kuspit," 38; Eva Hesse, texts, 704 Yayoi Kusama, "Interview by Grady Turner," 111 Faith Ringgold, "Interview with Eleanor Munro," 41 Nancy Spero, "Woman as Protagonist: Interview with Jeanne Siegel," 269 Mary Kelly, "Preface to <i>Post-Partum Document</i> ," 1008 Judy Chicago, <i>The Dinner Party: A Symbol of Our Heritage</i> , 407 Suzanne Lacy, "The Name of the Game," 895
10/25	Critical Postmodernism	Cindy Sherman, "Statement," 926, and "Interview with Els Barents," 927 Barbara Kruger, "Pictures and Words: Interview with Jeanne Siegel," 435 Sherrie Levine, "Five Comments," 437
10/28, 30	Simulacra & Pastiche	Jeff Wall, "Gestus," 790
11/1, 4	Postmodernism & Critique	Martha Rosler, "Video: Shedding the Utopian Moment," 512 Julian Schnabel, "Statements," 281 Jenny Holzer, "Language Games: Interview with Jeanne Siegel," 1036 Laurie Anderson, "Interview with Charles Amirkhanian," 487
11/6, 8	Appropriation	Jeff Koons, "From Full Fathom Five," 438 Damien Hirst, "On the Way to Work: Discussion with Gordon Burn," 447
11/11, 13	Politics & Abjection	Leon Golub, "The Mercenaries: Interview with Matthew Baigell," 266 Mike Kelley, "Dirty Toys: Interview with Ralph Rugoff," 371 Krzysztof Wodiczko, "Memorial Projection," 491 and "The Homeless Projection: A Proposal for the City of New York," 492 Feliz Gonzalez-Torres, "Being a Spy: Interview with Robert Storr," 1056
11/15, 18	Postmedium Condition	William Kentridge, "Art in a State of Grace, Art in a State of Hope, Art in a State of Siege," 311
11/20	Archives	Pierre Huyghe, "Interview with George Baker," 685
11/25, 27	Networks and Avatars	Walid Raad, "Interview with Alan Gilbert," 1061
12/2, 4	Digital and Real Worlds	Cai Guo-Qiang, "Foolish Man and His Mountain," 789 Zhang Huan, "Interview with Michele Robecchi," 947 Xu Bing, "An Artist's View," 1048 Ai Weiwei, "Making Choices," 1069

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. For more information, contact the Office of Financial Aid and Scholarships (<http://www.uta.edu/aao/fao/>).

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: 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 Communications: 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.

Emergency Exit Procedures: Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, which is located at the stairwell directly behind this classroom [FA 2102A], facing Cooper Street. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.