 

# Art 3389: Contemporary Art

*Fall 2015: MWF 11:00-11:50am*

Fine Arts Building [FA] 2102A

University of Texas at Arlington

**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

**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.**

 **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

**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 Oct. 2 in class. It will cover material through Sept. 30.

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

* Submit initial question or problem: Sept. 4
* Submit 300-word abstract and annotated bibliography: Sept. 18
* Submit rough outline: Oct. 9
* Submit rough draft: Nov. 9
* Bring rough draft, assignment and cover sheet to Writing Center (by appt.) by Nov. 25
* Submit final draft in class: Dec. 9. Late papers will be accepted until Dec. 16 with a one-grade penalty
(i.e. from A to B). No assignments will be accepted after Dec. 16.

3. **25 percent:** The final exam will take place on Wed., Dec. 16 from 8:30 to 10:30am.
It will cover material from Oct. 5 to the last day of class.

**Requirements for All Other Undergraduate Students:**

1. **33.3 percent:** The midterm exam will take place on Oct. 2 in class. It will cover material through Sept. 30.

2. **33.3 percent:** There will be a written assignment of 1000 words. The assignment is to write a review of one of the following exhibitions in an area museum. Due November 9.

MODERN ART MUSEUM OF FORT WORTH

*Kehinde Wiley: A New Republic* - Opens September 19

DALLAS MUSEUM OF ART

*International Pop* - Opens October 11

*Concentrations 59: Mirror State* - open now through December 6

NASHER SCULPTURE CENTER

*Giuseppe Penone: Being the River, Repeating the Forest* -opens Sept. 19

*Chalet Dallas* - Opens Oct. 3

*Sightings: Alex Israel* - opens Oct. 24

3. **33.3 percent:** The final exam will take place on Wed., Dec. 16 from 8:30 to 10:30am.
It will cover material from Oct. 5 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.

**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 shared on the OneDrive at
[**http://1drv.ms/1JfEA64**](http://1drv.ms/1JfEA64) ***please bookmark this***
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.

**COURSE SCHEDULE**

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.

**ASN:** chapters in the textbook (*Art Since 1900*) **S&S:** primary sources in Stiles & Selz (*Theories & Documents*)

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| Aug. 31 | Conceptual Painting | **ASN:** 1957B and 1962D **S&S:** Frank Stella, “The Pratt Lecture," 136; Brice Marden, “Statements, Notes, and Interviews,” 159Yves Klein, *Ritual for the Relinquishment of the Immaterial Pictorial Sensitivity Zones,* 111 Texts by Ad Reinhardt (113), Agnes Martin (150), Robert Ryman (720) |
| Sept. 2 | Specific Objects | **ASN:** 1962C, 1965 **S&S:** Donald Judd, “Specific Objects,” 138; “Questions to Stella and Judd,” 140 Dan Flavin, “Some Remarks,” 147; Carl Andre, texts, 147Sol LeWitt, “Paragraphs on Conceptual Art” 987; “Sentences on Conceptual Art” 991 |
| Sept. 4 | Duchamp Legacy | **ASN:** 1958, 1966A **S&S:** Jasper Johns, texts, 375 Bruce Nauman, “Notes & Projects,” 717 |
|  | ***Labor Day*** | ***No Class*** |
| Sept. 9 | Eccentric Abstraction | **ASN:** 1966B **S&S:** Louise Bourgeois, “Interview with Donald Kuspit,” 38; Eva Hesse, texts, 704 Yayoi Kusama, “Interview by Grady Turner,” 111 |
| Sept. 11 | Entropy | **ASN:** 1967A **S&S:** Robert Smithson, *The Spiral Jetty,* 633 and interview, 636Gordon Matta-Clark, “Building Dissections: Interview with Donald Wall” 655 |
| Sept. 14 | Arte Povera | **ASN:** 1967B **S&S:** Germano Celant, Introduction to *Arte Povera,* 771; Mario Merz, “Statements,” 779; Jannis Kounellis, “Structure and Sensibility,” 775; Giuseppe Penone, “Statements” 782; Pino Pascali, “Statements,” 358; |
| Sept. 16andSept. 18 | Conceptualism | **ASN:** 1968A and 1968B **S&S:** 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) |
| Sept. 21 | Process Art | **ASN:** 1969 **S&S:** Robert Morris, “Notes on Sculpture Part III,” 700 |
| Sept. 23 | Site-Specificity | **ASN:** 1970 |
| Sept. 25 | Structures & Systems | **ASN:** 1967C, 1971 **S&S:** Daniel Buren, “Beware!” 161 |
| Sept. 28 | Institutional Critique | **ASN:** 1972A **S&S:** Marcel Broodthaers, “Ten Thousand Francs Reward: Interview with Irmeline Lebeer” 1019 |
| Sept. 30 | Euro Conceptualism | **ASN:** 1972B **S&S:** Hans Haacke, “Statements” 1019; “Museums, Managers of Consciousness,” 1025 |
| Oct. 2 | ***Midterm Exam*** | ***In Class*** |
| Oct. 5 | Early Video | **ASN:** 1973 **S&S:** 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 |
| Oct. 7 | Performance | **ASN:** 1974 **S&S:** Texts by Carolee Schneemann (840), Yoko Ono (858), Chris Burden (899), Vito Acconci (913) |
| Oct. 9 | First Wave Feminism | **ASN:** 1975 **S&S:** Faith Ringgold, “Interview with Eleanor Munro,” 41Nancy Spero, “Woman as Protagonist: Interview with Jeanne Siegel,” 269Mary Kelly, “Preface to *Post-Partum Document,”* 1008Judy Chicago, *The Dinner Party: A Symbol of Our Heritage,* 407Suzanne Lacy, “The Name of the Game,” 895 |
| Oct. 12 | Alternative Spaces | **ASN:** 1976 **S&S:** Martha Wilson, “Performances and Photographs,” 924 |
| Oct. 14 | Critical Postmodernism | **ASN:** 1977 **S&S:** Sherrie Levine, “Five Comments,” 437 Barbara Kruger, “Pictures and Words: Interview with Jeanne Siegel,” 435 |
| Oct. 16 | Simulacra & Pastiche | **ASN:** 1980 **S&S:** Jeff Wall, “Gestus,” 790 |
| Oct. 19 and Oct. 21 | Postmodernism & Critique | **ASN:** 1984A and1984B **S&S:** Julian Schnabel, “Statements,” 281Martha Rosler, “Video: Shedding the Utopian Moment,” 512Jenny Holzer, “Language Games: Interview with Jeanne Siegel,” 1036Laurie Anderson, “Interview with Charles Amirkhanian,” 487 |
| Oct. 23 | Appropriation | **ASN:** 1986 **S&S:** Jeff Koons, “From Full Fathom Five,” 438 |
| Oct. 26 | Political Activism | **ASN:** 1987 **S&S:** Leon Golub, “*The Mercenaries:* Interview with Matthew Baigell,” 266 Feliz Gonzalez-Torres, “Being a Spy: Interview with Robert Storr,” 1056Krzysztof Wodiczko, “Memorial Projection,” 491 and “The Homeless Projection: A Proposal for the City of New York,” 492 |
| Oct. 28 | German History Painting | **ASN:** 1963, 1988 **S&S:** Gerhard Richter, “Interview with Rolf-Gunter Dienst” (359) and Rolf Schon (362) Anselm Kiefer, “Structures are No Longer Valid,” 67Georg Baselitz, “Pandemonium Manifesto I, 2d Version,” 235 |
| Oct. 30 | The Postcolonial | **ASN:** 1989 **S&S:** Jimmie Durham, “I Think We Will Have to Break Out,” 936David Hammons, “Interview with Kellie Jones,” 417Rirkrit Tiravanija, “Interview with Mary Jane Jacob,” 795James Luna, “Interview with Julia Barnes Mandle,” 938 |
| Nov. 2 | Mining the Museum | **ASN:** 1992 **S&S:** Fred Wilson, “No Noa Noa: History of Tahiti” 680 |
| Nov. 4 | Vision & Visuality | **ASN:** 1993A **S&S:** Cindy Sherman, “Statement,” 926, “Interview,” 927 |
| Nov. 6 | New Feminist Sculpture | **ASN:** 1993B **S&S:** Mona Hatoum, “Interview with John Tusa,” 674Rachel Whiteread, “If Walls Could Talk: Interview with Craig Houser,” 683 |
| Nov. 9 | Identity Politics | **ASN:** 1993C **S&S:** Carrie Mae Weems, “Interview with Susan Canning,” 1044William Pope.L, “One Thing After Another,” 942Adrian Piper, “Ideology, Confrontation and Political Self-Awareness” 921 |
|  |  | ***1000-word written assignment due*** |
| Nov. 11 | Abjection | **ASN:** 1994A **S&S:** Mike Kelley, “Dirty Toys: Interview with Ralph Rugoff,” 371 |
| Nov. 13 | Drawing | **ASN:** 1994B |
| Nov. 16 | Video & Spectacle | **ASN:** 1998 **S&S:** Stan Douglas “Evening” 550Bill Viola, “Video Black—The Mortality of the Image,” 525 |
| Nov. 18 | Big Pictures | **ASN:** 2001 |
| Nov. 20 | Archives | **ASN:** 2003 **S&S:** Pierre Huyghe, “Interview with George Baker,” 685 |
| Nov. 23 | Postmedium Condition | **ASN:** 2007A **S&S:** William Kentridge, “Art in a State of Grace, Art in a State of Hope, Art in a State of Siege,” 311 |
| Nov. 25 | Unmonumental | **ASN:** 2007B |
|  | *Thanksgiving Holiday* | *No Class* |
| Nov. 30 | Capital | **ASN:** 2007C**S&S:** Damien Hirst, “*On the Way to Work:* Discussion with Gordon Burn,” 447 |
| Dec. 2 | Painting Networks | **ASN:** 2009B |
| Dec. 4 | War/Games | **ASN:** 2009C |
| Dec. 7 | Digital and Real Worlds | **ASN:** 2010A **S&S:** Cai Guo-Qiang, “Foolish Man and His Mountain,” 789Zhang Huan, “Interview with Michele Robecchi,” 947Xu Bing, “An Artist’s View,” 1048Ai Weiwei, “Making Choices,” 1069 |
| Dec. 9 | Networks and Avatars | **ASN:** 2010B **S&S:** Walid Raad, “Interview with Alan Gilbert,” 1061 |
|  | ***FINAL EXAM*** | ***Wed. 12/16 8:30-10:30am*** |

**POLICIES AND PROCEDURES**

**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://wweb.uta.edu/aao/fao/>).

**Disability Accommodations: UT** 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), The Americans with Disabilities Amendments Act (ADAAA),* and *Section 504 of the Rehabilitation Act.* 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 disability. Students are responsible for providing the instructor with official notification in the form of a letter certified by the **Office for Students with Disabilities (OSD).** Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting:

**The Office for Students with Disabilities, (OSD)** [www.uta.edu/disability](http://www.uta.edu/disability) or calling 817-272-3364.

**Counseling and Psychological Services, (CAPS)** [www.uta.edu/caps/](http://www.uta.edu/caps/) or calling 817-272-3671.

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](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

**Title IX:** *The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit*[*uta.edu/eos*](http://www.uta.edu/hr/eos/index.php)*. For information regarding Title IX, visit* [www.uta.edu/titleIX](http://www.uta.edu/titleIX).

**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](http://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.