

History of Modern Sculpture

Dr. Benjamin Lima ben.lima@uta.edu

ART 4314: Topics in 20th-Century Art

Description: This course is a selective introduction to the history of modern sculpture from the middle of the nineteenth century to the end of the twentieth 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. 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.

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Office hours xxxxxx

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 the written assignment.
5. To develop communication and analytical skills in understanding the results of research and study.

Textbooks

Reading will be assigned from the following course textbook, as well as journal articles made available online

- Jon Wood, David Hulks, and Alex Potts, eds. *Modern Sculpture Reader* (Los Angeles: J. Paul Getty Museum, 2012). **ISBN: 1606061062**).
- Altet et al., *Sculpture: From Antiquity to the Present Day* (Taschen, 2013). **ISBN: 3836544849**

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| <ul style="list-style-type: none">• Selected readings will be made available online on OneDrive. (link to be shared in class) |
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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

EXAM FORMAT

The exams will have three sections:

1. Image Identification (Slide ID): a set of images will be made available (online on OneDrive). Identify the artist, title and date of each artwork when it is shown on the screen.
2. Image comparisons. Two images from the same set will be shown onscreen; compare them in response to a prompt.
3. Essay questions. From a list provided, answer essay questions on general topics and themes of the course.

COURSE REQUIREMENTS

Please note: there are different requirements for art history majors, studio art majors, and graduate students.

Requirements for Art History Majors and Graduate Students

1. **25 percent:** The midterm exam will take place on **Sept. 30th** in class. It will cover material through Sept. 25th.

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

Use this guide to help plan the paper: <http://researchguides.baylor.edu/planner>

Deadlines:

- Submit initial question or problem: **Sept. 2**
- Submit 300-word abstract and annotated bibliography: **Sept. 18**
- Submit rough outline: **Oct. 2**
- Submit rough draft in class: **Oct. 14**
- Bring rough draft to Writing Center: **Oct. 23**
- Submit final draft in class: **Nov. 4th**. Late papers will be accepted until Nov. 11th with a grade penalty. No assignments will be accepted after Nov. 11th.

3. **25 percent:** The final exam will take place on **Tuesday, Dec. 9th** from 2:00 to 4:00pm. It will cover material from February 27 to the last day of class.

Requirements for All Other Undergraduate Students:

1. **33.3 percent:** The midterm exam will be on **Sept. 30th** in class. It will cover material through Sept. 25th.

2. **33.3 percent:** There will be a written assignment of 1000 words, due **Nov. 4th**. The assignment is to write a 1,000-word analysis of one of the artworks on view at the Nasher Sculpture Center in Dallas (nashersculpturecenter.org; \$5 with student ID)

3. **33.3 percent:** The final exam will take place on **Thursday, Dec. 11th** from 8:30 to 10:30am. It will cover material from October 2 to the last day of class..

Attendance: Attendance at lectures is required. I will take attendance on random days with a sign-in sheet. Excessive absences will hurt your grade. I will not discuss attendance over e-mail. Please see me in person to discuss attendance.

Requirements for the Written Assignments

Acknowledging Sources and Plagiarism: All research sources must be properly cited. Developing citation skills is an important goal of this course. For the written assignments, all students must review the tutorial here: <http://library.uta.edu/plagiarism/index.html> Plagiarism will be grounds for a failing grade of “F.”

Citation Format: All sources must be properly cited using Chicago style. For quick references to Chicago style, see the online guide from the University of Washington:

<http://www.lib.washington.edu/help/guides/45chicago.pdf> or the quick guide from Chicago: http://www.chicagomanualofstyle.org/tools_citationguide.html

Writing Center: The UTA Writing Center is located in Room 411 of the Central Library:

<http://www.uta.edu/owl/> Tutors are available by appointment: <http://uta.mywconline.com/>

Format: Written assignments must be in 12-point Times font, double spaced, ragged right (not justified), one-inch margins, with page numbers, and all pages stapled together, with the final draft on top. Long quotations should be single-spaced as a block quote. I will not accept papers in an incorrect format.

Class	Topic	Artists	Assigned Reading
	Introduction		assigned reading through 9/9 is on OneDrive
	Historicism and Monuments to the Past	Bartholdi, Geoffroy-Dechaume	Grigsby, "Geometry/Labor = Volume/Mass?" Westgate and Clarke, "Notre-Dame de Paris"
	The Bourgeois and Leisure	Carpeaux, Carrier-Belleuse	Borgmyer "Among Sculptures" Hawley, "Carpeaux's Mysterious Sculpture"
	Public Sculpture and the State	Guillaume, Millet, Dalou, MacMonnies	Clark, "MacMonnies: An American Sculptor" ... Rosenbaum, "MacMonnies' <i>Bacchante</i> " ... Hunisak, "Jules Dalou: The Private Side"
	Art Nouveau and Modernism	Degas, Gilbert, Claudel	Beattie and LaMarche, "The New Sculpture" ... "Fremiet's Gorillas: Why Do They Carry Off Women?" ... Witherell, "Claudel Rediscovered"
	Modern Sculpture	Rodin (2)	all assigned reading below is from the <i>Modern Sculpture Reader</i> Rilke, from "Rodin—Book Two," 13-22 Read, from "The Art of Sculpture," 200-207
	Impressionism	Rosso, Bourdelle, Maillol	Rosso, "Impressionism in Sculpture—An Explanation," 23-25
	Abstraction	Brancusi, Duchamp-Villon	Pound, "Brancusi," 80-84 Apollinaire, "Duchamp-Villon," 41-43
	Welded Metal	Picasso, Gonzalez Boccioni, Balla	Gonzalez, "Picasso Sculptor," 129-130 Boccioni, "Technical Manifesto of Futurist Sculpture," 33-40
Midterm Exam			
	Dada	Hausmann Duchamp	Hausmann, "Material of Painting Sculpture and Architecture" 64-65 Duchamp, "Apropos of Readymades" 223-225
	Russian Constructivism	Tatlin, Rodchenko	Tatlin, "The Problem of the Relationship Between Man and Object" 93-95 Brik, "Into Production!" 85-87
	International Constructivism	Gabo, Kopro	Gabo, "Sculpture: Carving and Construction in Space," 136-143 Kopro, "Sculpture and Solid," 88-89
	Surrealism + Constructivism	Moore Hepworth, Chillida, Dodeigne	Sylvester, "Hard and Soft," 262-265 Stokes, "Stones of Rimini," 113-128
	Surrealism into Humanism	Dubuffet, Richier, Bourgeois	Dubuffet, "Edifices," 254-256 Richier, "Statement," 208-209 Bourgeois, "The Passion for Sculpture," 418-425
	Giacometti before and after the War	Giacometti	Leiris, "Alberto Giacometti," 90-92 Breton, from "Mad Love," 131-135 Sartre, "The Search for the Absolute," 180-88 Dali, "The Object as Revealed in Surrealist Experience," 96-105
	The New York Avant-Garde	Smith, Caro, Di Suvero	David Smith, "The New Sculpture," 195-199 Greenberg, "The New Sculpture," 189-94 Fried, "Two Sculptures by Anthony Caro," 257-261
	New Realism and Pop	Paolozzi, Chamberlain Oldenburg, Tinguely, Cesar	Paolozzi, "The Metallization of a Dream," 210-212 Oldenburg, "Drum Set," 313-315
Written Assignment Due			
	Minimalism in New York	Judd, Flavin Andre, LeWitt	Judd, "Specific Objects," 213-220 Tuchman, "An Interview with Carl Andre," 301-312
	West Coast Minimalism	Irwin, Bell	Irwin, from "Being and Circumstance: Notes toward a conditional art" 381-387 Jones, "The Object of Sculpture," 426-436
	Post-Minimalism and Arte Povera	Morris, Hesse, Pascali, Kounellis, Pistoletto, Merz	Lippard, "The Dematerialization of Art," 266-274, Hesse, "Contingent," 282-284 Pascali, in conversation with Carla Lonzi, 241-253; Kounellis, 446-448 Optional: Morris, "Notes on Sculpture, Part 2," 235-240; Allington, 463-468
	Social Sculpture	Beuys, Kabakov, Abakanowicz Baselitz, Schütte, Simonds	Schellmann, "Questions to Joseph Beuys," 316-324 Baselitz, "Angels and Gnomes—German Tribal Art" 437-439
	Earth Art	Smithson, Heizer, De Maria	Krauss, "Sculpture in the Expanded Field," 333-342 Norvell, interview with Robert Smithson, 285-286
	New Monuments	Serra, Sandback, Rückriem	Serra, interview with Peter Eisenman, 343-355
	Conceptual Sculpture	Nauman Asher	Nauman and Simon, "Breaking the Silence," 405-417 Buchloh, "Michael Asher and the Conclusion of Modernist Sculpture," 356-376 Grasskamp, from "Art and the City," 477-484
Final Exam			

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. 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.

Title IX: The University of Texas at Arlington is committed to upholding U.S. Federal Law "Title IX" such that no member of the UT Arlington community shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity. For more information, visit www.uta.edu/titleIX.

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.

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 out the back door of the classroom, around the corner to the right, and downstairs to 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 individuals with disabilities.

Writing Center: The Writing Center, 411 Central Library, offers individual 40 minute sessions to review assignments, *Quick Hits* (5-10 minute quick answers to questions), and workshops on grammar and specific writing projects. Visit <https://uta.mywconline.com/> to register and make appointments. For hours, information about the writing workshops we offer, scheduling a classroom visit, and descriptions of the services we offer undergraduates, graduate students, and faculty members, please visit our website at www.uta.edu/owl/.