

ARH 6931
 Wednesday: Period 8 - 10 (3:00 PM - 6:00 PM)
 FAC 116A
 Curatorial Studies Seminar: ISLAA Artist Initiative
 January 5, 2022 – April 20, 2022

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U Matter, We Care: If you or a friend is in distress, please contact 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) 392-1575

University Police Department: (352) 392-1111 or 9-1-1 for emergencies

Sexual Assault Recovery Services (SARS), Student Health Care Center, (352) 392-1161.

Important dates to remember:

Wednesday, March 2, 2022: DUE: Midterm Paper *

* Exhibition proposal due. See Midterm Paper description below

March 23: DUE: 500-word abstract + working bibliography *

*Please meet with me prior to choosing your topic for final paper. See Final project: Research paper description below.

Wednesday, April 20, 2022, 3:00 to 6:00 pm: DUE: Final Research Presentation *

*See Final Research Presentation description below.

Friday, April 22, 2022: DUE: Final Research Paper *

*See Final project: Research paper description below.

Wednesday, May 2, 2022: Grades due

Dates for the individual presentations on the weekly readings will be scheduled on the first day of class. The precise date and order of the final research presentations will be scheduled in the weeks after the submission of your abstract for your final research paper.

Course Description

This Curatorial Studies Seminar introduces students to the history, theory, and practice of object collection and display of modern and contemporary art with a focus on the modern and contemporary art of Latin America. The course inaugurates a collaboration between the Art History program; University Galleries; and the Institute for Studies on Latin American Art (ISLAA), a foundation that advances scholarship and public engagement with art from Latin America. Our Curatorial Studies Seminar, featuring the artists Sigfredo Chacón and Lilian Porter, will be followed by an exhibition on the artists in the University Gallery and a publication in fall 2022. Students who participate in the seminar are encouraged to write a one-page letter of interest, expressing their desire to collaborate on the exhibition and/or publication, and how. The artists will be invited as guests for **several** seminar sessions.

Beyond preparing for the exhibition, the course is designed to develop students' critical thinking about exhibitions generally and engage the various critical lenses through which modern and contemporary art is exhibited. UF Faculty and other experts will make guest presentations on particular issues. Students will be asked to consider the rigor of a curatorial idea against its realization in a gallery setting; how an exhibition intervenes in a particular understanding of modern or contemporary art; and whether it develops upon previous exhibitions that broach similar issues. Specific topics include the Emergence of the Art Museum, Contemporary Curatorial practices, Exhibiting Latin American Modern Art, and radical approaches for the exhibition of Latin American Art.

Course Objectives:

- Provide an overview of the exhibitions, curatorial practice, and artists central to the history of art exhibitions in the modern era with a focus on the modern and contemporary art of Latin America.
- Inform students about a variety of historical and methodological questions in relation to the history of exhibitions and the history of curating.
- To have students learn and critically engage the key concepts in the history, theory and practice of art collection and display through course readings, written assignments, and oral presentations.
- To enhance students' visual acuity and understanding of exhibitions through the description and interpretation of art's display.
- Organizing an exhibition and a publication on the guest artists in collaboration with University Gallery.

Course requirements:

- Participation and attendance (10%)
- Presentation on the assigned readings for a week (10%)
- Midterm Paper (20%) – Due: TBD
- Final research presentation (20%) – Due: TBD
- Final Paper (40%) – Due: TBD [Curatorial research for Sigfredo Chacón / Liliana Porter exhibition]

- Readings must be completed before seminar; this is essential to the course.
- Students must arrive with written questions about the readings to present and be prepared to be called upon by the discussion leader.
- To successfully participate in meeting discussions, it is incumbent upon you to familiarize yourself with each exhibition, theorists' and artists' work.
- For all written assignments, please format footnotes and bibliography (if applicable) according to the *Chicago Manual of Style*.
- Students must arrive prepared to the master classes to engage in discussions with our invited guests from within and beyond UF.
- Completion of all assignments is necessary to pass the course.

Expected Learning Outcomes:

Graduate Students will:

- Learn first-hand from a living artist from Latin America about their work and the contexts of its production
- Perfect their abilities to read, write about, and discuss scholarly texts in relation to a living artist's work
- Refine their scholarly research and writing skills in relation to contemporary art practice
- Understand major issues in the history of curatorial practice as it relates to the art of Latin America
- Produce a substantial research paper that will be written with an eye toward its prospective exhibition publication
- Effectively communicate their research through a final presentation on the artist's work or a subject related to their artistic practice

Readings:

Readings will be placed on RESERVE, E-RESERVE by the Fine Arts Library and on Canvas. Students may purchase books at their discretion.

Assignments:

Reading presentation:

Over the course of the semester, each student will be responsible for a 15-minute presentation to launch discussion on assigned readings for that week. For these presentations, it is important to isolate authors' main points, as well as provide a select few images (when appropriate) in order to understand the critical terms in relation to the history of exhibitions, but also to test an authors' work against the actual exhibition practices they engage. In some instances, it may be appropriate to provide cursory biographical background on an author. PowerPoint image captions should include the artist, title, year, media, and any other pertinent information as to the work's constitution. The discussion leader(s) should ask other seminar members to present their weekly question so as to keep the discussion rolling.

Written Assignments

All written assignments must be submitted in the form of electronic 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. Weekly questions

Students must arrive with written questions about the readings to present and be prepared to be called upon by the discussion leader. Questions must be turned in electronically to Professor Fuenmayor at 5pm the day before each seminar and/or master class.

B. Midterm Paper

Exhibition Proposal:

Imagine that you are asked to curate a show at University Galleries on a specific topic and/or artist. Prepare an exhibition proposal in which you include the project title and explain the rationale for the exhibition (500 words)—its main theme and/or concept. You should frame the exhibition in relation to how it engages with contemporary art practices and curatorial strategies. Consider, for example, how your exhibition intervenes in a particular understanding of contemporary art and whether it develops upon previous exhibitions that broach similar issues. Describe the exhibition's overall size and scope, including any information about design presentation or aspirations (500 words). Please provide a complete object checklist with the number and type of objects, images, mechanical or electronic interactive elements, and audio-visual components (include between 10–15 objects). Provide a floor plan with the potential grouping of objects in the space. At the end of the proposal, provide a potential list of programs, publications, lectures or other accompanying materials.

Please format footnotes and bibliography according to the *Chicago Manual of Style*. Format: Double-spaced, font: Times New Roman, 12 pt.

C. Research presentation

The final presentation should be a polished draft of your final research paper. You should present for 15 minutes. The PowerPoint should include images and relevant caption information. This is your opportunity to receive feedback from your peers as well as the instructor.

D. Final project: Research paper

The final research paper must be a well-researched and original contribution to the subject. It must also be well written. This 7-page paper must address a question related to the course. The task is to write it as if you were asked to contribute to an exhibition catalogue and/or academic volume that reexamines the work of Sigfredo Chacón and/or Liliana Porter, and more specifically on the importance of a single work (or artwork series). Keep in mind, for example, the method and scope of *Afterall*'s One Work series—"a unique series of books, each of which presents a single work of art considered in detail by a single author. The focus of the series is on contemporary art and its aim is to provoke debate about significant moments in art's recent development"—but do so with an eye to a specific thematic and how it recorded/mediated/reenacted through a specific artist's work. Thus, I encourage you to choose a

discrete object around which you can delve into significant and probing research into the artist's work.

Format: Double-spaced, font: Times New Roman, 12 pt.
Please include images of all works discussed in the paper.

Weekly Schedule

WEEK 1

January 5 (Wednesday, 3:00 PM - 6:00 PM): Course Introduction

WEEK 2

January 12 (Wednesday, 3:00 PM - 6:00 PM): Theoretical questions related to the history of museums+ Theoretical questions related to curatorial practice

**The Emergence of the Art Museum
On Curating**

WEEK 3

January 19 (Wednesday, 3:00 PM - 6:00 PM): Theoretical questions related to the history of museums

Ancient Art in the Museum, Past & Present

WEEK 4

January 26 (Wednesday, 3:00 PM - 6:00 PM): Introduction to avant-garde movements and exhibition strategies

The Museum of Modern Art (MoMA)

WEEK 5

February 2 (Wednesday, 3:00 PM - 6:00 PM): Introduction to avant-garde movements and exhibition strategies

Exhibiting Latin American Modern Art: Fantastic, Peripheral, Inverted, Hopeful?

WEEK 6

February 9 (Wednesday, 3:00 PM - 6:00 PM), Virtual meeting: Introduction to avant-garde movements and exhibition strategies

After the End: Timing Socialism in Contemporary African Art

WEEK 7

February 16 (Wednesday, 3:00 PM - 6:00 PM), Virtual meeting: Introduction to contemporary art of Latin America

“Global” Latin American art: Curated or Historized + Contemporary Art Cartographies

WEEK 8

February 23: Artist’s work in context

Post-colonial vs. Decoloniality + The Latin American “Artist as Ethnographer”-Researcher

WEEK 9

March 2: Artist’s work in context

Institutional Critique + Specters of Artaud.

WEEK 11

March 16, 2022, 3:30 PM - 5:30 PM: Visit the exhibition “Plural Domains: Selected Works from the Cisneros Fontanals Art Foundation Collection,” Harn Museum of Art

WEEK 12

March 23, 2022, 3:00 PM - 6:00 PM: Introduction to contemporary art of Latin America

Art and Archives of Women of the Americas (1960s–80s)

XIV Bienal de Cuenca: Living Structures

WEEK 13

March 30, 2022, 3:00 PM - 6:00 PM: Artist’s work in context

Artist presentation and readings:

WEEK 14

April 6, 2022, 3:00 PM - 6:00 PM: Artist’s work in context

Artist presentation and readings

WEEK 15

April 13, 2022, 3:00 PM - 6:00 PM: Artist’s work in context

Artist presentation and readings

WEEK 16

April 20, 2022, 3:00 PM - 6:00 PM: Final Research Presentations

April 22, 2022: Students' final papers on artist's work due

LINKs and Policies

Class Attendance. Attendance is mandatory. Repeated unexcused absences will result in a lowering of the participation and attendance portion of a student's grade. After the third unexcused absence, the participation and attendance grade would drop by 5 points (from 95 to 90, for example). For excused absences you need to provide a note from your doctor or other appropriate individual. Among the reasons for excused absences are: Death or major illness in the immediate family; religious holiday; injury. Please look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays) that conflict with classes, due dates, or exams. If you do have a conflict, contact Professor Fuenmayor in advance.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Late Assignments. For every twenty-four hours submitted after the deadline, assignments will be penalized 1/3 of a letter grade. For example, an assignment grade would drop from an A to an A- if submitted a day late.

Classroom demeanor. No talking on cell phones, ringing or beeping, text messaging, Facebooking, tweeting, emailing, IMing, noisy or smelly eating, etc. during class. Class sessions may not be recorded.

Online/Zoom etiquette:

<https://teach.ufl.edu/wp-content/uploads/2020/04/NetiquetteGuideforOnlineCourses.docx>

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. Students are expected to read e-mail sent to this account and through the CANVAS e-learning site 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. Please practice email etiquette and courtesy when messaging (write a clear subject line, include a salutation and closing, address your instructor as "Professor Cabañas" or "Cabañas," etc.). For more information on email etiquette, see the guide from Inside Higher Education:
<https://www.insidehighered.com/views/2015/04/16/advice-students-so-they-dont-sound-silly-emails-essay>

If you send me any emails, please do so using the email function within the course's CANVAS, e-learning site: <https://elearning.ufl.edu/>

Accommodation. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Course evaluations. Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.ua.ufl.edu/students/>. Students will be notified when the evaluation period opens and can complete evaluations through the email, they receive from GatorEvals, in their Canvas course menu under GatorEvals, or <https://ufl.blura.com/ufl/> Summaries of course evaluation results are available to students at <https://gatorevals.ua.ufl.edu/public-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 (<https://sccr.dso.ufl.edu/process/student-conduct-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. For information on what constitutes plagiarism, consult the UF Plagiarism Guide at <https://guides.uflib.ufl.edu/copyright/plagiarism> and “Misuse of Sources” on the course web site. *If you have any questions, please ask me.* An online plagiarism checker service may be used to screen papers.

Grading Scale:

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
% Equivalent	93+	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	59-

Please note: A grade of C- (or below) will not count toward major requirements.

See the following web page for information on UF policies for assigning grade points:
<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

CAMPUS RESOURCES

Academic Resources:

E-learning technical support, contact the UF Computing Help Desk at 352-392-4357 or via e-mail athelpdesk@ufl.edu

Career Connections Center, Reitz Union, 352-392-1601. Career assistance and counseling. <https://career.ufl.edu/>

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 352-392-2010 or 352-392-6420. General study skills and tutoring. <http://teachingcenter.ufl.edu/>

Writing Studio, 302 Tigert Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>

Health and Wellness:

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