

CURATORIAL STUDIES SEMINAR

ARH4930

University of Florida, School of Art + Art History, Spring 2025

Instructor

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Course details

ARH4930 Curatorial Studies Seminar

Tuesday: 3:00 PM - 6:00 PM

FAC 201

January 14, 2025 – April 22, 2025 (final paper due on April 25)

Guest Speakers Meeting ID: **TBD**

* HESCAH lectures will have different IDs/links

SAAH Values

We believe in community and transformation. We aspire to be courageous, generous, and engaged:

- Community: We foster a diverse and inclusive community through mutual respect and acceptance.
- Transformation: We pursue positive transformation and impact through education, research, and creative works.
- Courage: We ask challenging questions, take risks, and strive for excellence.
- Generosity: We assume the best in others and enable a culture where everyone can flourish.
- Engagement: We believe the diverse contributions of art, design, and scholarship are critical to our community and beyond.

Campus Health and Wellness Resources

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.
<https://umatter.ufl.edu/>

Counseling and Wellness Center: Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.
<https://counseling.ufl.edu/>

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website. <https://shcc.ufl.edu/>

University Police Department: Visit UF Police Department website or call 352-392-1111 (or 9-1-1 for emergencies). <https://police.ufl.edu/>

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.
<https://ufhealth.org/emergency-room-trauma-center>

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450. <https://gatorwell.ufsa.ufl.edu/>

COURSE OVERVIEW

PLEASE NOTE THAT SOME OF THE CLASSES WILL BE VIRTUAL ONLY VIA ZOOM
 (LOOK FOR “VIRTUAL ONLY CLASS” AT THE TOP OF EVERY WEEK IN THE WEEKLY CALENDAR BELOW)

Important dates to remember:

- Monday, January 14, 2025 (3:00 to 6:00 pm): First, introductory Class.

- Thursday, January 30th, 2025, 6 PM. HESCAH EVENT: The Future Will Not Be Mechanized: The Ontology of the Ship in Tade Thompson's "Rosewater" and Octavia Butler's "Dawn". Stefanie Dunning / Associate Professor of English, Miami University. LOCATION: Chandler Auditorium at the Harn Museum of Art

Writing Assignment 1: 750 words Due: February 4

*See Writing Assignment 1 description below

- SEMINAR Guest curator: Carlos Basualdo VIRTUAL ONLY VIA ZOOM

Tuesday, February 4, 2025, 3:00 to 4:30 pm: Talk on contemporary curatorial practices relation to spectatorship, by Philadelphia Art Museum curator Carlos Basualdo

- Thursday, February 6th, 2025, 6 PM. HESCAH EVENT: The Places You Find Love. Darby English. Carl Darling Buck Professor, Department of Art History, University of Chicago. LOCATION: Chandler Auditorium at the Harn Museum of Art. **RECOMMENDED**

- Friday, February 7th, 2025, 12 PM.

Coralie Claeyssen-Gleyzon, Juried Show Juror Talk, University Galleries.

- Visiting Artist Lectures: TBA

- SEMINAR Guest curator: Chrissie Iles VIRTUAL ONLY VIA ZOOM

Tuesday, February 25, 2025, 4:30 pm to 6:00 PM: Talk on contemporary curatorial practices relation to spectatorship. **Chrissie Iles** is Whitney Museum of American Curator. Co-curator of the 2025 Whitney Biennial.

- SEMINAR Guest curator: Julie Rodríguez-Widholm VIRTUAL ONLY VIA ZOOM

Tuesday, March 11, 2025, 3:00 to 4:30 PM (Hours TBC). Talk on contemporary curatorial practices relation to spectatorship. **Julie Rodríguez-Widholm** is Executive Director · Berkeley Art Museum and Pacific Film Archive.

- Thursday, February 20, 2025 @ 06:00 pm. HESCAH EVENT: Seeing the Paris Art World in the Plantations of Saint Domingue. Meredith Martin, Professor of Art History, New York University. LOCATION: Chandler Auditorium at the Harn Museum of Art.

Writing Assignment 2: Abstract (500 words) and preliminary bibliography Due: March 4 *See Writing Assignment 2 description below

Wednesday, March 18, 2025: NO CLASS (SPRING BREAK March 17 - 21)

- SEMINAR Guest curator: Ylva Rouse IN PERSON

Tuesday, April 1, 2025, 3:00 PM to 4:30 PM(TBC)

- Thursday, March 27th, 2025, 6 PM. HESCAH EVENT: (TBA) Delinda Collier, Dean of Graduate Studies, Professor of Art History, School of the Art Institute of Chicago. LOCATION: Chandler Auditorium at the Harn Museum of Art

- **Thursday, April 3rd, 2025 at 6PM. HESCAH EVENT: (TBA)** Molly Nesbit, Professor of Art, Vassar College. LOCATION: Chandler Auditorium at the Harn Museum of Art. **RECOMMENDED**

- **Tuesday, April 8, 2025, 4:30 to 6 pm: Guest Artist:** Nicolás Paris + Guest Curator (TBC) **VIRTUAL ONLY VIA ZOOM**

Final research presentation: 15 minutes **Due: April 15**

*See Final Research Presentation description below.

- **Thursday, April 17th, 2025 at 6PM. HESCAH EVENT: (TBA) The Royal Inca Tunic: A** Biography of an Ancient Andean Masterpiece. Andrew James Hamilton, Associate Curator of Arts of the Americas, Art Institute of Chicago; Lecturer, Department of Art History, University of Chicago. LOCATION: Chandler Auditorium at the Harn Museum of Art

Final paper: 1,500 words **Due: April 22 by 5pm**

*See Final project: Research paper description below.

Monday, May 5, 2025: 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.

*The number of presentations may change and is contingent upon enrollment.

Course Description

Explores key exhibitions and curators central to the history of art. Investigations will cover various art collections and exhibition formats, from the emergence of the modern museum in the eighteenth century to present-day global biennial culture. Students will engage historical and methodological questions in relation to art exhibition history and the key role of curators within it.

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 the Americas, with a focus on reception (spectatorship). The course continues a collaboration between the Art History program and the University Galleries. Our Curatorial Studies Seminar, featuring the artist Nicolas Paris, will be followed by an exhibition on the artist in the University Gallery and a publication in fall 2025. Students who participate in the seminar will be involved in each. The artists will be invited as guest for a seminar sessions. 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. Experts will make guest presentations on particular issues related to the subject of reception in contemporary art practices. 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 Theoretical questions related to the history of museums (Emergence of the Art Museum), Introduction to avant-garde movements and exhibition strategies (Contemporary Curatorial practices), Institutional Critique, Introduction to Global avant-garde movements and curatorial strategies, theoretical questions related to cultural reception, and Introduction to contemporary art of Latin America.**

Theoretical questions related to the history of museums

Introduction to avant-garde movements and exhibition strategies

Introduction to avant-garde movements and exhibition strategies in Global times (focus Latin America)

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.
- Prepare and lead seminar discussions
- Organizing an exhibition and a publication in collaboration with University Gallery.

Course requirements:

- Writing Assignment 1 (10%)
- Writing Assignment 2 (10%)
- Final presentation (15%)
- Final Writing Assignment (30%)
- Presentations on the assigned readings for a week (15%)
- Presentation on an exhibition of Global art (10%)
- Participation and attendance (10%)

- Readings must be completed before of each seminar discussion; this is essential to the course.
- Completion of all assignments is necessary to pass 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, texts 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 Guest Speaker classes to engage in discussions with our invited guests from within and beyond UF.

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
- Carefully examine and assess scholarly and curatorial literature through individual presentations and group discussion
- 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 Global art
- Produce a substantial research paper
- Effectively communicate their research through a final presentation

Textbooks

Readings will be placed on RESERVE and/or E-RESERVE by the Fine Arts Library or available through Canvas.

Link to Fine Arts Library reserves: <https://ares.uflib.ufl.edu/ares/ares.dll>

Students may purchase books at their discretion.

Assignments:

1. Weekly question

Students must arrive with a minimum of one written question about the reading presentations. Be prepared to be called upon by the discussion leader.

2. Reading presentation (10-15 minutes max) / Discussion leading

Over the course of the semester, each student will be responsible for a short presentation to launch discussion on an assigned reading. For these presentations, it is important to **isolate an author's main points**, as well as **provide a select few images** (when appropriate) **in order to understand the critical terms**, but also **to test an author's work against curatorial practice**. In some instances, it may be appropriate **to provide cursory biographical background on an author and/or curator**. PowerPoint image captions should include the artist, title, year, media, and any other pertinent information as to the work's constitution. The discussion leader should also ask other seminar members to present their question so as to keep the discussion rolling. *The number of presentations may change and is contingent upon enrollment.

3. Presentation on an exhibition on and/or of Global: 10-15 minutes (max)

Over the course of the semester, each student will be responsible for ONE short presentation on a key exhibition in the history of Global art with a focus on spectatorship. Only the student presenting will read and study the specific exhibition. **The student is responsible for identifying and communicating how the exhibition is important in exhibition history and for identifying in what ways the curator's method and/or ambition could be adapted, expanded, or discarded in the present.** The PowerPoint should **include images (exhibition views, individual works, press clippings/headlines) and relevant caption information.**

4. Writing Assignment 1: 750 words Due: February 4

This is a 3-page paper (approximately 750 words) and should address how a specific art museum or art institution in the United States has demonstrated (or not) a commitment to Global art critical relationship to audiences. Does it have a history of showing the work of global artists? What has been its collecting practice? Have they produced and published scholarship that supports art's critical histories?

Footnotes and bibliography should be formatted according to the *Chicago Manual of Style*.
Format: Double-spaced, font: Times New Roman, 12 pt.

5. Writing Assignment 2: Abstract (500 words) and preliminary bibliography

Due: March 6

Write a 500-word abstract about your proposed **research topic on the history of an exhibition, biennial, or other internationally curated art event that reflects on the importance of education in the reception of art.** Include a preliminary bibliography of 5 published and printed sources. Please format footnotes and bibliography according to the *Chicago Manual of Style*. Please meet with me before March 1 about your proposed topic so I can approve it.

6. Final research presentation: 15 minutes

Due: April 15

The final presentation is a polished draft of the final research paper. Students should present for fifteen minutes, as if you were delivering a conference paper at a professional conference such as the College Art Association. The PowerPoint should include images and relevant caption information.

7. Final paper: 1,500 words

Due: April 22, by 5pm

This is a 6-page paper on the history of an exhibition, biennial, or other internationally curated art event that reflects on the importance of education in the reception of art. The task is to write an article as if you have been commissioned to contribute a short essay/position paper to a volume that reexamines the history of an exhibition and its contribution to the art historical narrative. Students must include at least five primary sources and five secondary sources. Footnotes and bibliography should be formatted according to the *Chicago Manual of Style*. Format: Double-spaced, font: Times New Roman, 12 pt.

Please include images of all exhibitions and works discussed in the paper, with their respective captions.

Weekly Schedule

WEEK 1

January 14, Tuesday, 3:00 pm to 6:00 pm **IN PERSON**

Course Introduction

Explain methodology, and reading-presentation assignments

WEEK 2

January 21, Tuesday, 3:00 pm to 6:00 pm **IN PERSON**

Theoretical questions related to the history of museums

The Emergence of the Art Museum

Reading 1, week 2

- Tony Bennet, *The Birth of the Museum: History, Theory, Politics* (London: Routledge, 1995), pp. 1–105.
- Theodor Adorno, “Valéry Proust Museum,” in *Prisms* (1967; MIT Press, 1981), 175–185.

Reading 2, week 2

- Andrew McClellan, “Introduction” and “Alexandre Lenoir and the Museum of French Monuments” in *Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in Eighteenth-Century Paris*. Cambridge and New York: Cambridge University Press, 1994, pp. 1–12, 155–197.
- Carol Duncan, “The Art Museum as Ritual” & “From the Princely Gallery to the Public Art Museum,” in *Civilizing Rituals: Inside Public Art Museums*. London: Routledge, 1995, pp. 7–47.

Additional readings

- Eilean Hooper-Greenhill, “The Disciplinary Museum,” in *Museums and the Shaping of Knowledge*. London: Routledge, 1992, pp. 167–191.
- David Joselit, “Toxic Philanthropy,” *October* 170 (Fall 2019): 3–4.
- David Joselit, “Heritage and Debt,” *October* 171 (Winter 2020): 139–141.
- Frances Haskell, “Museums and Their Enemies,” *Journal of Aesthetic Education* 19:2, Summer 1985, pp. 13–22.

READING PRESENTATIONS

Reading 1 BY:

Reading 2 BY:

PRESENTATIONS on an EXHIBITION

Exhibition 1 BY: : Venice Biennale, a panoramic view¹

Exhibition 2 BY: : Venice Biennale 2003 Dreams and Conflicts: The Dictatorship of the Viewer: 50th International Art Exhibition, curator Francesco Bonami²

VISIT TO THE EXHIBITION: *An Incomplete Collection of Impossible Projects, organized by Eduardo Abaroa* at University Galleries (Open hours: Tuesday to Friday: 10 am to 6 pm / Saturday: 12 to 4 pm). **EXHIBITION CLOSING ON JANUARY 24, 2025.**

¹ Contemporary Art Biennials – Our Hegemonic Machines in Times of Emergency, Issue 46 / June 2020 / Notes on Curating / Edited by Ronald Kolb, Shwetal Patel and Dorothee Richter

² Roundtable discussion, “Global Tendencies: Globalism and the Large-Scale Exhibition,” in *Artforum* (November 2003), pp. 153–163. Introduction by Tim Griffin.

WEEK 3

January 28, Tuesday, 3:00 pm to 6:00 pm **IN PERSON**

Introduction to avant-garde movements and exhibition strategies

The Museum of Modern Art (MoMA)

Reading, week 3

- Mary Ann Staniszewski, “Creating Installations for Aesthetic Autonomy: Alfred Barr’s Exhibition Techniques” and “Good Design,” in *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*. Cambridge: The MIT Press, 1998. [CANVAS]
- On the new 2019 MoMA: 1. Tim Griffin, “The Here and Now”; 2. Helen Molesworth, “The Kids are Always Right” ; 3. Amy Taubin, “They Lost it at the Movies”; and 4. Kerry James Marshall “Close Encounters,” all published in *Artforum International*, January 2020. [PDFs on CANVAS]

Recommended:

- Holland Cotter, “MoMA Reboots with ‘Modernism Plus’,” *The New York Times*, 10 October 2019. [CANVAS]
- Hal Foster, “It’s Modern but is it contemporary?” *London Review of Books*, Vol. 26, no. 24, December 2004, pp. 23–25. [CANVAS]
- Brian O’Doherty, *Inside the White Cube: The Ideology of the Gallery Space*. Berkeley: of California Press, 1999. (Originally published in 1976 in *Artforum*; this text is important as a historical document)

READING PRESENTATIONS

Reading BY:

PRESENTATIONS on an EXHIBITION

Exhibition 1 BY: Documenta (focus Documenta 5, 1972 and Documenta 11 1997³)

Exhibition 2 BY: *Magiciens de la Terre* at the Centre Georges Pompidou, 1989

³ https://www.documenta.de/en/retrospective/documenta_5

WEEK 4

February 4, Tuesday, 3:00 pm to 6:00 pm

VIRTUAL ONLY VIA ZOOM

Meeting ID (PENDING)

Introduction to avant-garde movements and exhibition strategies

On Curating

Reading 1, week 4

· Claire Bishop, “What is a Curator?” *Be Magazine*, issue #15, Kunstlerhaus Bethanien, Berlin (2008).

· *What makes a great exhibition? Questions of Practice*. Paula Marincola, ed. Philadelphia: Philadelphia Center for Arts and Heritage, 2006. * Read the contributions by Lynne Cooke, Carlos Basualdo, and Ingrid Schaffner; pp. 32–43, 52–61, and 154–167.

Recommended

· *On Curating: Interviews with Ten International Curators*, eds. Carolee Thea and Thomas Micchelli. New York: D.A.P., 2009. Read the interviews with “Okwui Enwezor” and “Charles Esche”.

- Guest curator: Carlos Basualdo VIRTUAL ONLY - VIA ZOOM

Tuesday, February 4, 4:30 pm to 6:00 pm: Talk on contemporary curatorial practices relation to spectatorship, by Philadelphia Art Museum curator Carlos Basualdo.

READING PRESENTATION

Reading BY: _____

WEEK 5

February 11, Tuesday, 3:00 pm to 6:00 pm **IN PERSON**

Introduction to avant-garde movements and exhibition strategies (Institutional Critique)

Institutional Critique

Reading 1, week 5

- Craig Owens, "From Work to Frame, or, Is There Life After 'The Death of the Author'?" *Beyond Recognition*. Berkeley: University of California Press, 1992, pp. 122–39.
- Benjamin Buchloh, "The Museum Fictions of Marcel Broodthaers," in *Museums by Artists*, ed. A.A. Bronson and Peggy Gale. Toronto: Art Metropole, 1983, pp. 45–56.

Reading 2, week 5

- Douglas Crimp, "This Is Not a Museum of Art," in *On the Museum's Ruins*. Cambridge: The MIT Press, 1993, pp. 200–234.
- Andrea Fraser, "From the Critique of Institutions to an Institution of Critique" and "What is Institutional Critique?" in *Institutional Critique and After*, ed. John C. Welchman. Zurich: JRP/Ringier, 2006, pp. 122–136, 304–309.
- *Institution Critique: An Anthology of Artists' Writings*, eds. Alexander Alberro and Blake Stimson. Cambridge: The MIT Press, 2009. Read pages 2–19 (Alberro), 20–42 (Stimson), 138–139 (Broodthaers), 276–291 (Haacke).

READING PRESENTATIONS

Reading 1 BY: _____

Reading 2 BY: _____

PRESENTATIONS on an EXHIBITION

Exhibition 1 BY: _____ Global Conceptualism (1999)⁴

Exhibition 2 BY: _____ São Paulo Biennial⁵

⁴ [HTTPS://QUEENSMUSEUM.ORG/EXHIBITION/GLOBAL-CONCEPTUALISM/](https://queensmuseum.org/exhibition/global-conceptualism/)

[HTTPS://LISTART.MIT.EDU/EXHIBITIONS/GLOBAL-CONCEPTUALISM-POINTS-ORIGIN-1950S-1980S](https://listart.mit.edu/exhibitions/global-conceptualism-points-origin-1950s-1980s)

⁵ 1 São Paulo Biennial (1951) <https://bienal.org.br/exposicoes/1a-bienal-de-sao-paulo/> and 9 São Paulo Biennial (1967) <https://bienal.org.br/exposicoes/9a-bienal-de-sao-paulo/>

WEEK 6

February 18, Tuesday, 3:00 pm to 6:00 pm **IN PERSON**

Introduction to avant-garde movements and curatorial strategies in the Global South: Latin America

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

Reading 1, week 6

- Yau, J. "Please Wait by the Coatroom," in R. Ferguson, et al. Eds. *Out There: Marginalization & Contemporary Cultures*. Cambridge: MIT Press, 1990, pp. 132–139.
- Andrea Giunta, "Strategies of Modernity in Latin America," in *Beyond the Fantastic: Contemporary Art Criticism from Latin America*, ed. Gerardo Mosquera, pp. 53–66.
- Mari Carmen Ramírez, "A Highly Topical Utopia: Some Outstanding Features of the Avant-Garde in Latin America," in *Inverted Utopias: Avant-Garde Art in Latin America*, pp. 1–15.

"Global" Latin American art: Curated or Historized

Reading 2, week 6

- Mónica Amor, "Cartographies: Exploring the Limitations of a Curatorial Paradigm" in Gerardo Mosquera, ed. *Beyond the Fantastic: Contemporary Art Criticism from Latin America* (1996), pp. 247–257.
- Miguel A. López and Josephine Watson, "How Do We Know What Latin American Conceptualism Looks Like," in *Afterall* 23 (Spring 2010): pp. 5–21.

Review

- Alexander Alberro, *Abstraction in reverse: the reconfigured spectator in midtwentieth-century Latin American art* (2017), Lygia Clark & Hélio Oiticica, Chapter 4, pp. 173–224.
- Ivo Mesquita, "Latin America: Another Cartography" in *Resisting Categories: Latin America and/or Latino?*, eds. Héctor Olea and Melina Kervandjian, (Houston: Museum Fine Arts Houston, International Center for the Arts of the Americas, 2012), pp. 1077–1085.
- Esther Gabara, "Contesting Freedom" & Jennifer Josten, "Revolutionary Currents: Pop Design Between Cuba, Mexico and California," in *Pop América: 1965–1975* (Durham: Duke University Nasher Museum of Art 2018), pp. 10–19, 72–81.

READING PRESENTATIONS

Reading 1 BY:

Reading 2 BY:

PRESENTATIONS on an EXHIBITION

Exhibition 1 BY: *Lygia Clark: The Abandonment of Art* (MoMA 2014)⁶

Exhibition 2 BY: *International Pop & The World Goes Pop* (two exhibition, same subject matter)⁷

⁶ <https://www.moma.org/calendar/exhibitions/1422>

⁷ <https://www.frieze.com/article/international-pop-world-goes-pop>

WEEK 7

February 25, Tuesday, 3:00 pm to 6:00 pm **VIRTUAL ONLY VIA ZOOM**

Meeting ID (PENDING)

Theoretical questions related to art practices and cultural processes

Reading 1, week 7

· James Clifford, Chapter “On Ethnographic Surrealism,” in *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*. Cambridge: Harvard University, 1998, pp. 117-151.

Guest Curator: Chrissie Iles

Tuesday, February 25, 3:00 to 4:30 pm: Talk on contemporary curatorial practices relation to spectatorship, by Whitney Museum of American Art curator Chrissie Iles.

READING PRESENTATION

Reading BY:

WEEK 8

March 4, Tuesday, 3:00 pm to 6:00 pm

IN PERSON

Theoretical questions related to Global Art cultural reception

Ethnography and its vicissitudes

Reading, week 8

- Hal Foster, “Artist as Ethnographer,” in *The Return of the Real*. Cambridge: MIT Press, 1996, pp. 171–203.
- Miwon Kwon, “One Place after Another: Notes on Site Specificity,” *October*, Vol. 80, Spring 1997, pp. 85–110.

READING PRESENTATION

Reading BY: _____

PRESENTATIONS on an EXHIBITION

Exhibition BY: _____ *Places with a Past*, Mary Jane Jacobs

WEEK 9

March 11, Tuesday, 3:00 pm to 6:00 pm **IN PERSON**

Introduction to contemporary Global Feminist practices

Reading, week 9

· Inside the Visible: An Elliptical Traverse of 20th Century Art in, of, and From the Feminine, ed. Catherine de Zegher (Cambridge: MIT Press, 1996).

· Zegher, Catherine de. 2002. "The Inside Is the Outside: The Relational as the (Feminine) Space of the Radical." InVisible Culture, January.

<https://doi.org/10.47761/494a02f6.021ae858>

· N. Paradoxa: Interview with Catherine de Zegher

chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://www.ktpress.co.uk/pdf/nparadoxaissue1_Katy-Deepwell_57-67.pdf

Guest Curator: Julie Rodríguez-Widholm

Tuesday, March 11, 2025, 3:00 to 4:30 PM (Hours TBC). Talk on contemporary curatorial practices relation to spectatorship. **Julie Rodríguez-Widholm** is Executive Director · Berkeley Art Museum and Pacific Film Archive.

READING PRESENTATION

Reading BY:

WEEK 10**(MARCH 17 TO 21, 2025): SPRING BREAK / no class**

WEEK 11

March 25, Tuesday, 3:00 pm to 6:00 pm **IN PERSON**

Introduction to contemporary Global art

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

Reading 1, week 11

- Julia Bryan-Wilson, “Against the Body: Interpreting Ana Mendieta,” in *Ana Mendieta: Traces* (London: Hayward Publishing, 2013), pp. 27–37.
- WACK! Art and the Feminist Revolution, ed. Cornelia H. Butler, (Los Angeles: Museum of Contemporary Art: Cambridge, Mass.; London: The MIT Press, 2007).
- Linda Nochlin, *Artists Then and Now: Painting, Sculpture, and the Image of the Self, Global Feminisms: New Directions in Contemporary Art* (London: Merrell; Brooklyn, N.Y.: Brooklyn Museum, 2007), pp 47-69.
- Maura Reilly, *Introduction: Toward Transnational Feminism*, *Global Feminisms: New Directions in Contemporary Art* (London/New York: Merrell, 2007), pp. 14–45.

READING PRESENTATION

Reading BY:

PRESENTATIONS on an EXHIBITION

Exhibition 1 BY: Cecilia Fajardo-Hill; Andrea Giunta, *Radical Women: Latin American Art, 1960–1985* (Los Angeles: Hammer Museum / Prestel, 2017).⁸

Exhibition 2 BY: The Milk of Dreams 59th Biennale di Venezia, 2022⁹

⁸ <https://hammer.ucla.edu/radical-women>

⁹ The Milk of Dreams 59th Biennale di Venezia, 2022 (<https://universes.art/en/venice-biennale/2022/cecilia-alemani>)

WEEK 12

April 1, Tuesday, 3:00 pm to 6:00 pm **IN PERSON**

SEMINAR: Guest Curator: Ylva Rouse

Artist's work in context

WEEK 13

April 8, Tuesday, 3:00 pm to 6:00 pm

IN PERSON

Post-avant-garde movements and exhibition strategies

Reframing Race in Exhibitions and in Institutions

Reading, week 12

- Jennifer Gonzalez, “Introduction,” and “Fred Wilson: Material Museology” (chapter 2), in *Subject to Display: Reframing Race in Contemporary Installation Art*. Cambridge: MIT Press, 2008, pp. 1–20, 64–119.
- Darby English, “Introduction: Social Experiments with Modernism” (intro is optional reading) and “How It Looks to Be a Problem” (chapter 1), in *1971: A Year in the Life of Color* (Chicago: University of Chicago Press, 2016), 1–50, 53–121.

Recommended:

- Jennifer Gonzalez, “Renée Green: Genealogies of Contact” (chapter 5), in *Subject to Display: Reframing Race in Contemporary Installation Art*. Cambridge: MIT Press, 2008, pp. 206–249.
- Aruna D’Souza, “Act 3: Harlem on My Mind, Metropolitan Museum of Art, 1969,” in *Whitewalling: Art, Race & Protest in 3 Acts* (New York: Badlands Unlimited, 2018), 104–146.
- Lisa G. Corrin, “Mining the Museum: Artists Look at Museums, Museums Look at Themselves,” in *Mining the Museum: An Installation by Fred Wilson*. Baltimore: Contemporary, 1994, pp. 1–22.
- Review MoMA publication on *Among Others: Blackness at MoMA*

READING PRESENTATION

Reading 1 BY:

PRESENTATIONS on an EXHIBITION

Exhibition 1 BY: *Afro-Atlantic Histories* (2018/2022)¹⁰

Exhibition 2 BY: *Posing Modernity: The Black Model from Manet and Matisse to Today*¹¹

¹⁰ <https://masp.org.br/exposicoes/historias-afro-atlanticas> ; [HTTPS://WWW.NGA.GOV/EXHIBITIONS/2022/AFRO-ATLANTIC-HISTORIES.HTML](https://www.nga.gov/exhibitions/2022/afro-atlantic-histories.html)

¹¹ Denise Murrell, “Olympia in Context: Manet, the Impressionists, and Black Paris,” in *Posing Modernity: The Black Model from Manet and Matisse to Today* (New Haven: Yale University Press, 2018). * On physical reserve in the Fine Arts Library *

WEEK 14

Tuesday, April 15, 3 to 6 pm

Final Research Presentations

WEEK 15

Tuesday, April 22

Students' final papers due

In addition to readings on the artist(s), topics for weekly meetings may also include **OTHER TOPICS WITH SELECTED BIBLIOGRAPHY, LISTED BELOW.**

“Primitivism” in 20th Century Art at MoMA, 1984–85 | & | *Magiciens de la Terre* at the Centre Georges Pompidou, 1989

- James Clifford, “Histories of the Tribal and the Modern · 1985,” Kirk Varnedoe, “On the Claims and Critics of the ‘Primitivism’ Show · 1985,” Lucy Lippard, “Naming · 1990,” in *Primitivism and Twentieth Century Art: A Documentary History*, et. Jack Flam with Miriam Deutch, Section: “The Museum of Modern Art’s 1984 Primitivism Exhibition and its Aftermath” (Berkeley: University of California Press, 2003). pp. 351–368, 369–383, 402–408. BUSCAR
- Hal Foster, “The ‘Primitive’ Unconscious of Modern Art or White Skin Black Masks,” in *Recodings: Art, Spectacle, Cultural Politics*. New York: The New Press, 1985, pp. 181–233.
- Pablo Lafuente, “Introduction: From the Outside In—‘Magiciens de la Terre’ and Two Histories of Exhibitions,” in *Making Art Global (Part 2): ‘Magiciens de la Terre’ 1989*. London: Afterall, 2013, pp. 8–23.
- Benjamin Buchloh, interview with Jean-Hubert Martin curator of the exhibition “Magiciens de la Terre,” *Art in America* (May 1989): pp. 150–158, 211+.

REVIEW the following:

- “Primitivism” in 20th century art: affinity of the tribal and the modern, ed. William Rubin. New York: Museum of Modern Art, 1984.
- Review MoMA exhibition information online at, LINK: <https://www.moma.org/calendar/exhibitions/1907>
- *Magiciens de la Terre*. Paris: Editions du Centre Pompidou, 1989.
- Review Pompidou exhibition information online at, LINK: <https://www.magiciensdelaterre.fr/>

Be-Bomb: Cold War Exhibitions

- Serge Guilbaut, “Success: How New York Stole the Notion of Modernism from the Parisians, 1948” and “Conclusion,” in *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War* (Chicago: University of Chicago Press, 2008), pp. 165–194, 195–206.
- Benjamin H.D. Buchloh, “Cold War Constructivism” and Serge Guilbaut, “Postwar Painting Games: The Rough and the Slick,” in *Reconstructing Modernism: Art in New York, Paris, Montreal, 1945–1964*, ed. Serge Guilbaut (Cambridge: MIT Press, 1990).
- Review exhibition catalogue *Be-bomb: The Transatlantic War of Images and All that Jazz, 1946–1956* (Barcelona: Museu d’Art Contemporani de Barcelona, 2007).

Feminist Exhibitions

- *Inside the Visible: An Elliptical Traverse of 20th Century Art in, of, and From the Feminine*, ed. Catherine de Zegher (Cambridge: MIT Press, 1996).
- *WACK! Art and the Feminist Revolution*, ed. Cornelia H. Butler, (Los Angeles: Museum of Contemporary Art : Cambridge, Mass. ; London : The MIT Press, 2007).
- Linda Nochlin; Maura Reilly, *Global Feminisms: New Directions in Contemporary Art* (London: Merrell; Brooklyn, N.Y. : Brooklyn Museum, 2007).

Documenta and the Global Turn

- Walter Grasskamp, “‘Degenerate Art’ and Documenta 1: Modernism Ostracized and Disarmed,” in *Museum Culture: Histories, Discourses, Spectacles*. eds., Daniel J. Sherman and Irit Rogoff. Minneapolis: The University of Minnesota Press, 1994, pp. 163–194.
- Andrew S. Weiner, “Memory under Reconstruction: Politics and Even in Wirtschaftswunder West Germany,” *Grey Room* 37 (Fall 2009).
- Douglas Crimp, “The Art of Exhibition,” *October*, Vol. 30, Autumn 1984, pp. 49–81. (On *Documenta* 7)
- Roundtable discussion, “Global Tendencies: Globalism and the Large-Scale Exhibition,” in *Artforum*, November 2003, pp. 153–163. Introduction by Tim Griffin.

Biennial Exhibition Cultures

- “The Art Biennial as a Global Phenomenon” *Open*, no. 16, 2009. Read the contributions by Pascal Gielen, Michael Hardt, and Chantal Mouffe.
- “Venice Biennial 2009” exhibition reviews by Thomas Crow, Claire Bishop, Lynne Cooke, Tom Holert, Diedrich Diederichsen, Sara K. Rich, and Linda Norden, in *Artforum* XLVIII, no. 1, September 2009, pp. 224–249.

Alternative Spaces and Progressive Institutions

- Manuel Borja-Villel, “The Museum Questioned,” *Relational Objects: MACBA Collection*. Barcelona: Museu d’Art Contemporani Barcelona, 2009.
- Jorge Ribalta, “Experiments in a New Institutionalality,” for *Relational Objects: MACBA Collection*. Barcelona: Museu d’Art Contemporani Barcelona, 2009.
- “Orchard Dossier” published in *Grey Room* 35, Spring 2009, pp. 90–127. Read the contributions by John Miller, Melanie Gilligan, David Joselit, Andrea Geyer and Ulrike Müller.
- Anton Vidokle, “Exhibition to School: *unitednationsplaza*,” in *Curating and the Educational Turn*, eds. Paul O’Neill & Mick Wilson. London: Open Editions; Amsterdam: de Appel arts centre, 2010, pp. 148–156.
- Alex Farquharson, “Bureaux de Change,” *Frieze*, Issue 101, September 2006. (also available at [LINK: http://www.frieze.com/issue/article/bureaux_de_change/](http://www.frieze.com/issue/article/bureaux_de_change/))
- Watch the film: *A Crime Against Art*. Director: Hila Peleg, Madrid/Berlin, 2007, 100 min, original footage DV. (*A Crime Against Art* is a film based on the trial staged at an art fair in Madrid in February 2007.)

Curatorial Activism and Curating Activism

- Maura Reilly, *Curatorial Activism: Towards an Ethics of Curating* (New York: Thames & Hudson, 2018).
- **Juan Albarrán** Diego, *Artivism* (London: Carpet Bombing Culture, 2018).
- **Juan Albarrán** Diego, « *Curating Activism: Art, Politics and Exhibitions (In, Around, and Beyond Institutions)* », *Critique d’art*, 51 | 2018, 17-29. Link: <https://journals.openedition.org/critiquedart/36575?lang=en>
- *Curating as Anti-Racist Practice*, ed. Natalie Bayer, et. al. (Espoo, Finland: Aalto University, 2019).

Partial exhibition list:

São Paulo Biennial, 1951
This is Tomorrow, 1956

New Media - New Forms: In Painting and Sculpture, 1960
 The Art of Assemblage, 1961
 Eccentric Abstraction, 1966
 Primary Structures: Younger American and British Sculpture, 1966
Harlem on My Mind: Cultural Capital of Black America, 1900–1968; 1968
 When Attitudes Become Form, 1969
 Information, 1970
 Sixth Guggenheim International Exhibition, 1971
 Pictures, 1977
 Havana Biennial, 1984
 Difference: On Representation and Sexuality, 1984
 Magiciens de la Terre, 1989
 High and Low: Modern Art and Popular Culture, 1990
 Hors limites. L'art et la vie 1952-1994, 1994
 Inside the Visible: An Elliptical Traverse of 20th Century Art in, of, and From the Feminine, 1996
 Formless, 1997
 Out of Actions: Between Performance and the Object, 1949-1979, 1998
 Global Conceptualism, 1999
 The Museum As Muse: Artists Reflect, 1999
 The Short Century: Independence and Liberation Movements in Africa 1945-1994, 2001
 Inverted Utopias: Avant-Garde Art in Latin America, 2004
 Part Object Part Sculpture, 2005
 Archive Fever: Uses of the Document in Contemporary Art, 2008
 theanyspacewhatever, 2008
 Marina Abramović: The Artist Is Present, 2010
Now Dig This! Art and Black Los Angeles, 1960–1980, 2012
Radical Women: Latin American Art, 1960–1985, 2017
Art after Stonewall, 1969–1989, 2019

Selected bibliography (not on reserve and in need of updating):

Bruce Altshuler, ed. *Salon to Biennial: Exhibitions that Made Art History*. Volume 1, 1863–1959. London: Phaidon Press, 2008.

Tony Bennett, *The Birth of the Museum: History, Theory, Politics*. London: Routledge, 1996.

Maurice Berger, ed. *Museums of Tomorrow: A Virtual Discussion*. Baltimore: Center for Art and Visual Culture, University of Maryland, 2004.

Reese Greenberg, Bruce W. Ferguson and Sandy Nairne, eds. *Thinking About Exhibitions* New York: Routledge, 1996.

Anna Harding, ed. *Curating: The Contemporary Art Museum and Beyond*. John Wiley and Son, Ltd., 1997.

Grant H. Kester, *Conversation Pieces: Community + Communication in Modern Art*, Berkeley, Los Angeles & London: University of California Press, 2004.

Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity*, Cambridge: MIT, 2002.

Paula Marincola, *Curating Now: Imaginative Practice/Public Responsibility*. Philadelphia Exhibition Initiative, 2002.

Kynaston McShine, "Introduction," in *The Museum as Muse: Artists Reflect*. New York: Museum of Modern Art, 1999, pp. 11–23.

James Putnam. *Art and Artifact: The Museum as Medium*. Thames and Hudson, 2001.

Ingrid Schaffner and Matthias Winzen, eds. *Deep Storage: Collecting, Storing, and Archiving in Art*. Munich: Prestel Verlag, 1998.

Carolee Thea, et. al. *Foci: Interviews with 10 International Curators*. Edited by Thomas Micchelli. Foreward by Hans Ulrich Obrist. Distributed Art Publishers, 2001.

Carolee Thea, et. al. *On Curating: Interviews with Ten International Curators*. Distributed Art Publishers, 2009.

Stephen E. Weil. *Making Museums Matter*. Washington, DC: Smithsonian Books, 2002.

LINKS & COURSE POLICIES:

Statement on Diversity and Inclusion. The intent is that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, ability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. The intent is also to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be our responsibility. The intent is that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

Content notice. In this course, we will cover content and materials that some may find difficult. It is important that in an art history course we do not shy away from engaging with materials that may be controversial or challenging. I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

Class Attendance. Attendance will be taken. Unexcused absences will adversely affect the Attendance and Participation portion of your grade as well as your performance on Assignments and Exams. Each student will be granted one documented excused absence over the course of the semester. 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. Excuse notes should be submitted via email on the day of your absence or submitted as hard copy the day you resume class.

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

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

Due dates. Please take a look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays, family obligations, or extracurricular activities) that conflict with class meetings and due dates. If you do have a conflict, please contact me well in advance to clear your absence or discuss the possibility of an extension. Please request any extension in advance of the due date. Each day late for any assignment will result in a lowered 1/3 letter grade for that assignment (A to A- for example).

Zoom etiquette. In the event that a class meeting is held via zoom or arrangements are made for a student to attend via zoom, please see Online/Zoom etiquette.

https://www.cise.ufl.edu/wp-content/uploads/2019/08/CISE_Netiquette_Guide.pdf

Classroom demeanor. It is my preference that you use a paper notebook, so as to limit the distractions and the barriers between myself and you all. Thus, choose a writing notebook for taking notes during class. No talking on cell phones, ringing or beeping, texting, Facebooking, tweeting, or emailing during class. No noisy or smelly eating. Students are expected to assist in maintaining a classroom environment that is conducive to learning. Inappropriate behavior shall result, minimally, in a request to leave class.

Use of Electronic Devices. Laptop use is especially encouraged during scheduled “in class group research” and any Zoom sessions. The instructor reserves the right to ask that they be put away if they disrupt the work toward the assignment. Cell phone use is not permitted.

Email policy. 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.

Accommodation. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to me when requesting accommodation. Students with disabilities should follow this procedure 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.aa.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 via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Academic Honesty:

Conduct Code. 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 Conduct 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. UF’s policies regarding academic honesty, the honor code, and student conducted related to the honor code will be strictly enforced. An online plagiarism checker service may be used to screen papers.

In-class Recording. Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between 6 students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Grading Scale

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

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/>

Graduate students on assistantships must keep a GPA of 3.0 and above to maintain their appointments.

Additional Campus Resources

Academic Resources

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

<https://helpdesk.ufl.edu/>

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

<https://career.ufl.edu/>

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

<https://uflib.ufl.edu/>

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

<https://teachingcenter.ufl.edu/>

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

<https://writing.ufl.edu/writing-studio/>

Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.

<https://sccr.dso.ufl.edu/policies/student-honor-%20code-student-conduct-code/>

On-Line Students Complaints: View the Distance Learning Student Complaint Process

<https://distance.ufl.edu/state-authorization-status/#student-complaint>