This assignment is designed to exercise another essential art historical skill: distilling and reiterating art historical discourse. In particular, I ask that you identify the essence of Anna Chave’s arguments re: Minimalism, while also situating her ideas against other, earlier accounts mentioned in her text.

As concisely as possible rehearse Chave’s essential objections to the Minimalist movement, identifying the evidence, ideas, and convictions that underwrite her argument. Also, please note that while this is an essay about Minimalism, between the lines, it is also an essay about art in general and, like most art historical accounts, it betrays the author’s sense of what art is for and how it should and shouldn’t function. What does Minimalism do or not do to Chave’s satisfaction and what is ultimately at issue in her criticism of these objects?

As you commit your thoughts to paper, bear in mind that this is an opportunity for you to develop your writerly voice. As with any assignment, content is key, but style (voice) is important too, as we readers know well. So, think of this as a paper with two obligations: one is accuracy (you are to provide a nuanced, sophisticated, and truthful account of Chave’s essay), the other is seduction (writing a paper that rewards the reader and compels him/her to continue.)

Note: outside research is not necessary for this paper. There is enough to chew on with Chave’s essay alone.

Draft Due: 9 October 2014
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Length: 1 Page