COURSE INFORMATION
11:00am – 12:20pm Tuesday/Thursday (Sec 001)
3 hours; Synchronous Remote Delivery via Zoom

Professor Christopher Green -- christopher.green@unt.edu
Please allow up to 24 hours for a response by email.

Office Hours: Tuesday/Thursday 2:00pm – 3:00pm
Virtual via Zoom; sign up for an appointment on Canvas.

Course Description
This course explores global trends in modern, postmodern, and contemporary art from the mid-20th century to the present, including painting, sculpture, architecture, photography, performance, and new media, as well as the politics, ideologies, and the contexts of contemporary artists working around the world. Students will be introduced to the major stylistic trends in art since 1945 and examine how these styles were translated across international and cultural contexts and developed in response to or as an alternative to the dominant narrative of modernism as conceived by the West. Areas of study include instances of Abstract Expressionism, Pop art, Minimalism, Conceptualism, Earthworks, Video, Performance Art, and Installation Art in geographic areas including the United States, Europe, Latin America, Asia, Africa, Oceania, and the Indigenous Americas. Each class will explore major historiographic themes through case studies of exemplary contemporary artists including postcolonialism, feminism, postmodernism, hybridity, decolonization, ecocriticism, and transnationalism. The course will ask students to view works of art in person and take advantage of online art collections and exhibitions, in addition to guest lectures, assigned readings, and digital content.

- Prerequisite(s): Prerequisite(s): ART 1200, ART 1300/1301, ART 2350, ART 2360, or ART 2370; or consent of instructor.
Learning Objectives

By the end of the semester, a student who has satisfactorily completed the course will be able to:

1. Identify works of art and architecture based on recognition of visual forms and describe the works of art using discipline-specific terminology and vocabulary;
2. Describe the historical, social, and cultural context(s) of a work of art or architecture;
3. Write cogently in favour of a specific interpretation of a work supported by visual and historical analysis;
4. Articulate connections and aesthetic relationships across different cultural, geographic, and historical boundaries;
5. Be able to visit museum collections, special museum exhibitions, galleries and other venues and demonstrate knowledge of visual literacy.

Materials

The following course textbook is available for purchase from the UNT Campus Bookstore:


This text is required reading, and recommended purchase. Note that we will only be using Volume 2 of this title. Inexpensive used copies are available online, however please purchase the Third Edition of *Art since 1900*. All page numbers provided in the syllabus correspond to the Third Edition, though chapter number (represented by the date, eg. “1992”) roughly correspond to those in the Second Edition. Selections are available on E-reserve at the UNT library. Additionally, you will be required to read or view online materials through Canvas and other resources.

Content Disclaimer

Art can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, racist or stereotypical representation, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college’s practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

Technical Requirements and Assistance

Because this course will take place online, access to hardware and software necessary for participation in synchronous lectures and discussion held over Zoom is required. This includes speakers or headset, microphone, keyboard, internet access, word processor, and Zoom-accessible device (desktop computer, laptop, tablet, or smart phone).

If at any time personal circumstances or working conditions make it impossible to access the minimum required hardware and software for participation, please inform the instructor as soon as possible to attempt to make alternative arrangements.
UIT Help Desk: http://www.unt.edu/helpdesk/index.htm

The University of North Texas provides student technical support in the use of Canvas and supported resources. The student help desk may be reached at:
Email: helpdesk@unt.edu
Phone: 940.565-2324

Student Academic Support Services
- **Code of Student Conduct:** provides Code of Student Conduct along with other useful links
- **Office of Disability Access:** exists to prevent discrimination based on disability and to help students reach a higher level of independence
- **Counseling and Testing Services:** provides counseling services to the UNT community, as well as testing services; such as admissions testing, computer-based testing, career testing, and other tests
- **UNT Libraries**
- **UNT Learning Center:** provides a variety of services, including tutoring, to enhance the student academic experience
- **UNT Writing Center:** offers free writing tutoring to all UNT students, undergraduate and graduate, including online tutoring
- **Succeed at UNT:** information regarding how to be a successful student at UNT

**Attendance and Participation**

This class will contain a mix of participatory lectures and seminar-style discussion classes delivered through the Zoom client in Canvas. Your participation in all and any discussion is assumed, and students are expected to come to class having completed all the required readings and prepared to discuss the material. Students are expected to be in virtual attendance for the entirety of the class meeting. Video is encouraged but not required to be enabled at all times. Audio is required to be enabled at all times, but should be muted unless you are called upon to ask or answer a question or otherwise contribute to the discussion.

The participation grade will be negatively affected by disruptive or non-engaged behavior. Any student whose behavior is deemed disruptive or detrimental to the class will be asked to leave and marked absent. Virtual attendance is reviewed at the conclusion of each class. All students are expected to be present for the duration of the class time. If you are either late to the class session or leave it early by more than ten combined minutes, you are responsible for explaining the missed time to the instructor or he will assume it is intentional. If you are late twice, it will count as an absence. Students are permitted four “no questions asked” absences. A fifth absence, for any reason, will result in your being withdrawn from the class.

All class absences are considered unexcused unless shown to be otherwise. If you know you are going to be absent from a class due to an unavoidable prior commitment and/or religious holiday, it is your responsibility to notify the instructor at least 24 hours in advance in order to make alternative arrangements.
Acceptable Student Behavior
Student behavior that interferes with the instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. This may include excess noise from students’ microphones, disruptive video or screen activity, or distracting background imagery or activity in a student’s video feed. Students engaging in unacceptable behavior will be directed to leave the virtual classroom or removed from the conference call by the instructor. The instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The University’s expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deansofstudents.unt.edu/conduct.

Cheating, Plagiarism, and Academic Integrity Policy
Academic Integrity Standards and Consequences. According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. Any suspected act of dishonesty will result in a grade of “F” in the course. Further, the professor will write a letter to the Dean of the School of Visual Arts and the Dean of Students, who will pursue disciplinary actions at their discretion.

According to the Center for Student Rights and Responsibilities, plagiarism is defined as “the deliberate adoption or reproduction of ideas, words or statements of another person as one’s own without acknowledgement” (www.unt.edu/csrr). Copying material from any source without providing a citation (footnote or endnote) is a form of plagiarism. Likewise, if you paraphrase another author’s words or ideas, you must credit that person with a citation. While most incidents of plagiarism at the graduate level are unintentional, it is your responsibility to ensure that you accurately indicate which words and ideas are those of others.

Assignments and Grading
Assignment Policy
Unless otherwise noted, assignments must be submitted by the beginning of the class on the date they are due. Assignments should be submitted as Word documents (.doc or .docx) with the student’s last name, course number, and assignment title in the document name (eg. “Green_AEAH4819_Assignment 1.doc”). Assignments should be submitted via Canvas unless otherwise noted. If there are technical difficulties or serve outages, students may submit assignments to the instructor via email listed above.

The University is committed to providing a reliable online course system to all users. However, in the event of any unexpected server outage or any unusual technical difficulty which prevents students from completing an assignment on time, the instructor will extend the time windows and provide an appropriate accommodation based on the situation. Students should immediately report any problems to the instructor and contact the UNT Student Help Desk: helpdesk@unt.edu or 940.565.2324. The instructor and the UNT Student Help Desk will work with the student to resolve any issues at the earliest possible time.
Late Work
Late work will be accepted for completion until the conclusion of the semester. However, for each class period an assignment is late, a half letter grade will be deducted down to an ‘F’.

Assignments

1. **Reading Responses** (1pg double-spaced) – Students will be organized into Reading Groups at the beginning of the semester. Every week, a different Reading Group is responsible for leading discussion of the assigned readings, and each member of the group is required to submit an individually written response to the assigned readings of the week. Reading Responses should demonstrate an engagement with and critically respond to the assigned texts; they should not be summaries. Reading Groups are expected to meet to discuss the readings and may come to similar conclusions about the texts but responses should not be written as a group.

   **Due Dates:** *See syllabus for each group assignment*

2. **Object/Display Response Paper** (4pg double-spaced) – This assignment will ask students to find and view in person a work of art made in the last 75 years. Students will be expected to critically analyze the form, composition, and context of the chosen work. See the assignment handout to come for further details.

   **Due Date:** October 15

3. **Group Presentation and Roundtable** – Reading Groups will be asked to have a roundtable discussion around the question “What is Global Contemporary Art?” Each group will be expected to submit an edited transcript and/or recording for evaluation. Groups give a presentation to the class of their preliminary thoughts, accompanied by visual illustrations.

   **Presentations:** December 1 and 3
   **Roundtable Due Date:** December 11

Grading
Final grades are calculated by the following weighting:

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<tr>
<th>Assignment</th>
<th>Points Possible</th>
<th>% of Final Grade</th>
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<tbody>
<tr>
<td><strong>Reading Responses</strong></td>
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<tr>
<td>- 2 Reading Responses @ 100 pts.</td>
<td>200 points</td>
<td>20%</td>
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<tr>
<td><strong>Object/Display Response Paper</strong></td>
<td>200 points</td>
<td>15%</td>
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<tr>
<td><strong>Group Presentation</strong></td>
<td>250 points</td>
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<td><strong>Group Roundtable</strong></td>
<td>250 points</td>
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<tr>
<td><strong>Participation</strong></td>
<td>150 points</td>
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<tr>
<td><strong>Total Points Possible</strong></td>
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<td>100%</td>
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Total Points Possible for Semester/Grading Scale = 100

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<th>Grade</th>
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<tr>
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<tr>
<td>899-800</td>
<td>B</td>
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<tr>
<td>599-500</td>
<td>F</td>
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Syllabus Change Policy
This syllabus is a living document that may be updated throughout the semester. Students are expected to keep track of all changes as communicated and/or updated through the course portal.

SCHEDULE
This schedule is tentative and is subject to change.

Week 1 – Decentering Modernism
Aug 25: Course Introduction - Decentering Modernism
- **Recommended:** Art since 1900, Introduction (17-60)

Aug 27: Abstract Expressionism and Beyond
- Clement Greenberg, “Modernist Painting,” 1960, in *Art in Theory*
- *Art since 1900*, 1947b-1951, 1960b (404-29, 509-514)

Week 2 – Asia as Method: The Impact of Action Painting
Sep 1: Playgrounds in Japan: Noguchi, Tanaka, Gutai
- Jirō Yoshihara, “Gutai Manifesto,” 1956, in *Art in Theory*
- *Art since 1900*, 1955a (435-40)

Sep 3: Peoples Politics and Chinese Contemporary
  *Reading Response: Group #1*
• *Art since 1900*, 2010a (824-829)

**Week 3 – Provincializing Europe: India and the Middle East**

**Sep 8**: Indian Modernism and Postcoloniality

**Sep 10**: Modernism and Orientalism in the Middle East
*Reading Response: Group #2*
- Ihab Hassan, “Toward a Concept of Postmodernism,” from *The Postmodern Turn* (1987)

**Week 4 – Expanded Pop and the Neo-Avant Garde**

**Sep 15**: Pop Art Expanded

**Sep 17**: Neo-Avant Garde: Richter, Beuys, Happenings, and Fluxus
*Reading Response: Group #3*
- Claes Oldenburg, ‘I am for an Art…’, in *Art in Theory*, 727-730

**Week 5 – Art and Sculpture in the Expanded Field**

**Sep 22:** Objecthood: Minimalism and Postminimalism
- Donald Judd, “Specific Objects,” 1965, in *Art in Theory*
- Eva Hesse, “Interview with Cindy Nemser,” 1970, in *Art in Theory*

**Sep 24:** Conceptualism, Site-specificity, and Earthworks
- Joseph Kosuth, “Art after Philosophy,” 1969, in *Art in Theory*

**Week 6 - African Art in Transit**

**Sep 29:** African Modernisms

**Oct 1:** Tourist and Contemporary African Art
Week 7 – Contemporary Latin American Art

Oct 6: Brazilia, Neoconcretism, and Tropicalia

- Ferreira Gullar et al. “Neo-Concrete Manifesto” (1959)
- Lygia Clark, “Death of the Plane” (1960)
- *Art since 1900* (1993) 1959e (494-501)

Oct 8: The Political and Conceptual in Latin America

*Reading Response: Group #6*

- **Recommended**: Selections from Jacqueline Barnitz and Patrick Frank, *Twentieth-Century Art of Latin America* (University of Texas Press, 2015), 269-90

Week 8 – Bodies on Screen/on Display

Oct 13: Performance Art and Feminist Expression

- *Art since 1900*, 1974, 1975a (649-659)

Oct 15: Video Art and the Pictures Generation

*Reading Response: Group #1*


*Object/Display Response Paper due*
Week 9 - Primitivism and Critiquing the Museum

Oct 20: “Primitivism” and its Responses
- Thomas McEvilley, “Doctor Lawyer Indian Chief,” *Artforum* November 1984

Oct 22: Institutional Critique and Decolonizing the Museum

*Reading Response: Group #2*
- **Art since 1900**, 1989, 1992 (719-31)

Week 10 – Race and Identity

Oct 27: Soul of a Nation: Contemporary African American Art
- Explore: Smithsonian American Art Museum Highlights: Art by African American Artists, [https://americanart.si.edu/art/highlights/african-american](https://americanart.si.edu/art/highlights/african-american)
- **Art since 1900**, 1993c (741-746)

Oct 29: Identity Politics and Culture Wars

*Reading Response: Group #3*
- **Art since 1900**, 1987 (707-713)
Week 11 – Indigenous Oceania

Nov 3: Australian Aboriginal Painting

Guest Speaker: Marina Tyquiengco

- Croft, in *Culture Warriors: Australian Indigenous Art Triennial* (National Gallery of Australia, 2009), xi-xxvi

Nov 5: Lessons from Te Māori

Reading Response: Group #4


Week 12 – Native North American Art

Nov 10: Modern Native, Painting?

- Bill Anthes, “‘A fine painting...but not Indian’: Oscar Howe, Dick West, and Native American Modernism,” in *Native Moderns: American Indian Painting, 1940-1960* (Duke University Press, 2006), 142-170.

Nov 12: Rise of Contemporary Indigenous Art

Reading Response: Group #5

Week 13/14 – Global Biennials and Art during Crisis

Nov 17: Building the Global Biennial: Venice and Beyond  
**Guest Speaker: Alan Michelson**

- Explore: Alan Michelson, *Theatrum Orbis Terrarum*  
  
  - Scroll through images to watch all four videos: *Les Sauvages, Viaggi, War Dance*, and *Relations*
- Art since 1900, 2003 (778-783)

Nov 19: Alternative Biennials  
**Reading Response: Group #6**


Nov 24: Ecocriticism and Art in Crisis

- Watch: Winter Count Collective films:  
  - *We Are in Crisis*, 2016 https://cargocollective.com/wintercount/We-Are-In-Crisis-1
  - *In Transition Is the Most Honest*, 2017  
    https://cargocollective.com/wintercount/CauseLines

Nov 26: THANKSGIVING (No Class)

Dec 1: Group Presentations – Groups 1, 2, 3

Dec 3: Group Presentations – Groups 4, 5, 6

**Group Roundtable due December 11, 11:59pm CDT.**
UNT POLICIES cont’d

ADA Policy
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

Emergency Notification & Procedures
UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Blackboard for contingency plans for covering course materials.

Retention of Student Records
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student’s records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University’s policy. See UNT Policy 10.10, Records Management and Retention for additional information.

Access to Information - Eagle Connect
Students’ access point for business and academic services at UNT is located at: my.unt.edu. All official communication from the University will be delivered to a student’s Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail: eagleconnect.unt.edu/

Student Evaluation Administration Dates
Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13, 14 and 15 of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students
complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the SPOT website at http://spot.unt.edu/ or email spot@unt.edu.

**Sexual Assault Prevention**
UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment, sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT’s Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim’s compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at (940) 565 2759.