THE UNIVERSITY OF NORTH TEXAS
COLLEGE OF VISUAL ARTS AND DESIGN
Fall 2016

AEAH 4812-004
MODERN ART IN AFRICA, ASIA, AND LATIN AMERICA:
AN INTRODUCTION TO GLOBAL MODERNISMS
TH 5:00-7:50 P.M.
ROOM #: CURY 110

INSTRUCTOR: LAUREN CROSS
OFFICE: ART 224E
OFFICE HOURS: TU 2-3 P.M. & TH 3-5 P.M. and by appointment.
EMAIL: EMAIL THROUGH BLACKBOARD

COURSE DESCRIPTION:
Explores the relationship of works of "modern" visual art, including their development, interpretation, and use, as well as historical, social and cultural conditions of "modernity" in Europe and North and South America, ca. 1890-1945. Prerequisite(s): ART 1200 or 1301, 2350, and 2360; or consent of the instructor.

REQUIRED TEXTBOOK:
Modern Art In Africa, Asia, and Latin America: An Introduction to Global Modernisms edited by Elaine O’Brien et al., and additional assigned articles/chapters/essays posted on Blackboard (Bb).

RECOMMENDED READING:
SINCE ’45: America and the Making of Contemporary Art by Katy Siegel
Art Since 1900, vol 1 and 2, Hal Foster et al.
The Modernist World by Allana Lindgren and Stephen Ross

COURSE CONTENT:
ART 4812 Modernism will explore the modernism from a global perspective. The course is. Our readings are also organized around class visits to museums and art galleries in the local area. The course will weave together theory, history, and artist’s writings in a way that is perhaps more thematic and calls for more questions. As postmodernism is a framework that has been difficult to pen by historians and scholars (and for it’s reputation for dense writings), it will be important to assess postmodernism in the visual arts from as many sides possible.

Over the course of the semester, students will engage in fieldwork opportunities using the photo-voice research method, which will equip students to better reflect on examples from our text within contemporary art in comparison with the local art scene. The fieldwork requirement for the course aligns with the supposition that in order to truly analyze art and understand theory one has to fully engage with it in all its various forms, from museums to performance art. Students should come to class prepared to engage the interpretive process assertively and reflect on their field experiences through connections to course readings.
**COURSE OBJECTIVES LEARNING OUTCOMES:**

Students will:

2. Analyze and communicate key concepts relating to modern art, globalism, history, and theory.
3. Select and identify vocabulary and how it applies to the development of Western and Non-Western modernism
4. Describe contemporary art experiences from a historical perspective as well as through the lens of modernism.
5. Document and reflect on art viewing experiences while engaging with the local arts community in Denton, Dallas, and Fort Worth.
6. Collaborate on ideas and present new ways of viewing and understanding art through modernism.
7. Engage the local arts community by identifying and exploring opportunities to share in the work of art institutions, organizations, and artists in meaningful ways.

**COURSE STRUCTURE:**

**In-Class Reflection & Discussion:** Reflexive & discussion-based learning is one of the primary modes of teaching in this class, which will be prompted by brief lectures and reflection assignments. For this reason, you can expect that this course will prioritize discussion and reflection over extensive lecturing, though lectures will be provided during the beginning or at the end of class in order to review course concepts and to ensure that students feel comfortable with their understanding of course material. Students should come to class prepared for discussion, having read all assigned readings before our class session. I will occasionally call on students to initiate class topics. When provided reflection assignments, students will complete them and turned them in by the end of class.

**Active Learning/Collaborative Learning Activities:** As an extension of our class discussions, students will also engage in active and collaborative learning activities in class in order to engage course topics in innovative ways. Pre-class assignments will be required in order to help students to evaluate key terms and concepts.

**Experiential Learning (Fieldwork Requirement):**

Throughout the course of the semester, students will be assigned experiential learning activities, which allow students to engage in field research and document their experiences within the local arts community in Denton, Dallas, and Fort Worth. Qualitative Researchers often use fieldwork as a way to gain experiential knowledge on their research topics. Student fieldwork will be located at various museums, art galleries, and cultural centers throughout the DFW area. Instructor-led trips will be organized for students that are available and appreciate more guidance. Students will be required to keep an electronic Photo-voice journal to document and reflect on their field experiences, which will be hosted on Blackboard (Bb). Students will be assigned a selection of reflection questions to complete for each fieldwork trip in their Photo-Voice Journal. See the STUDENT EVALUATION section of the syllabus for more information about the Photo-voice Journal assignment.
STUDENT EVALUATION (OR GRADING):

The grading system for the course is the following:
- Participation (In-Class/Pre-Class Activities) (20 per class session x 30)…..260
- Live Tweets @Assigned Public Lectures…………………………………………..60
- Collaborative Art History WIKI Project (40 points each x 3)…………………..120
- Profound Impact Points (10 points each x 3)…………………………………….30
- Photo-voice Journal (40 points per entry x 2)…………………………………….80
- Analysis Paper & Presentation………………………………………………….200
- Total Possible Points 750
- Extra Credit (up to 40 points)

READINGS AND ONLINE MATERIALS:

This course will use Blackboard to distribute course materials, to communicate and collaborate online, to turn in course assignments and quizzes, and to post grades. You can access Blackboard at http://learn.unt.edu using your university login and password. You can find support using Blackboard at the UNT Helpdesk on the web (http://helpdesk.unt.edu) by email (helpdesk@unt.edu) or by phone (940) 565-2324.

PARTICIPATION (IN-CLASS ACTIVITIES) (up to 20 points per class session; Total of 260 points): An important component of the class will be active and collaborative learning exercises and discussion. Your attendance and participation in class exercises and discussions is required. Exercises allow opportunities for impromptu reflections on readings and engagement with classmates. Participation points are earned not only through attendance but completing and participating in in-class assignments.

COLLABORATIVE ART HISTORY WIKI PROJECT (120 points): Students will collaborate on a art history WIKI project based on a theme (or series of themes) related to modernism. Students will be given a series of themes to choose from in Week 3, then from Week 5-11 students will to select and contribute three (3) entries on three different artists from Modern Art In Africa, Asia, and Latin America. Each entry is worth up to 20 points each. During Weeks 4, 6, and 8 entries are due Sundays at 11:59 p.m.

PROFOUND IMPACT POINTS (30 points): During Weeks 5, 9 and 14, students will present and turn in typed, profound impact points reflecting over past assigned readings they found impactful in understanding key terms and concepts. Profound Impact Points allow students to trace their learning and review over ideas that might be useful to them in future assignments and papers. For example, Profound Impact Points completed in Week 5 will cover readings from Weeks 1-4. Profound Impact Points should be brief and in bullet point format, and include:

1. Five quotes: At least five quotes from five different assigned readings that the student found insightful to understanding global modernism, key terms, and concepts.
2. Explanation: Each quote should include 1-2 sentences explaining your reflections on each quote at the end of each bullet point
3. MLA formatting (i.e. in-text parenthetical citations and Works Cited)

Profound Impact Points are worth up to 10 points (up to 2 points per point)

PHOTO-VOICE JOURNAL (Up to 80 points): As a part of the fieldwork requirement for the course, students are required to document visits to art museums and art galleries in the Denton/Dallas/Fort Worth area. In addition to engaging in art viewing experiences, fieldwork should be a time of reflection and analysis of theories covered in class. Photo-voice Journal entries of your field visits and reflections serve to document your progress and understanding of the complex theories explored in class.
Photo-voice is a critical method of research that allows the researcher or research participant to “show and tell” their experiences. Over the course of the semester students will be documenting their art view experiences in their own Photo-Voice Journal. These Photo-voice Journals will not be audio-based (despite the name), they will “show voice” to student art experiences and will be hosted in electronic journals located in Blackboard (Bb). Each entry is worth up to 40 points.

I. Journal Entries (40 points each; Total 80 points): Students will post entries for assigned trips to museums/galleries and assigned narratives based on theories explored in our readings. Students are assigned to visit Nasher Sculpture Center, Dallas, Texas (Permanent Collection & Kathryn Andrews: Run for Present, September 10-January 8, 2017, & Sightings: Micheal Dean, October 22–February 5, 2017), and Modern Art Museum of Fort Worth (KAWS Where The End Starts, Oct 20-Jan 2017 & FOCUS: Lorna Simpson, Nov 19-Jan 15, 2017). Students should keep exhibition dates in mind. Students can post two (2) additional independently initiated art experiences for extra credit (a total of 40 extra credit points). Extra credit opportunities can include art lectures, talks, art-making workshops, and art activities. Photo-voice journal entries can only be seen by the instructor and are an opportunity for students to practice their art analysis and interpretation skills in a secure environment. Journal entries for your visits to art galleries/museums must include:

1. 3 photographs documenting your art experience (8 points)
2. Summary of your art experience (or theoretical framework) (8 points)
3. Interpretation and/or evaluation of the art that you viewed (or photographs you are using to describe theory) (8 points)
4. At least two direct quotes from our assigned readings that inform your interpretation (8 points).
5. Use correct MLA format (i.e., in-text parenthetical citations and Works Cited to support your claims) (8 points).
   Total of up to 40 points per entry

ANALYSIS PROJECT (200 points):

Part I: Global Modernism Topic Proposal (25 points): In Week 7, Students will propose a related global modernism topic or artist to examine and receive approval or revision recommendations from instructor.

Part II: Annotated Bibliography & Presentation (75 points): In Week 12, Students will create an annotated bibliography paper on a approved global modernism topic or artist covering at least 7 sources that will be explored in analysis paper (up to 50 points). Students will present a summary of topic/artist covering in analysis paper and preliminary annotated findings with the rest of the class (up to 25 points).

Part III & IV: Final Analysis Paper & Presentation (100 points): In Weeks 15 & 16, Students will write and turn in a 3-5 page analysis paper on an approved topic related to a global modernism topic or artist, and will use an initial Annotated Bibliography findings and additional sources to support their claims. The paper should be in MLA format. Worth up to 75 points for Analysis Paper and 25 points for Analysis Presentation. Instructor will provide more information and rubrics to the class for the analysis project.

LIVE TWEETS @ ASSIGNED PUBLIC LECTURES (60 points):

During Weeks 5 & 9, the class has two assigned public lectures on campus that we will attend during our class time. Students will be write brief reflections using Twitter. During the lecture, students will send a live tweet to @crossteaches. Each live tweet should end with the hashtag: #ConversationsUNT. More details will be provided about this assigned in advance.
EXTRA CREDIT (up to 40 points):
As mentioned above, attending and documenting additional art experiences in your Photovoice Journal beyond the required class visits can be counted as extra credit up to 40 points. Submit your extra credit entries by Wednesday, December 11th by 11:59 p.m. to receive extra credit points.

ARTIST RESOURCES:
As you become more immersed in the local arts & culture community please be aware of the following resources as you are researching activities and artists for your assignments:

Local Art Museums
The Modern Art Museum of Fort Worth (www.themodern.org)
Amon Carter Museum of American Art (www.cartermuseum.org)
Kimbell Art Museum (www.kimbellart.org)
Dallas Museum of Art (www.dma.org)
Dallas Contemporary (www.dallascontemporary.org)
The Nasher Sculpture Center (www.nashersculpturecenter.org)
The Crowe Collection of Asian Art (crowcollection.org)

Galleries & Art Dealer Associations
Fort Worth Art Dealers Association (www.fwada.com)
Contemporary Art Dealers of Dallas (www.caddallas.net)
Dallas Art Dealers Association (www.dallasartdealers.org)

Alternative & Non-profit Exhibition Spaces/Organizations
Fort Worth Community Arts Center (www.fwcac.com)
The MAC (the-mac.org)
WoCA Projects (www.wocaprojects.com)
Fort Worth Public Art (www.fwpublicart.org)
Visual Arts Society of Texas in Denton (vastarts.org)
City of Denton Public Art (www.cityofdenton.com/departments-services/public-art)
Artist Organizations
Texas Artists Coalition (www.texasartistscoalition.org)
Greater Denton Arts Council (www.dentonarts.com)

National Resources
College Art Association (www.collegeart.org)
Artsy (www.artsy.com)
Art21 (www.pbs.org/art21/artists)

ATTENDANCE POLICY: A class attendance sheet will be passed around before the end of every class session. Students are only allowed a maximum of two unexcused absences, before it starts negatively impacting your grade. Students will be deducted 15 grade points for each additional unexcused class session. Students who have been six or more unexcused absences will be automatically dropped from the course. Excused absences, such as as a result of medical emergencies must be documented and submitted in writing to the instructor no more than 48 hours after the absence.
AMERICAN DISABILITIES ACT:
The University of North Texas 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 you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You 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. Students are strongly encouraged to deliver letters of accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at http://www.unt.edu/oda. You may also contact them by phone at 940.565.4323.

DISABILITIES ACCOMMODATION:
Please notify the instructor if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Accommodation, Student Union, Room 318. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean’s offices, Room 107. Further questions and problems on accommodation may be addressed to Associate Dean Eric Ligon, School Accommodation Liaison, Art Building, Student Advising, Room 111.

COURSE RISK FACTOR:
According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

BUILDING EMERGENCY PROCEDURES: In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain their until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES: Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.
Weekly Class Schedule

Week 1 (September 1): The Location of Modern Art
Locating Global Modernism
**Assigned Readings:** Blackboard: O’Brien, “General Introduction: The Location of Modern Art”(Bb)
**Due:** In-Class Activities

Week 2 (September 8): Early Western Art & The Development of Modernism
De-centering Modern Narratives
**Assigned Readings:** Blackboard: Stokstad and Cothren, from *Art History*, vol 2. “Mid-to late Nineteenth Century Art in Europe and the United States,” Chapter 30 (Bb); “Modern Art in Europe and The Americas, 1900-1950,” Chapter 31 (Bb)
**Due:** In-Class Activities

Part 1: African Modern Art
Week 3 (September 15): African Modern Art
**Due:** In-Class Activities

Week 4 (September 22): Postcolonial Africanisms
**Due:** In-Class Activities
**Due:** Collaborative Art History WIKI Project Entry #1 by Sunday, September 25th at 11:59 p.m.

Week 5 (September 29): Technology & Media on African Modern Art
**Due:** Profound Impact Points
**Due:** Live Tweet @ Assigned Public Lecture: 6-7:30 p.m. Conversations Series, Christopher Blay, Artist and Curator, Art Corridor II at TCC Southeast Campus, ART 101

Week 6 (October 6): Sythesis and Confrontation in African Modern Art
**Assigned Readings:** O’Brien: Okeke, “Natural Synthesis”(91-93); Rouch and Sembene, “A Historic Confrontation between Jean Rouch and Ousmane Sembene in 1965”(94-97)
**Due:** In-Class Activities
**Due:** Collaborative Art History WIKI Project Entry #2 by Sunday, October 9th at 11:59 p.m.
Week 7 (October 13): Asian Modern Art


**Due:** In-Class Activities

**Due:** Global Modernisms Topic Proposal

Week 8 (October 20): When Was Modernism in Indian Art? Nationalism and Identity


**Due:** Collaborative Art History WIKI Project Entry #3 by Sunday, October 23rd at 11:59 p.m.

Week 9 (October 27): Western Influences on Japan & Avant-Garde


**Due:** Profound Impact Points

**Due:** Live Tweet @Assigned Public Lecture: 6-7:30 p.m. Conversations series, Lauren Woods, multimedia artist and Visiting Assistant Professor at SMU, Room Art 101

Week 10 (November 3): Socialization, Modernism, and Architecture in Japan


**Due:** In-Class Activities

**Due:** Photo-voice Journal Entry # 1 for Nasher Sculpture Center, (Permanent Collection & Kathryn Andrews: Run for Present, September 10-January 8, 2017, & Sightings: Micheal Dean, October 22–February 5, 2017) by Sunday, November 6, 2016 at 11:59 p.m.

Week 11 (November 10): Modernism in China


**Due:** In-Class Activities

Week 12 (November 17): Modernism in Latin America


**Due:** In-Class Activities

**Due:** Part II: Global Modern Annotated Bibliography Paper & Presentation

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**Part II: Asian Modern Art: India, Japan, China**

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**Due:** In-Class Activities

**Due:** Global Modernisms Topic Proposal

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**Due:** In-Class Activities

**Week 12 (November 17): Modernism in Latin America**


**Due:** In-Class Activities

**Due:** Part II: Global Modern Annotated Bibliography Paper & Presentation

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**Part III: Latin American Modern Art**

**Week 12 (November 17): Modernism in Latin America**


**Due:** In-Class Activities

**Due:** Part II: Global Modern Annotated Bibliography Paper & Presentation
Week 13 (November 24): Thanksgiving Break

Thursday, November 24: Thanksgiving (No Class)

Week 14 (December 1): Hybrid Modern Worlds


Due: In-Class Activities
Due: Profound Impact Points

Week 15 (December 8): New Media Art

Due: Part III: Analysis Presentations (Group 1)


Week 16 (December 15): Finals Week

Due: Part III: Analysis Presentations (Group 2)
Due: Part IV: Turn in Analysis Paper

Note: Please note that the above schedule is tentative; I retain the right to change the syllabus with or without notice.
STUDENT ACKNOWLEDGEMENT:

I (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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