COURSE DESCRIPTION: Explores the relationship of postmodernism in the visual arts, including the development, interpretation, and use of postmodern works, as well as historical, social and cultural conditions of “postmodernity” globally, ca. 1945 to the present.

Prerequisite(s): ART 1200 or ART 1301; ART 2350, and ART 2360 or consent of instructor.

REQUIRED TEXTBOOK:
Sandler, Irving. Art of the Postmodern Era: From the Late 1960s to the Early 1990s. 1st ed. New York: Icon Editions

Additional assigned texts will be posted on Canvas.

RECOMMENDED READING:
Docherty, Thomas, ed. Postmoderism: A Reader.
Kristine Stiles and Peter Selz. Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings.

COURSE CONTENT:
This class explores the origins, development, and impact of postmodernism from around 1945 to the present. Although this course focuses on the visual arts, together, we will investigate postmodernism in its socioeconomic, historical, cultural, and philosophical contexts. With topics spanning from Abstract Expressionism to new media art, this class will discuss salient global developments in the arts, architecture, and philosophy of postmodernism.

COURSE OBJECTIVES LEARNING OUTCOMES:
By the end of the semester, students will be able to:
1. Identify historical movements, theories, and salient works of art that are key in the history of postmodernism.
2. Interpret and apply concepts and terms that are crucial to postmodernism.
3. Analyze the ways in which postmodernism thought informs the art of today.
4. Conduct research on postmodern artists, and communicate the outcomes of such research to the group.
5. Analyze texts closely.
6. Engage with the art community of the Dallas area through a museum visit.

COURSE STRUCTURE: This class meets once a week during the semester. All readings are to be done prior to class, on the day assigned. Students are expected to actively participate in all class discussions and group exercises.
Note: some students may find the information and images disturbing due to their explicit violent, sexual and political subject. By signing the agreement at the end of this syllabus, you are acknowledging your awareness of these themes and committing to fully participate in class.

**STUDENT EVALUATION (OR GRADING):** The following assignments and percentages will constitute your final grade for the semester:

- Participation-----------------10%
- Artist Presentation---------20%
- Assignment 1---------------20%
- Final Group Presentation----25%
- Final Group Paper---------25%

Total: 100%

1. **Participation** (10%): Student participation in class discussion is not only required, but also essential to your success in this course.

2. **Artist Presentation** (20%): Throughout the semester, groups of three students will be responsible for conducting research on an assigned artist, and presenting the results of their research to the rest of the class. These small groups must investigate biographical information about the artist, information about the artist’s use of materials, process(es), as well as his/her preferred/recurrent themes. Presentations should be about 15 – 20 minutes long and should explore the ways in which the artist’s work relates (or does not relate) to Postmodernism. At the end of the presentation, the group will ask insightful questions to the class. Such questions will help the group lead a class discussion on the artist’s relationship to Postmodernism and to the concepts learned in class or through the readings. The first day of class, the date in which each group will present their work will be assigned. Dates are not exchangeable. If a student misses his/her group presentation, there will be NO make up opportunities for this assignment.

**Extra points will be awarded to those students who present without reading their material.**

3. **Assignment 1 (20%)** Students are required to complete one assignment for this class. This assignment consists of a short paper (2-3 pages) due on November 12. This paper must be typed, using Times New Roman font, size 12, and should be double-spaced with 1 to 1.25 inch margins. Students should use the Chicago Manual of Style format, including appropriate citations in the form of footnotes or endnotes and a bibliography when applicable. Students are responsible for uploading their paper into its corresponding Turnitin link, in Canvas on time.

**Late papers will not be accepted.**

Assignment 1 is a Review of the Dallas Museum of Art’s exhibit **Günther Förg: A Fragile Beauty** (October 21st, 2018 - January 27, 2019). A good review must offer a brief description of the exhibition, and take a stand about it. In other words, you should take a position and support it. For example, your review should answer questions like the following: Is it successful? What elements make it successful? How do those element relate to your position? What is the meaning of the exhibition? How does it relate to the Postmodern ideas we’ve discussed or read in class? Is it political? How does it relate to the broader history of art? How does it relate to Postmodernism? Would you call Förg’s work Postmodern? Why? Your review should show you understand the concepts discussed in class, and therefore, you are able to relate them to this exhibition.

4. **Final Group Presentation** (25%): The class will be divided into 8 groups (each of 4-5 students). Each group will choose a theme related to Postmodernism and each group member will create a self portrait using any media he/she like. Self-portraits should follow the group’s theme and must be inspired by a Postmodern artist, philosopher, or theory discussed in class or in our readings. The group will analyze each self-portrait and
will compare and contrast them against each other and against its source of inspiration. They will identify postmodern aspects/theories/concepts discussed in class that relate to the self-portraits, in order to explain how such works reflect postmodern concerns. All group members are required to participate in the research, writing, and presentation of this project. Each group member is also responsible for submitting a separate paragraph clearly stating his/her contribution to the project. This paragraph is confidential and will only be seen by the instructor.

5. **Final Group Paper (25%)**: Each group is required to turn in ONE final paper (submitted through the Turnitin link in Canvas) from which the Final Group Presentation is based. This paper should follow the style guidelines of Assignment 1 written above. The length should be between 5 and 7 pages.

**ATTENDANCE POLICY**: Attendance will be taken at the start of each class. Those students who arrive late must make sure they have been counted for the attendance of that particular class. One unexcused absence (it is a three hour class) will be allowed. Thereafter, each unexcused absence will result in the lowering your grade by five points.

**ADA Accommodation Statement**: In accordance with university policies and state and federal regulations, the university is committed to full academic access for all qualified students, including those with disabilities. To this end, all academic units are willing to make reasonable and appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies in order to facilitate equality of educational access for persons with disabilities. See UNT Policy 04.015.

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. For additional information see the Office of Disability Accommodation website at http://disability.unt.edu. You may also contact them by phone at (940) 565-4323.

**Financial Aid Satisfactory Academic Progress**: A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

**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 there 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](http://www.unt.edu/csrr) for further information. Cases of academic dishonesty will be referred to University authorities. See [UNT Policy 06.003](http://www.unt.edu/csrr).

**Acceptable Student Behavior:**
Student behavior that interferes with an 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. Students engaging in unacceptable behavior will be directed to leave the classroom and 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 [http://deanofstudents.unt.edu](http://deanofstudents.unt.edu).

*Disclaimer: The professor reserves the right to change the syllabus if and when necessary with or without notice.*
Course Outline:

WEEK 1. August 27
**INTRODUCTION & SYLLABUS**
Artist Presentations will be assigned.

WEEK 2. September 3
**NO CLASS – LABOR DAY**

WEEK 3. September 10
**THE HEGEMONY OF MODERNISM**
Sandler, “Introduction”
Sandler, “Postminimalism”
Presentation - Group 1. Robert Morris

WEEK 4. September 17
**COLD WAR / FEMINISM**
Sandler, “The Impact of 1968 on European Art”
Sandler, “First Generation Feminism”
Nochlin, “Why have there been no great women artists?” (Canvas)
Presentation – Group 2. Carolee Schneemann

WEEK 5. September 24
**PAINTING IS NOT DEAD**
Sandler, “The Italian Transavantguardia and German Neoexpressionism”
Sandler, “Pattern and Decoration Painting”
Sandler, “New Image Painting”
Sandler, “American Neoexpressionism”
Presentation – Group 3. Susan Rothenberg

WEEK 6. October 1
**DEFININING A TERM**
Sandler, “Postmodernist Art Theory”
Hassan, “Toward a Concept of Postmodernism” (Canvas)
Presentation – Group 4. Sherrie Levine

WEEK 7. October 8
**POSTMODERN FILM**
In-class Film: Blade Runner
Varun, “Blade Runner and the Postmodern: a Reconsideration.” (Canvas)
Presentation – Group 5. Quentin Tarantino

WEEK 8. October 15
**ARCHITECTURE**
Venturi, Scott and Brown, Learning from Las Vegas (fragment) (Canvas)
Frampton, “Toward a Critical Regionalism” (Canvas)
Presentation – Group 6. Michael Graves
WEEK 9. October 22

**THE 1970s**
Sandler, “The Art World of the 1970s”
Lippard, “Sweeping Exchanges” (Canvas)
Hall, “Protest Movements in the 1970s” (Canvas)
Presentation – Group 7. Joseph Beuys

WEEK 10. October 29

**NEW MEDIA**
Sandler, “Media Art”
Joselit, “No Exit: Video and the Readymade” (Canvas)
Robertson and McDaniel “Posthuman Bodies” (Canvas)
Presentation – Group 8. Cindy Sherman

WEEK 11. November 5

**THE 1980s**
Phelan, “Serrano, Mapplethorpe, the NEA and You: ‘Money Talks’” (Canvas)
Presentation – Group 9. David Wojnarowicz

WEEK 12. November 12

**THE OTHER**
Sandler, “The ‘Other’: From Marginal into Mainstream.”
Richard, “Postmodernism and Periphery” (Canvas)
Kaup, “Neobaroque: Latin America’s Alternative Modernity” (Canvas)
Presentation – Group 10. Doris Salcedo

**ASSIGNMENT 1 DUE**

WEEK 13. November 19

**INDEPENDENT RESEARCH DAY**

WEEK 14. November 26

**COMMODIFICATION OF ART**
Sandler, “The Consumer Society and Deconstruction Art”
Sandler, “Commodity Art, Neogeo, and the East Village Art Scene”
Presentation – Group 11. Eric Fischl

WEEK 15. December 3

**THE 1990s**
Sandler, “Into the 1990s”
Jardine, “Modern Medicis: Art Patronage in the Twentieth Century Britain” (Canvas)
Presentation – Group 12. Tracey Emin

WEEK 16. December 10

**FINAL PROJECT- GROUP PRESENTATIONS**

**FINAL PAPER DUE**
DUE SEPTEMBER 10 – SIGNED HARD COPY

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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