Dr. Shabout
Office: Art 211
Office Hours: Monday 3-4; or by appointment
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Course Description:
3 hours. This course explores the relationship of global postmodern in the visual arts, including the development, interpretation, and use of works of art, as well as historical, social and cultural conditions of “postmodernity” in a global context, ca. 1989 to the present, with a particular emphasis on the Middle East. Prerequisite(s): ART 1200, 2350 and 2360, or consent of instructor.

The readings for the course raise some of the general questions that will be the focus of class discussion. Issues of orientalism, postcolonialism and globalization are constantly highlighted in relation to various parts of the globe throughout the semester.

We will start the class with a quick overview of the problematics of the modernist metanarrative as conceived by the “West” that generally marginalizes and distorts histories of “the rest.”

We will explore the genealogy of the terms "global," "global art," "global art world," in relationship to new technologies designed to connect and reduce distances, the art market, biennales and art fairs, as well as art education.

Required Text:
All required reading can be found on blackboard, through web links, or on reserve at the Willis Library.

Course Objectives:
The following are the objectives and outcomes of this course:

- To familiarize the student with the history of art outside the historically dominant “Western” centers, as ones that are written and constructed by individuals, groups, and institutions within specific socio-cultural frameworks.
- To acquaint the student with the concepts of "PostModernism,” “globalization” and various theories that reflects or informs contemporary art production.
- To become familiar with foundations and biases that inform the ways in which exhibitions construct narratives of artistic practice in a global context.
• To enhance the student's critical thinking skills and writing abilities.

**Course Structure:**

This class meets for three hours once each week during the semester. All readings are to be done the week before class to be discussed on the day assigned. It is most important to come to class prepared to contribute to the discussion. These discussions provide opportunities for each of you to pose questions and to compare responses and observations.

**Requirements and Grading System:**

The course is divided into lectures, group presentations, and assignments. Class time will be dedicated to lectures, discussions and group presentations. You will be evaluated on your preparedness for each class, regardless if your group is presenting that day or not. You should bring your readings, notes, and questions to class. You will also be evaluated on the organization, thoughtfulness, and resourcefulness of your writing assignments. Every student is expected to fully participate in the preparation and execution of group presentations and any accompanying written materials.

Check Black Board regularly—at least twice a week—for announcements and syllabus changes. If I email you, please reply within 3 days and I will do the same.

**Class Participation and Attendance:** You are expected to complete the assigned readings, as well as attend and participate in each and every class. You are also required to attend 3 out of class lectures or community event—lectures and events are prompted in the course schedule.

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<th>Class Component</th>
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<td>Class Participation and Attendance</td>
<td>15%</td>
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<td>4 Group Papers</td>
<td>35%</td>
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<tr>
<td>Exhibition Project</td>
<td>50% (paper + Presentation)</td>
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**4 Group Response Papers:** the class will be divided into groups. Each group will submit a paper in response to specific prompts provided in the schedule below. Papers should be 2 double-spaced pages.

**Exhibition Project:** You will work with your group to create an exhibition of “global” art based on your understanding of what global art is, informed by the readings and class discussion. You will need to include at least 10 works of art in your exhibition and develop accompanying “label/wall text”—name of artist, date, media, dimensions, etc. In some cases and for certain works, you might need to provide extended labels contextualizing the work. You will also write a 5 page paper outlining the premise of your exhibition, its major themes, its historical context/s, its included artworks, and its value to the art historical community. Individually each member of the group will write a visual analysis of one, chosen in collaboration, work of art. Each group will have one exhibition, one collective paper and individual visual analyses. You will then present your exhibition at the end of the semester. How you chose to organize the exhibition and the presentation is up to you as long as it is coherent and well communicated. Be creative!

**Policy on Quality of Written Work:** Translating visual signs into verbal language is not an easy task. Thus, in the visual and subjective realm of art history, clarity of presented ideas is vital. Therefore, your written work will be evaluated in terms of proper grammar, syntax, and
spelling, as well as the clear and logical presentation of ideas and argument. If you make errors in any of these areas consistently, your grade will be lowered.

**Attendance Policy:**
You have 1 free absence, use it wisely. Thereafter, each absence will result in lowering your final grade ten points. In the case of emergency or other university-sanctioned absence, please alert me by email and provide me with proof of absence by the next class time.

**Cheating and Plagiarism Policy:**
Cheating and plagiarism are serious offenses and violate UNT’s Code of Student Conduct. 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. Cheating in this class includes not participating in your group assignments. Each group will have a group leader to ensure participation. It will be the group’s leader responsibility to inform the professor of unproductive members.

You cannot use a paper or project from another class or from this class in another without consulting both professors.

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.

Suspected plagiarized papers and essays will be uploaded and checked on http://www.turnitin.com

**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 Center for Student Rights and Responsibilities 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 www.unt.edu/csrr.

**American Disabilities Act:**
The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the
classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

**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 and others.

**Center for Students Rights and Responsibilities:**
Each student at UNT is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.

**Evacuation Plan**
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.

**A Final Disclaimer:**
*The professors reserve the right to alter this syllabus if and when necessary*

**Course Outline**

1 – August 24th – **Introductory Assignment**

*(Individual) Response Paper: WHAT DOES THE TERM GLOBAL MEAN TODAY?* What is global art? What is the value of “global”? And what does it mean to you in the context of art?

There are no assigned reading for this assignment other than a suggested helpful reading below, so you are to conduct your own research!
**Things to consider while you research and contemplate:** Does the traditional history of art as has been taught to you through the survey classes, with its commitment to the universality of aesthetics and a teleological view of history still offer us as meaningful an intellectual pursuit in the 21st century? What is worth preserving from that approach? What must be changed? How can the discipline’s institutions be re-configured to meet the challenge of this postcolonial and globalized moment? Can there be a “universal” history of art, or are the local narratives more important and incommensurable with the universal?

**Outcome of research:** propose responses to these questions that will be discussed in the next class. Your responses will form references for these terms as we negotiate their meaning throughout the course. **Response paper should be 2 paragraphs to be submitted on August 31st.**

**Helpful reading**


**2- August 31st – Course Introduction**

Review of the Syllabus and introduction to the topic.

*Individual Response Paper due for discussion in class*

**Everyone Read**

Lyotard, "Answering the Question: What Is Postmodernism?" (on BB)

**3- September 7th – Labor Day**

*For a series of very interesting and approved community lectures/events you can attend, see [http://sacredgr.org/](http://sacredgr.org/).*

**4- September 14th – Re-assessing Modernism and PostModernism**

**Everyone Read**


Dadi, Iftikhar, Ch. 2, “Mid-century Modernism,” in *Modernism and the Art of Muslim South Asia*. (On BB).


Shabout. “Rethinking Contemporary Arab Art,” in Arab Express, Mori Museum, Tokyo, 2012, 172-177 (On BB)
Group Response paper 1: Read Mitter, "Interventions: Decentering Modernism," and provide an analysis of the argument presented by the author. Based on your very close reading of the article, What is the main argument? What evidence is provided to support this argument? Are you convinced of the author’s perspective based on the evidence presented? Be prepared for class discussion.

5- September 21st – Critique of Les Magiciens de la Terre


The exhibition Les Magiciens de la Terre, held at the Centre Pompidou in Paris in 1989, became a turning point in the way that museums, curators, and exhibitions approach the arts in a global context. Equally the exhibition has been a contested site with critics, artists, curators, and others critiquing the dichotomous juxtaposing of artists of the “West” and “Non-West.” Nevertheless, it remains an important event and generally understood to have opened the door to enable the transformation we are undergoing and allows for new “global” narratives to be articulated. Come to class prepared to discuss your own response to the exhibition and its critique.

Everyone Read


6- September 28th – Global Art: Feminism and Orientalism

Everyone Read


Nochlin, Linda “Why have there been no great women artists?” 1971. (on BB)


**Group Response presentation:** What is Orientalism? Based on the readings assigned, come to class prepared to discuss the topic and bring 2 examples of what you perceive as Orientalism in film, song, TV, or literature.

**Approved lecture plus extra credit,** October 1st at 5 pm - Lecture: Anneka Lenssen, Material Disclosures: Medium in Arab Art c. 1950. Rm 223.

**7- October 5th – Museum Visit**

Visit one of these approved exhibitions

At the DMA:

1. N S Harsha: Sprouts, reach in to reach out
2. Spirit and Matter: Masterpieces from the Keir Collection of Islamic Art
3. International Pop

See details at: https://www.dma.org/art-exhibitions/upcoming-exhibitions.

Or The Fort Worth Modern’s Highlights from the Permanent Collection

**8- October 12th – Museum Workshop**

**Group Response paper 2:** Write a review of the exhibition you visited with a specific focus on its politics of representation. Is the exhibition global in its premise and perspective? Site specific examples to support your argument. Due Oct 19.

**9- October 19th – Global Museums**

**Lecture: Melinda McCurdy, details TBA.**

**Everyone Read**


10- October 26th – Global Art: Postcolonial Studies and “Globalization”

Everyone Read


Denson, G. Roger, “Colonizing Abstraction: MoMA's Inventing Abstraction.” (on BB)


Summers, David, “Real Spaces: World Art History and the Rise of Western Modernism” (London; Phaidon, 2003), 15-60. (on BB)

Group Response paper 3: Informed by this week’s reading, has Postcolonial Studies allowed the traditionally marginalized space for self-representation? If so, how? And if not, why? Include examples in your discussion.

11- November 2nd – Visual Culture

Everyone Read


**Optional Reading**


**12-November 9th – Iconography Revisited**

**Everyone Read**


**Group Response paper 4: So what do picture want today?** Informed by your readings of this week, explicate the role of the object in today’s contemporary/global culture. Give specific examples to enrich your discussion.

**13- November 16th – Transnationalism and Art Fairs**

**Everyone Read**


**14- November 23rd – Exhibition Project Presentations**

Each group will have 30 mins to present. Please put your exhibition on a CD or a Flashdrive to be transferred (visual of your exhibition and accompanying paper).

**15-November 30th – Exhibition Project Presentations**

Each group will have 30 mins to present. Please put your exhibition on a CD or a Flashdrive to be transferred (visual of your exhibition and accompanying paper).
DUE August 31st – 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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