Course Description:
Modernity has been described as a radical rupture from a past that has now itself becomes inscribed as tradition. Thus far it has been situated as mainly a twentieth century European development. New studies, however, aim to reconceptualize modernist artistic practices from a transnational, interdisciplinary perspective, that consolidates a new historiography of artistic modernism written at a global level and characterized by a rejection of the demarcations that traditionally served to separate Western artistic practice from ‘the rest’. The course looks at modernism as diverse, networked artistic communities that intersect at a transnational level, often with particular global cities as their enabling nodes. The course will examine specific movements and influential theories of the avant-garde.

Required Text:
All required reading can be found on blackboard and through web links.
http://www.metmuseum.org/toah/

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 "Modernism,” and various theories that reflects or informs its 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 before its assigned week to be discussed on the day assigned. It is most important to come to class and to be 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 will submit weekly Reading Entries and In-Class Commentaries. You are also required to attend 3 out of class lectures or community events—lectures and events are prompted in the course schedule but you should search for others on your own and get them approved by me before attending.

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<tr>
<th>Class Component</th>
<th>Weight of Grade</th>
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<tr>
<td>Class Participation and Attendance</td>
<td>20%</td>
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<tr>
<td>Group presentations</td>
<td>30%</td>
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<tr>
<td>Final Project</td>
<td>50% (paper + Presentation)</td>
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**Group Response Presentations:** the class will be divided into groups. Each group will present in class as part of the class participation and in response to specific prompts provided in the schedule below. See details separately.

**Out of class lectures or community events:** For each lecture or event, submit a paragraph that states your name, the lecture’s/event’s title, date, location and the topic it covered/its main argument.

**Museum Visit - Exhibition Catalogue Assignment:**

**Group Project:** Catalog Essay and Label Assignment – Each student will write a catalog essay of 500 words for a work of art on display at one of the current exhibitions in the Dallas Museums. Make sure to include an image of the work. The work can be a painting, photograph, installation or sculpture. The catalog essay is meant to introduce the viewer to the most important aspects of the work as well as to situate it within its historical context (the period or style from which it comes as well as relevant historical events which may inform the work). In addition, groups must get together to design a catalog to include all texts and corresponding images. The catalogue design should reflect the concept of the exhibitions visited. **Due on April 12th. Be creative!**

**Final Exhibition Project:** You will work with your group to create an exhibition that engages with modern art as was formulated and negotiated around the globe, 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, style, etc. In some cases, and for certain works, you might need to provide extended labels contextualizing the work. **Groups will decide on the exhibition concept and choice of few artists on March 23rd** (these will be discussed in class). As a group, you will also write a 3 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 250 words catalogue extended label for 2 works in the exhibition (each member chooses 2 different ones - ie. You do not all write about the same 2 works). Each group will have one exhibition, one collective paper and individual entries. 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.

**Sexual Discrimination, Harassment, Assault**

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

**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 – January 18th: Introduction to Modernism(s)
Review of the Syllabus

Read on BB Dear Student: My Name Is Not ‘Hey

Discussion

*January 23rd, Lecture: Author of If The Oceans Were Ink, Carla Power, Willis Library Forum, 11 am

2- January 25th: Modernism Globalized

Group Assignments.
As a Group, each choose your favorite modernist Artist from the period between 1905 and 1925. Prepare a group presentation for all the chosen artists that contextualizes them and explains why they are modernist. Present in class on Feb 1st.

Reading entries, In-class commentaries and Discussion.

Readings


3- February 1st: Modernism Globalized

Class presentation: Modernist artists
*February 2nd, Event: Conversations: Art, Politics and North Texas, Sara-Jayne Parsons, TCU Art Galleries, Giovanni Valderas, Kirk Hopper Fine Art, 6-7:30pm, Art 101

*February 6th, Lecture: D. Jack Davis Endowed Lecture in Art Education Kevin Tavin, Aalto University, Finland, 6-7:30pm, Art 223

4- February 8th: European and the Rest

Reading entries, In-class commentaries, Group presentation and Discussion.

Readings
Charles Baudelaire, “The Painting of Modern Life” (On BB)
Eugène Delacroix, Letters and Notes from His Voyage to North Africa (On BB)

5- February 15th: Museum Visit

Visit the Dallas Museum of Art or the Nasher Sculpture Garden and choose your modern work of art for the Exhibition Catalogue Assignment.

6- February 22nd: 1910 Exhibition of Islamic Art in Munich

Reading entries, In-class commentaries, Group presentation and Discussion.

Readings

7- March 1st: Reconstructing the Universe
Reading entries, In-class commentaries, Group presentation and Discussion.

**Readings**


Marina Isgro, “‘A Futurism of Place’: Futurist Travel and the European Avant-Garde, 1910-1914,” in *Italian Futurism 1909-1944: Reconstructing the Universe* (Guggenheim, 2014), 136-139. (On BB)


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*March 2nd, Event: Conversations: Art, Politics and North Texas, Darryl Ratcliff, Ash Studios and Michelada Think Tank, 6-7:30pm, Art 101*

*March 4th, IARS Artists Forum at the Crow Collection of Asian Art, 2-4 pm.*

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8- March 8th: **Surrealism**

Reading entries, In-class commentaries, Group presentation and Discussion.

**Readings**

André Breton, Diego Rivera [and Leon Trotsky], “Manifesto for an Independent Revolutionary Art” (1938), 183-187. (On BB)


*March 9th, Event: Jobs in the Visual Arts and Design: Panels and Workshops—Art Ed, Art History, IADS, Design, Studio, 3:30-8:30pm, Art 101 and Art 223*

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9- March 15th: **Spring Break- No Class**
10- March 22nd: European Uncertainty

*Skype Guest Speaker Dr. Atreyee Gupta*

Reading entries, In-class commentaries, Group presentation and Discussion.

*Readings*


*March 23rd, Lecture: The ‘Desire of Deeds’: Sensual Documents and the Affective Performance of the Medieval Archive, Carol Symes, University of Illinois at Urbana-Champaign, 5pm, Art 223*

*March 24th, Event: AVISTA North Texas Medieval Graduate Student Symposium, 8am-5pm, Art 101*

11- March 29th: Constructivism

Reading entries, In-class commentaries, Group presentation and Discussion.

*Readings*


12- April 5th: Cubism

Reading entries, In-class commentaries, Group presentation and Discussion.

*Final Exhibition Project proposals: Groups will decide on the Final exhibition concept and choice of few artists to be presented and discussed in class.*
Readings


*Mandatory Lecture: April 6th, Sumerian Art in the Modernist Avant-Garde, Zinab Bahrani, Columbia University, 5pm, Art 223

*April 10th, Event: Art History Writing Competition Finalists, 5pm, Art 223

13- April 12th: Post-War Japan

Catalog Essay and Label Assignment due

Reading entries, In-class commentaries, Group presentation and Discussion.

Prompt: As part of your group presentation, based on your readings from last week and this week, articulate notions of “modernism” in Asia. Document your theoretical constructs with specific examples.

Readings


14- April 19th: Modernism in the USA

In Class Film and discussion

Readings

15-April 26th: Shifts and Changes

Reading entries, In-class commentaries, Group presentation and Discussion.

Prompt: As part of your group presentation: Based on your readings and perhaps extra research, discuss how and why do the years 1967 and 1968 present moments of shifts in the world? Document your discussion with examples.

Readings

Tyrus Miller, “All Along Watchtower: Aesthetic Revolution in the United States during the 1960s,” Aesthetic Revolutions. (On BB)


16-May 3rd: 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).

17-May 10th: 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).
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.

AEAH 4812-005: Modernism and the Visual Arts

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<tr>
<th>Course number and section</th>
<th>Risk Rating</th>
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Student phone #, e-mail address (print)  Signature  Date

Dr. Nada Shabout

Faculty Name  Signature  Date