Dr. Shabout

*Office Hours: Tuesday and Thursday 2:20-3:20, or e-mail me*

E-mail: nada.shabout@unt.edu

**Course Description:**

3 hours. A contested term, PostModernism is better understood as the period after Modernism to the global contemporary. This course explores this period 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. 1980 to the present, with a particular emphasis on the contemporary global context. 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.

**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 Requirements:**

Given that this course is taught remotely, you do need to have access to a computer with internet access. You will need to upload and download text and images on Canvas for asynchronous meetings. At times you will need a digital camera--your smartphone camera is fine. You will
also need Zoom for synchronous meetings. You are required to be seen as part of zoom discussion sessions. For that You’ll need a webcam.

A Note on Remote Learning

I understand that each of you is living in a very different situation under the pandemic restrictions, and this very may well include more responsibilities and distractions than before. I am also aware that the current situation is emotionally draining and that you may have friends and family that depend on you for emotional and/or physical support. It is my goal for this course to provide some relief, not to cause you further stress or anxiety. Don’t hesitate to reach out if you feel overwhelmed because we can adjust this course and its requirements in ways that are beneficial to you, as an individual and as a class community.

Because the situation we face is changing daily- within both our communities and our individual lives- I will adjust the syllabus if necessary to account for unexpected changes. To the best of your ability, I ask that you keep me posted if you are no longer able to participate in the course for a period of time, for whatever reason, so that together we can make this semester successful for you academically. I am here to make sure that happens for all of you.

As with any group technology effort, there will be kinks. Don’t panic if something simply doesn’t work and you miss an entire class or can’t upload an assignment. This is going to happen, so relax and know that it’s going to take time to sort out all the inevitable kinks of remote learning. I am here to catch you up on anything you miss.

Required Text:


Other required readings are all on Canvas, and through web links.

Requirements and Grading System:

The course is divided into lectures, assignments and discussions. You will be evaluated on your preparedness for each 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 Canvas regularly for announcements and syllabus updates. If I email you, please reply within 3 days and I will do the same.

<table>
<thead>
<tr>
<th>Class Component</th>
<th>Points</th>
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<tbody>
<tr>
<td>Class Participation</td>
<td>10 points</td>
</tr>
<tr>
<td>Assignments</td>
<td>25 points</td>
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<tr>
<td>Discussion Board Forums</td>
<td>30 points</td>
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<td>Exhibition Project</td>
<td>35 points</td>
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Course Structure:

This class meets for three hours once each week during the semester. In our current alternative universe, we will have synchronous live zoom meetings and asynchronous exercises (assignments and discussion board forums) on Canvas. All readings (you will have essays to
read, videos to watch and PowerPoint lectures) assignments and discussion board forums are due on the date assigned in the course schedule below. Discussions (both live and on Canvas) are important as they provide opportunities for each of you to pose questions and to compare responses and observations.

The class will be divided into groups for discussions and projects.

**Zoom Classes:**
- We will hold a zoom class every Tuesday for the first 1:30.
- Class time will include short lectures, student presentations, and discussions. The material to be covered in the zoom class are noted in throughout the course schedule so that students can “come to class” prepared and ready to discuss and ask questions.
- If you are unable to attend the zoom class, please email me to work on an alternative solution.

**Discussion Board Forum Threads and Assignments**
For each discussion thread, there will be a guiding topic and/or question. You are required to submit 2 entries (100-250 words/per response). The course discussion thread will be posted by Wednesday (5:00 pm CDT) of the week before it is due and will run until Sunday (5:00pm). The goal is to have your response available for our discussion. Your responses will be collectively graded based on their thoughtfulness, thoroughness, and ability to make connections across course material.

**Criteria:**
- Read the postings submitted by other students. Threaded discussions provide the opportunity for interaction and learning from one another. This requires you to follow the posts of other students in your discussion group.
- Make reference to the relevant material from the text and other assigned readings.
- Make reference to information or ideas expressed by your classmates in their posts.

**Final Exhibition Project:** You will work with your group to create an exhibition that is inclusive and diverse (global) from the period between 1970 till now, that reflects your understanding of what global art is, and as 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 submit as a group one 5 page paper outlining the premise of your exhibition, its major themes, its historical context/s, a list of its included artworks, and its value to the art historical community. **Individually,** each member of the group will write a contextual analysis on one, chosen in collaboration with the rest of the group to avoid repetition of the same, work of art. Each group will have one exhibition, one collective paper and individual visual analyses of different works from the exhibition. 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.

**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](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](http://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.

Useful Resources:
Aramco: Founded in 1949, Aramco World became Saudi Aramco World in 2000; it was renamed AramcoWorld in 2015: https://www.aramcoworld.com/Home

Artsy: features the world’s leading galleries, museum collections, foundations, artist estates, art fairs, and benefit auctions, all in one place. Our growing database of 800,000 images of art, architecture, and design by 70,000 artists spans historical, modern, and contemporary works, and includes the largest online database of contemporary art. Artsy is used by art lovers, museum-goers, patrons, collectors, students, and educators to discover, learn about, and collect art. https://www.artsy.net/artists

art21: Documentaries and information about contemporary art: www.art21.org

e-flux: Announcements about contemporary art exhibitions, events, and publications: www.eflux.com

Grove Art Online: in-depth encyclopedia article on any aspect of art. Grove Art Online is constantly being updated with the latest entries about the contemporary art world and contains extensive image links and bibliographic information. Access through UNT Library: http://guides.library.unt.edu/c.php?g=69642&p=451124

Hyperallergic: a daily online art publication on art and the art world: http://hyperallergic.com
**Jadaliyya**: provides a unique source of insight and critical analysis that combines local knowledge, scholarship, and advocacy with an eye to audiences in the United States, the Middle East, and beyond. The site currently publishes posts in Arabic, French, English, and Turkish. Other languages may appear on Jadaliyya. [https://www.jadaliyya.com](https://www.jadaliyya.com)

**Routledge Encyclopedia of Modernism**: An accessible and intuitive online platform, Routledge Encyclopedia of Modernism brings together a wealth of interdisciplinary content about the Modernist period, and is the ideal starting point for any research in modernism. Access through UNT Library: [https://libproxy.library.unt.edu:4199](https://libproxy.library.unt.edu:4199)

**Selections**: is a quarterly magazine with high quality content on all subjects related to Art, Culture, Design, and Style. Full of world-leading artworks, exquisite brand imagery, original creative illustrations and insightful written articles, Selections provides readers with inspiring cultural information about art, design, fashion and the pleasures of living well. [https://selectionsarts.com](https://selectionsarts.com)

**Disclaimers**

Content in the arts 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, violence, or blasphemy. 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.

The professors reserve the right to alter this syllabus if and when necessary

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### Course Outline

1 –August 25th

**After Modernism: Introduction**

Review of Syllabus, class requirement, structure and introduction to the topic.

**Assignment 1-Discussion Board Forum**: What is Modernism? Upload an example of a work that you believe represents Modernism and tell us why?

2- September 1st

**Current Issues**

**Read**


**Listen**
“Why do we care about statues?,”
https://www.bbc.co.uk/programmes/w3cszl3k?fbclid=IwAR0iopfqr31FO-s0y-3079rf20AfoHNikKtF_dnUJXvJUs0B0U7fYBJ9wv0

Watch


Discussion Board Forum

3- September 8th

Modernism reconsidered

Watch

Symposium, GROUP DYNAMICS: Collectives of the Modernist Period,
https://www.lenbachhaus.de/en/visit/whats-on/date/symposium-1157?tx_lbhadaptor_showdates%5BcalDate%5D=29042020&cHash=f916e284372ff4ed640258d8dec89313

Morad Montazami – The Casablanca Art School: platforms and patterns of the postcolonial avant-garde
Morad Montazami is presenting the collective activities of the artists (and writers) leading the Casablanca Art School and their localization in post-Independence Morocco's artistic scene and a local as well as trans-national avant-garde.

Nada Shabout – "A New School of Painting:" The Baghdad Group for Modern Art
Nada Shabout introduces "A New School of Painting", focusing on the Baghdad Group of Modern Art, formed in 1951, and its central role in the invention of a specific modern visual identity in Iraq.

Aihe Wang – Other Modernism and Other Collectives: Underground Art During Mao's Cultural Revolution
Aihe Wang, who herself was part of "Wuming", aka "No Name", a painting group active in China in the 1970s, offers insights into "Other Modernism and Other Collectives", examining underground collectives during China's Cultural Revolution.

Samina Iqbal & Zehra Jumabhoy – Parallels and Paradoxes: Modern Art for New Nations
In their joint talk, Samina Iqbal and Zehra Jumabhoy speak about "Parallels and Paradoxes" when comparing the activities of the Progressive Artists' Group and the Lahore Art Circle in post-partition India and Pakistan in the late 1940s and early 1950s.

Discussion Board Forum

4- September 15th

The World Reimagined

Read

Danto, Arthur, Introduction from After the End of Art, Introduction from After the End of Art
Lyotard, "Answering the Question: What Is Postmodernism?"
Begley, Varun, “Blade Runner and the Postmodern: A Reconsideration” in *Blade Runner and the Postmodern*.


**Watch**

*Blade Runner*

**PowerPoint notes**

**Discussion Board Forum**

5- September 22nd

**The Global in Art**

**Read**


Gruber, Christiane, “We can’t breathe”—how George Floyd’s killing is shaping Middle Eastern protest: Activists are using the iconography of the “American martyr” to fight their own political battles, August 5, 2020.

**Assignment 2**

**To Be Global!**

**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?

**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 second half of class. Your responses will form references for these terms as we negotiate their meaning throughout the course.

**Watch**

Nike add: https://musebycl.io/sports/nikes-new-ad-editing-marvel-and-maybe-best-covid-spot-yet?fbclid=IwAR0sRhj0SObiCqwQeAHAWoGygDa0dTQQ1nZXfnCSP9tknNKseI5Y5E5Ac0
**Discussion Board Forum**

6- September 29\(^{th}\)  
**Global Issues: Feminism and Orientalism**

**Read**

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


**Assignment 3**

**Discussion Board Forum**

7- October 6\(^{th}\)  
**The 1980s: Global Assessment**

**Read**


**Discussion Board Forum**

8- October 13\(^{th}\)  
**The PostModern**

**Read**


Ihab Hassan, “Toward a Concept of Postmodernism” (From The Postmodern Turn, 1987).

**Watch**
Assignment 4

Discussion Board Forum

9- October 20th

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.

Read


Discussion Board Forum

10- October 27th

On Curation and Exhibitions

Read

Ewa Wojtowicz, “Global vs. Local ? The Art of Translocality,”
http://www.hzjournal.org/n8/wojtowicz.html

Hans Belting, “Contemporary art as global art. A critical estimate,”
http://www.xzine.org/rhaa/?p=532

A Note from the Curator, Shelby Richardson, Curatorial Essay, Understanding Place in Culture, Serigraphs and the Transmission of Cultural Knowledge,
http://uvac.uvic.ca/gallery/placeinculture/curatorial-essay/#part2

Final Exhibition Ideas
**PowerPoint Slides**

11- November 3rd  
**Seven Days in the Art World**

**Read**


**Assignment 8**

12- November 10th  
**Seven Days in the Art World**

13- November 17th  
**The Art Market**

**Read**

Conversations | The Global Art World | Making Biennials:  
[https://www.youtube.com/watch?v=7zdm7XJDXL0](https://www.youtube.com/watch?v=7zdm7XJDXL0)


**Watch**

*Blurred Lines: Inside the Art World*, Barry Avrich, film director, Amy Cappellazzo, actor, Christian Viveros-Fauné, actor, and others. San Francisco, California, USA: Kanopy Streaming, 2019 (1hr 25 min) [https://discover.library.unt.edu/catalog/b6104803](https://discover.library.unt.edu/catalog/b6104803)

**Final Exhibition ideas revisited.**

14- November 24th  
**Exhibition Project Presentations**

15-December 1st  
**Exhibition Project Presentations**