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.

Required Text:

Other required reading can be found on Canvas, through web links, or on reserve at the Willis Library.

Useful Resources:
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

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

Hyperallergic: a daily online art publication on art and the art world: http://hyperallergic.com

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

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.

**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 Canvas regularly—at least twice a week—for announcements and syllabus updates. 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. Some lectures and events are prompted in the course schedule. However, it is your responsibility to locate alternatives if these don’t fit your schedule.
### Class Component

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<tr>
<td>Class Participation and Attendance</td>
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<tr>
<td>Group Presentations (8)</td>
<td>40 points</td>
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<tr>
<td>Exhibition Review</td>
<td>10 points</td>
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<tr>
<td>Exhibition Project</td>
<td>40 points (paper + Presentation)</td>
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**Group Response Presentations:** the class will be divided into groups. Each week, groups will be assigned certain essays to read. Groups will be divided into ones who will present in class the essay they read; others will lead discussion based on their reading on the essay. This will count as part of the class participation and as prompted on the schedule below.

**Response Papers:** When asked, you will submit a paper in response to specific prompts provided in the schedule below. Papers should be 2 double-spaced pages.

**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.

**Exhibition Project:** You will work with your group to create an exhibition of “global” art 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 visual 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.

**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 17th
After Modernism: Introduction

Review of Syllabus, class requirement, group formation and introduction to the topic

2- January 24th
Modernism and PostModernism

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

Assignment 1-Due in class Individual: bring to class a paragraph that reflects your individual contemplation of the notion “global.” See the prompt below and reply to the questions posed and reference your reading of Lyotard as well.

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.

APPROVED EVENT

**BROKEN LENS 2019-6TH ANNUAL ISRAELI/PALESTINIAN FILM FESTIVAL, JAN 25-26**
Friday Jan 25, 7 pm: *This is Palestine*, followed by guest speakers Claire Anastas and UNT Professor Nancy Stockdale
Saturday Jan 26, 4 pm: *To See if I’m Smiling*, Free Palestinian dinner at 5:30 with Dabke dancing to follow.
Saturday Jan 26, 7 pm: *Naila and the Uprising*

3- January 31st The Making of a Global Artist

Readings
Conversations | The Global Art World | Making Biennials:
https://www.youtube.com/watch?v=7zdm7XJDXL0
Alexxa Gotthardt, How Do Artists Get Gallery Representation?
https://www.artsy.net/article/artsy-editorial-artists-gallery-representation
Assignment 2-Individual: Global culture is best represented through foodways. Foodways often refer to the intersection of food in culture, traditions, and history. The Merriam-Webster Dictionary defines Foodways as "the eating habits and culinary practices of a people, region, or historical period." These habits would necessarily carry much significance and would inform other aspects including the visual. Your assignment should you choose to accept it (and frankly you must!) is to either experience a different cultural food at a restaurant of your choice or find a recipe, cook and eat the dish you make. This would be more fun experienced as a group. In both cases, write a review that reflects your experience. What did you learn about the culture whose dish or food you enjoyed and how do you think it would reflect on a global visual experience. Bring a photo to class. Presentation in class on February 14th.

APPROVED EVENT

Lecture: Dr. Lisa Owen, January 31st, 3:30 pm ART 260.

4-February 7th Modernism and PostModernism: Theoretical Re-assessment

Readings


Groups 3: Danto, Arthur, Introduction from After the End of Art, Introduction from After the End of Art


Assignment 3- Group Response: groups are to read the assigned essay and presents an analysis of the argument made by the author and lead class discussion. 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?
5- February 14th

The 1980s: Global Assessment

Readings


Assignment 3-Group Response: groups are to read the assigned essay and presents an analysis of the argument made by the author and lead class discussion. 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? Do reference the two sites above.

Presentation of Foodway assignment in class.

APPROVED EVENT


6- February 21st

After Modernism: Review of Art and Movements

Readings


Baudrillard, Jean, The Violence of the Image:  

**Assignment 4-Individual:** Based on what you think PostModern art is, present an image of a work of art you can argue is postmodern to class. You have 2 minutes.

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**7- February 28th**

**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.

**Readings**

https://vimeo.com/89044559

Groups 2&7: Friedel, Julia, “Exhibition Histories: Magiciens de la Terre,”  
HTTP://WWW.CONTEMPORARYAND.COM/MAGAZINES/MAGICIENS-DE-LA-TERRE/

Groups 3&6: Cohen-Solal, Anni, “Revisiting Magiciens de la terre,”  
http://www.stedelijkstudies.com/journal/revisiting-magiciens-de-la-terre/


**Assignment 5-Group Response:** Paired groups are to read the groups’ assigned essay. divide into one that presents an analysis of the argument presented by the author and the second a critique and to lead class discussion with questions. 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? You should also form an opinion about the exhibition as a whole.

**Bring your Final Exhibition Ideas to Class to Discuss.**
Global Issues: Feminism and Orientalism

Readings

Groups 7&2: Nochlin, Linda “Why have there been no great women artists?” 1971. (on Canvas)


Assignment 6-Group Response: Paired groups are to read the groups’ assigned essay. But will divide into one that presents an analysis of the argument presented by the author and the second a critique and to lead class discussion with questions. 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?

Assignment 7-Individual: What is Orientalism? Based on the readings assigned, come to class prepared to discuss the topic and bring 1 example of what you perceive as Orientalism in art, film, song, TV, or literature.

9- March 14th Spring Break. Have fun!

APPROVED EVENT

**THE HUMAN EXPERIENCE 2019, Connecting Worlds, March 4 - April 24, 2019**

Islamic Art Revival Series in partnership with Keller Public Arts and the City of Keller presents an exhibition of photography by four Texas-based photographers: Debora Hunter, Farah Janjua, Richard Doughty, and Shafaq Ahmad.

**Friday, March 15, 2019**

Opening Night Reception from 6 pm - 9 pm featuring an artist panel with the four photographers starting at pm. The four exhibiting artists will discuss their work through individual presentations about the role of art in creating cross-cultural connections and interfaith relations. Moderated by Thorne
Anderson who is the Endowed Chair for Narrative and Multimedia Journalism at UNT. He has worked internationally as a photojournalist. He directs the “Heart of Mexico” documentary project and is a national RTDNA Edward R. Murrow award winner.

10- March 21st

Museum Visit-No Class

Visit a contemporary exhibition at one of the museums in the DFW area:

The Dallas Contemporary: http://www.dallascontemporary.org
The Dallas Museum of Art: https://dma.org
The Nasher Sculpture Center: http://www.nashersculpturecenter.org
The Fort Worth Modern: https://www.themodern.org
The Amon Carter Museum: http://www.cartermuseum.org

Exhibition Review-Individual Response paper: Write a review of the exhibition 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.

APPROVED EVENT

Fifth Annual Postwar Faculty Colloquium – March 22, 2019, Willis Library, UNT Campus in Denton

2019 Keynote Presenters:
Steven Cohan, Dean’s Distinguished Emeritus Professor of Film Studies, Syracuse University. Professor Cohan is President of the Society for Cinema and Media Studies and author and editor of multiple books in film studies, including Hollywood by Hollywood: The Backstudio Picture and the Mystique of Making Movies (Oxford 2018), The Sound of Musicals (Macmillan 2010) and Incongruous Entertainment: Camp, Cultural Value, and the MGM Musical (Duke 2005). He is co-editor of the series In-Focus: Routledge Film Readers.

Malik Gaines, Associate Professor of Performance Studies and Director of Undergraduate Studies, Tisch School/NYU. Professor Gaines is the author of Black Performance on the Outskirts of the Left: A History of the Impossible (NYU, 2017) and a Lambda Literary Award nominee. He has contributed numerous articles and reviews to performance and art journals and with his performance group My Barbarian has presented work at MoMA, The Kitchen, New Museum, and Studio Museum in Harlem among others.
11- March 28th
Seven Days in the Art World

Readings

Assignment 8-Group Response: Group Presentations of assigned chapters

12- April 4th
Seven Days in the Art World

Readings

Assignment 8-Group Response: Group Presentations of assigned chapters

APPROVED EVENT

Dallas Art Fair, April 11-14: https://www.dallasartfair.com

13- April 11th
On Curating, Transnationalism and Art Fairs

Readings


**Group 3:** Contemporary Art in the Gulf, chapters 1-3:
[https://issuu.com/robertk1/docs/contemporary_art_in_the_gulf_for_pr](https://issuu.com/robertk1/docs/contemporary_art_in_the_gulf_for_pr)

**Group 2:** Chris Dercon about Jeddah exhibition on YouTube,
[https://www.youtube.com/watch?v=tjPI-aowkys](https://www.youtube.com/watch?v=tjPI-aowkys)

**Group 1:** “Contemporary art as global art. A critical estimate,”
[http://www.xzine.org/rhaa/?p=532](http://www.xzine.org/rhaa/?p=532)

Final Exhibition ideas revisited. Submit a short abstract and outline of your exhibition in class.

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**APPROVED EVENT**

THE HUMAN EXPERIENCE 2019, Connecting Worlds, March 4 - April 24, 2019
Saturday, April 13, 2019
Guest talk and book signing at the Keller Library
Featuring Kael Alford as an expert guest speaker at 2 pm, followed by a signing of books by the featured photographers at the Keller Library.

Kael Alford is an American photojournalist, documentary photographer, and videographer. She commenced her media career during the tumultuous wars in the Balkans between 1996 and 2003 that occurred with the fracturing of Yugoslavia. She documented the conflicts in the Middle East and Iraq War (2003-2004) as an unembedded journalist who gave her a different perspective than those who worked in conjunction with the American Military.

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**14- April 18th**  
**Exhibition Project Presentations**

Groups 4-1: 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).

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**15-April 25th**  
**Exhibition Project Presentations**

Groups 8-5: 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).

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**16-May 2nd**  
**Wrap up**
DUE January 24th – 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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