

University of North Texas, College of Visual Arts and Design, Spring 2020

**AEAH 4813, Sec 02**

**After Modernism and Beyond**

Thursday 5:00-7:50pm in ART 280

**Dr. Shabout**

**Office: Art 215**

**Office Hours: Tuesday and Thursday 2:30-3:30 pm**

**E-mail: [nada.shabout@unt.edu](mailto: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.

**Required Text:**

Sarah Thornton, *Seven Days in the Art World*, First Edition, W. W. Norton & Company; First Edition, 2008. ISBN-13: 978-0393067224.

Other required reading can be found on Canvas, and through web links.

**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](http://www.art21.org)

**CULTURUNNERS:** an independent arts organisation which supports artists' journeys and production across physical and ideological borders: <http://culturunners.com/#>

**e-flux:** Announcements about contemporary art exhibitions, events, and publications: [www.eflux.com](http://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>

**Ibraaz:** Initiated by the [Kamel Lazaar Foundation](#) in 2011, *Ibraaz* is the leading critical forum on visual culture in North Africa and the Middle East. We publish an annual online platform – consisting of essays, interviews, artists' projects, and platform responses – that focuses on research questions conceived through a network of editorial contributors based in the Middle East and beyond. Our key editorial aim is to publish, alongside work by internationally renowned writers, academics, curators, activists, and filmmakers, emerging writers and artists: <https://www.ibraaz.org>.

**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>

**The Mathaf Encyclopedia of Modernism and the Arab World:** The bilingual Mathaf Encyclopedia is a free online scholarly resource providing basic facts and in depth information on modern art of the Arab world:  
<http://www.encyclopedia.mathaf.org.qa/en/Pages/default.aspx>

**Nafas Art Magazine:** Nafas was developed by [Universes in Universe - Worlds of Art \(UiU\)](#) commissioned by the ifa, and published since March 2003 as one of the first online magazines for contemporary art from the Maghreb to the Middle East, from Central to Southeast Asia: <http://u-in-u.com/nafas/>.

**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>

**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>

### **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, team presentations, and assignments. Class time will be dedicated to lectures, discussions and team presentations. You will be evaluated on your preparedness for each class, regardless if your team 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 team 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.

<b>Class Component</b>	<b>Points</b>
Class Participation and Attendance	10 points
Assignments and Responses	40 points
Exhibition Review	10 points
Final Exhibition Project	40 points (paper + Presentation)

**Team Response Presentations:** the class will be divided into teams. Each week, teams will be assigned certain essays to read and lead class discussion. 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, include assignment number, full names and team number.

**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 team 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 team **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 team will write *a contextual analysis* on one, chosen in collaboration with the rest of the team to avoid repetition of the same, work of art. Each team 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 Team assignments. Each Team will have a Team leader to ensure participation. It will be the Team'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](http://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 Teams, 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](http://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](http://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 16<sup>th</sup>**

**After Modernism: Introduction**

***Review of Syllabus, class requirement, Team formation and introduction to the topic. Come prepare for open discussion.***

### **Fun read:**

The 20 Most Powerless People in the Art World: 2019 Edition:

<https://hyperallergic.com/535484/powerless-list-2019/>

The 100 Works of Art That Defined the Decade, Ranked: Part 1:

<https://news.artnet.com/opinion/100-works-that-defined-the-decade-part-1>

On the Rise: 47 Curators and Arts Leaders Who Took on New Appointments in 2019:

<https://www.culturetype.com/2019/12/27/on-the-rise-47-curators-and-arts-leaders-who-took-on-new-appointments-in-2019>

Best of 2019: Our Top 15 Exhibitions Around the World: <https://hyperallergic.com/533642/best-of-2019-our-top-15-exhibitions-around-the-world>

An Artists Community Crops Up Around Dallas: <https://www.dallasnews.com/arts-entertainment/visual-arts/2020/01/10/an-artists-community-crops-up-around-dallas-unofficial-graffiti-park-and-the-neighborhood-wants-to-keep-them-both/>

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**Approved Event: Tuesday Evenings at the Modern Special Presentation**

*January 21, 7 pm*

*Hrair Sarkissian: Syria, Belonging Not Longing*

*Syrian artist Hrair Sarkissian discusses his art in conjunction with his first major solo exhibition in the United States, **FOCUS: Hrair Sarkissian**, on view January 24 to March 15. His work explores the hidden tensions that engulf humanity in an era of global crisis, addressing memory, trauma, and landscape and the complexities of capturing these through photography, especially analog photography in a digital age. The artist is joined by exhibition curator Dr. Omar Kholeif for a Q&A following the presentation.*

*Hrair Sarkissian, born in Damascus and currently living in London and The Hague, earned a BFA in photography at the Gerrit Rietveld Academie, Amsterdam, in 2010. His work has been featured in solo exhibitions around the world, including at the Davis Museum, Wellesley College, Massachusetts; Sursock Museum, Beirut; KADIST, San Francisco; Fondazione Carispezia, La Spezia, Italy; SALT Beyoğlu, Istanbul; and the Museum of Photography Thessaloniki, Greece. He has been in group shows at Tate Modern, London; New Museum, New York; Darat Al Funun, Amman; Mori Art Museum, Tokyo; Sharjah Biennial; Istanbul Biennial; and Asia Pacific Triennial, Brisbane; among others. Sarkissian won the Abraaj Group Art Prize in 2013.*

*Dr. Omar Kholeif, FRSA, is a writer and curator who has organized more than 100 exhibitions, special projects, and commissions globally. He is currently Director of Collections and Senior Curator at the Sharjah Art Foundation.*

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**2- January 23<sup>rd</sup>**

**Modernism and PostModernism**

***Assignment 1- in class:*** develop 2 paragraphs: 1. That reflects your understanding of Postmodernism, 2. that reflects your individual contemplation of the notion “global.” See the prompt below and reply to the questions posed. We will discuss both notions in class.

**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 21<sup>st</sup> 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 class. Your responses will form references for these terms as we negotiate their meaning throughout the course.

### 3- January 30<sup>th</sup>    Modernism and PostModernism: Theoretical Re-assessment

#### **Readings**

**Team 1:** Greenberg, Clement, "Avant-Garde and Kitch" in *Art in Theory*, 539-549. (On Canvas).

**Team 2:** Mitter, Partha. "Interventions: *Decentering Modernism: Art History and Avant-Garde from the Periphery*," *Art Bulletin* 90, no. 4 (December 2008): 531-548. (On Canvas).

**Team 3:** Danto, Arthur, Introduction from *After the End of Art*, [Introduction from After the End of Art](#)

**Team 4:** Jameson, Frederic. "Notes on Globalization as a Philosophical Issue," in *The Cultures of Globalization*, ed. Fredric Jameson and Masao Miyashi (Durham: Duke University Press, 1998), pp. 54–77. (On Canvas).

**Assignment 2- Team Response:** Teams are to read their assigned essays and present 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? Isolate the main themes and vocabulary used. What evidence is provided to support this argument? Are you convinced of the author's perspective based on the evidence presented? Include art work related to the article to explain the argument.

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*Approved Event: Jan 31<sup>st</sup>-Feb 1<sup>st</sup>*

*Broken Lens 2020: 7<sup>th</sup> Annual Israel/Palestine Film Festival-Free and open to the public at Trinity Presbyterian Church, 2200 N Bell, Denton, TX*

*Friday Jan 31s, 7 pm: "Voices from Across the Divide"--followed by discussion via video conference with Director Alice Rothchild*

*Sat Feb 1<sup>st</sup>, 3 pm: "Gaza Fights for Freedom"—followed by discussion, Debke Folk Dancing, food and music*

*Sat Feb 1<sup>st</sup>, 7 pm: "Pressure Points" -- followed by discussion via video conference with Executive Director of FOSNA Tarek Abuata Photo Exhibition by Hanan Awad*

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**Readings**

**Team 5:** Select assigned readings from Doryun Chong, Michio Hayashi, Fumihiko Sumitomo, and Kenji Kajiya, eds. *From Postwar to Postmodern: Art in Japan 1945-1989* (MoMA Primary Documents, Duke University Press Books, 2012. (On Canvas)

**Team 6:** Select assigned readings from Wu Hung, ed., *Contemporary Chinese Art: Primary Documents* (MoMA Primary Documents), Duke University Press Books, 2010. (On Canvas)

**Team 7:** Select assigned readings from Anneka Lenssen, Sarah Rogers, Nada Shabout, ed., *Modern Art in the Arab World: Primary Documents* (MoMA Primary Documents), Duke University Press Books, 2018. (On Canvas)

**Team 8:** Hopkins, David, *After modern art, 1945-2000*, Oxford University Press, 2000; Chapter 7, Postmodernism: Theory and Practice in the 1980s. (On Canvas)

**Assignment 2-Team Response:** Teams are to read their assigned essays and present 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? Isolate the main themes and vocabulary used. What evidence is provided to support this argument? Are you convinced of the author's perspective based on the evidence presented? Include art work related to the article to explain the argument.

**Readings****All Teams:**

Varun Begley, "Blade Runner and the Postmodern: A Reconsideration" in *Blade Runner and the Postmodern*. (On Canvas)

Simon Hall, "Protest Movements in the 1970s: The Long 1960," in *Journal of Contemporary History* Vol 43 No 4. (On Canvas)

**In Class Film:** *Blade Runner*. Discussion of the film and readings on Feb 20<sup>th</sup>.

**Readings**

**Team 1:** Nochlin, Linda "Why have there been no great women artists?" 1971. (on Canvas)

**Team 2:** Nochlin, Linda. "The Imaginary Orient," in *The Poetics of Vision: Essays on Nineteenth Century Art and Society*, New York: Harper & Row Publishers, 1989. (On Canvas).

**Team 3:** Zeynep Çelik, “Colonialism, Orientalism, and the Canon” *The Art Bulletin* 78, no. 2 (June 1996): 202-205. (On Canvas).

**Team 4:** Said, Edward, *Orientalism*, “Introduction,” 1978. pp1-26 (on Canvas) or [http://www.odsg.org/Said\\_Edward\(1977\)\\_Orientalism.pdf](http://www.odsg.org/Said_Edward(1977)_Orientalism.pdf).

**Assignment 3-Team Response:** Teams are to read their assigned essays and present 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? Isolate the main themes and vocabulary used. What evidence is provided to support this argument? Are you convinced of the author’s perspective based on the evidence presented? Include art work related to the article to explain the argument.

**Assignment 4-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.

7- February 27<sup>th</sup>\*

Critique of *Les Magiciens de la Terre*

*Les Magiciens de la Terre*, <https://www.centrepompidou.fr/cpv/resource/cTEXnL/rn9jiv>.

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

**Team 5:** Lamoureux, Johanne, From Form to Platform: The Politics of Representation and the Representation of Politics, *Art Journal*; New York Vol. 64, Iss. 1, (Spring 2005): 64-73.

**Team 6:** Friedel, Julia, “Exhibition Histories: Magiciens de la Terre,” [HTTP://WWW.CONTEMPORARYAND.COM/MAGAZINES/MAGICIENS-DE-LA-TERRE/](http://www.contemporaryand.com/magazines/magiciens-de-la-terre/)

**Team 7:** Cohen-Solal, Anni, “Revisiting Magiciens de la terre,” <http://www.stedelijkstudies.com/journal/revisiting-magiciens-de-la-terre/>

**Team 8:** Buchloh, Benjamin, H.D., “The Whole Earth-Show: An Interview with Jean-Hubert Martin.” In Steeds, *Making Art Global (Part 2): ‘Magiciens de la Terre’ 1989*. UK: Afterall, 2013, pp. 224-237. (On Canvas)

**Assignment 3-Team Response:** Teams are to read their assigned essays and present 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? Isolate the main themes and vocabulary used. What evidence is provided to support this argument? Are you convinced of the author’s perspective based on the evidence presented? Include art work related to the article to explain the argument.

8- March 5<sup>th</sup>

After Modernism: Review of Art and Movements

**Readings**

**Teams 1, 2 & 3:** Baudrillard, Jean, "The Hyper-Realism of Simulation," <http://theoria.art-zoo.com/the-hyper-realism-of-simulation-jean-baudrillard/>

Baudrillard, Jean, *The Conspiracy of Art*, Translated, MIT Press, 2005. (On Canvas)

**Teams 4, 5 & 6:** Lyotard, "Answering the Question: What Is Postmodernism?" (on Canvas)

**Teams 7&8:** Ihab Hassan, "Toward a Concept of Postmodernism" (From *The Postmodern Turn*, 1987) (on Canvas)

**Assignment 5-Team Response:** One per Team. Please submit an outline of your reading's main points. Bring hard copy to class and be prepared to discuss.

**Assignment 6-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.

9- March 12<sup>th</sup>

Spring Break

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*Approved Event: PLATFORM LECTURE / Joyce Scott*

*March 16, 5:30pm Greater Denton Arts Council, 400 E. Hickory Street. Free & Open to the public*

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10- March 19<sup>th</sup>

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 Kimbell Art Museum: <https://www.kimbellart.org>.

The Amon Carter Museum: <http://www.cartermuseum.org>

**Exhibition Review-Response paper:** Write an analytical review (not description) of the exhibition with a specific focus on its politics of representation. Is the exhibition global in its premise and perspective? Site specific examples of works of art from the exhibition to support your argument. **Bring hard-copy to class on April 14<sup>th</sup>.**

**Assignment 7 -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 Team. 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 April 7<sup>th</sup>.**

**11- March 26<sup>th</sup>**

**Seven Days in the Art World**

**Readings**

Sarah Thornton, *Seven Days in the Art World*, First Edition, W. W. Norton & Company; First Edition, 2008.

**Assignment 8-Team Response: Team Presentations of assigned chapters.**

Each team will prepare a thorough presentation of their assigned chapter with images, video clips, etc. Your goal is to explain it to the rest of the class in depth.

**12- April 2<sup>nd</sup>**

**Michael Rakowitz**

**Nasher Sculpture Graduate Symposium, details TBA**

<https://www.nashersculpturecenter.org/programs-events/nasher-prize/laureates/laureate/id/159>

<https://www.nashersculpturecenter.org/programs-events/nasher-prize/programs>

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*Approved Event: Talk: Nasher Prize Dialogues: Michael Rakowitz  
April 3, 1 p.m.*

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**13- April 9<sup>th</sup>**

**On Curation**

**Readings**

Ewa Wojtowicz, "Global vs. Local ? The Art of Translocality," <http://www.hz-journal.org/n8/wojtowicz.html>

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>

12 Must Sees at the 2019 Art Biennale in Venice, *The Venice Insider*, June 9, 2019, <https://www.theveniceinsider.com/12-must-sees-2019-art-biennale-venice/>

**Bring your Final Exhibition Ideas to Class to Discuss.**

**Foodways Assignment due. Bring hard copy and present in class.**

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*Approved Event: April 13<sup>th</sup>*

*Dr. Nadjie al-Ali, "Reflections on the Politics of Gender in the Middle East"  
At UNT Details TBA*

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**14- April 16<sup>th</sup>**

**On Transnationalism and Art Fairs**

**Readings**

**Team 1:** Hans Belting, "Contemporary art as global art. A critical estimate,"

<http://www.xzine.org/rhaa/?p=532>

**Team 2:** Arsalan Mohammad, "Saudi Arabia's Contemporary Art Scene Is Suddenly Buzzing, With Crown Prince's Blessing-And His Baking," *Art World*, 2018.

**Team 3:** Jonathan Harris, "Gatekeepers, Poachers and Pests in the Globalized Contemporary, Art World System," *Third Text*, 2013, Vol. 27, No. 4: 536–548.

**Team 4:** David Batty, "The rise of the Gulf art scene," Art and design, *The Guardian*, 2012.

**Team 5:** Vickie Elmer, "The Global Art Industry," <http://businessresearcher.sagepub.com/sbr-1775-100231-2737665/20160704/the-global-art-industry>

**Team 6:** Holland Cotter, On the Piers, Testing the Waters in a Down Art Market, [http://www.nytimes.com/2009/03/06/arts/design/06armo.html?\\_r=1&ref=arts](http://www.nytimes.com/2009/03/06/arts/design/06armo.html?_r=1&ref=arts)

**Team 7:** James Langton, "At the Biennale, the new merchants of Venice trade in soft power rather than spices," <https://www.thenational.ae/opinion/comment/at-the-biennale-the-new-merchants-of-venice-trade-in-soft-power-rather-than-spices-1.868167>.

**Team 8:** Hari Kunzru, "Damien Hirst and the great art market heist," *The Guardian*, 2012.

**Assignment 9- Team Response:** Teams are to read their assigned essays and present 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? Isolate the main themes and vocabulary used. What evidence is provided to support this argument? Are you convinced of the author's perspective based on the evidence presented? Include art work related to the article to explain the argument.

**Exhibition Review due. Submit in class hard copy.**

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

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*Dallas Art Fair: April 16-19<sup>th</sup>*

*1807 Ross Avenue*

*Dallas, TX 75201*

*Write a review of the fair and attend one of the scheduled talks*

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**15-April 23<sup>rd</sup>**

**The Art Market**

**Watch the below Film:**

*Sunday morning, Art: the biennale*, Produced by Jon Carras. New York, NY: Columbia Broadcasting System, 2011 (5:57 min)

*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)

Marina Abramovic on Rhythm 0 (1974): <https://vimeo.com/71952791>

**Assignment 10:** write a brief review of the film-one page. Upload to Canvas by April 28<sup>th</sup>.

**16-April 30<sup>th</sup>**

**Exhibition Project Presentations**

**Teams 1-4:** Each Team will have 30 mins to present.

**17-May 7<sup>th</sup>**

**Exhibition Project Presentations**

**Teams 5-8:** Each Team will have 30 mins to present.

**DUE January 30<sup>th</sup> –SIGNED HARD COPY**

**STUDENT ACKNOWLEDGEMENT:**

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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 4813	0
Course number and section	Risk Rating

_____ Student phone #, e-mail address (print)	_____ Signature	_____ Date
Dr. Nada Shabout		Jan 13, 2020
_____ Faculty Name	_____ Signature	_____ Date