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, through web links, or on reserve at the Willis Library.

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 are also required to attend **3 out of class lectures or community event**—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>
<td>Class Participation and Attendance</td>
<td>15%</td>
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<tr>
<td>4 Group presentations/Papers</td>
<td>35%</td>
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<tr>
<td>Final Project</td>
<td>50% (paper + Presentation)</td>
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**4 Group Response Presentations/Papers:** the class will be divided into groups. Each group will present in class and/or submit a paper in response to specific prompts provided in the schedule below. Papers should be 2 double-spaced pages.

**Exhibition Project:** You will work with your group to create an exhibition 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. 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 choses 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.

**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 20th: Introduction to Modernism(s)

In Class film:
A New History of the World
Introduction to Modern Art

2- January 27th: Planetary Modernism

Review of the Syllabus and introduction to the topic.
Group Assignments.

Readings


3- February 3rd: European Modernism: 1910 Exhibition of Islamic Art in Munich

Readings


4- February 10th: Futurism


Readings
Futurist Manifesto: http://www.italianfuturism.org/manifestos/foundingmanifesto/


**Feb 16, Guest Speaker: Dr. Cynthia Becker, Boston University, “African Art of North Africa.” 5 pm, ART 223.
5- February 17th: Reconstructing the Universe

Group Response presentation 1: informed by your readings and research on Futurism, define the objectives of the movement, its distinct characteristics as an international movement and main artists, discuss the movement’s and artists’ relationship to new technology. Please use specific works to exemplify your argument.

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)


6- February 24th -- Surrealism

Guest Skype Speaker Dr. Anneka Lenssen

Readings


Bardaouil, Sam. ”Dirty Dark Loud and Hysteric,” in *Tea with Nefertiti*. Doha: Qatar Museums Authority, 2012. (On BB)


7- March 2nd -- Surrealism 2

Readings


*March 3rd, Nicola Coldstream, AVISTA Medieval Graduate Student Symposium Keynote Address, “Behind the Scenes at a Medieval Entertainment.” 5 pm, ART 223.


*March 8th, Dipti Desai, New York University, Dr, Jack Davis Endowed Lecture, “The Class Room as a Work of Art.” 5 pm, Art 223.

*March 5th, University Center Dallas, Urban Art Education Studies Spectacular, Antonia Darder, “Creating the City: A Dialogue on Art + Education in Contemporary Urban Spaces.” Time TBA.

8- March 9th: Museum Assignment

Visit one of these approved exhibitions

DMA: Jackson Pollock: Blind Spots

The Modern Fort Worth Permanant Collection

Group Response 2: Catalog Essay and Label Assignment – Each student will write a catalog essay of 500 words for a work of art on display at the above listed exhibitions. 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. Be creative!

9- March 16th: Spring Break-No Class

10- March 23th: Constructivism

Readings

TBA

*March 24th “Get to Work!” Interdisciplinary Arts and Design Studies and Jobs Roundtable Discussion.” 5:30-8:00 pm, ART 223.
11- March 30th: Constructivism and Suprematism
Guest Speaker: Professor Christina Brungardt

Readings
Joe Takeba, “The Age of Modernism: From Visualization to Socialization, in Modern Art in Africa, Asia and Latin America: 191-208

12-April 6th: Cubism
Group Response paper 3: TBA

Readings

*April 7th Lecture: Melia Belli Bose, Asian Art 101: Islam and Art, Crow Collection of Asian Art, 6:30-8pm, $20 public

13- April 13th: Post-War Japan
Guest Speaker: Dr. Ming Tiampo

Readings
14- April 20th: 1967/1968

15-April 27th: Concluding remarks and review

15-May 4th: 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).

16-May 11th: 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.

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