ARTH 4813.002 - Postmodernism
Fall 2021
Wednesday 5:00-7:50 pm
ART 288

Instructor: Tiffany Floyd
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Office Hours: Thursdays 11:00-noon, ART 225

Course Description
This course will explore the theories and practices of Postmodern artists through four methodological lenses: Postmodernism, Postmedium, Postcolonialism, and Posthumanism.

Course Objectives
- To understand the broad theoretical principles of our four methodological categories, as well as the contextual circumstances that spurred their development
- To apply those principles to artistic practices beginning around 1960
- To discuss issues, themes, and debates related to our four categories in relation to specific artworks and art-related events
- To synthesize class discussions and assigned readings in response to directed questions on artworks that we have not viewed in class
- To conduct individual analyses on an artist and their relation to issues brought up in class

Course Readings
All course readings will be posted on Canvas, organized by class day. There are no required textbooks for this course.

Course Requirements and Grading
Course Participation – 10%
2 Take-Home Exams – 40% (20 % each)
Short Research Paper/Studio Project – 30%
  - Abstract = 10%
  - Presentation = 10%

Course Participation (10%)
This course is not structured as a strict lecture. Discussion, presentation, collective analysis, and other forms of participation will be fundamental to our learning throughout the semester. Thus, you are required to attend and participate. Each class will begin with a sign-in sheet to track attendance and you are encouraged to speak up in class (otherwise, you will be called on to contribute!).
Take-Home Exams (20% each = 40%)
You will have a Midterm and Final Exam. These will be take-home short answer exams and you will have roughly a week to complete the exam.

5-7 pages Short Research Project / 3-page Studio Project (30%)
You will be required to conduct one short research project or studio project. For the Short Research Project, you will choose one artist (not featured in class and to be approved by me via email) and explore how your artist’s practice reflects a specific issue, debate, theme, or methodology discussed in class. If you are a studio major or wish to complete the Studio Project, you will produce a work of art that engages with a specific issue, debate, theme, or methodology discussed in class and then come up with a 3-page artist statement to explain the what, how, and why of your piece. Both projects will require the use of and engagement with outside sources. A more detailed assignment breakdown can be found on canvas.

Abstract (10%) + Presentation (10%)
As part of your Short Research Project/Studio Project, you will produce an abstract (250 words) and on the last day of class, you will present your work to the class. Again, more details can be found in the assignment breakdown posted on canvas.

Course Schedule

1. August 25 – Welcome to POMO! Introduction to the Course!
   Introduction to the Course!

2. September 1 – Postmodernism: Histories, Geographies, + Debates (Global Modernism)
   - R. Radhakrishnan, “Postmodernism and the Rest of the World”
   - Ihab Hassan, “Toward a Concept of Postmodernism”
   - Nelly Richard, “Postmodernism and Periphery”
   - Geeta Kapur, “When was Modernism in Indian Art?”

3. September 8 – Postmodernism: Histories + Debates (Feminism)
   Artists: Barbara Kruger, Cindy Sherman (Pictures Generation), Jenny Holzer
   - Craig Owen, “The Discourse of Others: Feminists and Postmodernism”
   - Laura Cottingham, “The Masculine Imperative: High Modern, Postmodern”
   - Helen Hills, “Commonplaces: the woman in the street...”

4. September 15 – Postmodernism: Histories + Debates (Identity Politics)
   Artists: Diane Arbus, Adrian Piper, Robert Mapplethorpe
   - Irving Sandler, “The ‘Other: From the Marginal into the Mainstream” OR
   - Jennie Klein, “Circumventing the Center: Identity Politics and Marginalization”
- Cotkin, “I Just Love Freaks”
- John Bowles, “Adrian Piper’s Performance of Race and the Moral Question of Racism”

5. September 22 – Postmedium: The Postmedium Condition (Tackling Theory!)
***Short Research Project/Studio Project Abstracts due in CLASS***
- Rosalind Krauss, “The Postmedium Condition”
- Michael Archer, “Globalization and the post-medium condition”
- Thomas Lawson, “Last Exit: Painting”
- Craig Staff, “Painting in the Expanded Field”

6. September 29 – Postmedium (Art as Concept)
Artists: Hans Haacke, Joseph Kosuth, Lorna Simpson
- Alexander Alberro, “Art as Idea”
- Terry Smith, “One and Three Ideas”
- Claudine Armand, “Disrupting the Visual: The Dialogical Relation of Text and Image in Lorna Simpson’s Photographs”
- John Tyson, “The context as host: Hans Haacke’s art of textual exhibition”

7. October 6 – Postmedium (The Body as Medium)
Artists: Vito Acconci, Yayoi Kusama, Bruce Nauman
- Elise Archias, “Introduction,” The Concrete Body
- Philip Auslander, “Vito Acconci and the Politics of the Body in Postmodern Performance”
- Lisa Brainer, “Ambivalent Identity: Kusama Yayoi’s Intersectional Body Art of the 1960s”
- Janet Kraynak, “Dependent Participation: Bruce Nauman’s Environments”

8. October 13 – MIDTERM EXAM – NO CLASS
***Midterm will be distributed via Canvas on October 11th***

9. October 20 – Postcolonialism (Tackling Theory!)
***Midterm is due by 5 pm via Canvas***
- R. Radhakrishnan, “Postcoloniality and the Boundaries of Identity”
- Kwame Anthony Appiah, “Is the Post- in Postmodernism the Post- in Postcolonial?”
- Annie Coombes, “Inventing the ‘Postcolonial:’ Hybridity and Constituency in Contemporary Curating”

10. October 27 – Postcolonialism and Africa (Diaspora + Worldmaking)
Artists: Yinka Shonibare, Rotimi Fani-Kayode, Kehinde Wiley
- W. Ian Bourland, “Nothing to Lose”
- Andre Carrington, “The cultural politics of worldmaking practice: Kehinde Wiley’s Cosmopolitanism”

11. November 3 – Postcolonialism and the Middle East/South Asia (Diaspora + Orientalism)
Artists: Mona Hatoum, Shirin Neshat, Shahzia Sikander
- Linda Nochlin, “The Imaginary Orient”
- Iftikhar Dadi, “Transaesthetics in the Photographs of Shirin Neshat” OR
- Amna Malik, “Dialogues between ‘Orientalism’ and Modernism in Shirin Neshat’s ‘Women of Allah’”
- Saleema Waraich, “From Lahore to New York,” *Read until page 72*

12. November 10 – Posthumanism (Tackling Theory!)
- Jacob Wamberg and Mads Rosendahl Thomsen, “The Posthuman in the Anthropocene”
- Judith Halberstam and Ira Livingston, “Posthuman Bodies”
- Kevin LaGrandeur, “Art and the Posthuman”
- Diana Walsh Pasulka and Michael Bess, “Trans-, Post-, and Emerging Humans: What do we mean?”

13. November 17 – Posthumanism and the Simulacrum (Art and Technology)
Artists: Nam June Paik, Bill Viola, Wafaa Bilal
- “Simulacrum,” from Critical Terms for Art History
- Margot Lovejoy, “Art, Technology, and Postmodernism”
- Sophie Landres, “The First Non-Human Action Artist”
- Patricia Mellencamp, “The Old and the New: Nam June Paik”
- Clio Unger, “Shoot him Now!”
- Possible Selections from Omar Kholeif, *Art in the Age of Anxiety* or *Goodbye, World*
- Bill Viola, “The Visionary Landscape of Perception”
- Timothy Scott Barker, “The Time of Bill Viola”

14. November 24 – Posthumanism: Cyborgs and Copies (Figural Hyperrealism + AI)
***Short Research Project/Studio Projects due via Canvas at 5pm***
Artists: Duane Hanson, Lee Bul, Stelarc
- Thomas Buchsteiner and Otto Letze, “Art is Life, and Life is Realistic” OR
- Katherine Plake Hough, “The Nature of Reality”
- Edward Shanken, “Hot to Bot: Pygmalion’s Lust, the Maharal’s Fear, and the cyborg future of art” OR
- Phaedra Shanbaum, “The Embodied Interface”
- Hyesook Jeon, “Woman, body, and posthumanism: Lee Bul’s cyborgs and monsters”
- John Appleby, “Planned Obsolescence: Flying into the Future with Stelarc” OR
Charlie Gere, “Stelarc's mystical body” Or
Stelarc, “Zombies, Cyborgs, and Chimeras”


15. December 1 – Presentations!
***Final Exam will be distributed via Canvas on November 29th***

16. December 8 – FINAL EXAM – NO CLASS
***Final Exam due via Canvas at 5pm***

*The instructor reserves the right to alter this syllabus over the course the semester*

Course Disclaimer
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.

Academic Integrity Standards and Consequences
According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. [Insert specific sanction or academic penalty for specific academic integrity violation].

ADA Accommodation Statement
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu
Emergency Notification & Procedures
UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Blackboard for contingency plans for covering course materials.

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 Dean of Students 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 deanofstudents.unt.edu/conduct.