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. Please prepare the assigned readings prior to their listed class day.

Course Requirements and Grading
Course Participation – 10%
2 Take-Home Exams – 40% (20 % each)
Short Research Paper/Studio Project – 40%
  - Abstract = 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 (40%)
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%)
As part of your Short Research Project/Studio Project, you will produce an abstract (250 words). Again, more details can be found in the assignment breakdown posted on canvas.

Course Schedule

1. January 19 – Welcome to POMO! Introduction to the Course!
   Introduction to the Course! Global Modernism and the Problem with Postmodernism!

2. January 26 – Postmodernism (Art History Redux)
   Artist: Yasumasa Morimura
   • Donald Kuspit, “Art’s Identity Crisis” from Daughter of Art History
   • Yasumasa Morimura, “About My Work” from Daughter of Art History
   • Joonsung Yoon, “Seeing His Own Absence”

3. February 2 – Postmodernism and Identity (Feminism)
   Artists: Cindy Sherman
   • Craig Owen, “The Discourse of Others: Feminists and Postmodernism”
   • Laura Mulvey, “Cosmetics and Abjection: Cindy Sherman, 1977-1987”
   • Laura Cottingham, “The Masculine Imperative: High Modern, Postmodern”
   • Eva Respini, “Will the Real Cindy Sherman Please Stand Up?”

4. February 9 – Postmodernism and Identity (Gay Liberation Movement)
   Artists: Robert Mapplethorpe
   • “AIDS and Activism” + Virginia Solomon, “AIDS and Politics”
   • Robert Asen, “Appreciation and Desire: The Male Nude in the Photography of Robert Mapplethorpe”

5. February 16 – Postmodernism and Identity (Racial Politics)
   ***Sign-up for Final Project Artist***
6. February 23 – Postmedium (Art as Concept)
Artists: John Baldessari (with a nod to Joseph Kosuth)
- Alexander Alberro, “Art as Idea”
- Paul Wood, Selections from Conceptual Art, “Approaching Conceptual Art,” “Preconditions and Perspectives,” “As as Idea,” “Politics and Representation”
- Selections from Baldessari: Pure Beauty, “No Success like Failure,” “Unreliable Narrator”

7. March 2 – Postmedium (The Body as Medium)
***Abstracts Due In Class***
Artists: Vito Acconci (with a nod to Bruce Nauman)
- Philip Auslander, “Vito Acconci and the Politics of the Body in Postmodern Performance”
- Mark Taylor in correspondence with Vito Acconci
- Frazer Ward, “In Private and Public”

8. March 9 – Postmedium (The Archive as Art – Institutional Critique)
Artists: Hans Haacke
- Hito Steyerl, “The Institution of Critique”
- Simon Sheikh, “Notes on Institutional Critique”
- Kristen Hileman, “Romantic Realist: A Conversation with Hans Haacke”

9. March 16 – No Class – Enjoy your Spring Break!

10. March 23 – No Class – Work on your Midterm Exam
***Midterm will be distributed on March 23rd***

11. March 30 – Postcolonialism and South Asia (Zoom)
***Midterm Due via canvas at 5pm***
Artists: Shahzia Sikander
- Claire Brandon, “Drawing in the Digital Field: Shahzia Sikander’s The Last Post (2010)”
- Shahzia Sikander in conversation with Homi Bhabha
- Shahzia Sikander Interview in Islamic Art: Past, Present and Future

12. April 6 – Postcolonialism and the Middle East
Artists: Mona Hatoum
- Ursula Panhans-Buhler, “Being Involved”
Nina Zimmer, “Epiphanies of the Everyday”
Edward Said, “The Art of Displacement: Mona Hatoum’s Logic of Irreconcilables”
Kirsty Bell, “A Mapping of Mona Hatoum”

13. April 13 – Postcolonialism and Africa
Artists: Yinka Shonibare
  - Rachel Kent, “Time and Transformation in the Art of Yinka Shonibare, MBE”
  - Yinka Shonibare MBE in conversation with Anthony Downey, “Setting the Stage”

14. April 20 – Posthumanism (Art and Technology)
Artists: Nam June Paik
  - Michelle Yun, “Nam June Paik: Evolution, Revolution, Resolution”
  - David Joselit, “No Exit: Video and the Readymade”
  - Margot Lovejoy, “Art in the Age of Digital Simulation”
  - Patricia Mellencamp, “The Old and the New: Nam June Paik”

15. April 27 – Posthumanism (Cyborgs)
Artist: Lee Bull and Stelarc
  - Kevin LaGrandeur, “Art and the Posthuman”
  - Edward Shanken, “Hot to Bot: Pygmalion’s Lust, the Maharal’s Fear, and the cyborg future of art”
  - Stelarc, “Zombies, Cyborgs, and Chimeras”
  - Soraya Murray, “Cybernated Aesthetics: Lee Bul and the Body Transfigured”
  - Hyesook Jeon, “Woman, body, and posthumanism: Lee Bul’s cyborgs and monsters”
  - John Appleby, “Planned Obsolescence: Flying into the Future with Stelarc”

16. May 4 – Posthumanism (The “Art” in Artificial Intelligence) + Studio Project Crit
***Short Research Paper/Studio Project due via Canvas at 5pm, Artworks due in Class***
***Final Exam will be distributed on May 4th***
Artist: Al ( Debate: Images created by Artificial Intelligence should/shouldn’t be considered Art)
  - Leonel Moura, “Machines that Make Art”
  - Check out: https://hyperallergic.com/658816/artificial-intelligence-helps-reconstruct-the-night-watch-rembrandt/
  - Check out: https://www.nextrembrandt.com/

17. May 11 – No Class – Finals Week
***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.