Approaching the Global Modern

Each week will be divided roughly into a day exploring a particular theme through engaged lecture and discussion on Monday, followed by a reading- and assignment-driven seminar-style discussion on Wednesday to dig deeper into these questions with the foundation Monday provides. Readings are assigned by the week; we all need to begin the week on Monday having read the texts, such that we can engage in discussion all week with notes on the text in hand, ready to ask questions, raise issues, and learn by challenging ourselves and pushing our understanding to the next level. Writing assignments and in-class activities are geared to support this end. Writing is an extension of reading; without writing, one has not truly read.

The Writing

Because one of the primary goals of the seminar is to deepen your reading and writing abilities, I’ve put together a program of assignments that reward close reading, careful and critically engaged writing, and thorough rewriting. We will explore different kinds of writing and research throughout the semester. Recent art from non-European and non-North American contexts can be difficult to get information on; one of our goals in the semester will be to figure out the limits of what we can do with the resources we have. You will be asked to research particular artists, write essays engaging with secondary sources, address thematic questions, and build our knowledge about modern art outside of Euro-America. See specific handouts for details of assignments.

The Rewriting

Writing only occurs upon rewriting. Rewriting is not correcting for grammatical errors or typos. Rewriting involves making sure that every sentence you have written does what you want it to do. We will discuss techniques for reading through your drafts, rewriting them, and honing their sentences. Shorter writing assignments will allow you to do this on a small scale, and you will be able to build longer writing projects from this practice. Clarity and efficiency make for good communication. Writing is rewriting.

Assessment

Participation • 10%
Artist Reports (2) • 10% each
Focus Essay, 2 Analysis papers • 15% each, rewrite all
Final Exhibition project • 25%, no rewrite, includes presentation of proposal
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/Assignments</th>
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<tbody>
<tr>
<td>1/26–28</td>
<td><strong>Introduction</strong>: some approaches to the Global Modern</td>
<td>Geography workshop read Brown 2009: discussion</td>
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<td>2/2–4</td>
<td><strong>The Nation: Ascendant</strong></td>
<td>What is the Modern? Artist Report</td>
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<td>Fanon (EO 9); Cesaire (EO 10); Jamal (EO 17); Tagore (EO 18)</td>
<td>turn in powerpoint with bibliography by 11:45 am on Wed via email</td>
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<tr>
<td>2/9–11</td>
<td><strong>The Nation: Ascendant</strong> (continued)</td>
<td>Modern &amp; Nation: Focus Essay</td>
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<td>Sarawagi 2005; Weisenfeld (EO 19); Falgarait (EO 30)</td>
<td>essay due 2/13 by 5 pm via email</td>
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<td>2/16–18</td>
<td><strong>The Nation: Transcended</strong></td>
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<td>Supangkat (EO 13); Retamar (EO 28); Tang 2006</td>
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<td>2/23–25</td>
<td><strong>The Nation: Transcended</strong> (continued)</td>
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<td>Enwezor and Zaya (EO 4); Ebong 1999; Mosquera (EO 31); Dadi 2010</td>
<td>Transnational: Artist Report</td>
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<td>turn in powerpoint with bibliography by 11:45 am on Wed via email</td>
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<tr>
<td>3/2–4</td>
<td><strong>Considering the Modern</strong></td>
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<td>for Mon: O’Brien (EO Intro + Intros to each Part); Pastor Roces 2013; Rouch &amp; Sembène (EO 12); Giunta (EO 29)</td>
<td>for Wed: Kapur (EO 15); Hassan 1995</td>
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<td>3/9–11</td>
<td><strong>Institutions of the Modern</strong>: Art Schools, Publications</td>
<td>Manifesto workshop</td>
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<td>Sambrani 1997; Enwezor (EO 5); Tiampo 2011</td>
<td>Manifesto–artist analysis due Monday 3/23 at 5 pm via email</td>
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<td>Tomii 2011; Ramirez (EO 32); Wang (EO 24)</td>
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<td>3/30–4/1</td>
<td><strong>Institutions of the Modern</strong>: Exhibitions</td>
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<td>Brown 2014; Desai 1995; McEvilley 1996; Weiss 2007; Picton 1993</td>
<td>Exhibition catalog workshop</td>
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<td>4/6–8</td>
<td><strong>Institutions of the Modern</strong>: Collecting</td>
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<td>Coates 2014; Oguibe 1995; Shabout 2012</td>
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<td>4/13–15</td>
<td><strong>What Style is the Modern?</strong></td>
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<td>Mashadi (EO 14); George 2008; Kee 2013; Mudimbe 1999</td>
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<td>4/20–22</td>
<td><strong>Queering the Modern</strong></td>
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<td>Douglas 1998; López &amp; Watson 2010; Miles (EO 3)</td>
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<td>4/27–29</td>
<td><strong>Presentations</strong>: Exhibition proposals</td>
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<td>5/12</td>
<td><strong>Final project</strong>: catalog essay &amp; entries due, 5 pm via email</td>
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Books on reserve in library


E-reserve readings by week

The date indicated is the Monday of the week we will discuss them in class. You should read these thoroughly, take notes, and be prepared to discuss in both classes that week.

Please note: these are just the e-reserve readings—you will usually have readings from the O’Brien textbook as well! Check chart above for full complement of readings.

26 Jan (read for 28th Jan) • Introduction

9 Feb • The Nation Ascendant

16 Feb • The Nation Transcended

23 Feb • The Nation Transcended

2 Mar • Considering the Modern

9 Mar • Institutions of the Modern: Schools & Publications

25 Mar (Wednesday) • Modern Media

30 Mar • Institutions of the Modern: Exhibitions
DISABILITIES
Please let me know by the end of the second week if you have a learning or physical disability which will require accommodation.

ACADEMIC HONESTY
Plagiarism is a serious offense and a breach of academic honesty of the highest order. It will not be tolerated in this course. If you are unsure of the definition of plagiarism, or other forms of academic misconduct, please consult the handbook, and then make an appointment to speak with me about any questions you may have. The lightest penalty for plagiarism is failure for the course.

LATE PENALTIES
I penalize lateness heavily because I wish to reward those who plan ahead and get their work in on time. Each day the assignment is late: full grade penalty (B becomes C). Late papers may not be rewritten.

In all cases above, if there is an emergency please notify the Dean of Student Life as soon as possible. She will be able to coordinate with your instructors to make sure you do not fall behind in your courses. Any excuses or family emergencies you discuss with me will be checked with her office. Please note that lying about such matters is a breach of academic honesty and carries similar penalties.

A NOTE ON “LEARNING GOALS”
Learning cannot be teleological. A commitment to the project of this course may help you to think critically on a range of subjects, unpack complex problems not easily boiled down into constituent parts, present cogent arguments in speaking and writing, and practice engaged reading. Because the course focuses on visual culture and the built environment in addition to text, it may challenge you to expand your critical thinking to encompass these media, often (but not always) considered distinct from text. In sum, this course provides the framework for students to think critically about the visual culture, history, and historiography of modern art produced around the world.

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