Sarah Rogers

MAC 119

Email: [sarogers@middlebury.edu](mailto:sarogers@middlebury.edu)

Emails received between 8am-6pm EST will receive a response within 1-3 hours.

I will do my best to respond to all emails within 24 hours.

**Office Hours:**

Outdoors MAC, weather permitting or via zoom

M: 9:30PM – 10:30AM

TH: 11:00-12:00PM

And by appointment via zoom or outdoors on campus

**HARC 0202: History of Modern Art**

**Fall 2020**

**Monday/Wednesday 11:10-12:25pm**

**Course Description**

This course surveys key international artists, movements, and aesthetic debates beginning in the late nineteenth century and into the mid-twentieth century. In a period characterized by urbanization, industrialization, and mass politics, we will ask how modern art produced, reflected, exaggerated, or challenged the effects of modernization. In particular, we will focus on how this historical moment of unprecedented nationalism, imperial expansion, post-colonial liberation, and cold war alliances forged a global modernism.

**Course Objectives**

* To introduce students to the history of modernism from a global perspective
* To provide students with the analytical tools necessary for responsible visual analysis
* To develop a language through which to engage with cultural politics
* To enhance students’ critical skills in reading, thinking, and writing through close readings of visual images and theoretical texts.

**Required Texts**

There are no required texts for purchase. All readings are available online through links in the course syllabus. Those readings available through JSTOR are noted as such. All other required readings are available under Resources in Course Hub: <https://drive.google.com/drive/u/1/folders/13LD-3M-k-xcwulNbzFPrNnW_stzv_3O_>

At the end of each week, I will upload the slide list and images for that week to CANVAS

**Useful Resources**

*Critical Terms for Art History*, edited by Robert S. Nelson and Richard Shiff (University of Chicago, 1996; 2003). <https://binububuyog.files.wordpress.com/2017/05/robert-s-nelson-richard-shiff-critical-terms-for-art-history.pdf>

Sylvan Barnett, *A Short Guide to Writing About Art* (COURSE HUB).

**Course Requirements**

20% Class Participation & Attendance

20% 3 in 1 Written Description (see handout for guidelines & grading rubric)

20% Midterm Exam, in class

20% Formal Analysis (750-1000 words; see handout for guidelines and grading rubric)

20% Critical Analysis Paper (500-750 words; see handout for guidelines and grading rubric)

OPTIONAL/EXTRA CREDIT: Create your own “Khan Academy” Video (see handout for guidelines and grading rubric)

*NOTE*: *All assignments must be completed in order to pass this course*. If personal or medical problems are affecting your ability to participate in class or complete your work, please let me know you are having difficulties and talk to your Commons Dean earlier rather than later*.* You have resources at the college specifically here to help you- please reach out to your Commons Dean and/or Health Services.

**Important Dates**

Thursday September 24: 3 in 1 Written Assignment (hard copy due in class)

Thursday October 15: In Class Mid-Term Exam

Tuesday November 10: Formal Analysis (hard copy due in class)

Tuesday December 1: Optional/Extra Credit Short Video (upload to CANVAS)

Friday December 4 9pm EST: Critical Analysis (submit via CANVAS)

**Class Participation and Attendance**

You are expected to complete readings and assignments on time, and to actively participate in class discussions. I expect you to come to class on time and prepared to discuss the reading scheduled for that day. You are allowed only one unexcused absence. More than one unexcused absence will result in the lowering of your grade.

Should we need to pivot online earlier than expected during the semester, your participation grade will be based on your degree of engagement with the material as based on written assignments and weekly discussion threads, posted on CANVAS. If this occurs, I will revise the syllabus accordingly with all the information necessary for you to continue learning remotely. My goal through all assignments will be to maintain, as much as possible, a sense of community and togetherness as we move through the history of modern art.

**Weekly Looking Responses**

Once a week, we will take the first 10-12 minutes of class to look at a work of modern art. You will be asked to spend a few minutes closely examining the image and then write a paragraph situating the work in terms of its formal characteristics and possible historical and cultural context. *This is not an exercise about identifying the work.* In most cases, I will assume you will *not* be familiar with the work. Instead, the goal is to practice thoughtful looking and to then contextualize the unknown work within the body of knowledge that you have accumulated through class discussions and readings. These will be graded check/check plus/check minus and will be considered part of your class participation grade. *Please write in complete sentences*.

**3 in 1 Written Description (typed; 350-400 words)**

This assignment has 3-related parts. After selecting an art work from the modern period (c.1850s-1960s) of your choice, you will write a 3-part visual description.

* Description 1 will be a 1-sentence overview of the work (appx. 30 words).
* Description II will build on this first sentence to further develop a written visual description of the art work (appx. 90-100 words).
* Description III will develop the description further to a multiple paragraph text (appx. 250 words).

This is an exercise in careful looking and written visual description; *no research is required*. A handout with a sample exercise will be distributed to the class in advance, along with a grading rubric. The goal of the assignment is to build the necessary skills for writing formal analysis and interpretations of art works.

**Formal Analysis (3-4 typed, double-spaced pages; 750-1000 words)**

Select a work of modern art (c.1850s-1960s). The work should be different than the one selected for the 3 in 1 assignment. The work may or may not be one we have discussed in class. Write a formal analysis with a thesis statement, introduction, and conclusion. The goal of a formal analysis is to explain how the formal elements of a work of art affect the representation of the subject matter and expressive content. You are encouraged to do some research out of class on your chosen artwork, but you may also draw on class notes. A sample formal analysis with guiding questions will be distributed beforehand. For a sample formal analysis paper, see Sylvan Barnett, *A Short Guide to Writing about Art* (excerpts available on COURSE HUB).

**Mid-Term Exam**

The mid-term exam will cover all reading and visual material on the syllabus and presented in class up to the in-class review session. The format will be discussed in advance but will most likely include slide and term identifications and short comparative essay questions.

**Critical Analysis Paper (500-750 words)**

This assignment requires you to bring together visual and textual analysis. For this paper you will select one of the \* readings on the syllabus and write a critical response to the argument presented in the reading; you are encouraged to incorporate artworks discussed in class and in the readings in your critical response. This can be as simple as: do you agree or disagree with the author’s central argument? Alternatively, you might choose a more critical approach: for instance, does the author neglect the role of gender in their argument? Are there works of art that challenge the arguments presented in the reading? You will be graded on your ability to capture an argument in a concise manner and mobilize works of art as evidence in analysis.

**Your Own “Khan Academy” Video**

In addition to many museums who now post 3-5 min video clips analyzing a work of art, the Khan Academy has launched a series of short videos explaining the formal and historical details of individual art works (we will view some of these videos in class over the course of the semester). This is your opportunity to make your own video clip. You may either choose a modern art work we have not discussed in class or you may do an intervention in a work that is already the subject of another video clip. For instance, you may do a feminist or post-colonial reading of a work that is discussed on Khan Academy or in a museum clip. Parameters for the assignment will be discussed in class.

**Policy on Quality of Work**

Your written work will be evaluated by the clear and logical presentation of ideas as well proper syntax, grammar, and spelling. I am looking to see how engaged you are with the material and how well you use analysis of the art works and readings to form a thoughtful and concise response to the prompt and/or reading or research topic. Be sure to proofread for spelling and grammar errors! The following factors are of significance: command of material discussed; depth of research; quality of expression; organization, grammar, attention to detail; thoroughness and accuracy of citation practices; creativity of expression.

**Grade Breakdown**

**A** An A grade is reserved for truly outstanding work in every regard.

**B** B-range work is very good. Written work that receives a B shows that the student is critically engaged with both primary and secondary literature and has thought creatively about his/her topic.

**C** C work is average. The student has done the work but has not incorporated any of her/his own ideas and insights.

**D/F** These grades are for work that is below average, insufficient, or grossly overdue.

**Plus/Minus** grades are for the shades in between.

**Late Policy**

Late papers will be marked down a half-grade (i.e. B to B-) for each day that passes after the due date. All assignments will be collected at the beginning of class on the date that they are due. Emailed assignments will not be accepted *unless* we are in a phase of remote learning. Then all assignments will be uploaded to our class’ CANVAS website.

**Academic Integrity**

All students must abide by the expectations of the Honor Code, details of which may be found at go/honorcode. Students must include and sign the Honor Code Pledge, "I have neither given nor received unauthorized aid on this assignment,” at the *end* of all assignments. If you have any questions regarding plagiarism or the Honor Code, please consult below and ask if you have any questions.

Plagiarism   
Plagiarism is intentionally or unintentionally representing the ideas, research, language, creations, or inventions of another person as one's own. In written work and oral and artistic presentations, even a single sentence or key phrase, idea, image, or sound taken from the work of another without specific citation of the source and quotations around verbatim language constitutes plagiarism. It makes no difference whether the source is a student, a professional, or a source with no clear designated author.  
  
Although it does not involve reproducing language verbatim, paraphrasing is the close restatement of another's idea using approximately the language and/or structure of the original. Paraphrasing without acknowledgment of authorship is also plagiarism and is as serious a violation as an unacknowledged quotation.

Cheating   
Cheating is defined as giving, receiving, or attempting to give or receive any aid unauthorized by the instructor for any assigned work. On assignments other than exams, academic assistance from the staff of the Center for Teaching, Learning and Research (CTLR) and from Middlebury’s professional librarians is considered authorized aid unless an assignment or course clearly indicates otherwise.

Duplicate Use of Work   
Any work submitted to meet the requirements of a particular course is expected to be original work completed for that course. Students who wish to incorporate any portion of their own previously developed work into a new assignment must consult with the involved faculty members to establish appropriate expectations and parameters. The same work, or substantially similar work, may not be used to meet the requirements of two different courses.

Falsifying Data  
The collection and analysis of data are fundamental aspects of many types of research. It is the researcher’s responsibility to ensure that data are recorded and documented accurately. Fabrication, misrepresentation or falsification of data, and practices that significantly deviate from those that are commonly accepted in the academic community, are prohibited.  “Data” includes but is not limited to laboratory research, human subjects research, and fieldwork.

**Citations and Style**

All written work, including short assignments, should use proper methods of citation when acknowledging the written work of others. Most common and recommended for our course are the formats and practices outlined in the Chicago Manual of Style. For an overview, see the “Citation and Style Guide” on the Middlebury website, which can be found here: <http://guides.middlebury.edu/content.php?pid=486673&sid=3990529>

Improper or incomplete citations can result in a returned assignment to be re-written with a grade penalty, or a grade reduction separate from content and argumentation. If you have any questions, please see a reference librarian or me.

**Technology in the Classroom**

The use of laptops, tablets, and cell phones will not be permitted during class time.

**Disability Access/Accommodation**

Students who have Letters of Accommodation in this class are encouraged to contact me as early in the semester as possible to ensure that such accommodations are implemented in a timely fashion. For those without Letters of Accommodation, assistance is available to eligible students through the Disability Resource Center (formerly called Student Accessibility Services). Please contact Jodi Litchfield or Michelle Audette, the ADA Coordinators, for more information: Michelle Audette can be reached at maudette@middlebury.edu or 802-443-2169 and Jodi Litchfield can be reached at litchfie@middlebury.edu or 802-443-5936. All discussions will remain confidential.

**Relevant Campus Resources**

Center for Teaching, Learning, and Research: The CTLR provides academic support for students in many specific content areas and in writing across the curriculum through both professional tutors and peer tutors.  The Center is also the place where students can find assistance in time-management and study skills. These services are free to all students. For more information on how to get the help you need, go to<http://www.middlebury.edu/academics/resources/ctlr/students>.

Disability Resource Center (formerly called Student Accessibility Services): The DRC provides support for students with disabilities and facilitates the accommodations process by helping students understand the resources and options available and by helping faculty understand how to increase access and full participation in courses. The DRC can also provide referrals for students who would like to undergo diagnostic testing. Students who are on financial aid and have never undergone diagnostic testing can apply to the CTLR for support to cover the cost of off-campus testing. DRC services are free to all students.

**Course Schedule** (may be subject to change with advanced notice or if we need to pivot to online earlier in the semester than planned)

**Week 1**

**Course Introduction**

Tuesday, September 8: Course Overview

**Defining Modernity, Modernism, Modernization**

Thursday, September 10

Reading:

* \*John Berger, *Ways of Seeing*, chapters 1 and 3.

<http://waysofseeingwaysofseeing.com/ways-of-seeing-john-berger-5.7.pdf> (and in COURSE HUB)

* \*Raymond Williams, “When Was Modernism?” *Art in Modern Culture: An Anthology of Critical Texts*, eds. Francis Frascina and Jonathan Harris, (Phaidon, 1996): 23-27. Bring a hardcopy of this text to class for discussion.

<https://edisciplinas.usp.br/pluginfile.php/1768569/mod_resource/content/1/Art%20in%20Modern%20Culture%20-%20an%20anthology%20of%20critical%20texts.pdf> (and in COURSE HUB)

**Week 2**

**Realism and Gustave Courbet**

Tuesday, September 15

Reading:

* \*Linda Nochlin, selections from her *Realism* (New York: Penguin Books, 1971), pp.103-137. (COURSE HUB)
* Selections from *Letters of Gustave Courbet*. Edited and translated by Petra ten-Doesschate Chu (University of Chicago, 1992): 86-87;91-94; 101-102. (COURSE HUB) Bring hard copy to class to discuss.

**Urban Spectacle, the Female Figure, and the Art of Édouard Manet**

Thursday, September 17

Reading:

* Charles Baudelaire, “The Salon of 1846: On the Heroism of Modern Life,” in *Modern Art and Modernism: A Critical Anthology*, eds. Francis Frascina and Charles Harrisons (The Open University, 1982): 17-18. (COURSE HUB)
* \*T.J. Clark, “Olympia’s Choice,” in his *The Painting of Modern Life: Paris in the Art of Manet and His Followers* (1984): 1-22. (COURSE HUB)

**Week 3**

**Impressionism**

Tuesday September 22

Reading:

* Stephen Eisenman, “The Intransigent Artist or How the Impressionists Got their Name,” in *Art in Modern Culture: An Anthology of Critical Texts*, eds. Francis Frascina and Jonathan Harris, (The Open University, 1996): 189-198.

<https://msu.edu/course/ha/446/intransigentartist.pdf> (and in COURSE HUB)

* \*Griselda Pollock, “Modernity and Spaces of Femininity,” in her *Vision and Difference: Femininity, Feminism, and Histories of Art* (Routledge, 1998). <http://faculty.winthrop.edu/stockk/women%20in%20art/pollock%20spaces%20of%20femininity.pdf> (and in COURSE HUB)

**Going Native: Paul Gauguin’s Primitivism**

Thursday, September 24

Reading:

* \*Abigail Solomon-Godeau, “Going Native: Paul Gauguin and the Invention of Primitivist Modernism,” *Art in America* 77:7 (July 1989): 118-29, 161.

<https://msu.edu/course/ha/446/goingnative.pdf>

* Paul Gaugin, *Noa Noa: The Tahitian Journal*. Trans. O.F. Theis (Dover Publications, 1985; originally published 1919): 1-25. (COURSE HUB)

***DUE: 3 in 1 Assignment (hard copy due in CLASS)***

**Week 4**

**Orientalism and Modernism**

Tuesday September 29

Reading:

* \*Linda Nochlin, “The Imaginary Orient,” in her *The Politics of Vision: Essays on 19th century Art and Society* (Routledge, 1989): 33-59.

<http://pages.ucsd.edu/~bgoldfarb/cocu108/data/texts/NochlinIO.pdf> (and in COURSE HUB)

* Roger Benjamin, “Matisse in Morocco: A Colonizing Aesthetic?” *Art in America* (November 1990): 157-64; 211; 213. (COURSE HUB)

**Cubism: Pablo Picasso & Africa**

Thursday, October 1

Reading:

* \*Patricia Leighten, “The White Peril and l’art Negre: Picasso, Primitivism, and Anti-colonialism,” *Art Bulletin* 72 (December 1990); 609-30. JSTOR
* \*Kunbi Oni, “Closing the Gap on Picasso and Narrating More Specific African Identities in Modernism” at MoMA Post: <https://post.moma.org/closing-the-gap-picasso-and-narrating-more-specific-african-identities-in-modernism/>

**Week 5**

**Responses to War: Futurism and Dada**

Tuesday, October 6

Reading:

* Filippo Tommaso Marinetti, “The Foundation and Manifesto of Futurism,” (pp.145-149)
* Umberto Boccioni et al., “Futurist Painting: Technical Manifesto,” (pp. 149-50)
* Marcel Duchamp, “The Richard Mutt Case,” (p. 248)

In *Art in Theory, 1900-1990: An Anthology of Changing Ideas*, eds. Charles Harrison and Paul Wood, (Blackwell, 1998):

<https://monoskop.org/images/b/b8/Harrison_Charles_Wood_Paul_eds_Art_in_Theory_1900-1990_An_Anthology_of_Changing_Ideas.pdf> (and in COURSE HUB)

* Beaumont Newhall, “Chapter 11: In Quest of Form,” in his *History of Photography* (New York: Modern Museum of Art, 1988), pp. 199-216 (lots of images) (COURSE HUB)

**Walter Benjamin and the Frankfurt School**

Thursday October 8

Reading:

* \*Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” *Illuminations* (New York: Schoken Books, 1968), pp. 217-51. Bring a hard copy to class, ready to discuss.

<https://web.mit.edu/allanmc/www/benjamin.pdf> (and in COURSE HUB)

**Week 6**

**Mid-Term Review**

Tuesday October 13

Reading:

* \*Thomas Crow, “Modernism and Mass Culture in the Visual Arts,” in his *Modern Art in the Common Culture* (New Haven: Yale University Press, 1996): 3-37.

<http://renejmarquez.com/315/readings/crow.pdf> (and in COURSE HUB)

* *Bring any and all questions to class for the review*

**In Class Mid-Term**

Thursday October 15

**Week 7**

**Surrealism in Paris and Beyond**

Tuesday October 20

Reading:

* From France: Louis Aragon et al., “Declaration of the Bureau de Recherches Surréalistes,” (1925); Andre Breton, “from the Second Manifesto of Surrealism,” (1929); Andre Breton, excerpts from “The First Manifesto of Surrealism,” (1924) in *Art in Theory, 1900-1990: An Anthology of Changing Ideas*, eds. Charles Harrison and Paul Wood, (Blackwell, 1998):

<https://monoskop.org/images/b/b8/Harrison_Charles_Wood_Paul_eds_Art_in_Theory_1900-1990_An_Anthology_of_Changing_Ideas.pdf> (and in COURSE HUB)

* From Egypt: “Long Live Degenerate Art!” (1938); “The Art and Liberty Group,” (1939); Studies in Art: Art and Freedom,” (1939); “On Degenerate Art: A Final Word,” (1939); “On Degenerate Art,” (1939); Art and Dictatorship (1940) in *Modern Art in the Arab World, Primary Documents*, eds. Anneka Lenssen, Sarah Rogers, and Nada Shabout (Museum of Modern Art/Duke University Press, 2018): 94-106. (COURSE HUB)
* From Cuba: Wifredo Lam, “Picasso,” and “Arrows in Rapid Flights,” in *Black, Brown, and Beige: Surrealist Writings from Africa and the Diaspora,* eds. Franklin Rosemont and Robin D.G. Kelley (University of Texas, 2009): 94-98. (COURSE HUB)
* From Algeria: Baya, “The Big Bird,” in *Black, Brown, and Beige: Surrealist Writings from Africa and the Diaspora,* eds. Franklin Rosemont and Robin D.G. Kelley (University of Texas, 2009): 178. (COURSE HUB)
* From Senegal: Cheikh Tidiane Sylla, “Surrealism and Black African Art,” in *Black, Brown, and Beige: Surrealist Writings from Africa and the Diaspora,* eds. Franklin Rosemont and Robin D.G. Kelley (University of Texas, 2009): 180-181. (COURSE HUB)

**The Postwar Triumph of American Culture**

Thursday October 22

Reading:

* Lisa Phillips, “America Takes Command: 1950-1960,” in *The American Century: Art and Culture, 1950-2000*, ed. Barbara Haskell (Whitney Museum of American Art, 1999), pp.11-57 (lots of images!). (COURSE HUB)

**Week 8**

**Abstract Expressionism: Primary Sources**

Tuesday October 27

Reading:

In *Art in Theory, 1900-1990: An Anthology of Changing Ideas*, eds. Charles Harrison and Paul Wood, (Blackwell, 1998):

* Harold Rosenberg, “The American Action Painters,” (1952): 581.
* Jackson Pollock, “Interview with William Wright,” (1950): 574.
* Clement Greenberg, “Avant-Garde and Kitsch,” (1939): 529.
* Clement Greenberg, “Modernist Painting,” (1960-1965): 754.

<https://monoskop.org/images/b/b8/Harrison_Charles_Wood_Paul_eds_Art_in_Theory_1900-1990_An_Anthology_of_Changing_Ideas.pdf>

**Rethinking Abstract Expressionism**

Thursday October 29

Reading:

* \*Eva Cockcroft, “Abstract Expressionism, Weapon of the Cold War,” *Art in Modern Culture: An Anthology of Critical Texts*, eds. Francis Frascina and Jonathan Harris, (The Open University, 1996): 82-90.

<https://msu.edu/course/ha/240/evacockroft.pdf>

* \*Ann Wagner, “Lee Krasner as L.K.,” *Representations* n25 (Winter 1989): 42-57. JSTOR
* \*Andrew Perchuk, “Pollock and Postwar Masculinity,” in *The Masculine Masquerade: Masculinity and Representation* (MIT Press, 1995): 31-42. (COURSE HUB)

**Week 9**

**POP Art in Britain and the U.S.**

Tuesday November 3

Reading:

* Lawrence Alloway, “The Independent Group” Postwar Britain and the Aesthetics of Plenty,” and “Letter to Peter and Alison Smithson,” in *The Independent Group: Postwar Britain and the Aesthetics of Plenty* (MIT Press, 1990): 49-54;181-182. (COURSE HUB)
* Selections from *Andy Warhol, The Philosophy of Andy Warhol (From A to B and Back Again)* (New York: A Harvest Book, 1975): B and I; Love (Puberty); Fame; Work; Atmosphere; Underwear Power. pages in print book: 1-27; 77-103; 143-160; 229-241).

<http://thephilosophyofandywarhol.blogspot.com/>

**Modernism and the Post-Colonial Predicament**

Thursday November 5

Reading:

* \*Frantz Fanon, excerpts from chapters “On National Culture,” and “The Pitfalls of National Consciousness,” in *The Wretched of the Earth* (1963)—from *The Post-Colonial Studies Reader* (1997): 153-157.

<http://www.jakedavidson.com/PCI9.pdf> (and in COURSE HUB)

Bring to class to discuss

* “A Conversation with Okwui Enwezor,” *Art Journal*, Vol. 61, No. 2 (Summer, 2002), pp. 8-27. JSTOR.
* Nada Shabout, “Chapter 1: Formation and Transformation,” in *Modern Arab Art: Formation of Arab Aesthetics* (University of Florida Press, 2007): 13-31 (COURSE HUB).
* *Optional* (In preparation for the formal analysis due next week): Sylvan Barnett, *A Short Guide to Writing about Art*, pp. 47-123 (includes a sample formal analysis) (COURSE HUB).

**Week 10**

**Calligraphic Modernism**

Tuesday November 10

Reading:

* Takiguchi Shuzo, “Calligraphy East and West,” in *From Postwar to Postmodern, Art in Japan, 1945-1989*, pp. 74-78. (COURSE HUB)
* Nada Shabout, “*Huroufiyah*: The Arabic Letter as Visual Form,” in *Modern Art in the Arab World, Primary Documents*, eds. Anneka Lenssen, Sarah Rogers, and Nada Shabout (Museum of Modern Art/Duke University Press, 2018): 142-144. (COURSE HUB)

***DUE: Formal Analysis (hard copy due in class)***

**Modernism in Africa**

Thursday November 12

Reading:

* \*Salah Hassan, “The Modernist Experience in African Art: Visual Expression of the Self and Cross-Cultural Aesthetics,” in *Reading the Contemporary: African Art from Theory to the Marketplace*, eds. Olu Oguibe and Okwui Enwezor (MIT Press, 1999): 215-235. (COURSE HUB)
* Ima Ebong, “Negritude: Between Mask and Flag: Senegalese Cultural Ideology and the ‘Ecole de Dakar,” in *Africa Explores: 20th Century African Arts*, ed. Suzanne Vogel (The Center for African Art, 1991): 198-209. Skim images throughout catalogue. (COURSE HUB).

**Week 11**

**Artist’s Writings from Post-Colonial North Africa**

Tuesday November 17

Reading:

* In *Modern Art in the Arab World, Primary Documents*, eds. Anneka Lenssen, Sarah Rogers, and Nada Shabout (Museum of Modern Art/Duke University Press, 2018) (COURSE HUB):
  + “Presenting New Tunisian Painting,” (1966): 256-262.
  + “Morocco’s Casablanca School Dialogues,” (1966-1967): 263-278.
  + “Debating North African Art at Home and Away,” (1967): 279-292.
  + “Aouchem Group,” (1967): 292-293.

**Week 13 (last week of in person teaching)**

**Exhibitions and the Politics of Display**

Thursday November 19

Reading:

* \*Monica Amor, “Cartographies: Exploring the Limitations of a Curatorial Paradigm,” in *Beyond the Fantastic: Contemporary Art Criticism from Latin America* (MIT Press, 1996): 247-256. (COURSE HUB)
* Shiva Balaghi, “Iranian Visual Arts in ‘The Century of Machinery, Speed, and the Atom,’: Rethinking Modernity,” in *Picturing Iran: Art, Society, and Revolution*, eds. Shiva Balaghi and Lynn Gumpert (I.B. Taurius, 2002): 21-38. (COURSE HUB)
* \*Olu Oguibe, “Play Me the ‘Other’: Colonialist Determinism and the Postcolonial Predicament,” in his *The Culture Game* (University of Minnesota Press, 2004): 18-32. (COURSE HUB)

**November 20-29: No Classes, Thanksgiving Break**

**Week 14**

Tuesday December 1 *(online via our course website on CANVAS)*

Reading:

* \*Geeta Kapur, “When Was Modernism in Indian Art?” in her *When was Modernism: Essays on Contemporary Cultural Practice in India* (Tulika Books, 2000): 297-324. (COURSE HUB).
* *Respond to Discussion Thread* on CANVAS (the discussion thread will serve as a substitute for our in class lecture & discussion)

***OPTIONAL DUE: Khan Academy Video Due (share with classmates via CANVAS)***

Thursday December 3: Course Wrap Up

For our last remote asynchronous class:

* Email to Professor Rogers by Wednesday December 2: your **top 3 favorite art works**, which we studied in class throughout the semester. I will tally and post top 3 to our discussion threads on CANVAS.
* Post & Share to Discussion Thread on CANVAS: an image with title, artist, and date of 1 work that speaks to one historical, aesthetic, political, or theoretical issue that really resonated with you this semester.

***DUE December 4th by 9pm EST: Critical Analysis Paper (submit via CANVAS)***