ARTH 5112 (CLMD 6902F and ANTH 5807F)
Multiple Modernisms:
20th Century Artistic Modernisms in Global Perspective

Course Description

This seminar explores the global engagements with artistic modernism pursued by artists outside the West during the twentieth century. Its comparative structure is intended to reveal both common patterns that inform world modernisms and unique features that reflect local experiences and negotiations of modernity. By adopting a global framework we will expand the times and places of modernist artistic production and problematize art historical narratives which define it as an exclusively European invention of the first half of the twentieth century. Readings will centre on the visual arts of colonized and Indigenous societies in North America, Africa, India and the Pacific.

ASSIGNMENTS

The fundamental work of the course is careful and critical reading of assigned journal articles, essays and book chapters listed below. In addition, each student will be asked to; 1) serve twice as a discussion leader for weekly readings, 2) give a 20 minute oral presentation of your research project during the last two weeks of term, and 3) write a 15-20 page research paper (20-25 pages for PhD students) to be handed in on the last day of term.

The Role of the Discussant: Weekly reading assignments are listed below. Each student will serve as a discussant for two classes, normally together with another student. Discussants should work together by phone, email or -- even better-- meeting in person to develop questions to put to the class. These questions should be designed to generate discussion leading to clearer understandings of the arguments each author is putting forward. The most effective questions are usually short, and specific to the texts. I urge you to frame questions that identify passages that are difficult, unclear or subject to different interpretations and ask how people understand them. Because the approach of this course is comparative, I would also like you to use the questions to refer back to other readings and examples of modernism that may resemble or contrast with those under discussion. Avoid giving a mini book review of the reading first - that is the job of the class; you should ask your fellow students to provide an initial summary of each reading rather than do this yourself. It is also important for all members of the class to look up the authors of the readings and find out who they are and what disciplines or research areas they come from. Discussants are encouraged to read beyond the assignments for that week’s topic-- either more of the work from
which the reading is extracted, or works listed as supplementary. (These options are of course open to other students in the class as well.)

Research Presentation and Paper: Please choose one of the following options: 1) Research in depth the life and work of an individual artist or interrelated group of artists, considering specific historical and political contexts and assessing the development of the artist or artists' work over time as a negotiation of modernity and modernism. 2) research an exhibition that presented the modern arts of non-Western artists and assess the way that it framed the art in relation to a European and/or multiple modernism construct. Sample topics: Magiciens de la Terre and Magiciens de la terre, retour sur une exposition légendaire (Centre Pompidou, 1989 and 2014), Arts of the Raven (Vancouver Art Gallery, 1967), Africa Explores: 20th Century African Art (Center for African Art, New York, 1991), The Other Story (Hayward Gallery, London 1990), Norval Morrisseau: Shaman Artist (National Gallery of Canada, 2007); Inuit Modern (Art Gallery of Ontario, 2010), Norval Morrisseau and the Emergence of the Image Makers (Art Gallery of Ontario); Daphne Odjig (National Gallery of Canada). This option can also be structured as a comparison between two exhibitions.

Special Events - Two special events during term will be incorporated when the specific scheduling is known: the opening of the Alex Janvier show and the artist's discussion with students in late November, and the lecture by Tuscarora artist and art historian Jolene Rickard (Nov 17)

GRADING
Class participation: 30%; Oral presentation 20%, final paper 50%.

CLASS SCHEDULE

September 12 - WEEK 1 – Introduction to the Course: Terms of the Modern, A History of Definitions and Exclusions

In-class texts:
Terry Smith, Entries on "Modernity" and "Modernism" Grove Dictionary of Art/ Oxford Art On-Line

Nicholas Bourriaud on the Altermodern and Walter Mignolo on Coloniality and Modernity:

http://www.youtube.com/watch?v=bqHMIILrKpDY


Supplementary
Hal Foster et al., eds., 2005, Art Since 1900: Modernism, Antimodernism, Postmodernism
September 19 - WEEK 2 – Theorizing Modernity

Readings


Discussants: ________________  
________________

September 26 - WEEK 3 – Transnational Flows, Decentering Europe

Readings:

Dipesh Chakrabarty, "Provincializing Europe: Postcoloniality and the critique of history," Cultural Studies 6 (3): 337-357  (this issue of journal not in Carleton library, access through culearn)


Norman Vorano, Inuit Prints, Japanese Inspiration: Early Printmaking in the Canadian Arctic, (Vancouver BC: Douglas & McIntyre, 2011)
Supplementary

Andreas Huyssen. “Geographies of Modernism in a Modernizing World” *New German Critique* 100 34, 1 (2003)


Discussants: ________________

________________

October 3 - WEEK 4 - Primitivism and the Construct of Primitive Art

Readings:


Discussants: ________________

________________
October 10 - WEEK 5  - Modernism and Nationalism
Readings:


Discussants: __________________
_____________________

October 17 - WEEK 6  - African Modernisms
Readings


Henry Glassie, "Twins Seven-Seven" and "Kissing Birds" Prince Twins Seven-Seven: His Art, His Life in Nigeria, His Exile in America (Bloomington IN: Indiana University Press, 2010), pp 1-36, 427-429

October 24 - - NO CLASS (FALL READING WEEK)
October 31 - WEEK 7 - Australian Aboriginal Modernisms
Readings:


Discussants: ________________
______________

November 7 - WEEK 8 - North American Indigenous Modernisms
Readings
W. Jackson Rushing, "The Studio Style of Native American Painting, in " Bruce Bernstein and W. Jackson Rushing, Modern by Tradition: American Indian Painting in the Studio Style (Santa Fe NM: Museum of New Mexico Press, 1995) pp 27-73
ISBN 0-89013-286-0


November 14 - WEEK 9 - Carving in Comparative Traditions: Maori Modern, Inuit Modern, Northwest Coast Modern

Readings

Charlotte Townsend-Gault, Struggles with Aboriginality/ Modernity," in Karen Duffek and Charlotte Townsend-Gault eds., Bill Reid and Beyond: Expanding on Modern Native Art (Vancouver: Douglas and McIntyre, 2004), 225-244


Discussants: ______________________

November 21 - WEEK 10 - Multiple Modernisms and Art History

Readings:


Araeen, Rasheed, “Modernity, Modernism, and Africa’s Place in the History of Art of Our Age” Third Text 19, 4 (2005),

Discussants: ______________________

November 28 - WEEK 11 - Class Presentations
December 5 - WEEK 12 - Class Presentations

December 12 - Final paper due

ART HISTORY, FACULTY AND UNIVERSITY POLICIES

Instructional Offences, especially Plagiarism: Students are to read and abide by the policies stated in the calendar under “Student Conduct.” The following definition of plagiarism can be found under “Academic Integrity Standards.”

http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv14/

Plagiarism is presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the Internet.

Examples of plagiarism include, but are not limited to:

- submitting a takehome examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks.
Academic Regulations, Accommodations, Plagiarism, Etc.
University rules regarding registration, withdrawal, appealing marks, and most anything else you might need to know can be found on the university’s website, here:
https://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/

Academic Accommodations for Students with Disabilities
The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). Requests made within two weeks will be reviewed on a case-by-case basis. After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website (www.carleton.ca/pmc) for the deadline to request accommodations for the formally-scheduled exam (if applicable). *The deadlines for contacting the Paul Menton Centre regarding accommodation for final exams for the Fall exam period is November 11, 2016 and for the Winter exam period is March 10, 2017.

For Religious Obligations:
Students requesting academic accommodation on the basis of religious obligation should make a formal, written request to their instructors for alternate dates and/or means of satisfying academic requirements. Such requests should be made during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist, but no later than two weeks before the compulsory event. Accommodation is to be worked out directly and on an individual basis between the student and the instructor(s) involved. Instructors will make accommodations in a way that avoids academic disadvantage to the student. Students or instructors who have questions or want to confirm accommodation eligibility of a religious event or practice may refer to the Equity Services website for a list of holy days and Carleton's Academic Accommodation policies, or may contact an Equity Services Advisor in the Equity Services Department for assistance.

For Pregnancy:
Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services to complete a letter of accommodation. The student must then make an appointment to discuss her needs with the instructor at least two weeks prior to the first academic event in which it is anticipated the accommodation will be required.

Plagiarism
Plagiarism is the passing off of someone else's work as your own and is a serious academic offence. For the details of what constitutes plagiarism, the potential penalties and the procedures refer to the section on Instructional Offences in the Undergraduate Calendar.

What are the Penalties for Plagiarism?
A student found to have plagiarized an assignment may be subject to one of several penalties including: expulsion; suspension from all studies at Carleton; suspension from full-time studies; and/or a reprimand; a refusal of permission to continue or to register in a specific degree program; academic probation; award of an FNS, Fail, or an ABS.
What are the Procedures?
All allegations of plagiarism are reported to the faculty of Dean of FASS and Management. Documentation is prepared by instructors and/or departmental chairs.

The Dean writes to the student and the University Ombudsperson about the alleged plagiarism.

The Dean reviews the allegation. If it is not resolved at this level then it is referred to a tribunal appointed by the Senate.

Plagiarism and cheating at the graduate level are viewed as being particularly serious and the sanctions imposed are accordingly severe. Students are expected to familiarize themselves with and follow the Carleton University Student Academic Integrity Policy (See http://www2.carleton.ca/sasc/advisingcentre/academic-integrity/). The Policy is strictly enforced and is binding on all students. Plagiarism and cheating – presenting another’s ideas, arguments, words or images as your own, using unauthorized material, misrepresentation, fabricating or misrepresenting research data, unauthorized co-operation or collaboration or completing work for another student – weaken the quality of the graduate degree. Academic dishonesty in any form will not be tolerated. Students who infringe the Policy may be subject to one of several penalties including: expulsion; suspension from all studies at Carleton; suspension from full-time studies; a refusal of permission to continue or to register in a specific degree program; academic probation; or a grade of Failure in the course.

Assistance for Students:
Student Academic and Career Development Services: http://carleton.ca/sacds/
Writing Tutorial Services: https://carleton.ca/csas/writingservices/
Peer Assisted Study Sessions (PASS): https://carleton.ca/csas/group-support/pass/

Important Information:
Student or professor materials created for this course (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s). Students must always retain a hard copy of all work that is submitted. All final grades are subject to the Dean’s approval.