

| DEREE COLLEGE SYLLABUS FOR: AT 4048 ART AND POSTCOLONIALISM | | | | | |
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| (Fall 2022) | UK LEVEL 6 UK CREDITS: 15 US CREDITS: 3/0/3 | | | | |
| PREREQUISITES: | None | | | | |
| CATALOG DESCRIPTION: | Examination of transcultural exchanges through specific cases of artists and artistic practices from the perspective of postcolonial theory. | | | | |
| RATIONALE: | The course focuses on carefully chosen aspects of cultural encounters between Western and Non-Western cultures from the nineteenth century to the present. It familiarises students with key texts and concepts in postcolonial theory to cast light on artistic practices associated with specific cultural exchanges. Students engage in close reading of scholarly texts related to issues of colonialism, globalization, (trans)nationalism and cultural appropriation in order to understand the ways they have shaped modern and contemporary art and its institutions in the West. It aims to strengthen students' theoretical background in the discipline of art history and further prepare them for postgraduate studies. | | | | |
| LEARNING OUTCOMES: | <p>Upon successful completion of this course, the student should be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate an understanding of selected debates central to postcolonial theory and its relevance to modern and contemporary art; 2. Relate specific art practices to relevant notions of art theory; 3. Identify the ways postcolonial theory has informed the study of modern and contemporary art. | | | | |
| METHOD OF TEACHING AND LEARNING: | <p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ol style="list-style-type: none"> 1. Lectures, class discussions and group work during class meetings. 2. Critical analysis and in class discussion of assigned readings. 3. In class student presentations of assigned readings. 4. Individualized assistance during office hours, regarding course material and assessments. 5. Collaboration with Librarian and the Student Academic Support Services as to maximize the use of academic support resources. 6. Use of a Blackboard site, where instructors post relevant course material, assignment instructions and additional resources. <p>The course will be delivered in seminar fashion with emphasis on student presentation and in-class discussion of assigned readings.</p> | | | | |
| ASSESSMENT: | <p>Summative:</p> <table border="1" style="width: 100%;"> <tbody> <tr> <td>First Assessment: Essay (1500-2000 words) (Critical Response on assigned key texts)</td> <td style="text-align: center;">50%</td> </tr> <tr> <td>Final Assessment: Essay (1500-2000 words)</td> <td style="text-align: center;">50%</td> </tr> </tbody> </table> | First Assessment: Essay (1500-2000 words) (Critical Response on assigned key texts) | 50% | Final Assessment: Essay (1500-2000 words) | 50% |
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| Final Assessment: Essay (1500-2000 words) | 50% | | | | |

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| (Critical Response on assigned key texts) | |
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Formative:

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| Essay drafts | 0 |
| In class student presentations of assigned readings. | 0 |

Formative assignments and relative instructor feedback aims to better prepare students for the summative assessments. The first summative assessment tests Learning Outcome 1. The second summative assessment tests Learning Outcomes 2 and 3.

Students are required to resit failed assessments in this module.

INDICATIVE READING:

Excerpts to be chosen for the following sources:

Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, 1996.

Amselle, Jean-Loup. "Primitivism and Postcolonialism in the Arts". *MLN* 118, no. 4 (2003): 974-988.

Ashcroft, Bill, Griffiths, Gareth, and Tiffin, Helen, eds. *Post-Colonial Studies: The Key Concepts*. London and New York: Routledge: 2000.

Bhabha, Homi. *The Location of Culture*. London and New York: Routledge, 1994.

Bean, Susan, et al. *Midnight to the Boom: Painting in India after Independence*. London and New York: Thames and Hudson, 2013.

Becker, Carol, and Enwezor, Okwui. "The Johannesburg Biennale". *Art Journal* 57, no. 2 (1998): 86-107.

Benjamin, Roger. *Orientalist Aesthetics: Art, Colonialism, and French North Africa*. Berkeley: University of California Press, 2003.

Chambers, Iain, et al. *The Postcolonial Museum: The Arts of Memory and the Pressures of History*. London and New York: Routledge, 2014.

Copeland, Huey, Foster, Hal, Joselit, David, and Lee, Pamela, M, eds. *October 174: A Questionnaire on Decolonization* (2020).

Documenta 11_Plattform 5: Exhibition. Ostfildern-Ruit: Hatje Cantz, 2002.

Elkins, James. *The End of Diversity in Art Historical Writing: North Atlantic Art History and Its Alternatives*. Berlin and Boston: De Gruyter, 2021.

Enwezor, Okwui. "The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition". In *Research in African Literatures* 34, no. 4 (2003): 57-82.

Fanon, Franz. *Black Skin, White Masks* [1952]. London: Pluto Press, 1986.

Feldman, Hannah. *From a Nation Torn: Decolonizing Art and Representation in France, 1945-1962*. Durham: Duke University Press, 2014.

Filipovic, Elena, Van Hal, Marieke, and Ovstebo, Solveig, eds. *The Biennial Reader*. Bergen: Bergen Kunstall, 2010.

Gupta, Atreyee. "In a Postcolonial Diction: Postwar Abstraction and the Aesthetics of Modernization", *Art Journal* 72, no. 3 (2013): 30-46.

Harris, Jonathan, ed. *Globalization and Contemporary Art*. Oxford: Wiley-Blackwell, 2011.

Hiller, Susan, ed. *The Myth of Primitivism*. London and New York: Routledge, 1991.

Huggan, Graham. "Postcolonialism, Exoticism and the Politics of Cultural Value (from *The Postcolonial Exotic*)". In Dalleo, Raphael, Huggan, Graham, and Thompson, Andrew, eds. *Bourdieu and Postcolonial Studies*. Liverpool: Liverpool University Press, 2016: 17-52.

Jeffrey, Celina, and Minissale, Greg eds. *Global and Local Art Histories*. Newcastle: Cambridge Scholars Publishing, 2007.

Lockard, Anne. "Outside the Boundaries: Contemporary Art and Global Biennials", *Art Documentation: Journal of the Art Libraries Society of North America* 32, no. 1 (2013): 102-11.

Mark, James, Kalinovsky, Artemy, and Marung, Steffi, eds. *Alternative Globalisations: Eastern Europe and Postcolonial World*. Bloomington: Indiana University Press, 2020.

Mignolo, Walter D. "Delinking: The Rhetoric of Modernity, the Logic of Coloniality and the Grammar of De-Coloniality", *Cultural Studies* 21, no. 2 (2007): 449-514.

Nelson, Robert S, and Shiff, Richard, ed. *Critical Terms for Art History*. Chicago: University of Chicago Press, 2003 (second edition).

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| | <p>Savoy, Bénédicte, Guichard, Charlotte, and Howald, Christine, eds. <i>Acquiring Cultures: Histories of World Art on Western Markets</i>. Minneapolis: Berlin and Boston: De Gruyter, 2019.</p> <p>Sherman, Daniel J. <i>French Primitivism and The Ends of Empire, 1945-1975</i>. Chicago: University of Chicago Press, 2011.</p> <p>Said, Edward. <i>Orientalism</i>. New York: Vintage Books, 1979.</p> <p>Stallabrass, Julian. <i>Contemporary Art: A Very Short Introduction</i>. Oxford: Oxford University Press, 2020.</p> <p>Tlostanova, Madina, <i>Postcolonialism and Postsocialism in Fiction and Art: Resistance and Re-Existence</i>. New York: Palgrave Macmillan, 2017.</p> <p>Williams, Patrick and Chrisman, Laura, eds. <i>Colonial Discourse and Post-Colonial Theory</i>. London: Pearson, 1993.</p> |
| <p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p> | |
| <p>COMMUNICATION REQUIREMENTS:</p> | <p>All written work must be word-processed on Word and adhere to Chicago Manual guidelines for manuscript format and documentation.</p> |
| <p>SOFTWARE REQUIREMENTS:</p> | <p>Word, Blackboard, PowerPoint</p> |
| <p>WWW RESOURCES:</p> | <p>http://www.e-flux.com/journals http://www.jstor.org</p> |
| <p>INDICATIVE CONTENT:</p> | <ol style="list-style-type: none"> 1. Introduction to Postcolonial Theory and Its Key Concepts 2. Western Art and ‘japonisme’ 3. The Idea ‘Primitivism’ in Modern and Post-Modern Art 4. Modern Art and Orientalism 5. Collecting and Exhibiting Non-Western Art 6. Documenta 11 as a PostColonial Turn? 7. Biennials and Postcolonialism 8. The Centre, the Periphery and the Local in the Age of Globalisation |