

# Global, Transnational, and Postcolonial Modernism: Critical Engagements

## Syllabus | Spring 2018

Acknowledging the central role art from around the globe played in the production of the modern, this seminar will engage with the emergent art historical, methodological, and theoretical literature shaping the history of modern art after the global turn.

Particular case studies of regional art movements (in e.g. Cuba, Brazil, India, Japan, Iran, Nigeria) alongside discussion of key exhibitions and institutions. A special focus on the theoretical interlocutors for art movements and artists around the world, such as Fanon, Glissant, Bhabha, Chow, Spivak, Freire.

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### Weekly Writing

Please choose one chapter or article each week and write a 250-word summary, focusing on the argument made and raising one question regarding the author's claims. Email to me before seminar and bring with you to seminar.

### Writing: Path 1

A series of shorter essays over the course of the semester to total 24 pages, due at 11 pm on the Friday after that week's seminar. These should represent short synthesis arguments, in which you draw together, for example, a work of art with the readings and discussion from class for that week, or pursue a focused reading of one of the texts we addressed in class. Each individual paper should be no more than 8 pages long. Submit a schedule of due dates on **February 5** at or before class time. Revisions required; *fully revised* portfolio of essays due on **May 17** at 5 pm.

### Writing: Path 2

Thesis-driven article, written as if for an academic art history journal, of 24 pages, with a focused argument and synthesizing some of the material we have pursued in seminar. Introduction (c. 500 words), outline, bibliography due **March 16**; optional rough draft due **May 4**; final paper due the **May 17** by 5 pm.

No incompletes will be given in this course; writing should be taking place during the semester in concert with the reading and preparation for seminar.

### Seminar Plan

*We will read selected chapters from the books below each week, and pair them with artists/movements as we go. You are encouraged to purchase the books but pdfs will be circulated of the chapters.*

1/29	Cannibals & Barbarians	de Andrade, Pastor Roces	Brazil   Philippines
2/5	Hybridity	Bhabha (3, 4, 9)	
2/12	Hybridity	Hedrick (Intro, 3, 4)	Mexico   Peru
2/19	Colonial +> Subject	Fanon (WE: 35–106; BSWM: 1–7; WE preface opt.)	
2/26	Colonial +> Subject	Harney (Intro, 1, 2)	Senegal
3/5	Spivak, Williams	Spivak 1994 [1988]; Williams 1989; ??	
3/12	Kapur	Kapur 1993; 2000; 2018	India
3/26	Pedagogy	Freire	
4/2	Pedagogy	Camnitzer, Jantjes readings	Cuba   South Africa

4/9	Participatory	Bishop (Intro, 4, 9)	various
4/16	Participatory	Small (Intro, 1 +)	Brazil
4/23	Creolization	Glissant	
4/30	Creolization	Benítez-Rojo (Intro, 4)	Caribbean

### Readings (via Box folder)

- Andrade, Oswald de. 1991. "Cannibalist Manifesto." Introduced and translated by Leslie Bary. *Latin American Literary Review* 19.38 (Jul-Dec): 38–47.
- Benítez-Rojo, Antonio. 1992. *The Repeating Island: The Caribbean and the Postmodern Perspective*. Durham: Duke University Press.
- Bhabha, Homi. 1994. *The Location of Culture*. New York: Routledge. [note: Bhabha's entire book available electronically via library website]
- Bishop, Claire. 2012. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso Books.
- Fanon, Frantz. 2008 [1952]. *Black Skin White Masks*. London: Pluto Press.
- Fanon, Frantz. 1963 [1961]. *The Wretched of the Earth*. New York: Grove Press.
- Freire, Paulo. 2014. *Pedagogy of the Oppressed: 30th Anniversary Edition*. New York: Bloomsbury Publishing. [entire book available on-line via library website]
- Harney, Elizabeth. 2004. *In Senghor's Shadow: Art, Politics, and the Avant-garde in Senegal, 1960–1995*. Durham: Duke University Press.
- Hedrick, Tace. 2003. *Mestizo Modernism: Race, Nation, and Identity in Latin American Culture, 1900–1940*. New Brunswick, N.J.: Rutgers University Press.
- Kapur, Geeta. 1993. "When Was Modernism in Indian/Third World Art?" *South Atlantic Quarterly* 92.3 (Summer), 473–514.
- Kapur, Geeta. 2000. "Elegy for an Unclaimed Beloved: Nasreen Mohamedi, 1937–1990." In her *When Was Modernism: Essays on Contemporary Cultural Practice in India*. New Delhi: Tulika Books, 61–86.
- Kapur, Geeta, Saloni Mathur, and Rachel Weiss. 2018. "Proposition Avant-Garde." *Art Journal* 77.1 (Spring), forthcoming. [Note: not to be circulated]
- Pastor Roces, Marian. 2013. "Curating Barbarians: Descriptions of a Visual Practice." In Parul Dave Mukherji et al, eds. *InFlux: Contemporary Art in Asia*. New Delhi: Sage Publications, pp. 57–68.
- García Canclini, Néstor. 1989. *Hybrid Cultures: Strategies for Entering and Leaving Modernity*. Minneapolis: University of Minnesota Press. [optional]
- Glissant, Édouard, and Betsy Wing. 1997. *Poetics of Relation*. Ann Arbor: University of Michigan Press.
- Spivak, Gayatri Chakravorty. 1994 [1988]. "Can the Subaltern Speak?" In Patrick Williams and Laura Chrisman, eds. *Colonial Discourse and Post-Colonial Theory: A Reader*. New York: Columbia University Press, pp. 66–111. [see also my "questions/reading guide" pdf]
- Small, Irene. 2016. *Hélio Oiticica: Folding the Frame*. Chicago: University of Chicago Press.
- Williams, Raymond. 1989. "When Was Modernism?" *New Left Review* 1/175 (May–June), 48–52.