



湖北工业大学
HUBEI UNIVERSITY OF TECHNOLOGY

Course Title	Global Modern Art History
Course Code	ARTH 1461
Semester	Summer 2025
Course Length	5 Weeks, 60 Contact Hours
Credits	4
Instructor	TBA
Office	TBA
Email	TBA
Prerequisite	N/A

Course Description:

This course considers the cultural and historical development of global modernism from the late 19th century to the 21st century. Students will examine broad themes applied to diverse regions and analyze artworks within their specific contexts.

Course Goals:

Students who successfully complete this course will demonstrate competency in the following general education core goals:

- **Critical thinking skills** – Students will engage in creative and/or innovative thinking, and/or inquiry, analysis, evaluation, synthesis of information, organizing concepts, and constructing solutions.
- **Communication skills** – Students will demonstrate effective written, oral, and visual communication.
- **Teamwork** – Students will demonstrate the ability to work effectively with others to support a shared purpose or goal and consider different points of view.
- **Social responsibility** – Students will demonstrate intercultural competency and civic knowledge by engaging effectively in local, regional, national, and global communities.

Student Learning Outcomes:

Upon completion of this course, students will be able to:

- Identify major movements in history using visual art and performance as documents from the mid-19th century (c. 1850) to the 21st century;
- Visually analyze works of painting, sculpture, drawing, architecture, and other media in written form;
- Identify and analyze the themes of critique and experimentation in various art movements as they confront tradition and modernity in their historical and cultural context;

- Understand the correlation between historical change and its impact on artistic production;
- Comprehend, synthesize, and evaluate contemporary ethical issues surrounding artistic or cultural production.

Textbooks/Supplies/Materials Requirements:

Required: Fred S. Kleiner, *Gardner's Art through the Ages: A Global History*, 16th Edition, Cengage Learning, 2020.

Optional: Sylvan Barnet, *A Short Guide to Writing About Art*, 11th Edition, Pearson, 2014.

Course Requirements:

Participation and Attendance

Active participation is essential in a course that revolves around dialogue, visual analysis, and critical discussion. Students are expected to come prepared for each session, having completed the assigned readings, and to contribute thoughtfully to class conversations. Attendance will be monitored, and consistent engagement in discussions, peer activities, and group critiques will positively affect this grade.

Reading Reflections

Students will submit a short reflection (approximately 300–400 words) in response to each of the assigned readings. These reflections should not summarize but rather engage with the texts by identifying key arguments, raising critical questions, or making connections to artworks discussed in class.

Visual Analysis Assignment

This assignment introduces students to the core method of art historical analysis. Students will select a modern artwork from a global context and write a formal visual analysis (1000–1200 words), focusing on composition, technique, color, form, and context. The objective is to build observational and descriptive skills while interpreting meaning without relying solely on secondary sources.

Midterm Exam

The midterm exam will assess students' comprehension of key themes, artists, movements, and theoretical frameworks introduced in the first half of the course. The exam will include a combination of image identifications, short answers, and essay questions designed to evaluate both factual knowledge and critical interpretation of artworks across different regions.

Final Exam

The final exam is cumulative and emphasizes the synthesis of course materials, including lectures, readings, and discussions. Students will be asked to analyze new artworks using learned frameworks, compare global contexts, and reflect on overarching questions concerning the concept and limits of modernism.

Assessments: Activity

Participation and Attendance

Percent Contribution

10%

Reading Reflections	25%
Visual Analysis Assignment	15%
Midterm Exam	20%
Final Exam	30%

Grading:

Final grades will be based on the sum of all possible course points as noted above.

Percentage of available points	Grade
90 - 100	A
80 - 89	B
70 - 79	C
60 - 69	D
<60	F

Course Schedule:

*The schedule of activities is subject to change at the reasonable discretion of the instructor.
Minor changes will be announced in class, and major ones provided in writing.*

ARTH 1461 Schedule		
Lecture	Topic	Readings
L1	Defining Modernism and Global Perspectives	handouts
	Introduction to the Course: What Is Modernism?	
L2	Art History, Eurocentrism, and the "Global Turn"	Partha Mitter, "Decentering Modernism: Art History and Avant-Garde from the Periphery", <i>Art Bulletin</i> (December 2008): 531-548
	The Politics of the "Global": Postcolonialism, Decolonization, Globalization	
	Reading Reflection #1	
L3	Visual Analysis: Tools and Approaches in Art History	handouts
L4	Romanticism, Realism, Photography: Europe and America, 1800 to 1870	<i>Gardner</i> Ch. 27
	Modernism and Industrialization in 19th-Century Europe	
L5	Empire and Art: Colonial Encounters and Aesthetic Exchange	handouts
L6	Post-Impressionism, Symbolism: Europe and America, 1870 to 1900	<i>Gardner</i> Ch. 28
L7	Modernism in Europe, 1900 to 1945	<i>Gardner</i> Ch. 29
L8	Modernism in the United States and Mexico, 1900 to 1945	<i>Gardner</i> Ch. 30
L9	Modernism and Postmodernism in Europe and America, 1945 to 1980	<i>Gardner</i> Ch. 31
L10	Modernism in the Soviet Union and Eastern Europe	handouts
L11	Latin American Modernisms: Muralism and Identity	Marí Carmen Ramírez, "Blueprint Circuits: Conceptual Art and Politics in Latin America," in <i>Latin American Artists of the Twentieth Century</i> ed. Waldo Rasmussen, 1993
	Colonialism and Anti-Colonialism in Latin American	
	Reading Reflection #2	
L12	Jamaica and the Caribbean	Leon Wainwright, "Timed Out: Pathways and Pitfalls for Art

History and Caribbean
Studies", *Small Axe* 19 (July
2015): 185-196

/	Middle Exam	/
L13	African Modernisms: Decolonizing Aesthetics Nigeria, South Africa, Senegal, and "African" Modernism	<i>Gardner</i> Ch. 38
L14	Modernism in India: Colonial Rule and Artistic Resistance	<i>Gardner</i> Ch. 33
L15	East Asian Modernisms: Japan, China, and Korea in Transition	<i>Gardner</i> Ch. 34-35
	Reading Reflection #3	
L16	East Asian Modernisms: Japan, China, and Korea in Transition (continued)	<i>Gardner</i> Ch. 34-35
L17	Oceania before 1980 Modernism and the Multiplicity of Abstractions	<i>Gardner</i> Ch. 37
L18	Middle Eastern Modernisms: Tradition, Religion, and Modernity	Anneke Lennsen, Sarah Rogers, Nada Shabout, ed., <i>Modern Art in the Arab World: Primary Documents</i> (MoMA, 2018)
L19	Cross-Cultural Influences and Artistic Networks Indigenous Artists and Modernism	handouts
	Reading Reflection #4	
L20	Gender and Global Modernism: Women Artists Worldwide	Terry Smith, "Rethinking Modernism and Modernity Now", <i>Filozofski vestnik</i> 35 (2014): 271-319
L21	Global Avant-Gardes: Movements, Manifestos, and Exchange	handouts
L22	Political Modernism and Propaganda	handouts
L23	Urbanization and Modern Life in Global Art	handouts
	Visual Analysis Submission	
L24	Contemporary Reflections and Legacy Contemporary Art Worldwide	<i>Gardner</i> Ch. 32
L25	Local Modernisms and the Rise of Regional Art Histories	handouts
/	Final Exam	/

Accommodation Statement

Academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. It is imperative that you take the initiative to bring such needs to the instructor's attention, as he/she is not legally permitted to inquire. Students who may require assistance in emergency evacuations should contact the instructor as to the most appropriate procedures to follow.

Academic Integrity Statement

Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters. The University reserves the right to take

disciplinary action, up to and including dismissal, against any student who is found guilty of academic dishonesty or otherwise fails to meet the standards. Any student judged to have engaged in academic dishonesty in coursework may receive a reduced or failing grade for the work in question and/or for the course.

Academic dishonesty includes, but is not limited to, dishonesty in quizzes, tests, or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; misrepresenting academic or professional qualifications within or without the University; and nondisclosure or misrepresentation in filling out applications or other University records.

Other Items:**Attendance and Expectations**

All students are required to attend every class, except in cases of illness, serious family concerns, or other major problems. We expect that students will arrive on time, be prepared to listen and participate as appropriate, and stay for the duration of a meeting rather than drift in or out casually. In short, we anticipate that students will show professors and fellow students maximum consideration by minimizing the disturbances that cause interruptions in the learning process. This means that punctuality is a must, that cellular phones be turned off, and that courtesy is the guiding principle in all exchanges among students and faculty. You will be responsible for the materials and ideas presented in the lecture.

Assignment Due Dates

All written assignments must be turned in at the time specified. Late assignments will not be accepted unless prior information has been obtained from the instructor. If you believe you have extenuating circumstances, please contact the instructor as soon as possible.

Make-Up Work

The instructor will not provide students with class information or make-up assignments/quizzes/exams missed due to an unexcused absence. Absences will be excused and assignments/quizzes/exams may be made up only with written documentation of an authorized absence. Every effort should be made to avoid scheduling appointments during class. An excused student is responsible for requesting any missed information from the instructor and setting up any necessary appointments outside of class.

Access, Special Needs and Disabilities

Please notify the instructor at the start of the semester if you have any documented disabilities, a medical issue, or any special circumstances that require attention, and the school will be happy to assist.