

Contemporary Art in Britain (Online)

Syllabus:

- **Unit Title: Contemporary Art in Britain (Online)**
- **Credit Value: 3**
- **Contact Hours: 30**
- **Self-directed Study Hours: 30**
- **Tutor: Rosa Nogués**

Introduction:

This course will provide you with the opportunity to discuss, think about and engage with the main theories, trends and debates that make up the field of contemporary art today. As an online study course, you will be able to both contribute in real time to weekly scheduled lecture and seminar sessions, as well as conduct independent research on your own time with the resources provided in the course.

Over fifteen weeks, we will examine the principal themes and questions that give shape to the field of contemporary art today, such as the problematic of historiography, representation, criticality, spectatorship, the post-medium condition, institutional critique and the post-conceptual. We will pay special attention to the concept of decolonisation, and its application to the museum, art history, education, and culture more broadly, as this has in recent years become a demand that is not only urgent and insistent, but also important and necessary.

As one of the most important centres of contemporary art today, London offers a rich and wide variety of resources for the study of contemporary art. In the course we will virtually visit London-based galleries and museums, and occasionally, other important international art institutions as well.

This course is aimed at students interested in the history of art and culture more broadly. It is especially indicated for those with a particular curiosity about contemporary art, who want to explore the different themes and questions that arise when we look at contemporary art today. It will give Fine Arts majors an in-depth understanding of the contemporary context of their art practice, and it will also be an engaging and rewarding study experience for social sciences, communications, politics and other humanities majors, as the course will examine and discuss key topics in the current cultural debate (ie. gender, the environment, racism, decolonisation) in relation to art practice.

Learning Outcomes:

Upon successful completion of this course you will be able to:

- Demonstrate a broad acquaintance with contemporary art (**Knowledge**)
- Understand the basic theories and concepts that make up the field of contemporary art (**Enquiry/Knowledge**)
- Carry out basic research and apply ideas from it to new examples (**Enquiry/Process**)
- Engage with and discuss in depth contemporary art pieces (**Enquiry/Process**)
- Participate in and contribute to seminar discussions and debates (**Enquiry/Communication**)
- Make a brief presentation to your peers (**Realisation/Communication**)
- Write reflectively on your experience and practice (**Realisation/Communication**)

Teaching and Learning Methods:

- Online lectures and seminars
- Virtual gallery tours and contextual discussions of art work
- Individual tutorials
- Guided projects you can complete from home or your local area
- Project work and Presentation
- Reflective writing assignment
- Private study and research

Assignment Brief:

3 PHOTOGRAPHS

Research and explore the modes of photographic and representational practices introduced in the course. Choose one specific problematic to experiment with and examine and produce 3 photos that are related to it. Prepare a short presentation for your fellow students on your research and how you chose to explore certain ideas in your own images.

3 ART WORKS

Choose three different art works from the list of exhibitions provided in class and reflect on them in a short piece of writing (600 words). Discuss your engagement with the artworks in relationship to one or more of the ideas discussed in class.

Format

- **Short piece of reflective writing**
- **Practice-based project**
- **Presentation of research project to peer group**
- **Participation in and contribution to class discussions**

Note:

- **Plagiarism** - evidence of plagiarism will result in a fail grade for all parties concerned
- Remember when photocopying or taking notes from a book, write down the publication details to enable you to include them in your bibliography
- **Keep a photocopy of your work and back up disc.** Your work is your responsibility and you must safeguard it against loss
- **Quality** is important not quantity
- Do **NOT** use unreliable sources such as WIKIPEDIA. Any such references will not be accepted

Research:

Throughout the module you should research academic publications. You must conduct primary and secondary research to inform your work.

Assessment Methods:

Assessment will be against the specified marking criteria.
The course is assessed holistically (100% of the course).

Outline:

- **Lecturer:** Rosa Nogués
- **Location:** Online
- **Day:** Wednesdays

- **Time:** 3.30 – 5.30

Materials and Equipment:

- Notebook & pen for note taking
- Laptop/Computer
- Good internet connection

Timetable:

From time to time alterations may be made to the scheme of work to take account of students' progress and unforeseen events or opportunities. If so, you will be informed in advance where possible, but check Moodle daily. The scheme of work is intended only as an outline of topics to be covered and is not a definitive list of what will be included in individual sessions.

Date/ Time	Lecture Topics /Learning Activities	Additional Information
Wednesday 03.02.2021 3.30 – 5.30pmGMT	INTRODUCTION TO THE COURSE <ul style="list-style-type: none"> • Contemporary art and the problem of art history • Virtual visit to 'Walk through British Art', Tate Britain 	The reading material will be provided (PDF files) on the first day of the course. At the start of each class, two students will provide a brief summary of the text suggested as recommended reading for that class.
Wednesday 10.02.2021 3.30 – 5.30pmGMT	WHAT IS CONTEMPORARY ART? DEFINING THE CONTEMPORARY Reading <ul style="list-style-type: none"> • Terry Smith, 'Introduction: The Contemporaneity Question', in Terry Smith et al (eds), <i>Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity</i> (Durham: Duke University Press, 2008) 	

<p>Wednesday 17.02.2021</p> <p>3.30 – 5.30pmGMT</p>	<p>HISTORICAL NARRATIVES: MODERNISM AND THE AVANT-GARDE</p> <p>Reading</p> <ul style="list-style-type: none"> • Marshall Berman, 'Baudelaire: Modernism in the Streets' in <i>All That Is Solid Melts into Air: The Experience of Modernity</i> (London: Verso, 2010), pp. 131-173 • Peter Bürger, 'On the Problem of the Autonomy of Art in Bourgeois Society', in <i>Theory of the Avant-Garde</i>, University of Minnesota Press, 1984 	
<p>Wednesday 24.02.2021</p> <p>3.30 – 5.30pmGMT</p>	<p>DECOLONISING ART HISTORY</p> <p>Reading</p> <ul style="list-style-type: none"> • Okwui Enwezor, 'The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition', <i>Research in African Literatures</i>, Vol. 34(4), 2003, pp. 57-82 • Audre Lorde, 'The Master's Tools Will Never Dismantle the Master's House', in Peggy Phelan and Helena Reckitt (eds), <i>Art and Feminism</i> (Phaidon, 2001) 	
<p>Wednesday 03.03.2021</p> <p>3.30 – 5.30pmGMT</p>	<p>RECONSIDERING THE MEDIUM: THE POST-MEDIUM CONDITION</p> <p>Reading</p> <ul style="list-style-type: none"> • Rosalind Krauss, <i>A Voyage on the North Sea: Art in the Age of the Post-Medium Condition</i> (London: Thames and Hudson, 1999) 	

<p>Wednesday 10.03.2021</p> <p>3.30 – 5.30pmGMT</p>	<p>ART AND PLACE: SITE-SPECIFICITY AND INSTALLATION</p> <p>Reading</p> <ul style="list-style-type: none"> • Miwon Kwon, 'One Place After Another: Notes on Site Specificity', <i>October</i>, vol. 80 (1997) 	
<p>Wednesday 17.03.2021</p> <p>3.30 – 5.30pmGMT</p>	<p>ART AND TIME: PARTICIPATION</p> <p>Reading</p> <ul style="list-style-type: none"> • Claire Bishop, 'Introduction', in <i>Artificial Hells: Participatory Arts and the Politics of Spectatorship</i> (London and New York: Verso, 2012) 	
<p>Wednesday 24.03.2021</p> <p>3.30 – 5.30pmGMT</p>	<p>THINKING IDENTITY, DIFFERENCE AND REPRESENTATION</p> <p>Reading</p> <ul style="list-style-type: none"> • Stuart Hall, 'Who Needs Identity?', in Hall, S. and Du Gay, Paul (eds.), <i>Questions of Cultural Identity</i> (London: Sage Publications, 1996) • Linda Nochlin, 'Why Have There Been no Great Women Artists?', <i>Artnews</i>, 1971 	
<p>Wednesday 31.03.2021</p> <p>3.30 – 5.30pmGMT</p>	<p>ART AND SPECTATORSHIP: THE GAZE</p> <p>Reading</p> <ul style="list-style-type: none"> • Lynda Nead, 'Framing the Female Body', in <i>The Female Nude: Art, Obscenity and Sexuality</i> (London: Routledge, 1992) 	
<p>Wednesday 07.04.2021</p> <p>3.30 – 5.30pmGMT</p>	<p>ART AND PHOTOGRAPHY: BETWEEN FACT AND FICTION</p> <p>Reading</p> <ul style="list-style-type: none"> • Susan Sontag, 'In Plato's Cave', in <i>On Photography</i> (London: Penguin, 2002) 	

<p>Wednesday 14.04.2021</p> <p>3.30 – 5.30pmGMT</p>	<p>ART AND LANGUAGE: THE CONCEPTUAL AND THE POST-CONCEPTUAL</p> <p>Reading</p> <ul style="list-style-type: none"> • Peter Osborne, 'Survey' in <i>Conceptual Art</i> (Phaidon, 2002) 	
<p>Wednesday 21.04.2021</p> <p>3.30 – 5.30pmGMT</p>	<p>ART AND POLITICS: INSTITUTIONAL CRITIQUE</p> <p>Reading</p> <ul style="list-style-type: none"> • Andrea Fraser, 'From the Critique of Institutions to an Institution of Critique', <i>Artforum</i>, 2005 	
<p>Wednesday 28.04.2021</p> <p>3.30 – 5.30pmGMT</p>	<p>ART AND NATURE: ENVIRONMENTALISM</p> <p>Reading</p> <ul style="list-style-type: none"> • T. J. Demos, 'Introduction', in <i>Decolonizing Nature: Contemporary Art and the Politics of Ecology</i> (Berlin: Sternberg Press, 2016) 	
<p>Wednesday 05.05.2021</p> <p>3.30 – 5.30pmGMT</p>	<p>WHAT IS CONTEMPORARY ART? THEORISING THE CONTEMPORARY</p> <p>Reading</p> <ul style="list-style-type: none"> • Peter Osborne, 'The Fiction of the Contemporary', in <i>Anywhere or Not At All: Philosophy of Contemporary Art</i> (London: Verso, 2013) 	
<p>Wednesday 12.05.2021</p> <p>3.30 – 5.30pmGMT</p>	<p>STUDENT PRESENTATIONS</p>	<p>SUBMISSION DEADLINE FOR STUDENTS.</p>

Reading List:

Essential:

- Okwui Enwezor, 'The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition', *Research in African Literatures*, Vol. 34(4), 2003, pp. 57-82.
- Stuart Hall, 'Who Needs Identity?', in Hall, S. and Du Gay, Paul (eds.), *Questions of Cultural Identity* (London: Sage Publications, 1996).
- Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (London: Thames and Hudson, 1999).
- Miwon Kwon, 'One Place After Another: Notes on Site Specificity', *October*, vol. 80 (1997).
- Audre Lorde, 'The Master's Tools Will Never Dismantle the Master's House', in Peggy Phelan and Helena Reckitt (eds), *Art and Feminism* (Phaidon, 2001)
- Linda Nochlin, 'Why Have There Been no Great Women Artists?', *Artnews*, 1971
- Peter Osborne, 'The Fiction of the Contemporary', in *Anywhere or Not At All: Philosophy of Contemporary Art* (London: Verso, 2013).
- Terry Smith, 'Introduction: The Contemporaneity Question', in Terry Smith et al (eds), *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity* (Durham: Duke University Press, 2008).
- Susan Sontag, 'In Plato's Cave', in *On Photography* (London: Penguin, 2002).

Recommended:

- Marshall Berman, 'Baudelaire: Modernism in the Streets' in *All That Is Solid Melts into Air: The Experience of Modernity* (London: Verso, 2010), pp. 131-173. Claire Bishop, *Artificial Hells: Participatory Arts and the Politics of Spectatorship* (London and New York: Verso, 2012)
- Peter Bürger, 'On the Problem of the Autonomy of Art in Bourgeois Society', in *Theory of the Avant-Garde* (Minneapolis: University of Minnesota Press, 1984).
- Judith Butler, 'Bodies that Matter', in *Bodies That Matter: On the Discursive Limits of 'Sex'* (London: Routledge, 1993).
- De Certeau, Michel, 'Spatial Stories', *The Practice of Everyday Life* (Berkeley and Los Angeles: University of California Press, 1984).
- Thierry de Duve, 'The Monochrome and the Blank Canvas', in *Kant After Duchamp* (Cambridge, MA: MIT Press, 1996).
- T. J. Demos, *Decolonizing Nature: Contemporary Art and the Politics of Ecology* (Berlin: Sternberg Press, 2016)
- Franz Fanon, 'Concerning Violence', in *The Wretched of the Earth* (London: Penguin, 2001).
- Andrea Fraser, 'From the Critique of Institutions to an Institution of Critique', *Artforum*, 2005.
- Clement Greenberg, 'Avant-Garde and Kitsch', *Partisan Review*, 1939
- Boris Groys, 'The Topology of Contemporary Art', in Terry Smith et al., *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity* (Durham: Duke University Press, 2008).
- Elizabeth Harney, 'Postcolonial Agitations: Avant-Gardism in Dakar and London', in *New Literary History*, vol. 41, 2010.
- Mary Kelly, 'Desiring Images, Imaging Desire', in Amelia Jones (ed), *The Feminism and Visual Culture Reader* (London: Routledge, 2003)
- Eve Kosofsky Sedgwick, 'Queer Performativity: Warhol's Whiteness/Warhol's Shyness', in Doyle, J., Flatley, J. and Muñoz, J. E. (eds.), *Pop Out: Queer Warhol* (Durham, MD: Duke University Press, 1996)
- Achille Joseph Mbembe, 'Decolonizing the university: New directions', *Arts & Humanities in Higher Education*, Vol 15(1), pp. 29-45.
- Marshal McLuhan, 'The Medium is the Message', in *Understanding Media: The Extensions of Man* (Corte Madera, Calif. : Gingko Press, 2003).
- Walter Mignolo, 'Epistemic disobedience and the decolonial option: a manifesto', *Transmodernity* (Fall 2011).
- Trinh T. Minh-ha, 'The Story Began Long Ago', in *Woman, Native, Other: Writing Postcoloniality and Feminism* (Indiana University Press, 1989).
- Lynda Nead, 'Framing the Female Body', in *The Female Nude: Art, Obscenity and Sexuality* (London: Routledge, 1992)..

Referencing:

It is essential that you cite and reference just about any source and to avoid plagiarism. Use your own images and drawings wherever possible.

UAL Academic Affairs advises that the Harvard Referencing Style on the **Cite Them Right** Online website is used for all taught courses. The site also allows you to create your own references by copying the layout illustrated; you can then email the example to yourself or cut and paste it into a document.

On campus go to Cite Them Right and you will be automatically logged on. To login off campus go to Cite Them Right (off Campus) you will be asked to go via your home institution and then to log in with your University login and password.

Assessment Criteria:

Level 4						
Enquiry	F	E	D	C	B	A
Engagement in practice informed by analysis and evaluation of relevant practices and ideas	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence
Knowledge	F	E	D	C	B	A
Foundational practical, theoretical and/or technical knowledge of the subject	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence
Process	F	E	D	C	B	A
Experiment and review methods and results	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence
Communication	F	E	D	C	B	A
Setting out intentions, contexts, sources and arguments appropriate to your audiences	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence
Realisation	F	E	D	C	B	A
Recognition of options and choices related to production of outcomes	Little or no evidence	Insufficient evidence	Satisfactory evidence	Good evidence	Very good evidence	Excellent evidence