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.

<table>
<thead>
<tr>
<th>Date/ Time</th>
<th>Lecture Topics /Learning Activities</th>
<th>Additional Information</th>
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| Wednesday 03.02.2021 3.30 – 5.30pmGMT | INTRODUCTION TO THE COURSE  
  • 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  
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<th>Date</th>
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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) |
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<tr>
<th>Date</th>
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<th>Topic</th>
<th>Reading</th>
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<tr>
<td>Wednesday 10.03.2021</td>
<td>3.30 – 5.30pmGMT</td>
<td>ART AND PLACE: SITE-SPECIFICITY AND INSTALLATION</td>
<td>Reading: Miwon Kwon, ‘One Place After Another: Notes on Site Specificity’, <em>October</em>, vol. 80 (1997)</td>
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<td>Wednesday</td>
<td>ART AND LANGUAGE: THE CONCEPTUAL AND THE POST-CONCEPTUAL</td>
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<td>14.04.2021</td>
<td>Reading</td>
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<td>• Peter Osborne, ‘Survey’ in <em>Conceptual Art</em> (Phaidon, 2002)</td>
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<td>21.04.2021</td>
<td>ART AND POLITICS: INSTITUTIONAL CRITIQUE</td>
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<td>• Andrea Fraser, ‘From the Critique of Institutions to an Institution of Critique’, <em>Artforum</em>, 2005</td>
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<td>28.04.2021</td>
<td>ART AND NATURE: ENVIRONMENTALISM</td>
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<td>05.05.2021</td>
<td>WHAT IS CONTEMPORARY ART? THEORISING THE CONTEMPORARY</td>
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<td>Reading</td>
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<td>• Peter Osborne, ‘The Fiction of the Contemporary’, in <em>Anywhere or Not At All: Philosophy of Contemporary Art</em> (London: Verso, 2013)</td>
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<td>12.05.2021</td>
<td>STUDENT PRESENTATIONS</td>
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<td><strong>SUBMISSION DEADLINE FOR STUDENTS.</strong></td>
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Reading List:

Essential:

- 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).

Recommended:

- Andrea Fraser, 'From the Critique of Institutions to an Institution of Critique', *Artforum*, 2005.
- Clement Greenberg, 'Avant-Garde and Kitsch', *Partisan Review*, 1939
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:

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