

FRESHART UNIT FRAMEWORK - UNIT SPECIFICATION

This document forms the definitive overview as to the nature and scope of this unit and is used in the College's quality assurance processes.

The information in this document cannot be changed without approval (except for the Indicative Content).

A glossary of key terms is available.

FACULTY	Fine Arts
SUBJECT AREA	Art & Design
SUBJECT FIELD	Fine Arts
UNIT TITLE	Critical Debates in Contemporary Art

UNIT CODE	YEAR	ECTS	UNIT LEADER
BA/FA308	3	6	Irini Stylianou

DELIVERY MODE(S)	Face-to-face
DELIVERY LOCATION(S)	Freshart College

PRE-REQUISITES:

BA/FA206

CO-REQUISITES:

None

RESTRICTIONS:

Restricted to students registered on BA (Hons) Fine Arts

SUPPLEMENTARY REGULATIONS:

This unit has no supplementary regulations

UNIT OVERVIEW:

The aim of this unit is to strengthen students communication and presentational skills through the analysis of contemporary art and help them develop arguments within debates and discussions. Within this students will raise awareness on various cultural topics and be able to discuss them in visual presentations.

INDICATIVE CONTENT:

Students will get involved in debates and discussions concerning contemporary art works and practices and gain knowledge and understanding of how these discourses will be demonstrated through a verbal and visual presentation.

Students will be asked to explore complex topics through personal research and analysis of appropriate sources and get involved in discussions through seminars, group crits and peer groups.

LEARNING OUTCOMES:

Learning Outcomes
On successful completion of the unit, students will be able to:
1. Select appropriate topics and analyse key aspects of contemporary art within critical debates and discussion.
2. Make connections between research and own findings in relation to contemporary art and its critical debates.
3. Use and apply research materials in discussions, debates and visual presentations using appropriate contemporary references.
4. Communicate ideas and concepts using supporting arguments with evidence, visually and verbally.
5. Work independently with confidence to present arguments and interpretations in visual presentations.

TYPICAL LEARNING, TEACHING AND ASSESSMENT HOURS (for the unit as delivered on-site at the Freshart College)

Learning, Teaching and Assessment activities	Study hours
Contact hours: (total) Comprising face-to-face and online contact hours as follows:	30
<p>Face-to-face (total) - this may include the following:</p> <ul style="list-style-type: none"> - Face to face interactive large group session (e.g. team-based learning) - Face to face interactive small group session (e.g. seminars/workshops/tutorials) - Off-site activities (e.g. fieldwork, visits) - Lectures (e.g. guest speaker, cohort induction) 	30
<ul style="list-style-type: none"> • Online contact hours (total) (comprising online activities with mediated tutor input) 	n/a
Guided independent study hours (including hours for assessment preparation)	120
Unit Total	150

ALIGNMENT OF LEARNING OUTCOMES AND ASSESSMENTS:

<u>Assessment Activity</u>			<u>Learning Outcomes</u>	<u>Weighting (%)</u>
Code	Assessment Type	Assessment Deliverables		
PJ1	Presentation	Individual presentation 10min		100%

The assessment items listed above are graded and contribute to the overall unit grade (assessment *of* learning). In addition, there are opportunities for formative assessment (assessment *for* learning), which are ungraded, to support students in achieving the unit learning outcomes. These are NOT listed.

Assessment methods:

10min presentation, Attendance* / Participation

Research development	20%
Presentation process	55%
Evaluation - self assessment of own work	10%
Presentation skills	10%
Attendance and participation	5%
TOTAL	100%

Reading list:

Books:

1. Foster, H., Krauss, R.E., Bois, Y.-A., B H D Buchloh and Joselit, D. (2016). *Art since 1900 : modernism, antimodernism, postmodernism*. 3rd ed. London: Thames & Hudson.
2. HARRIS (2022). *Censored Art Today Hb*. Hot Topics in the Art World.
3. Jansen, C. (2021). *Photography Now*. Hachette UK.
4. Nelson, R. S. and Shiff, R. (2003) *Critical terms for art history*. 2nd edn. Chicago: University Of Chicago Press.
5. David Lee Carlson, Rodriguez, N.M. and Springerlink (Online Service (2019). *Michel Foucault and Sexualities and Genders in Educatio : Friendship as Ascesis*. Cham: Springer International Publishing.
6. Grande, V., Rossetti, E. and Fortes, E. (2021). *The women who changed art forever: feminist art--the graphic novel*. London: Laurence King Publishing.
7. Stokes, S. (2021). *Art and copyright*. Oxford, Uk ; New York, Ny: Hart Publishing, An Imprint Of Bloomsbury Publishing.
8. Wang, S. (2023), A Bodies-On Museum: The Transformation of Museum Embodiment through Virtual Technology. *Curator*, 66: 107-128. <https://doi.org/10.1111/cura.12534>

Journals:

1. Art review-<https://artreview.com/>
2. Art monthly-
https://www.artmonthly.co.uk/?gclid=Cj0KCQiA54KfBhCKARIsAJzSrdrFbHAXCs3RMuT7FYxObeKpm-Dpyd2JkEeg6TlxGnzDolGO7faCMisaAic8EALw_wcB
3. Frieze-<https://www.frieze.com/>
4. Gallery Guide- <https://www.thegalleryguide.co.uk>
5. Art Rabbit- <https://www.artrabbit.com/>
6. British Journal of photography-<https://www.1854.photography/>
7. Hyperallergic-<https://hyperallergic.com>

USEFUL SOURCES

1. Art review-<https://artreview.com/>
2. Art monthly-
https://www.artmonthly.co.uk/?gclid=Cj0KCQiA54KfBhCKARIsAJzSrdrFbHAXCs3RMuT7FYxObeKpm-Dpyd2JkEeg6TlxGnzDolGO7faCMisaAic8EALw_wcB
3. Frieze-<https://www.frieze.com/>
4. Gallery Guide- <https://www.thegalleryguide.co.uk>
5. Art Rabbit- <https://www.artrabbit.com/>
6. British Journal of photography-<https://www.1854.photography/>
7. Hyperallergic-<https://hyperallergic.com>
8. Cyprus Library-<https://www.cypruslibrary.gov.cy/index.php/el/>
9. Limassol Municipal University Library- <https://libraryopac.cut.ac.cy/>
10. Limassol Municipal Gallery-<https://www.limassol.org.cy/en/dimotiki-pinakothiki>

Additional reading:

Authors	Title	Publisher	Year
Jane Turner (Editor)	From Expressionism to Post-Modernism: Styles and Movements in 20th-Century Western Art		2000 1st ed.
Ian Chilvers, John Graves- Smith	A Dictionary of Modern and Contemporary Art	Oxford University Press, USA	2009 1st ed.

Title	Websites
FELLINI Gallery Artists	http://www.fellinigallery.com/en/artists /

Authors	Title	Publisher	Year
Ian Chilvers	ART Over 2500 Works from Cave to Contemporary	Dorling Kindersley	2008
Ian Chilvers (Editor)	A Dictionary of Twentieth-Century Art	Oxford University Press, USA	1998
Kirk Varnedoe (Editor)	Modern Contemporary: Art at MoMA Since 1980	The Museum of Modern Art	2000
H. Harvard Arnason	History of Modern Art, Vol 2: Painting, Sculpture, Architecture, Photography	Pearson	2012
Museum of Modern Art, Alfred Hamilton Barr	Cubism and abstract art: Painting, sculpture, constructions, photography, architecture, industrial art, theatre, films, posters, typography	New York Graphic Society	1974
Phaidon Press, Gauvin Alexander Bailey (Contributor), Matthew McKelway (Contributor)	Art in Time: A World History of Styles and Movements	Phaidon Press	2014
Books LLC	Art Movements: Surrealism, Dada, History of Painting, Modernism, Minimalism, Cubism, Art Deco, Surrealist Automatism, Bauhaus	Books LLC, Wiki Series	2012

- Bal Mieke, A Mieke Bal Reader, *University of Chicago Press*, 2006
- Berger, John, *Ways of Seeing*, 1972
- Baudrillard, Jean, *Simulacra and Simulation*, trans. by S. Faria Glaser, Michigan UP, 1994
- Bryson, Norman, *Vision and Painting; The Logic of the Gaze*, Yale UP, 1983
- Elkins, J, *On Pictures and the Words that Fail Them*, Cambridge UP, 1998
- Gombrich, Ernst, H, *The Story of Art*, 16th ed., Phaidon, 1995
- Heffernan, James A, *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery*, University of Chicago Press, 1993
- Mirzoeff, Nicholas, *An Introduction to Visual Culture*, Routledge, 1999
- Mitchell, William T. *What do Pictures Want? The Lives and Loves of Images*, University of Chicago Press, 2005.
- Mulvey, Laura, 'Visual Pleasure and Narrative Cinema', in *Visual and Other Pleasures*. Indiana University Press, 1989
- Nochlin, Linda, *Women, Art and Power and Other Essays*, Thames and Hudson, 1989
- Pollock, Griselda, *Vision and Difference: Femininity, Feminism and the Histories of Art*, Routledge, 1988
- Rose, Gillian, *Visual Methodologies: an Introduction to the Interpretation of Visual Materials*, 2nd edition, Sage, 2007
- Sturken, Marita and Lisa Cartwright. *Practices of Looking: an introduction to visual culture*, Oxford University Press, 2001

APPROVAL/ REVIEW DATES:

Version: 1

Date of approval: