

Course Code:

PELC205

Session:

2017/18

1. Course Title:

Art: Theory and Practice since 1960

2. Date of production/revision:

5 November 2014

3. Level:

SCQF 11 (TBC)

4. Credits:

15 (TBC)

5. Lead School/Board of Studies:

School of Fine Art

6. Course Contact:

Dr. William Clark

7. Course Aims:

This course aims to:

- introduce students to key themes and developments within western art practice since c.1960;
- provide students with a variety of theoretical perspectives relevant to contemporary cultural practices;
- facilitate cross-disciplinary thought and practical connections, by bringing together students on different programmes of study;
- enable students to conduct and manage their own critical inquiry; interrogate the relationships between forms of research and modes of practice.

8. Intended Learning Outcomes of Course:

By the end of this course students will be able to:

- demonstrate a basic understanding of the critical debates and concepts associated with the course material;
- engage critically with the course material; explain their understanding of the relation between their own practice and its historical and intellectual contexts;
- demonstrate an ability to participate in discussion and debate which relates to historical and contemporary issues within their specialism;
- work independently and demonstrate initiative in the context of independent learning;
- research and prepare work to an appropriate standard for assessment, and be able to evaluate its strengths and weaknesses.

9. Indicative Content:

Session one 'Modernism in Dispute':

1. Medium-specific purity
2. Flatness, shape and objecthood
3. Enlightenment rationalism
4. Binary thought
5. Centre and Margins
6. Historicism and progress in art
7. Krauss's model of sculpture in the expanded field
8. Craig Owens on modernism and the suppression of writing
9. The critique of originality: some introductory comments

Session two 'The Paintings Are Dead':

1. The various lives and deaths of painting's surface.

2. Richard Wollheim on the use of the surface and the fact of the surface.
3. The 'fact' of the surface and the literalization of paint.
4. Leo Steinberg and 'the flatbed picture plane.'
5. From nature to culture: painting as a sign system.
6. The photographic condition of painting
7. The society of the spectacle.
8. Pictures of paintings: fakes and simulation.
9. Gerhard Richter.
10. The 'commodification' of abstract painting.

Session three 'The Death of the Author':

1. Mediaeval conceptions of originality and authorship
2. European humanism
3. Contemporary copyists
4. Burgin on painting, humanism and logocentrism
5. Humanism and anti-humanism: historical perspectives
6. Photography and ownership
7. Painting and the marketing of temperaments
8. Foucault and the functions of the figure of the author
9. The 'expressive fallacy'
10. Representation knows only a 'subject', not a 'person'
11. Cindy Sherman and the identity that is already spoken
12. The problem of grounding meaning within a system of infinite referral
13. David Salle and inter-textuality
14. The fugitive self
15. Lacan: the Mirror Stage (Imaginary) and entry into language (Symbolic)
16. Fixed-point perspective and centred subjectivity

17. Polyphony and dialogism
18. Authorial meaning and intention
19. The sign is 'half someone else's'

Session four 'From Work to (Con)Text':

1. From autonomy to contextuality
2. Framing
3. "Transmission Gallery"
4. "Comments On Communication"
5. The Institutional Context
6. Daniel Buren and the artist's studio
7. The Container and the Contained
8. Robert Smithson: Absence and Presence
9. Gordon Matta-Clark's urban archaeology

Session five 'The Politics of Representation':

1. Aestheticisation
2. Lyotard on the Postmodern Sublime
3. On Difficulty
4. Louis Althusser and Ideological State Apparatuses
5. Representation and Power
6. Jenny Holzer and the subversion of media messages
7. Roland Barthes and mythology
8. Interpolation
9. Barbara Kruger: Poses and Positions
10. Hans Haacke and the politics of representation
11. Martha Rosler and the problem of 'speaking for others'

12. Sophie Calle: presentation, representation and surveillance

Session six 'In The Ruins of History':

1. History as undifferentiated "pastness"
2. Lyotard: Master Narratives and History as Fiction
3. Frederic Jameson and the schizophrenic repetition of the present
4. Kenny Hunter's Hyperboreans
5. Gerhard Richter's Oktober 1977: history and the mass media
6. Historicism and progress in art
7. Anselm Kiefer: History, Mourning and Melancholy
8. Anti-Monuments Anti-Memorials

Session seven 'Art/Commodities/Signs/Desire':

1. Use-value and exchange-value
2. The manufactured gift-item
3. Modernism and the Art Object
4. Repression...
5. The Return of the Repressed
6. Art and serial production
7. Baudrillard and "sign-value"
8. Desire
9. The eroticism of sight
10. Haim Steinbach
11. Cultural tourism (the Disneyland syndrome)
12. Jeff Koons: Desire and the commodity form

Session eight 'Difference and Identity':

1. Gender: Difference and Identity
2. Representation and Gendered Identity, "The Politics of Representation"
3. Avoiding binarism
4. Problematizing Masculinity
5. Gendered identity as a position within representation
6. What's wrong with "Images of Women"?
7. Difference
8. The psychoanalytic approach
9. Lacan I: the phallus and phallogocentrism
10. The figure of "Woman" as a token or Gift
11. Woman "as...(un)truth"
12. Woman "as" woman
13. Woman "as" Man
14. Deconstruction: the feminine inhabits the masculine
15. Lacan II: the Imaginary and the Symbolic order
16. The Imaginary as the site of the feminine?
17. The question of essentialism in mediums and iconography
18. The female body and feminist art
19. Mary Kelly's Post-Partum Document, 1973-78

Selected artists covered by the course:

Jasper Johns, Robert Rauschenberg, Cindy Sherman, Sherrie Levine, Mike Bidlo, Richard Prince, David Salle, Sigmar Polke, Philip Taaffe, Ross Bleckner, Peter Halley, David Salle, Gerhard Richter, Frank Stella, Robert Morris, Donald Judd, Sol LeWitt, Robert Smithson, Kenneth Noland, Anthony Caro, Marcel Broodthaers, Gordon Matta-Clark, Jenny Holzer, Martha Rosler, Sophie Calle, Anselm Kiefer, Jeff Koons, Carl Andre, Dan Flavin, Andy Warhol, Helen Chadwick, Mary Kelly.

Selected theorists covered by the course:

Roland Barthes, Jacques Derrida, Jacques Lacan, Ferdinand de Saussure, Jean Baudrillard, Clement Greenberg, Rosalind Krauss, Jean-Francois Lyotard, Louis Althusser, Victor Burgin, Frederic Jameson, Marina Warner, Linda Nochlin, Griselda Pollock.

10. Description of Summative Assessment:

Attendance at lectures, seminars and group discussions will be mandatory. In addition, students will: either submit a 2,500 word written essay (this should include examples of visual work and a bibliography); or deliver a 10 minute oral presentation, supported by visual material in an appropriate form.

10.1 Please describe the Summative Assessment arrangements:

TBC

11. Formative Assessment:

Students on this course will be assessed on their ability to: demonstrate a critical understanding of the concepts, theories and practices presented within the course; reflexively relate these concepts, theories and practices to their own work; demonstrate a detailed knowledge of modes of artistic practice and theorization post-1960; devise and manage their own research projects.

11.1 Please describe the Formative Assessment arrangements:

None

12. Collaborative:

Yes

No

12.1 Teaching Institutions:

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13. Requirements of Entry:

None

14. Co-requisites:

None

15. Associated Programmes:

This is a cross-GSA elective open to all PGT students

16. When Taught:

Second Term.

17. Timetable:

TBC.

18. Available to Visiting Students:Yes No **19. Distance Learning:**Yes No **20. Placement:**Yes No **21. Learning and Teaching Methods:**

Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture		
Studio		
Seminar/Presentation	16	16
Tutorial	1	1
Workshop		
Laboratory work		
Project work		
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	133
Other (please specify below)		
TOTAL	17	150

22. Description of "Other" Teaching and Learning Methods:

23. Additional Relevant Information:

The course was previously taught by John Calcutt but lapsed for the last couple of years and it has been prepared without any major changes using the material from the old course.

24. Indicative Bibliography:**Selected references covered by the course:**

Clement Greenberg 'Modernist Painting'

Michael Fried 'Art and Objecthood'

Rosalind Krauss 'Sculpture in the Expanded Field'

Hal Foster (ed) 'Postmodern Culture'

Victor Burgin 'The Absence of Presence: Conceptualism and Postmodernisms'

Benjamin Buchloh 'Neo-Avantgarde and the Culture Industry,'

Richard Wollheim 'The Work of Art as Object'

Roland Barthes 'The Death of the Author'

Victor Burgin 'The Absence of Presence'

Terry Eagleton 'Literary Theory'

Michel Foucault 'What is an Author?'

Serge Guilbaut 'Reconstructing Modernism'

Jacques Lacan 'The Four Fundamental Concepts of Psychoanalysis'

Daniel Buren 'The Function of the Museum'

Craig Owens 'Beyond Recognition'

Gisela Ecker (ed) 'Feminist Aesthetics'