

**COURSE SPECIFICATION DOCUMENT**

<b>Academic School / Department:</b>	Communications and the Arts
<b>Programme:</b>	Art and Visual Culture
<b>FHEQ Level:</b>	5
<b>Course Title:</b>	Arts and Visual Cultures in Context and Practice
<b>Course Code:</b>	ARTS 5102
<b>Total Hours:</b>	160 (Lev 3-5) (4 US Credit)
Timetabled Hours:	45
Guided Learning Hours:	15
Independent Learning Hours:	100
<b>Credit</b>	16 UK CATS credits 8 ECTS credits 4 UK credits

**Course Description:**

This course builds on 'History of Arts and Visual Cultures' and focuses on the development of modern and postmodern arts and visual cultures in the 20<sup>th</sup> century. The course explores key ideas and practices that may be applied to the production and visualisation of art, objects, stories and histories during this period. Addressing both the local and the global, students will consider the rise of new media such as film, photography, installation, performance and conceptual art; the fraught relationship between 'fine' and 'decorative' arts; and the production, reproduction and fruition of images in an increasingly technological and mediatic world. Theoretical and methodological investigation will focus on socialist, semiological, queer, feminist, postcolonial and decolonial perspectives.

**Prerequisites:**

40 credits

### **Aims and Objectives:**

- Gain a deeper understanding of the global interconnectedness of art and visual culture in the 20<sup>th</sup> century.
- Demonstrate a broad, critical grasp of key moments in modern art and visual culture, understanding the multiple political, social and economic contexts in which objects were and are produced, displayed and disseminated.
- Explore and evaluate the role, meaning and impact of art and visual culture within a range of cultural, social, economic and geopolitical contexts.
- Understand the role that visual art and culture play within the lives of individuals and in communities, and their potential for social, political and activist commentary.
- Reconsider hierarchies of the modernist and postmodernist canon and explore their legacy in relation to contemporary visuality.
- Raise an awareness of differences and commonalities in attitudes towards global visual cultures.
- Confidently analyse a wide range of visual arts and cultures within the framework of relevant disciplines, methods and terminology.

### **Programme Outcomes:**

5AII, 5BI, 5BII, 5CI

A detailed list of the programme outcomes is found in the Programme Specification. This is located at the archive maintained by Registry and found at:

<https://www.richmond.ac.uk/programme-and-course-specifications/>

### **Learning Outcomes:**

By the end of this course, successful students should be able to:

- Demonstrate a critical engagement with theories and concepts used in arts and visual cultures across different contexts and practices.
- Demonstrate critical understanding of the key problems and issues addressed in arts and visual cultures, particularly as it relates to various contexts and arts and visual practices.
- Demonstrate engagement with the selection, application and utilization of disciplinary appropriate methods in arts and visual cultures.
- Demonstrate the ability to formulate and communicate arguments cogently, retrieve and generate information, and select appropriate criteria to evaluate sources and/or data.
- Demonstrates both critical reflection on ethical principles in the research process and broader discipline, and self-reflection for the capacity of criteria-based evaluation of work.

**Indicative Content:**

- Visual shifts in global modernisms (examples: Tropical Modernism, Brazilian Modernism).
- Art, architecture, design and fashion from modernist avant-gardes to global postmodernisms.
- Space and Power. Architecture in colonial and totalitarian contexts (examples: Fascist and Soviet buildings, corporate architecture, private villas, and colonial architecture).
- Abstract Expressionism, Pop, conceptual, feminist, LGBTQA+ and environmental art.
- Installation and performance Art.
- New media and social media genres.
- Activism and visual cultures (example.: ideology, propaganda and consent vs culture jams and counter-hegemonic resistance).
- Shifting axes of visual and artistic production: New Art History, decolonial theories and methods.

**Assessment:**

This course conforms to the University Assessment Norms approved at Academic Board and located at: <https://www.richmond.ac.uk/university-policies/>

**Teaching Methodology:**

This course envisages a combination of weekly tutor-led seminars, workshops and activities; visits to relevant museum, library, archival collections, artist's studios; as well as guided independent study. Students are asked to prepare course materials ahead of each class or field trip, actively engage in-class discussions, conduct oral presentations, and produce written assignments based on independent research. The course also typically includes one or two guest lectures by a field specialist.

**Indicative Text(s):**

Bohr, M. (ed.) (2024) *Capture Japan: Visual culture and the global imagination from 1952 to the present*. London: Bloomsbury.

D'Alleva, A. and Cothren, M. (2021) *Methods and theories of art history*. 3rd edn. London: Laurence King Publishing.

Davis, W. (2011) *A General theory of visual culture*. Princeton: Princeton University Press.

Deacon, D. et al, (2021) *Researching Communications: A Practical Guide to Methods in Media and Cultural Analysis*, 3rd ed. London: Bloomsbury.

Edwards, S. and Wood, P. (ed) (2013) *Art and visual culture 1850-2010: Modernity to globalisation*. London: Tate Publishing.

Flores, T. , San Martín, F. and Villaseñor Black, C. (2023) *The Routledge companion to decolonizing art history*. USA: Routledge.

Hatt, M. and Klonk, C. (2025) *Art history: A critical introduction to its methods*. 2<sup>nd</sup> ed. Manchester: Manchester University Press.

Preziosi, D. (ed.) (2009) *The art of art history: A critical anthology*. Oxford: Oxford University Press.

S. Rose, (2022) *Interpreting art*. London: UCL Press.

Venturi, R. (1976) *Learning from Las Vegas: The forgotten symbolism of architectural form*. USA: MIT Press.

Wood, C. S. (2019) *A History of art history*. Princeton: Princeton University Press.

**Journals**

*The Art Bulletin*.

**Websites**

The Center for Public Art History. Available at: <https://smarthistory.org> (Accessed: November 2024)

The Tate. Available at: <https://www.tate.org.uk> (Accessed: November 2024)

Timeline of art history. Available at: <https://www.metmuseum.org/toah> (Accessed: November 2024)

Colossal. Available at: <https://www.thisiscolossal.com> (Accessed: November 2024)

Exploring Visual Cultures. Available at: <https://explore-vc.org/en/> (Accessed: November 2024)

International Association for Visual Culture. Available at: <https://www.iavc.info> (Accessed: November 2024)

The Visual and Material Practices Research Group. Available at: <https://vcrg.co.uk> (Accessed: November 2024)

Millennium Alliance for Humanity and Biosphere (MAHB). Available at:  
<https://mahb.stanford.edu/blog/ecoart/> (Accessed: November 2024)

Eco-art, Sustainable Art, art as activism. Available at:  
<https://www.open.edu/openlearn/history-the-arts/eco-art-sustainable-art-art-activism>  
(Accessed: November 2024)

Antennae, the Journal of Nature in Visual Culture. Available at:  
<http://www.antennae.org.uk/> (Accessed: November 2024)

See syllabus for complete reading list.

**Change Log for this CSD:**

Nature of Change	Date Approved & Approval Body (School or AB)	Change Actioned by Registry Services
First edition document	Nov 2024	