

COURSE SPECIFICATION DOCUMENT

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| Academic School / Department: | Communications and the Arts |
| Programme: | Art and Visual Culture |
| FHEQ Level: | 6 |
| Course Title: | Contemporary Debates in Arts and Visual Cultures |
| Course Code: | ARTS 6101 |
| Total Hours: | 160 (Lev 3-5) (4 US Credit) |
| Timetabled Hours: | 45 |
| Guided Learning Hours: | 15 |
| Independent Learning Hours: | 100 |
| Credit | 16 UK CATS credits 8 ECTS credits 4 US credits |

Course Description:

This course charts the developments, contexts, practices and enactments of global arts and visual cultures in the 21st century. Students will be encouraged to discuss, analyse and interpret visual forms and objects from around the world within their rightful geo-political and socio-economic contexts.

With the aid of an array of established and emerging methodologies, they will also explore the ways in which contemporary artistic and visual cultural practices intersect with wider theoretical frameworks such as those of the politics of representation, indigenous rights, environmental activism and regimes of surveillance. The course will entail regular visits to a range of local large and smaller cultural venues and commercial art-related organisations.

Prerequisites:

70 credits

Aims and Objectives:

- Introduce students to a variety of 21st-century modalities of interpretation, dissemination and promotion of global art and visual culture.
- Explore recent visual forms from around the world as tools of moral critique, collaborative change and political intervention.
- Investigate the potential of images and objects as instruments for the construction of identities and communities, as well as social, political and behavioural change.
- Refine and consolidate ideas in an independent, thought-provoking, responsible and considered way.

Programme Outcomes:

6AI, 6AII, 6AIII, 6CII

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 systematic understanding of different paradigms addressed in current debates in arts and visual cultures.
- Demonstrate the ability to develop critical responses to, and a systematic understanding of methodological approaches taken in current approaches to arts and visual cultures.
- Demonstrate a systematic understanding of key scholars, texts and debates in arts and visual cultures, and the reflexive relationship between these and empirical practice.
- Demonstrate the systematic ability to gather, organise and deploy highly complex ideas, evidence and information.

Indicative Content:

- The Anthropocene as rupture between humans and the natural environment.
- The global South and indigenous worldviews.
- The resurgence of indigenous art.
- Visuality and visibility of gender, sexuality and race (example: Calvin Klein adverts).
- Hierarchies and exclusions: power, activism and market dynamics (example: surveillance art).
- Migration, identity and disobedience.
- The artist as witness and archivist.
- Local to global. The influence of globalisation on art and visual culture production.
- Pop culture and the creative industries (example: Korea).
- Art and visual culture in the digital era (NFTs, virtual artworks, games and entertainment, etc.).

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 institutions and organisations, 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):

Bal, M. (2022) *Image thinking: Artmaking as cultural analysis*. Edinburgh: Edinburgh University Press.

Belting, H. and Buddensieg, A. et al. (2013) *The global contemporary and the rise of new art worlds*. Massachusetts: MIT Press.

Davidson, J. C., Jones A. and Arnold D. (2022) *A companion to contemporary art in a global framework*. New Jersey: Wiley-Blackwell.

Demos, T. J., Scott, E. E. and Banerjee, S. (2023) *The Routledge companion to contemporary art, visual culture, and climate change*. UK: Routledge.

Harris, J. (2017) *Global contemporary art world*. New Jersey: Wiley-Blackwell.

Hartle, S. and White, D. (2024) *Visual activism in the 21st century art, protest and resistance in an uncertain world*. London: Bloomsbury.

MacDowall, L. and Budge, K. (2023) *Art after Instagram: Art spaces, audiences, aesthetics*. Australia: Routledge.

Messham-Muir, K. and Čvoro, U. (2023) *The Trump effect in contemporary art and visual culture: populism, politics, and paranoia*. USA: Bloomsbury Visual Arts.

Paul, C. (2023) *Digital art*. 4th edn. London: Thames and Hudson.

Philipsen, L. (2010) *Globalizing contemporary art*. Denmark: Aarhus University Press.

Rothwell, I. (2023) *Postinternet art and its afterlives*. UK: Routledge.

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 |
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| First edition document | Nov 2024 | |
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