

## Expressive Cultures Images: Contemporary Art in Britain Fall 2015

<b>Semester</b>	Fall 15 CORE-UA 9720-001
<b>Class code</b>	
<b>Instructor Details</b>	Dr Jane Beckett Jb3103@nyu.edu
	Office hour to be agreed
<b>Class Details</b>	Expressive cultures Contemporary Art in Britain  Tuesday 10.00- 1.00 NYU Bedford GD 3 and Field trips for Meeting places see class details
<b>Prerequisites</b>	A keen interest in Contemporary art, enthusiasm and an ability to look, analyze and debate
<b>Class Description</b>	Contemporary art raises vigorous debate and criticism. But what is contemporary about contemporary art? This course introduces you to some of the key issues in dealing critically with contemporary art taking advantage of work on display in exhibitions in London, both major national collections and in dealer galleries. Lectures, video interviews with artists, critical texts and active student participation. Opportunity to visit London's galleries and museums which will form the basis for class discussions and presentations
<b>Desired Outcomes</b>	Familiarity with issues in Contemporary art and visual culture, an historical focus and critical framework for consideration of the themes and propositions presented in different works of art; an ability to analyse and explore the context in which art is made and a critical appraisal of contemporary accounts of art making and display
<b>Assessment Components</b>	10%: Short paper (1,000- 1,500 words): <u>Due session 3</u> 10%: Contribution to class discussion and analysis arising from gallery visits and class debate. A number of students will be selected each week to lead certain aspects from the visit or class 40%. Academic Logbook: analysis & consideration of visits and set texts. Each entry 750-800 words <u>Due session 9.</u> 40%. Project presentation paper exploring the work of one artist or issue raised during the course. <u>Due sessions 13 and 14</u>  Failure to submit or fulfill any required course component results in failure of the class.
<b>Assessment Expectations</b>	<b>Grade A:</b> Demonstration of detailed familiarity with the visual and critical material under discussion; evidence of ability to engage critically with the main and secondary texts,

pertinent, imaginative visual examples perceptively analysed and discussed; Fluent and articulate expression combined with ability to organise material and establish argument and main ideas. Positive participation in the class room and on visits

**Grade B:** Demonstration of familiarity with the visual and critical material under discussion evidence of ability to engage with critical secondary material and visual analysis. Positive participation in classroom and on gallery visits

**Grade C:** Limited reference to the primary and secondary visual and critical material and lacking the ability to organise material coherently; little engagement in classroom and on gallery visits

**Grade D:** Little or no reference to the visual and critical course material. May be descriptive with uncritical accounts and unfocused account of the subject of the paper; summaries of the main issues rather than argument; Inadequate or no bibliography. Minimal engagement in classroom and on gallery visits

**Grade F:** Little or no understanding of the subject and little evidence of visual analysis or reading. Poorly organised and confused argument; clearly failed to understand the material under discussion. Inadequate or no referencing of source material. No engagement in classroom and on gallery visits

**Required  
Text(s)**

J.Stallabrass, *Contemporary Art: A Very Short Introduction* (Oxford 2007) ISBN 0-19-280646- available as e-book  
<https://ezproxy.library.nyu.edu/login?URL=https://getit.library.nyu.edu/go/9362757>  
J.Stallabrass, *High Art Lite: British Art in the Nineties* (London 1999) ISBN 1859844367  
Don Thompson *\$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*, London 2008) ISBN-10: 9781845133023 or ISBN-13: 978-1845133023

**Supplemental  
Texts(s) (not  
required to  
purchase as  
copies are in  
NYU-L Library)**

Jill Bennett, *Empathic Vision: Affect, Trauma, and Contemporary Art (Cultural Memory in the Present)* Stanford University Press; 2005) ISBN-10: 9780804751711 or ISBN-13: 978-0804751711  
Y-A.Bois, R.Krauss & B.Buchloh, *Art Since 1900*, (London 2005)  
*Brilliant: New Art from London*, catalogue Walker Art Center, Minn. 1995  
L.Buck, *Moving Targets A Users Guide to British Art* (London) 1997 and 2004  
Neil Brown, *Tracey Emin Tate* ISBN 1-85437-642-3  
Martha Buskirk *The Contingent Object of Contemporary Art* (MIT 2005) ISBN-10: 9780262524421 or ISBN-13: 978-0262524421  
Kieren Cashell *Aftershock: The Ethics of Contemporary Transgressive Art* (London 2009) ISBN-10: 9781845115241  
Chin-Tao Wu, *Privatising Culture: Corporate Art Intervention Since the 1980s*, Verso, 2002. ISBN 1859844723  
M.Collings, *Blimy: From Bohemia to Brit Pop: The London Art World from Francis Bacon to Damien Hirst*, (London 1997) ISBN 1901785009  
M.Collings, *Sarah Lucas*, London 2002  
Roger Hallas and Frances Guerin, *The Image and the Witness: Trauma, Memory and Visual Culture* (London 2007), ISBN-10: 9781905674190 or ISBN-13: 978-1905674190

D.Hopkins, *Art after Modern Art 1945-2000*, Oxford 2000) ISBN 0-19-284234-X  
*I am a camera*, catalogue Saatchi Gallery,  
A.Jones, *Body Art/Performing the Subject*. Minneapolis, 1998. ISBN-10: 0816627738 & ISBN-13: 978-0816627738  
M. Kwon, *One Place After Another: Site Specific Art and Locational identity*, MIT 2002  
S. Kent, *Shark Infested Waters: The Saatchi Collection of British Art in the 90s* (London) 1994  
M. Merck and C. Townsend, *Tracey Emin* (London 2002) ISBN 0500283850  
Linda Nochlin, *The Body in Pieces. The Fragment as a Metaphor of Modernity, (London 2001)* ISBN 9780500283059  
Sally O'Reilly *The Body in Contemporary art*,(London 2009) ISBN 9780500204009  
G. Perry (ed), *Difference and Excess in Contemporary Art* (Oxford 2001) ISBN 1-14051-1202-6  
G.Perry *Playing at Home, The House in Contemporary Art*,( London 2013 978-1-78023-180-8)  
T.Smith *What is Contemporary Art ?* (Chicago 2009) ISBN-13 978-0226-76431-3 or ISBN-10 0-226-76431-1  
Julian Stallabrass (ed) *Memory of Fire: Images of War and the War of Images, Photoworks* (2013) ISBN: 9781903796498  
*Sensation*, catalogue Royal Academy London 1997 ISBN 0 900 946571  
E. Suderburgh, (ed), *Space, Site, Intervention: Situation Installation Art*, Univ. of Minnesota, 2000  
C. Townsend (ed) *The Art of Rachel Whiteread*, (London 2004)  
Z. Kocur and S. Leung, eds. *Theory in contemporary art since 1985*

**Internet Research Guidelines**

The potential value of the internet for the study of contemporary art is enormous and exciting ; there are very many useful websites available which provide much valuable information –visual, factual and critical., but they need to be used with discretion as the material immediately available is often very limited. Remember anyone can put material on the Web and that most that is there is not subject to critical review. However there are useful links via many gallery and museum sites and via Google to academic and professional articles and reviews. Addresses for museums and galleries pages and other sites of interest are listed where appropriate.  
You should use the Web to complement your reading and not replace it. Like books and articles websites should be acknowledged with appropriate references. All sources for your own research for papers and presentations should be academic or related institutional literature and web sites

**Additional Required Equipment**

A camera & notebook are useful for gallery and museum visits

**Session 1**

Contemporary Art What is it?  
Visit Marlborough Gallery. Meet Place 10.am Royal Academy entrance on Piccadilly.

[1-09-15]

Class assignment: Read Terry Smith *What is Contemporary art*, Chapter 1 (on NYU classes as SMITH) You should also look at Julian Stallabrass *Contemporary Art* , a very short introduction, Chapter 1, Oxford, 2006. (NYU Classes as STALLABRASS SH *Contemporary art*)  
Read before your visit so that you can consider the text in relation to the art work.  
Assignment: possible logbook entry

**Session 2**

More questions about Contemporary art  
Visit SERPENTINE GALLERY to see the work of Duane Hanson and Lynette Yiadom-Boakye

Verses after Dusk .

8-09-15

Meeting Place: 10 am at the Serpentine Gallery front entrance

Class assignment

Everyone to read Thompson, *\$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*, 9-17 and Julian Stallabrass, *Contemporary Art: A Very Short Introduction*, 1-7. (Both on NYU Classes)

Before our visit look at

<http://www.theguardian.com/artanddesign/2015/may/26/duane-hanson-hyperreal-sculptures-selfie-generation-douglas-coupland-serpentine>

[http://www.huffingtonpost.com/2015/06/16/duane-hanson-serpentine-gallery\\_n\\_7572162.html](http://www.huffingtonpost.com/2015/06/16/duane-hanson-serpentine-gallery_n_7572162.html)

Assignment: possible logbook entry

**Session 3**

Art in the Long aftermath or War and Growth of Consumer Culture.

Bedford Square: GD 3: Lecture and Discussion: The Long Aftermath of War –

15-09-15

Class assignment

Everyone to read Y-A. Bois, R. Krauss & B. Buchloh, '1956', *Art Since 1900*, 385-390; T. Crow *The Rise of the Sixties* (London 1996) Chap. 2 Consumers and spectators, 38-67, on NYU classes; Hal Foster, *The First Pop Age*, Introduction Homo Imago, 1-17; but see also Chap 1,2,3 in Foster. All posted on NYU classes.

first paper due – hand in in class

**Session 4**

Visit Tate Modern The World Goes Pop exhibit

Meet at 10.am the entrance facing the river (under the tower) Tate Modern Bankside

22-09-15

Class assignment

Read: Julian Stallabrass, *Short History of Contemporary Art*, Chap.3; Hal Foster, *The First Pop Age*, Introduction Homo Imago, 1-17 Posted on NYU Classes

Look up review of this exhibit in the daily media or on line before our visit.

Assignment: possible logbook entry

**Session 5**

Photography, Words and Images- New York: the 1977 Pictures Exhibition -& London: Gilbert and George The Dirty Words Pictures exhibition.

The Sensation Exhibition London 1997

29-09-15

Bedford Square: GD 3 Lecture and discussion

Class Assignment: Read M.Bracewell, Writing the Modern World', in *The Dirty Word Pictures*, Serpentine Gallery, 2002.Y-A Bois, R.Krauss, B.Buchloh, *Art since 1900*, "The 1977 Pictures Exhibition", 580-583, Posted on NYU classes

For Sensation:Read J Stallabrass *High Art Lite* , Saatchi and Sensation 204-233; Thompson, *The*

*\$12 million Dollar Shark*, 93-102

**Session 6** The Branding of Contemporary Art Visit Tate Britain .  
Meet 10.am at the entrance to Tate Britain- facing the River

06-10-15 Class Assignment: Read: Terry Smith, *What is Contemporary art?* 56-65;  
Julian Stallabrass, *The Branding of the Museum*, *Art History*, no 37, 2014, 148-165

Assignment: possible logbook entry

**Session 7** **Date to be agreed** **October 2015** **Visit Frieze Art Fair.**  
MEET AT THE ENTRANCE TO THE FAIR

**NB Day to be agreed in class** Class assignment:  
Read: Stallabrass *Contemporary Art*, chap. 5 *The Rules of Art Now*, 101-110. T. Smith, *What is contemporary art?* 143-145;

Mandatory logbook question

**Session 8** The role of the Dealers and the Sale of Art  
Visit West End Galleries. Meeting place to be decided

20-10-15 Class assignment: Read: Stallabrass *Contemporary Art* , chap 5 *The Rules of Art Now*;  
Thompson *The \$12 Million Stuffed Shark*, 29-43; *The art of the dealer*, 45-55; *Pricing contemporary art*, 206-219.  
Itinerary and Galleries visited tbd

Assignment: possible logbook entry

**Session 9** Whitechapel Art Gallery Visit Emily Jacir :Europa Exhibition. Meet at the entrance to the Whitechapel Art Gallery

27-10-15 Class assignment: Read Kirsty Bell *Another Country*, *Frieze*, 114, 2008.  
TJ Demos, *The idea of (im)mobility in the work of Emily Jacir*,

Class log book due.

**Session 10** Royal Academy Visit: Ai Weiwei exhibition.  
Meet in the courtyard of the Royal Academy on Piccadilly

10-11-15 Class assignment:  
Read J Stallabrass, *a Very Short History of Contemporary art*, Chapter  
Look at Tim Marlow 's interview with the artist on <https://www.royalacademy.org.uk>  
and look at contemporary reviews of the exhibition in the media.

**Session 11**

Corporeality/Performance: Lecture and Discussion  
Bedford Sq. G D3

17-11-15

**Session 12**

Gallery Visit-  
Meeting place tbd

24-11-15

**Session 13**

Class Presentations  
Bedford Sq. GD 3

1-12-15

**Session 14**

Class Presentations  
Bedford Sq. GD 3

8-12-15

**Session 15**

Concluding Expressive Images: Contemporary Art

15-12-15

**Classroom  
Etiquette**

NYU Administration reminds you that there is strictly no eating in any of the classrooms. You may bring mobile phones and laptops to class we may use them at different moments in the class but please turn them off when requested.

**Required Co-  
curricular  
Activities**

See Syllabus

**Estimated  
Travel Costs**

Estimated cost for travel for the whole course £40.00--- with travel card.

**Suggested Co-  
curricular  
Activities**

It's worth making the most of your time in London where there are many excellent galleries to view contemporary art and culture- see listings in *Time Out* magazine; The ICA, in The Mall has a range of exhibitions, film, theatre and contemporary performance and seminars discussions. Both Tate Galleries have continuous exhibitions and screenings of films and live music, and numerous events on Friday- Sunday evenings. The National Portrait Gallery (Charing X Road) has "Late Shift" every Thursday and Friday evenings 18.00-21.00 with live music, films ,talks etc.  
There is a vast range of dealer galleries to visit.

**Your  
Instructor**

Jane Beckett has curated numerous exhibitions of modernist and contemporary art; taught at the universities of East Anglia, London and Cambridge. She has published widely on Dutch modernism, dada; diaspora and contemporary art. Main areas of Research/Interest: ruins, muc

walking, mapping, urban space and structure; gender and space; modern and contemporary art curatorial practices.

## NYU LONDON ACADEMIC POLICIES

### Academic Integrity

At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others.

At NYU London, students will submit electronic copies of their written work to Turnitin via their NYU Classes course site. Instructions will be provided to you separately.

### Late Submission of Work

Written work due in class must be submitted during the class time to the professor. Late work should be submitted **in person** to a member of NYU London staff in the Academic Office (Room 308, 6 Bedford Square) during **office hours** (Mon – Fri, 10:30 – 17:30). Please also send an electronic copy to [academics@nyu.ac.uk](mailto:academics@nyu.ac.uk) for submission to Turnitin.

Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.

Written work submitted more than 5 weekdays after the submission date without an agreed extension fails and is given a zero.

**Please note** end of semester essays must be submitted on time.

### Attendance Policy

Study abroad at Global Academic Centres is an academically intensive and immersive experience. Learning in such an environment depends on the active participation of all students. As classes typically meet once a week, even a single absence can cause a student to miss a significant portion of a course.

**To ensure the integrity of this academic experience, class attendance is mandatory and unexcused absences will be penalized with a two percent deduction from the student's final course grade.** Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

#### How to report an absence

Absences from class must be reported to NYU London administrative staff using the **online Absence Form**: <http://tinyurl.com/nyulabsence>

**Absences can ONLY be excused if they are reported using this form.** Students should NOT approach their class instructor for an excused absence. However, students should contact their class instructor to catch up on missed work.

#### Medical absences

If you are unable to attend a class due to ill-health, you must provide details of your illness and class(es) missed to NYUL staff using the online Absence Form WITHIN SEVEN DAYS of your return to class.

**Please do not use the form to report a medical emergency or to request urgent assistance.** In a medical emergency call 999 and ask for an ambulance. NYU London staff are available to offer support, whatever time of day. If you would like to speak to a member of staff urgently to request support with a medical problem, please call 0800 316 0469, selecting option 2.

#### Non-medical absences

If you have to miss class for an unavoidable, non-medical reason you must provide details to NYUL staff using the online Absence Form at least **SEVEN DAYS PRIOR** to the date(s) in question. Examples of valid non-medical reasons are as follows: religious holiday; family wedding; scholarship competition; family emergency. If in doubt please speak to a member of Academics staff or email [academics@nyu.ac.uk](mailto:academics@nyu.ac.uk). Failure to provide requested documentation for these types of absences will result in the absence remaining unexcused.

Further information regarding absences

**NYU London staff carefully monitor student attendance and absence records.** In most cases full completion of the online Absence Form will be sufficient to excuse your absence. However, in certain circumstances, you will be asked to provide additional information/verification before it can be excused. If we notice that you have multiple absences you will be contacted to arrange a meeting with a member of staff.

**Unexcused absences from exams are not permitted and will result in failure of the exam.** Students may not take an exam before or after other students in the class, and may not leave the programme before all course work has been submitted.

Please refer to the NYU Wikis Page for the full absence policy: <https://wikis.nyu.edu/x/awRgAw>

**Grade conversion**

NYU in London uses the following scale of numerical equivalents to letter grades:

A=94-100  
A-=90-93  
B+=87-89  
B=84-86  
B-=80-83  
C+=77-79  
C=74-76  
C-=70-73  
D+=67-69  
D=65-66  
F=below 65

Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the midpoint of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).

**Grading Policy**

NYU in London aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.