

LONS ARMO 312S LONDON AS ART CAPITAL

Class code LONS ARMO 312S

**Instructor
Details** ANNA LEE

Class Details SUMMER

MONDAY 1 – 3.30 PM
TUESDAY 10 am – 12.30 pm

Prerequisites Interest in Art

**Class
Description** This course will make full use of galleries, museums and special exhibitions. It will examine how different styles of art reflect the political, social and cultural conditions of society. Students will exploit a wide range of categories of art. The course will also provide essential background in those movements that have shaped the present art scene – such as Fauvism, Cubism, Surrealism, Abstraction, Conceptual Art, etc. The influences of the financial speculative aspect of art world will also be taken into consideration.

Our sessions will consist of lectures, visits to galleries, special exhibitions, artist's studios and salesrooms.

Teaching is based on lectures, seminars and tutorials.

Vivid participation of students essential.

**Desired
Outcomes** Student will gain an understanding:
of the concept of style

of the interaction between fine art and popular art

of the interrelation of art and other forms of art, such as literature, music, theatre

and a broad knowledge of principal materials, methods and techniques used in painting, sculpture and video installation

**Assessment
Components** Failure to submit or fulfil any required course component results in failure of the class.

**Assessment
Expectations** **Grade A:** A+: An authoritative, full understanding of key facts demonstrating, for example, extensive originality in analysis, comprehensive understanding of methodologies with a high degree of precision. Highly independent and critical judgement is excellently structured, focused, and well-written.

Extensive range of sources is used and applied highly insightfully.

A-: Thorough understanding of key concepts demonstrating insight and a good level of analysis. A comprehensive range of relevant literature/evidence is used demonstrating independent thought and extensive reading. A clear, logical and integrated presentation.

Grade B: B+: A good understanding of all key issues and wider implications with a convincing analysis. A breadth in examples and literature/evidence is used without any major omissions and the piece is presented in a coherent and logical presentation.

B-: A good understanding of key concepts with development of analytical thought is demonstrated by a good use of relevant literature/evidence. Presentation is coherent and logical with some minor grammatical or conventional errors.

Grade C: A sound understanding of the issues is demonstrated but analytical thought is generally minimal. Appropriate material is utilised but little evidence of extended reading and possibly some omissions. Presentation is clear but minimally developed and affected by grammatical or conventional errors.

Grade D: General knowledge demonstrated but analysis is limited in depth and breadth resulting in work that is mainly descriptive. Sparse coverage of basic literature/material or a low quality of evidence is used to support claims. Adequate presentation with some unclear sections.

Grade F: Very little knowledge that lacks focus or recognisable analysis. Key issues are not identified and inappropriate literature/material is used in a disorganised or unclear presentation. Numerous spelling and grammatical errors impair an argument and structure that is, at times, unacceptably brief.

Grade conversion

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

Degree Class	Numerical Grade	Arcadia Letter Grade
First Class 1 st	75-100	A+
	70-74	A
Upper Second Class 2.1	68-69	A
	65-67	A-
	60-64	B+
Lower Second Class 2.2	55-59	B
	50-54	B-
Third Class 3 rd	47-49	C+
	43-46	C
	40-42	C-
Pass	35-39	D

Fail

0-34

F

Attendance Policy

ARCADIA has a strict policy about course attendance. Illness or family emergencies may require a student's absence. Such an absence must be documented by a physician's note or by consultation with the Arcadia University London Office prior to the absence. The Office will inform the Director of the circumstances requiring the absence. The Director will have the final decision on the disposition of an absence. The absent student is always responsible for assignments missed.

Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from examination (with authorisation, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, or an increased weighting on an alternate assessment component, etc.).

Arrival at work or class more than ten minutes late or leaving the class early will be considered an absence.

Please note that for classes involving a **field trip or other external visit**, transportation difficulties are never grounds for an excused absence. It is the student's responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Late Submission of Work

Written work due in class must be submitted during the class time to the professor.

Required Text(s)

Chipp, Herschel 'Theories of Modern Art', Berkely and London, 1973
Norton Lynton 'The Story of Modern Art', Phaidon, Oxford, 1980
Berger John 'Ways of Seeing', Penguin, London
Harrison Charles; Wood Paul 'Art in Theory 1900-2000', Blackwell Press, Oxford, 1992

Text(s) purchased by Arcadia University

Chipp, Herschel 'Theories of Modern Art', Berkely and London, 1973
Exhibition catalogues and / or relevant sources for material under review

Internet Research Guidelines

Internet only to be used for general background information; all written work should be first-hand Study of relevant source material.

Additional Required

To visit other galleries/museums or exhibitions in London

Equipment

Session 1

VISIT - TATE BRITAIN

Meet at 1 pm in the first foyer of the main entrance to gallery (facing river)

6th June 11

General introduction to course

MIKE NELSON (representing England at the Venice Biennale this year), viewing

'THE CORAL REEF' installation.

Review of painting / installation

Reading requirements for session 2 and 3:

Oscar Wilde 'De Profundis and other writings' (essay 'The Decay of Lying')

J.M. Whistler 'The Ten O'Clock Lecture'

W. Gaunt 'The Aesthetic Adventure', London

Session 2

LECTURE

Meet at 10 am – City University – Room CG02 - Tait Building

7th June 11

THE AESTHETIC MOVEMENT

Session 3

VISIT - VICTORIA AND ALBERT MUSEUM

13th June 11

EXHIBITION - THE CULT OF BEAUTY

Meet at 1 pm by the entrance to the exhibition

Reading requirements - exhibition catalogue, relevant sections

Review of exhibition / painting

Session 4

VISIT - TATE MODERN

Meet at 10 am in the Turbine Hall, by the entrance of shop

14th June 11

EXHIBITION - JOAN MIRO

Reading requirements – exhibition catalogue, relevant sections

Chipp, pp. 366-443

Session 5

VISIT - HAYWARD GALLERY

TRACY EMIN 'LOVE IS WHAT YOU WANT'

20th June 11

Meet at 1 pm – at the entrance to exhibition

Reading - exhibition catalogue, Relevant sections

Review of exhibition

Reading requirements for session 6:

Kent Sarah 'Shark Infested Waters – New British Art in the Saatchi Collection', 1992

Cork Richard 'Breaking down the barriers – Art in 1990s'

Meyer Ursula, ed. 'Conceptual Art', 1972

Session 621st June 11

LECTURE
10 am City University
CONTEMPORARY ENGLISH ART AND ARTISTS

Session 727th June 11

VISIT - ROYAL ACADEMY
1 pm meet in the main foyer of the academy

SUMMER EXHIBITION

Review of exhibition / particular artist

Session 828th June 11

LECTURE
10 am City University

SURREALISM

Reading requirement;
Nadeau Maurice 'The History of Surrealism', London, 1968
Breton Andre, 'The Manifest of Surrealism'
Chipp, pp. 366-443

Session 94TH July 11

VISIT - SERPENTINE GALLERY
Meet 1 pm in the foyer of the gallery

MARK LECKY EXHIBITION

Review of exhibition / particular installation

Reading requirements - exhibition catalogue

Session 105TH July 11

VISIT - WHITE CHAPEL GALLERY
Meet 10 am – in the foyer of the gallery

EXHIBITIONS:

GOVERNMENT ART COLLECTION
PAUL GRAHAM – PHOTOGRAPHS 1981-2006
THIS IS WHITECHAPEL IN 1970s
(Brick Lane, Petticoat Lane, Bloom's Kosher Restaurant, Blind Beggar Pub)

Reading requirements - exhibition material available

ESSAY - deadline

Session 11

Page 5 of 6

VISIT – TATE MODERN

11th July

Meet in the Turbine Hall – by the entrance to shop

Session 12

12th July

REVISION

Place of meeting t.b.a.

Session 13

18TH July

EXAMINATION

City University 1 pm

**Classroom
Etiquette**

Eating is not permitted in any classrooms. Please kindly dispose of rubbish in the bins provided.

**Required Co-
curricular
Activities**

To participate actively during seminar and tutorials.
To read required material.

**Suggested Co-
curricular
Activities**

To visit further exhibitions and galleries in London or places of travel.