

Course title:	CULTURAL STUDIES: THE POST-MODERN CONDITION
Course code:	AJER 300
Type of course:	Art Elective
Level of course:	Bachelor
Year of study:	
Semester when the course is delivered:	
Prerequisites:	AAVC103, AAVC230
Number of ECTS:	6
Hours:	3
Name of lecturer(s):	Dr Andreas Panayiotou
Learning outcomes of the course:	<p>Upon completion of the course, students should be able:</p> <ol style="list-style-type: none"> 1. to acquire an interpretative historical framework about the major cultural currents which have characterized the experience of modernity [at least in the west] during the past 200 years, and their interrelation with economic and political trends and realities; 2. to get creatively involved [through reading and writing] with the debates over the postmodern phenomenon/a and the historical and sociological implications of these discussions; 3. to develop critical skills of analysis and become accustomed in analysing and interpreting works of art both in verbal and oral form; 4. to review and relate art works and their context with appropriate academic terminology and distinguish their artistic techniques, materials and methods; 5. to describe the main developments, artistic characteristics and contextual changes of the art periods from Modernism to Postmodernism and recall on the major theoretical and contextual arguments of each era; 6. to evaluate data and write texts of critical analysis on cultural themes and types of art expanding their aesthetic explorations and their engagement with the cultural debates about the historical dimension of artistic movements; 7. to use relevant sources, so that they may propose and perform a visual and written research on a topic relating and assessing the content, context and theoretical implications of the approach used.
Course Content:	<p>The concept and the dimensions of modernity. The social, political, intellectual and cultural aspects of modernism Renaissance and Enlightenment. Typography and the industrial revolution. The novel as a modern art form. The English and the French Revolutions. The emergence of social science. The social revolution and revolutionary modernism.</p> <p>Identity, the Body, Gender and Feminist notions. A collection of wonderings: From Gustave Goubert's 'Goodmorning Mr Gourbet' 1854 to Cindy Sherman and Yamasura Morimura. A collection of processes and experiences: From Manet's Olympia, 1863 to Jackson Pollock and Vitto Acconci and Zhang Huan. A collection of role playing, adaption and projections. From Goya's "The nude Maja" 1800 to Nobuyoshi Araki to Guerilla Girls. There would be a presentation and analysis of important art works from Modernism to Postmodernisms as well as to major works of previous periods in order to put together the relevant argument and critical positioning.</p> <p>Post modernity as a historical era. Post modernism as both a methodology and a cultural form The commodification of everydayness and the 1960s. The fusion of genres and levels. The collapse of the structure. Deconstruction and the critique of grand narratives. Multiple interpretations and relativism. The politics of difference and the politics of identity.</p> <p>People you relate by their first name. The sacred. From David to David.</p>

	<p>From Madonna to Kate - From Da Vinci to Andy Warhol to Marc Quinn. From Michelangelo to Malevich to Damien Hirst: a collection of presentations, interpretations, beliefs and disbeliefs. From Michelangelo's David to Sam Taylor Wood's David Beckham: a collection of reflections over the centuries. There would be a presentation and analysis of important art works from Modernism to Postmodernisms as well as to major works of previous periods in order to put together the relevant argument and critical positioning.</p> <p>See also attached weekly breakdown</p>
Essential reading:	<ul style="list-style-type: none"> - Berman, M. (1988) <i>All that is solid melts into air</i>, New York: Penguin - Jameson, F. (1991) <i>Post modernism or the cultural logic of late capitalism</i>, London: Verso. - Foster H, Krauss R and Bois Y. (2011) <i>Art since 1900: modernism antimodernism postmodernism Volumes 1 and 2</i>, Thames and Hudson.
Recommended reading	<ul style="list-style-type: none"> - Goethe, J. (2005) <i>Faust</i>, London: Penguin - Harvey, D. (1989) <i>The condition of post modernity</i>, London: Blackwell -- Docherty, T. <i>Postmodernity, a Reader</i>, New York: Harvester Wheatsheaf - Harisson C, Wood P. () <i>Art in Theory 1900-2000: an anthology of changing ideas</i> <i>Art Since 1900: Modernism Antimodernism Postmodernism Volume 2: 1954 to the Present</i> by Hal Foster, Rosalind Krauss and Yve-Alain Bois (Oct 19 2011), Thames and Hudson. - <i>Art in Theory 1900 - 2000: An Anthology of Changing Ideas</i>, Charles Harrison, Paul J. Wood, Blackwell Publishing House. - <i>After Modern Art: 1945-2000</i>, David Hopkins, Oxford University Press
References:	<ul style="list-style-type: none"> - Freud, S. (2010) <i>Civilisation and its discontents</i>, New York: Norton - Nietzsche, F. (1996), <i>On the genealogy of morals</i>, Oxford: Oxford University Press <p>Art Basel www.artbasel.com Centre Pompidou www.centrepompidou.fr Danziger Projects www.danzigerprojects.com Design Museum Helsinki www.designmuseum.fi Design Museum London www.designmuseum.org Frieze Art Fair www.friezeartfair.com Graphic Design Museum www.graphicdesignmuseum.nl Guggenheim Museum www.guggenheim.org International Center of Photography www.icp.org Relevant notes from class given on each lesson</p>
Planned learning activities and teaching methods:	<p>Lectures, demonstrations and screenings present the main concepts and induce students to discuss aspects of the culture-ideology nexus. Lectures address the theories on modernist and post-modernist cultural production and their ideological manifestations while demonstrations and screenings offer examples and case studies for analysing and interpreting specific aspects. This process is supported by individual student study and research through directed and independent learning. Students become acquainted with more complex and advanced theoretical perspectives which are employed in the analysis of cultural products. They also present their project work in class and discussion follows in which they receive feedback. For the Art series of this course the following agenda will be followed:</p> <p>Lectures Providing the framework of the issues through a presentation which is then reinforced with assigned readings, personal research and written comment expanding students' understanding, critical thinking.</p>

	<p>Film series The Lectures are accompanied by film series which accompanies historically the presentations in the lectures. Thus the theoretical discussion is contextualized both historically and empirically, in the 20th century at least.</p> <p>Subject tutorials As the course unfolds the students move from individual comments to group work [as they move also from the written text to film production] and thus individual tutorials which focus initially on specific issues, elaborate on how group work is organized and how synthetic work proceeds.</p> <p>Presentations Student presentations [especially on the final film process] provide practical experience of communicating their ideas in a structured way whilst stimulating group discussion.</p> <p>Guided independent learning Self-directed study/unsupervised study – with access to resources and technical support when appropriate but with a strong emphasis on self and time management.</p> <p>Field/research trips and study visits May include visits to cultural centres, external events, exhibitions, and galleries. Field trips and visits provide the opportunity to observe. Students are required to explore a variety of forms of artistic expression and comment [theatre, gallery] or produce their own attempts [script, photography, creative writing]</p>
<p>Assessment techniques and Assessments criteria:</p>	<ul style="list-style-type: none"> ● Assignments 25% ● Individual Projects/process 15% ● Art Project - film 30% ● Final Test 30% <p>Assessment Criteria:</p> <p>Knowledge & Understanding - 40% Demonstration of understanding of main theories and ideas that relate both the art works and their wider context and capacity to communicate them in an appropriate manner with appropriate terminology and theoretical justification and develop interesting critical arguments within a group conversation of group critique.</p> <p>Research and Analytical Skills - 20% Development and demonstration of historical, critical and contextual research and analytical skills, use of multiple and diverse sources, identification and analysis of appropriate and related ideas and notions that deepen understanding into the art works and their critical context, ability of interpreting sources and relating interesting ideas and critical theories to project's context.</p> <p>Production competency and solution - 20% Practical application of main theoretical ideas under a given subject matter, their development and clear communication in written form.</p> <p>Presentation and Communication - 20% Oral and visual presentation considering a clear/interesting structure of presentation, appropriate terminology and clear communication of ideas/arguments.</p>
<p>Language of instruction:</p>	<p>English</p>
<p>Work placement(s):</p>	<p>None</p>