

Course Title	<b>ART CONCEPTS AND CONTEXTS 4</b>				
Course Code	<b>FDI 204</b>				
Course Type	Compulsory				
Level	Bachelor				
Year / Semester	2 <sup>nd</sup> Year / 4 <sup>th</sup> Semester				
Teacher's Name	Dr Yiannis Toumazis, Vicky Pericleous, Hourig Torossian, Panayiotis Michael				
ECTS	5	Lectures / week	3	Laboratories / week	
Course Purpose	<p>The course aims to:</p> <ul style="list-style-type: none"> <li>• Build knowledge on the developments and characteristics of the art periods from the mid-1950s to now.</li> <li>• Examine and review the core concepts and cultural contexts of related works within the progression of the developing art movements.</li> <li>• Build knowledge on artworks of specific historical periods by focusing on their artistic techniques, materials and methods.</li> <li>• Develop research methods by analysing relevant works and their processes within given cultural conditions.</li> <li>• Formulate an advanced visual and written research on a given theme/topic that reflects on key cultural concepts and contexts with the use of advanced academic terminology.</li> <li>• Evaluate critical approaches and engage in an in depth research in respect to specific themes and topics.</li> <li>• Explore and comment on how art reflects human experience and expands on the social, political and historical condition of society and of the individual.</li> </ul>				
Learning Outcomes	<p>Upon successful completion of the course students should be able to:</p> <ul style="list-style-type: none"> <li>• Identify and reflect on the main developments of specific periods in Art History.</li> <li>• Employ a variety of critical approaches and methods towards an understanding of concepts and contexts in art.</li> <li>• Demonstrate ability in in depth research, visual analysis and critical thinking.</li> <li>• Execute analytical study of specific subjects and pivotal art concepts.</li> <li>• Distinguish the artwork's formal characteristics and review its processes of making.</li> <li>• Discuss and critically reflect on how an artwork's visual identity is shaped by its context and content.</li> <li>• Interpret art works through historical, social and cultural parameters.</li> <li>• Implement strong oral and written communication skills with the use of appropriate terminology.</li> <li>• Develop appreciation towards the imaginative ways in which Art and Culture shape our identity and reflect on our world.</li> </ul>				

	<ul style="list-style-type: none"> <li>• Formulate and demonstrate critical associations between art and other disciplines (e.g. science, politics, etc.)</li> <li>• Create advanced visual and conceptual speculations in respect to current urgencies related to socio-political and cultural context.</li> <li>• Appraise imaginative possibilities in creative thinking and making.</li> </ul>		
Prerequisites	<b>FDI 203</b>	Corequisites	
Course Content	<ul style="list-style-type: none"> <li>• Cold War aesthetics, Staging Spectacles and Consumerism: Introduction to the Art of the Fifties.</li> <li>• The Pop Rebellion and the New Avant-Garde: Introduction to the Art of the Sixties.</li> <li>• Performativities of the Body, Shaping Identities and Gender Representations: Introduction to the Art of the Seventies.</li> <li>• Art as Commodity and Fetishization in the Global Technological Hype: Introduction to the Art of the Eighties.</li> <li>• Globalization and the Digital Shift, Relational Aesthetics and the Quest to the [Multicultural] Other: Introduction the Art of the Nineties.</li> <li>• Localities versus Globalities, Redistribution and Circulation of Images and Cultures: Introduction to the Art of the 21<sup>st</sup> Century.</li> <li>• Politics of Space - Place. Conflicting Identities in Post-Colonial Contexts: Art Now.</li> </ul>		
Teaching Methodology	<p>Extended project briefings, exercises, illustrated lectures and group critiques. Emphasis is given on the familiarisation with the local art scene: gallery and museum visits are therefore a core element of the course.</p>		
Bibliography	<p><b>Book References</b></p> <p>Foster, H., Kraus, R., Art Since 1900: Modernism · Antimodernism · Postmodernism. London: Thames and Hudson, 2016.</p> <p>Robertson, J., Mc Daniel, G., Themes of Contemporary Art: Visual Art after 1980. Oxford: Oxford university Press, 2016.</p> <p>Fleming, J., Honour, H., A World History of Art. London: Laurence King, 2009.</p> <p>Dixon, A., Art: The Definitive Visual Guide. London: Dorling Kindersley, 2018.</p> <p>Lymberopoulou, A., Bracewell-Homer, P., Robinson, J. Art &amp; Visual Culture: A Reader. New York: Harry n. Abrams, 2013.</p> <p>Kyung, A., Cerasi, J., Who's Afraid of Contemporary Art? London: Thames and Hudson, 2017.</p> <p>Hopkins, D., After Modern Art (1945-2017). Oxfrord: Oxford University Press, 2018.</p> <p>Cox, G., Lund, J., The Contemporary Condition, Introductory Thoughts on Contemporaneity and Contemporary Art. New York: Sternberg Press, 2016.</p> <p>Cook, S., Documents of Contemporary Art: Information. London: Whitechapel Gallery, Massachusetts: The MIT Press, 2016.</p>		

Assessment	<p>Overall the course is evaluated as follows:</p> <ul style="list-style-type: none"> <li>• <b>Final Assessment 34%</b></li> <li>• <b>Course work 66%</b> <ul style="list-style-type: none"> <li>Interim Critique 33%</li> <li>Final Critique 33%</li> </ul> </li> </ul> <p>Research and Analytical Skills - 25%</p> <p>Development of research and analytical skills with the use of various sources, identification of appropriate and related ideas and notions of and around the work, research and analysis of artist's creative means.</p> <p>Analysis and Description: - 25%</p> <p>Analysis of subject matter, description of work with the use of appropriate terminology and in respect to the work's compositional elements, analysis of the artist's creative means.</p> <p>Critical Thinking and Demonstration of Ideas and Critical Theory - 25%</p> <p>Demonstration of appropriate critical arguments with the use of appropriate terminology in terms of the works and the wider context that they relate and reflect upon.</p> <p>Presentation and Communication - 25%</p> <p>Oral and visual presentation, demonstration of a coherent structure of presentation, use of appropriate terminology, application of audio-visual means, clear communication of ideas/arguments, demonstration of appropriate sources.</p>
Language	English