WAYS OF PERCEIVING.

ASSIGNMENT

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SESSION OVERVIEW

Today we will begin the session by going through your essays feedback. Then I will go recap the assignment for this new module and the assessment criteria for it.

Second part of the session we will visit Glynn Vivian exhibition.

FEEDBACK

THINGS TO TAKE INTO ACCOUNT FOR YOUR ASSIGNMENT:

-Essay presentation skills. Leave time at the end to ensure that you are presenting your writing as best as you can. Think of it as your presentation card, so in a way it is about the care that you put into what you do.

-Send your essay as a pdf not as a word document. When sending documents such as drafts, essays, etc. Name the file, followed by your surname and what it is. Use this format: Name Surname Module Essay. For example: Estéfani Bouza - Ways of Perceiving Essay.

-Artwork image. Include images of the artworks that you are writing about.

FEEDBACK

MAIN AREAS OF CONCERN:

-The essay is a description of an artwork and your personal opinion about it without fully engaging with literature and therefore still lacking a critical analysis.

-You state that you will be analysing an artwork using critical theories but then you do not use any. A critical theory as discussed previously is a theory or set of ideas that use an interdisciplinary approach with the aim to challenge pre-existing notions.

-Overuse of online resources. One of the requirements was to use a minimum of 3-5 written academic sources.

FEEDBACK

-Provide definitions for the terms. Use dictionaries to define terms and then if you want to be more specific narrow it down by explaining what do you mean by that term in the context of your essay.

-Avoid lengthy sentences. Remember one idea, one sentence.

-Academic English - avoid using contractions or coloquial language, unless justified by a specific context.

-Phrasal verbs, you use too many and it gives the impression of informal language.

FEEDBACK

-Personal interpretations are not critical theories. For example, when writing academically you need to demonstrate that you have read widely around your subject. Quote and paraphrase and acknowledge those sources.

-Academic writing is about expressing ideas, making arguments and making references to a range of sources that you have used.

FEEDBACK

-Validity of sources. Recent sources. Most of you use online sources. However you need to demonstrate that you have used a variety of sources including books, journals, etc.

-Sources are not being referenced properly - Harvard Referencing Handbook.- Referencing skills.

-Need to be better at finding relevant resources for your essays. As stated most of you focus on online sources rather than building up a basic understanding of your subject area through academic resources. **YOU NEED TO READ WIDER.**

FEEDBACK

-This is just the beginning of your journey. Do not stress so much about the marks. Try not to compare to others and how they did. Each of you is different and at different stages of your journey. Instead take a proactive approach and focus on the set of skills that you need to develop to become better at what you do. Focus on the set of skills that you need to develop to improve your work.

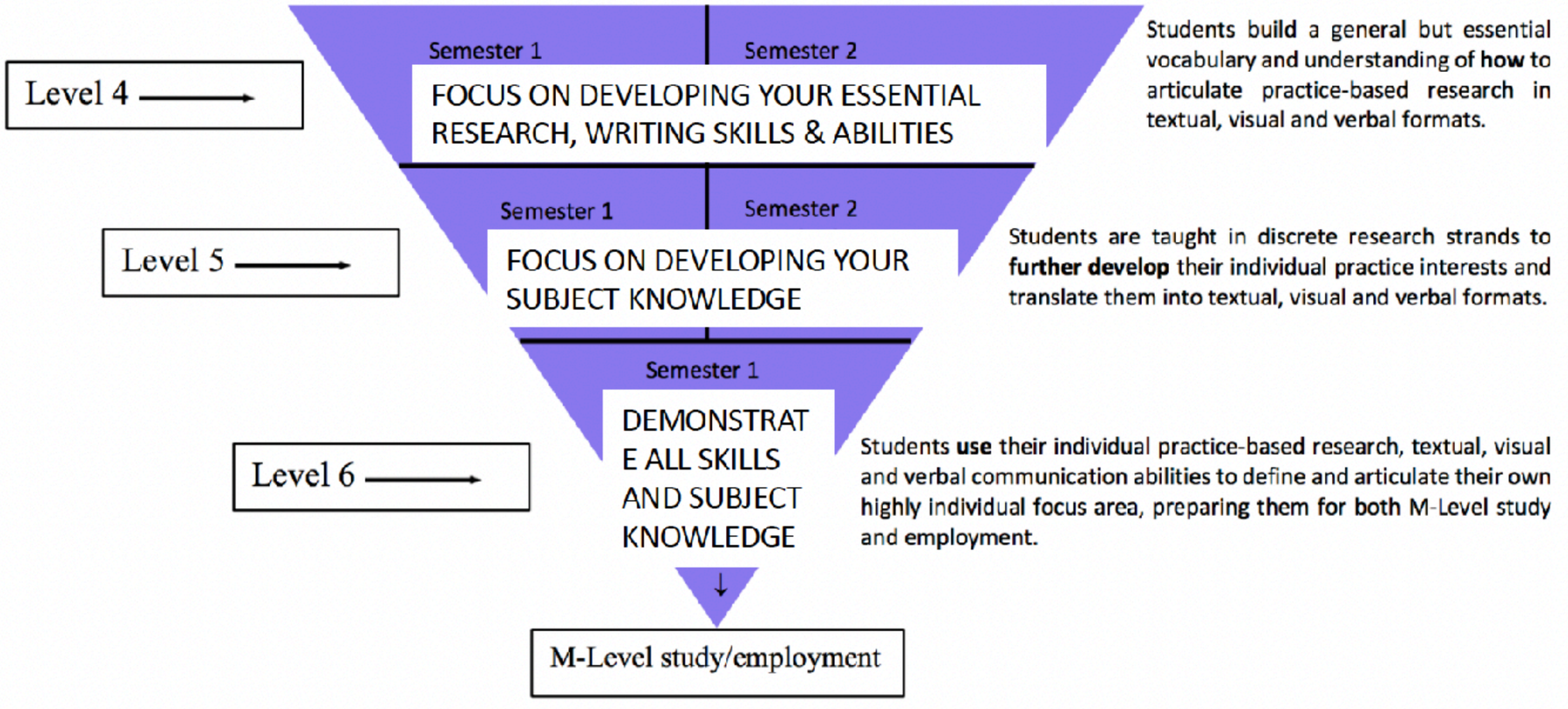
FEEDBACK

-To sump up these are some of the skills that we want you to develop as part of Ways of Thinking and Ways of Perceiving:

*Evaluating, assessing and connecting information in a relevant structure.
*Independent research.
*Autonomy within your own learning.

FEEDBACK

PEEL writing follows four simple steps; Point, Evidence, Explain, and Link. The PEEL structure is used to make opinions and findings clear. Essays are pieces of persuasive writing and as such your goal is to convince the reader of your academic opinion.


Level 4
Semester 1
Semester 2
FOCUS ON DEVELOPING YOUR ESSENTIAL RESEARCH, WRITING SKILLS & ABILITIES
Students build a general but essential vocabulary and understanding of how to articulate practice-based research in textual, visual and verbal formats.
Level 5
Semester 1
Semester 2
FOCUS ON DEVELOPING YOUR SUBJECT KNOWLEDGE
Students are taught in discrete research strands to further develop their individual practice interests and translate them into textual, visual and verbal formats.
Level 6
Semester 1
DEMONSTRATE ALL SKILLS AND SUBJECT KNOWLEDGE
Students use their individual practice-based research, textual, visual and verbal communication abilities to define and articulate their own highly individual focus area, preparing them for both M-Level study and employment.
M-Level study/employment

HOW TO READ THE BRIEF AND SCORING CRITERIA

1. ENGAGEMENT WITH LITERATURE SKILLS 40%

1. Engagement with Literature Skills

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

Guidance specific to this assessment:

- *Show you can engage with a range of relevant literature.*
- *Use discussion, critique and referencing to demonstrate your awareness of key theories and concepts.*
- *Apply your referencing skills clearly and consistently.*

ESSAYS - SELF ASSESSMENT

-Did you enjoy writing the essay?

-Do you see how through writing an essay you develop some of the following skills?

*Evaluating, assessing and connecting information in a relevant structure.
*Independent research.
*Autonomy within your own learning.

-These are all skills that we will useful in the following next two years and forward.

WAYS OF PERCEIVING - TASK

TASK DESCRIPTION

For this module you will work as the head curator of an imagined exhibition, which will be explored through your own interests and discipline. You will be tasked with coming up with a ‘curatorial theme’ for your imagined exhibition, then selecting pre-existing artworks from the history of art (contemporary examples can be included).

This task will involve research practices and approaches applied to deconstruct art and design histories. Students will be assessed for an exploratory 1,500 word written piece, including a map layout of your exhibition. The text should be referenced using Harvard referencing, and provide a clear bibliography.

ANDRÉ MALRAUX - IMAGINARY MUSEUM

André Malraux, *Imaginary Museum,* (1945).

GOSHKA MACUGA - IMAGINARY MUSEUM'S VERSION

Goshka Macuga, *Museum M,* (2019).

STRUCTURE OF 1500 WORDS WRITTEN COMPONENT

EXHIBITION TITLE:

INTRODUCTION (150 words)

- What is the show about, why is it important to be discussed in relation to now?
- Outline the theories, artists and themes you will touch upon.

CONTEXT (600 words)

- Analysis of the theme.
- Foundations laid with a view of introducing the artists you have selected for your imagined show.
- Reference theorists/philosophers.

STRUCTURE OF 1500 WORDS WRITTEN COMPONENT

ARTISTS AND ARTWORKS (750 words)

- Analysis of the artworks selected.
- Think about the following aspects:

  What the work is (formally)

  Who made it?

  When it was made (does the time in which the work was made give meaning to the work?)

  What does the work address? – **in relation to the context**

STRUCTURE OF 1500 WORDS WRITTEN COMPONENT

All sections should reference the writings of others (philosophers, writers, interviews with the artists, background contexts etc).

= 1,500 words.

+ Bibliography (IMPORTANT you need to use at least 3 PRINTED SOURCES. These include books, academic journals or magazines that you can find in the library. If you are planning to use online sources they need to be an addition to those three).

+ Map of the show with the works selected in situ.

Group Activity - 10min.

Did you visit any exhibition recently?

-**When** was the exhibition? **What** artist or artists? **Where** was it?
-What was the **narrative** or ideas behind the exhibition. Was it a thematic/group exhibition, retrospective exhibition?
-Consider our current context.
-Discuss how things were presented? Was it enough space between the artworks/ what about lighting/ reflection?

What's on → Exhibitions

ACTS OF RESISTANCE: PHOTOGRAPHY, FEMINISMS AND THE ART OF PROTEST

8 MAR - 9 JUN 2024

Sethembile Msezane, *Chapungu – The Day Rhodes Fell*, 2015. Photo: Courtesy of the Artist

FREE EXHIBITION
MAIN GALLERY & FIRE STATION GALLERIES

View related events

Gallery Guide (Pdf 183.0kb)

Hoda Afshar, *Untitled #14 from the In Turn series*, 2023. © Hoda Afshar. Installation *Acts of Resistance: Photography, Feminisms and the Art of Protest*, 2024. South London Gallery. Photo: Jo Underhill

Tourmaline and Sasha Wortzel, *Happy Birthday Marsha!*, 2018. Courtesy of the artists and Chapter NY, New York.

Poulomi Basu, *Sisters of the Moon*, 2022. Courtesy Poulomi Basu, TJ Boulting and JAPC.

Sheida Soleimani, *Delara*, 2015. © Sheida Soleimani. Courtesy of Edel Assanti.

EXHIBITIONS

What's On → Tate Britain → Women In Revolt!

TATE BRITAIN
EXHIBITION

NOW BOOKING

WOMEN IN REVOLT!

ART AND ACTIVISM IN THE UK 1970-1990

UNTIL 7 APRIL 2024

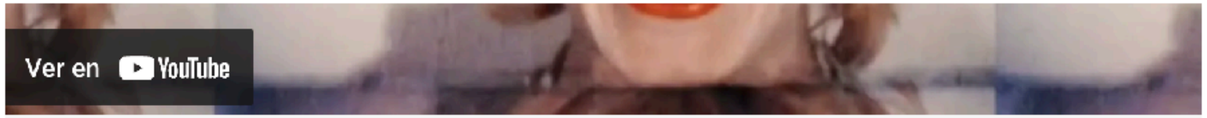
Free for Members

BOOK TICKETS

BECOME A MEMBER

Gina Birch *3 Minute Scream* 1977 © Gina Birch

EXHIBITIONS



Watch the exhibition trailer

The first of its kind, this exhibition is a wide-ranging exploration of feminist art by over 100 women artists working in the UK. It shines a spotlight on how networks of women used radical ideas and rebellious methods to make an invaluable contribution to British culture. Their art helped fuel the women's liberation movement during a period of significant social, economic and political change.

In the 1970s and 1980s a new wave of feminism erupted. Women used their lived experiences to create art, from painting and photography to film and performance, to fight against injustice. This included taking a stand for reproductive rights, equal pay and race equality. This creativity helped shape a period of pivotal change for women in Britain, including the opening of the first women's refuge and the formation of the British Black Arts Movement.

Despite long careers, these artists were often left out of the artistic narratives of the time. This will be the first time many of their works have been on display since the 1970s.

Through their urgent and powerful art visitors will encounter a productive, politically engaged set of communities, who changed the face of British culture and paved the way for future generations of artists.

EXHIBITIONS

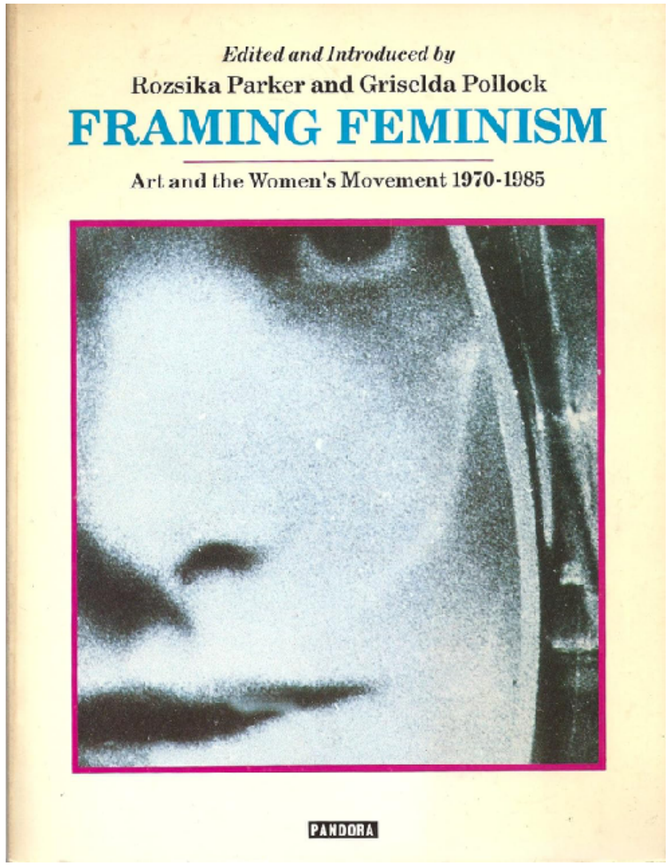
Women in Revolt! Art and Activism in the UK 1970 - 1990 presents two decades of art as provocation, protest and progress. Taking the 1970 National Women's Liberation Conference as its starting point, the exhibition explores the relationship between art and the women's movement in the UK. It brings together women who made art about their lives and the inequalities that informed them, acknowledging that the personal is political.

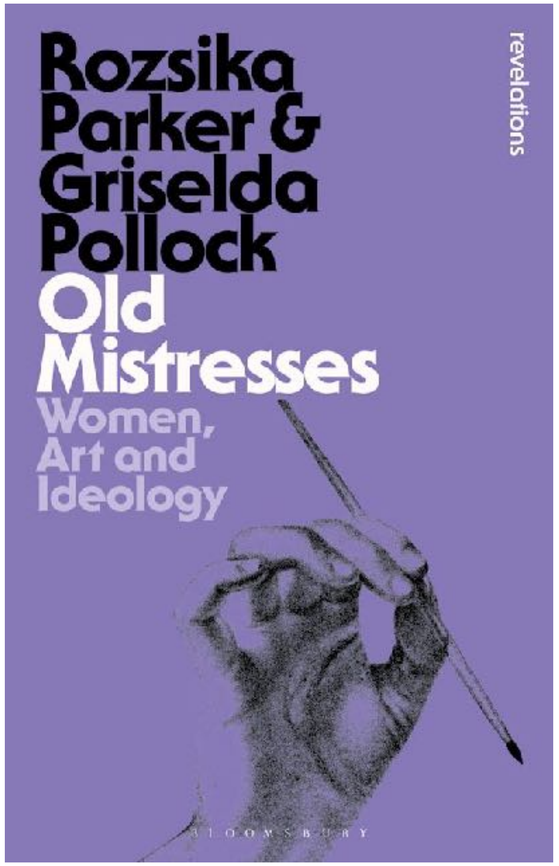
EXHIBITIONS

Women in Revolt! Art and Activism in the UK 1970 - 1990.

To make this exhibition the curators used Rozsika Parker and Griselda Pollock *Framing Feminism,* a foundational text introducing art and the women's movement in the UK.

The artists featured in the exhibition were making work at a time when there were almost no commercial or institutional outlets for their art. Tate gallery included, were barely showing - let alone collecting - women's work. As a result, access to the history of women's art has not been equal to that of their male counterparts.





ROOM 1. RISING WITH FURY.

In the early 1970s, women were second-class citizens. The Equal Pay Act wouldn’t be enacted until 1975. There were no statutory maternity rights or any sex-discrimination protection in law. Married women were legal dependants of their husbands,, and men had the right to have sex with their wives, with or without consent.

EXHIBITIONS

ROOM 2. THE MARXIST WIFE STILL DOES THE HOUSEWORK.

By the mid-1970s, women had asserted their rights to equal pay and to work free from discrimination and harassment. Despite this, traditional gender roles remained. For women to achieve equality, change was needed in both public and private spheres.

For many women artists, there was no separation between their home life and artistic practice. They produced work at kitchen tables between caring and domestic responsibilities.

EXHIBITIONS

ROOM 3. OH BONDAGE! UP YOURS!

Subcultures provided opportunities for new models of womanhood from the mid-1970s. Punk, post-punk and alternative music scenes combined socially conscious, anti-authoritarian ideologies with DIY methods.

Young musicians, artists, designers and writers set up bands, record labels, canines, collectives and club nights. They created work that pushed the boundaries of acceptability, offend using closing and violent imagery and explicit material. For many women this meant subverting gender norms, embracing the provocatively ‘unfeminine’ as well as the hypersexual.

EXHIBITIONS

Women in Revolt! at Tate Britain, London (2023-2024).

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Women in Revolt! at Tate Britain, London (2023-2024).

EXHIBITIONS

Rose Finn-Kelcey, *Here is a Gale Warning,* (1971).

EXHIBITIONS

Rose Finn-Kelcey, *Power for the People,* (1972/2011).

EXHIBITIONS

ROOM 4. GREENHAM WOMEN ARE EVERYWHERE.

ROOM 5. BLACK WOMAN TIME NOW.

The following two rooms highlight some of the artists that defined Black feminist art practice in the UK. These women were part of the British Arts Movement, founded in the early 1980s. Their artworks explore the intersections of race, gender and sexuality. They do not share a unified aesthetic but acknowledge shared experiences of racism and discrimination.

In the 1980s, a series of high-profile uprisings across the UK highlighted the reality of life for Black people. In the face of high unemployment, hostile media, police brutality and violence and intimidation by far-right groups, people of colour came together.

ROOM 6. THERE’S NO SUCH THING AS SOCIETY.

EXHIBITIONS - RESOURCES

Search Shop Become a

ART AND ARTISTS WHAT'S ON PLAN YOUR VISIT

This 6-part mini-series explores art, activism and the women's movement in the UK in the 1970s and 80s. From early struggles for equal pay, to punk, Thatcher and the AIDS pandemic, this was a time of extreme social, economic and political change.

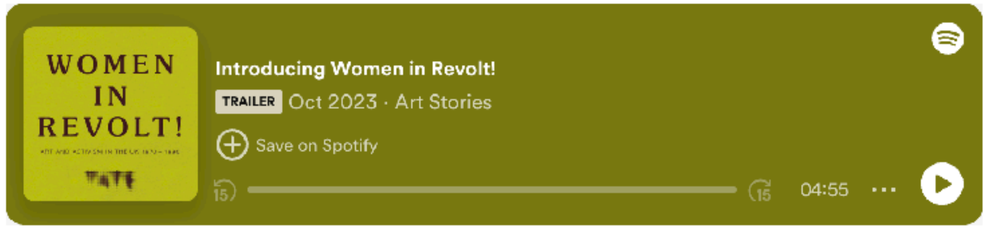
Join curator Linsey Young, as she hears from artists, makers and activists about how their radical ideas and rebellious methods changed the face of British culture and forged a path for future generations.

New episodes are released every Monday from 6 November – 11 December 2023.

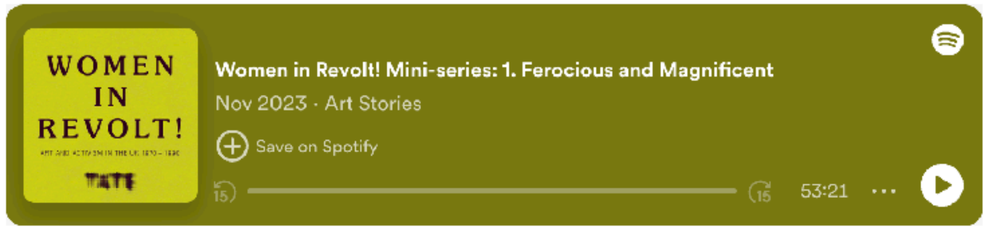
EXHIBITIONS - RESOURCES

Art and Artists → Art Terms → Feminist art → Women in Revolt! Podcast

TRAILER



EPISODE ONE: FEROCIOUS AND MAGNIFICENT



Curator Linsey Young journeys to the start of the Women's Liberation Movement and hears from women who were making work in the early 1970s.

Joined by artists, makers and activists, she explores how this generation came together to demand change and create new spaces to share their art.

EXHIBITIONS

MOCA

WACK!: Art and the Feminist Revolution

MAR 4, 2007 – JULY 16, 2007

The Geffen Contemporary at MOCA

JOIN NOW

WACK! Art and the Feminist Revolution is the first institutional exhibition to examine comprehensively the international foundations and legacy of art made under the influence of feminism. This groundbreaking and long-awaited historical survey focuses on the crucial period of 1965 to 1980, when the majority of feminist activism and art making took place around the world. Featuring works in a broad range of media—including painting, sculpture, photography, film, video, and performance—by approximately 120 artists from 21 countries, the exhibition explores intercontinental connections and themes based on media, geography, formal concerns, and collective aesthetic and political impulses.

Organized by MOCA Curator Connie Butler, WACK! Art and the Feminist Revolution is accompanied by a fully illustrated, 512-page catalogue co-published by MOCA and The MIT Press. Following its presentation at MOCA, the exhibition will travel to the National Museum of Women in the Arts, Washington D.C. (September–December 2007); PS.1 Contemporary Art Center, Long Island City, New York (February–May 2008); and Vancouver Art Gallery, Vancouver B.C. (October 2008–January 2009).

EXHIBITIONS

WACK!: Art and the Feminist Revolution at MOCA, (2007).

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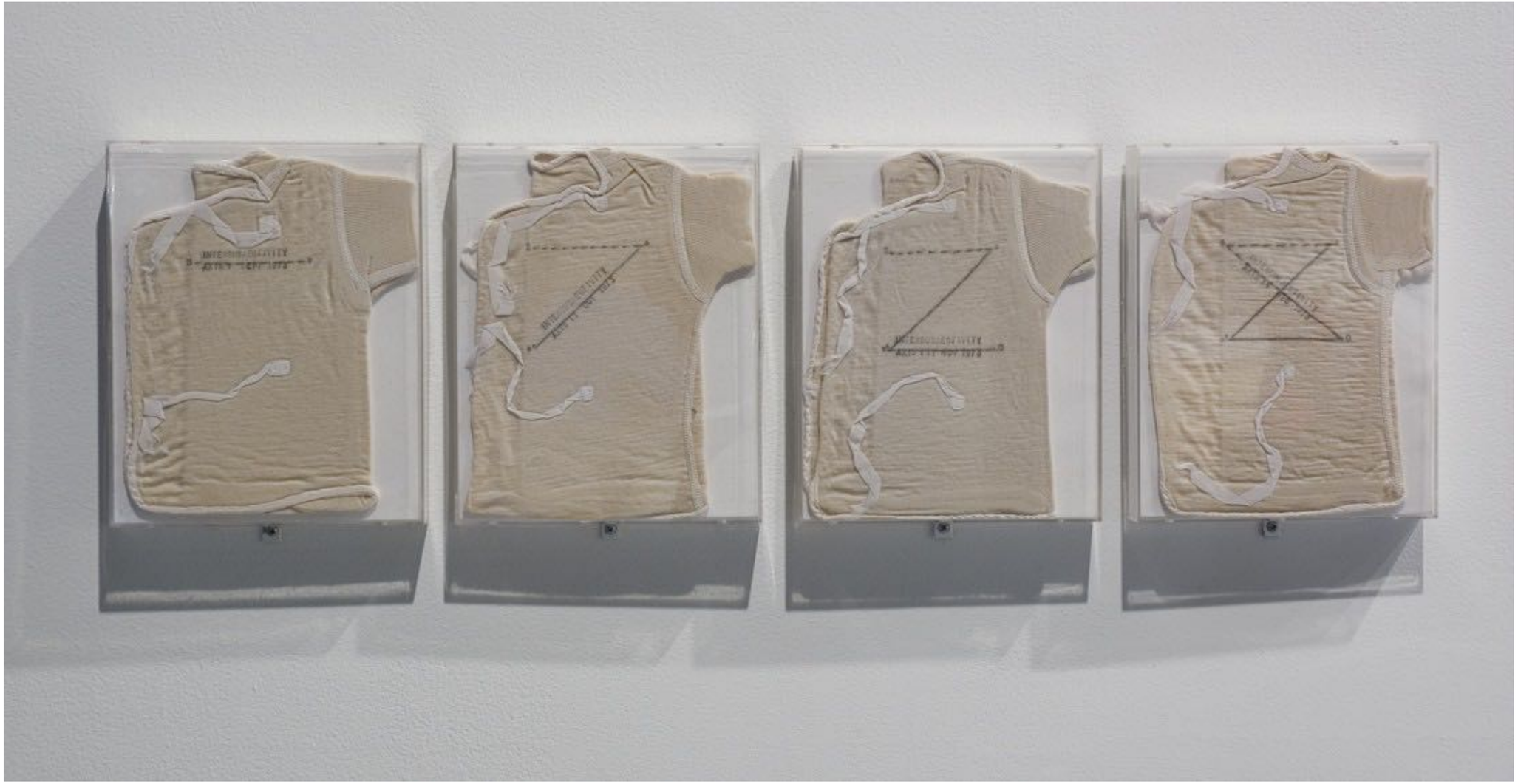

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WACK!: Art and the Feminist Revolution at MOCA, (2007).

SUMMARY

Some of the ideas that we discussed today are:

- Overall essay feedback.

- Introduction to the module.

Glynn Vivian Gallery visit.

Seminar. Discussing the exhibition at Glynn Vivian Gallery. Text, presentation, content, lighting? In groups analyse what it is working and what it is not in the two exhibitions that are on at Glynn Vivian.

THANK YOU

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