

Educational Establishment
“Belarusian State University of Culture and Arts”

APPROVED

Vice-Rector for Research of Educational
Establishment “Belarusian State
University of Culture and Arts”

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ISSUES OF MODERN ART CRITICISM

*The syllabus of the academic discipline for the specialty
of the II stage of higher education 1-21 80 14 Art History*

The syllabus is completed in accordance with the educational standard of the II stage of higher education ESHE 1- 21 80 14 - 2012 “Art Criticism”, registration № Д21-2-03 / ed. of 29.08.2012.

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RECOMMENDED TO APPROVAL

The Department of Belarusian and World Culture and Arts, educational establishment “Belarusian State University of Culture and Arts” (minutes № 14 of 17.03.2020);

The Presidium of the Scientific and Methodological Council of the Educational Establishment "Belarusian State University of Culture and Arts" (minutes №3 of 08.04.2020)

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EXPLANATORY NOTE

The convergence of literature with theater, painting, and music is one of the leading trends in art of the XX – XXI centuries. Thanks to her, we are witnesses to the deepening content of art, which, in turn, requires special attention from critics. In fact, one cannot understand the work of a significant artist without referring to the social, historical, literary sources that nourish the creator. Probably, this explains the fact that the idea of the need to evaluate the phenomena of art not only on the basis of its own, specific artistic laws, but also take into account the characteristics of other types of art that influenced the creative personality of the master, is increasingly evident in art history.

Art history includes art theory, art history, and art criticism. Art criticism performs research, journalistic and educational functions. The artistic and creative process consists of a number of links: reality - artist - work - recipient (reader, viewer, and listener) - reality. Art criticism acts as the organizer of this process and affects its entire links and the nature of the interaction between them. In addition, this process reflects the most important aspects of the activity of criticism, its functions and properties.

The main goal of art criticism is the assessment, interpretation and analysis of works of art, the phenomena of modern art life, trends, types and genres of contemporary art. The critic is engaged in the detection and evaluation of implicit, most often hidden meanings. The ability of a critic to treat a work of art as a subject presupposes, first of all, empathy, empathy, while the object of an aesthetic relationship - the substantial form of the work - involves only contemplation and experience. In a critical article, the will of the author acts as the plot engine openly and its plot structure allows for a certain author's position, all based on the author's interpretations of the meaning of the events taking place in the work itself. The art of criticism consists in finding, in the artistic value of the work, points of contact with their inner world and being able to convey to others the "humanized universality" of the manifested being.

The study of the discipline "Problems of modern art criticism" seems relevant due to the fact that this course is designed to give a holistic view of the features of the analysis of artistic processes and critical judgment.

The discipline "Issues of modern art criticism" is included in the basic part of the professional cycle and is addressed to undergraduates studying in their specialty 1- 21 80 14 Art Criticism. Discipline is studied in the 2nd semester and is one of the key links in the structural-logical scheme of in Master student's studies.

The process of studying the discipline "Issues of Modern Art Criticism" is interdisciplinary in nature and is aimed at assisting in the preparation of their final qualification work. In the study of previous disciplines such as "Media

Technologies in Art and Modern Art Practices”, “Topical Issues of Contemporary Art and Art Criticism”, Master student undergraduate acquires the following “input” knowledge necessary for successful mastering of discipline “Problems of modern art criticism”:

- cultural and historical features of different countries;
- artifacts of world art;
- the main style and art directions in art;
- terms and concepts provided by the framework of the studied discipline.

In accordance with the educational standard of higher education ESHE 1-2180 14-2019 in the specialty 1-21 80 14 Art Criticism in the process of studying the discipline “Issues of Modern Art Criticism” the undergraduate develops the following competencies.

Special Competencie:

SC-1. Be able to develop and design scientific texts on the problems of Comparative Art History;

SC-2. Be able to analyze contemporary art, identify the problem field of Art History and solve its current issues;

SC-6. Be capable of independent author's work, editorial preparation of scientific publications, work in scientific and editorial teams.

The aim of the academic discipline is to give undergraduates a comprehensive idea of art criticism, the process of its functioning in a modern cultural context.

The tasks of the academic discipline are:

- to form an idea of art criticism as a field of journalism;
- acquaint with the genre diversity and stylistic features of the language of art criticism;
- consider media criticism as part of contemporary art criticism;
- identify the main problems of contemporary art criticism.

At the end of the given academic discipline course a Master student is *to know*:

- features and purpose of contemporary art criticism;
- stages of creating a journalistic work;
- genres of critical publications;
- the methodological basis of contemporary art and media criticism;
- significant representatives of the stages of the historical development of artistic critical thought.
- the most important stylistic components of critical texts.

A Master student is *to be able to*:

- operate with the conceptual apparatus of discipline;
- apply rational-cognitive and artistic methods in journalism;

- develop their own criteria for evaluating a work of art;
- implement the concept of media education;
- use the information resources of art criticism.

A Master student is to be *able to use*:

- the ability to independently judge a work of art;
- the skill of writing journalistic works;
- the ability to successfully apply the acquired knowledge in practice through appropriate competencies.

Teaching discipline is carried out in the form of lectures and practical classes. When teaching the course, communicative technologies are used that allow students to independently solve educational problems. The leading form of training is practical training, during which the necessary skills are formed and consolidated. Classes are accompanied by audiovisual demonstrations.

The curriculum for the study of the discipline “Problems of modern art criticism” all is provided for 108 hours, of which 42 hours are classroom lessons. The approximate distribution of classroom hours: lecture – 28, practical classes – 16 hours, seminars – 20 hours. Recommended Master student's knowledge control form – exam.

CONTENT OF EDUCATIONAL MATERIAL

Introduction

The place of art criticism in the educational process. The purpose and tasks of the studied discipline. Criticism as a special kind of activity. The social and cultural contexts of criticism, its journalistic essence. Two recipients of criticism: a) the author (creative team) of the analyzed work; b) the audience of the work. Mass and professional consciousness. Objectivity and market conditions. The specifics of journalistic and newspaper criticism.

Art criticism as a social phenomenon. A place of criticism in the world of artistic culture. The scientific and journalistic nature of critical activity. Foundational features of art criticism. Art criticism as a special creative activity. The connection of art criticism with research activities. Art criticism and art criticism. The connection of art criticism with philosophy and aesthetics, theory and history of art and journalism.

Section 1.

Theme 1.1 Criticism as a sphere of journalism

Journalism as a system of methods of influencing public opinion and the formation of ideas about the quality and norms in the field of media. Publicism as a form of social communication. The essence of professional-critical judgment.

The purpose of journalistic creativity. The role of artistic taste in the professional judgment of art. The validity of various readings. Manifestations of the subjective and the boundaries of subjectivity. The dialectic of the objective and subjective in critical judgment. Artistic value and artistic appreciation. The concept of value criterion in the theory of artistic value and artistic evaluation.

The use of rational-cognitive (empirical, theoretical methods) and artistic methods in journalism. Stages of creating a journalistic work (concept-collection of facts-concept-text-publication). Criteria for evaluating a work of art. The main stages of the historical development of artistic critical thought.

Theme 1.2 Critics Who Changed the Way We Look at Art

For centuries, people have tried to determine what makes a work of art truly outstanding. Decisive factors, such as realism, beauty, jewelry, and the moral idealism of a work, have come in and out of fashion. New generations of art historians have significantly stimulated these changes in taste, forever changing the public's perception of aesthetic styles.

The following critics helped translate and unpack the sometimes confused visions of artists who are sometimes embarrassing, and reinforced our concept of canon. For centuries, they have dictated which works of art have been seen and

appreciated. A variety of critical voices do not just offer new perspectives on art: they change the way we look at the world beyond.

Particular attention in this context would be desirable to divide such names as Pliny the Elder (23-79), Chinese artist Xie He (6th century), Giorgio Vasari (1511–1574), Jonathan Richardson the Elder (1667–1745), Etienne La Font de Saint-Yenne (1688–1771), Denis Diderot (1713–1784), Johann Joachim Winckelmann (1717–1768), John Ruskin (1819–1900), Guillaume Apollinaire (1880–1918), Walter Benjamin (1892–1940), Harold Rosenberg (1906–1978) and Clement Greenberg (1909–1994), Linda Nochlin (1931–2017), Lucy Lippard (1937), Rosalind Krauss (1940), Jerry Saltz (1951).

Section 2.

Theme 2.1 Genres of Art Criticism

The genre in art criticism is a relatively stable system of means of reproduction of reality mastered by cognition. The scientific and journalistic nature of critical activity. The genre variety of art criticism is distinguished by the following features: a) by the peculiarity of the displayed object (event, field of activity); b) according to their purpose (purpose).

Three groups of genres of art criticism. Information genres: note, reportage, information report, informational interview. Genre types of notes: announcement, annotation, mini-review, mini-portrait. The main requirements for a note are efficiency and relevance, accuracy and brevity of presentation.

Analytical genres: article, review, reportage, report. Genre differentiation of articles: research article, practice-analytical article, problematic and polemical article.

Artistic genres: sketch, essay, creative portrait, essay, pamphlet, feuilleton, review, review. Varieties of essays (problematic, traveling). The structure and main information and analytical blocks of the review. Creative portrait: content, logic, composition.

Theme 2.2 Language of critical publication

Means of verbal imagery used in fiction-critical texts. Vocabulary. The most important stylistic components of texts (epithet, comparison, metaphor, hyperbole). Acceptance of artistic comparison. The Importance of Irony in Critical Artistic Expression. Idiomatrics as an important literary and stylistic means of increasing the tension of expression. Art criticism and poetic syntax techniques.

Emotionally expressive means of journalism. Imagination in journalistic creativity. The value of imagination at the stage of comprehension of

reality. Correlation of patterns manifested in artistic creativity with patterns of rational comprehension of reality.

Artistic image in the structure of journalism. Differentiation of the concepts of “image” and “artistic image”. Image as a way of cognitive orientation. Artistic imagery as an expression of the specifics of art.

Theme 2.3 Information resources of contemporary art criticism

The development of modern criticism in the context of active informatization as a socio-cultural sphere. The concept and importance of information support in the field of contemporary art criticism. The use of Internet tools for information support of modern culture (sites, social networks, video hosting, instant messengers, video ads). Web site as a tool for information support of criticism. Purpose of sites and their structure. Types of sites (business card website, corporate website, promotional website, online store, online gallery).

Section 3.

Theme 3.1 Media criticism in the system of contemporary art criticism

The place and role of media criticism in the sociocultural context of the last decade of the 20th century - the beginning of the 21st century. Media criticism as a new developing field of modern journalism. Media criticism as an independent field of art criticism. The objectives of modern media criticism are related to its focus on the operational knowledge and assessment of pressing issues of the social functioning of the media, the comprehension of new phenomena and trends. The methodological basis of modern media criticism is the analysis, interpretation and evaluation of media texts and genre-style forms of their implementation.

The influence of relevant economic, technological and legal aspects of the media on the characteristics of media texts and the choice of formats for their presentation. Interaction of the press and electronic media. Different types of perception of the printed and sounding word. Description of the process of creating broadcasts on radio, television and for the Internet. Television criticism as a form of self-knowledge of TV. The predominance of television criticism in the print media over radial, as well as criticism of the media as a whole.

Theme 3.2 Specific features of media criticism as a field of journalism

Attributive signs of media criticism: the professionalism of the authors; combination of information and assessment; a special subject is media activities; publicity, etc.

Two recipients of criticism: a) the author (creative team) of the analyzed works; b) the audience of media production.

The genre diversity of media criticism is associated with its close interaction (up to interpenetration) with other areas of critical activity: film criticism, literary, artistic, musical, and theater criticism. The most typical genres for this direction: review, review, correspondence, article, commentary, essay, creative portrait, feuilleton, interview, replica, etc.

The blogosphere as a potential platform for the development of media criticism.

Media criticism as an integral part of media education. The technique of critical analysis. The context of the work. The ratio of the screen world and reality. Multimedia technologies and different forms of cognition of life. TV as the creator of a new reality, mediatization of events (“the truthful lie of screen illusions”), ways to achieve it.

The concept of “language of the media”, the specific language of the screen, radio, print media, Internet resources. Features of the journalist's work in the print media, on TV, radio and in the online edition. Forms of authorization of contact with the audience.

Theme 3.3 Problems of modern media criticism

The main problems of contemporary art criticism are associated with changes in its principles, methods, thematic field and genre structure. The emergence of the concepts of “art journalism” and “art criticism”.

The current sociocultural context and journalistic practice highlights the tendency to consider critical creativity in the media in a different plane - media criticism.

The current issues of media criticism are connected: a) with issues of representing culture and art in unity with the sociocultural and media context; b) with the problems of introducing media culture through globalization through art in the context of relevant multidimensional media content.

Issues of media ethics and problems of self-regulation of the journalistic community. The problem of copyright in media criticism. Style, the use of artistic expressiveness, the expressiveness of vocabulary, etc. Media criticism today for the professional and scientific community remains a phenomenon with undefined boundaries.

Researchers of the theory and practice of contemporary art criticism have ascertained the problem of the humanization of the information space, the acquisition of cultural values again.

**EDUCATIONAL METHODOLOGICAL CHART OF THE ACADEMIC
DISCIPLINE**

№ section theme	Name of section & theme	Number of class lessons		Managed independent work of students	Form of control
		lectures	practical classes		
1.	Introduction	2			
2.	Section 1. Theme 1.1 Criticism as a sphere of journalism	2			
3.	Theme 1.2 Critics Who Changed the Way We Look at Art	2	2	2	essay
4.	Section 2 Theme 2.1 Genres of Art Criticism	6	6	2	practical task
5.	Theme 2.2 Language of critical publication	2	2	2	abstract
6.	Theme 2.3 Information resources of contemporary art criticism	2	2	2	practical task
7.	Section 3 Theme 3.1 Media criticism in the system of contemporary art criticism	2	2		
8.	Theme 3.2 Specific features of media criticism as a field of journalism	2	2		
9.	Theme 3.3 Problems of modern media criticism	2	4	2	essay
	Total	22	20	10	

INFORMATION-METHODICAL SECTION

Literature

Main Literature

1. Barnett, S. *A Short Guide to Writing About Art* / S. Barnett. – Pearson; 11 edition, 2014. – 384 p.
2. D'Alleva, A. *Methods & Theories of Art History* / A. D'Alleva. – Laurence King Publishing; 2 edition, 2012. – 129 p.
3. Elkins, J. *Art Critiques: A Guide. Third Definitive Edition Revised and Expanded* / J. Elkins. – New Academia Publishing, 2014. – 254 p.
4. Foster, H. *Bad New Days: Art, Criticism, Emergency* / H. Foster. – Verso; Reprint edition, 2017. – 208 p.
5. Houston, K. *An Introduction to Art Criticism: Histories, Strategies, Voices* / K. Houston. – Pearson; 1 edition, 2012. – 352 p.
6. Scott, A. O. *Better Living Through Criticism: How to Think About Art, Pleasure, Beauty, and Truth* / A. O. Scott. – Penguin Books; Reprint edition, 2017. – 304 p.
7. Updike, J., Carduff, Ch. *Always Looking: Essays on Art* / J. Updike, Ch. Carduff. – Knopf; 1st edition, 2012. – 224p.
8. Williams, G. *How to Write About Contemporary Art* / G. Williams. – Thames & Hudson; 1 edition, 2014. – 264 p.

Additional Literature

1. Alberro, A. *Institutional Critique: An Anthology of Artists' Writings* / A. Alberro. – The MIT Press; Reprint edition, 2011. – 512 p.
2. Brissach, L., Browning, D., Chakma, K. *Sovereign Words: Indigenous Art, Curation and Criticism* / L. Brissach, D. Browning, K. Chakma & 14 more. – Valiz/OCA, 2019. – 288 p.
3. Cumming, R. *Art: A Visual History* / R. Cumming. – DK; Slp edition, 2015. – 416 p.
4. Earnest, J. *What it Means to Write About Art: Interviews with art critics* / J. Earnest. – David Zwirner Books, 2018. – 560 p.
5. Elkins, J. *What Happened to Art Criticism?* / J. Elkins. – Prickly Paradigm Press; 1 edition, 2003. – 87 p.
6. Evans, F. *Public Art and the Fragility of Democracy: An Essay in Political Aesthetics* / F. Evans. – Columbia University Press, 2018. – 360 p.
7. Freeland, C. *But Is It Art? An Introduction to Art Theory* / C. Freeland. – OUP Oxford; 1 edition, 2002. – 256 p.

8. Frost, Ch. Art Criticism Online: A History / Ch. Frost. – GylphiLimited, 2019. – 365 p.
9. Greenberg, C. Art and Culture: Critical Essays / C. Greenberg. – Beacon Press; Edition Unstated edition, 1971. – 288 p.
10. Harrison, Ch. Art in Theory 1900 - 2000: An Anthology of Changing Ideas / Ch. Harrison. – Blackwell Publishing; 2nd edition, 2002. – 1288 p.
11. Hughes, R. Nothing If Not Critical: Selected Essays on Art and Artists / R. Hughes. – Penguin (Non-Classics); Reprint edition, 1992. – 448 p.
12. Paglia, C. Provocations: Collected Essays on Art, Feminism, Politics, Sex, and Education / C. Pagilia. – Pantheon; 1st edition, 2018. – 736 p.
13. Preziosi, D. The Art of Art History: A Critical Anthology / D. Preziosi. – Oxford University Press; 2 edition, 2009. – 591 p.
14. Reza, Y. Art / Y. Reza. – Faber & Faber; Main edition, 1997. – 63 p.
15. Roelofs, M. Arts of Address: Being Alive to Language and the World / M. Roelofs. – Columbia University Press, 2019. – 344 p.
16. Stiles, K., Selz, P. Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings / K. Stiles, P. Selz. – University of California Press; Second edition, 2012. – 1168 p.
17. Wood, Ch. A History of Art History Hardcover / Ch. Wood. – Princeton University Press, 2019. – 472 p.

EDUCATIONAL METHODS

The process of teaching the discipline involves applying a number of pedagogical methods such as: verbal (lecture, discussion, working with texts), visual (demonstration of audiovisual material), practical (verbally and written, reproductive and creative tasks) and methods of problem teaching (dialogical problem statement of the material, heuristic or partially search method, research method). Also used is the current, periodic and final control of knowledge, as well as the following procedures for assessing the level of knowledge and skills: a recitation on the theme being studied and practical tasks.

ORGANIZING SELF-EDUCATION WORK OF MASTER STUDENTS

The independent work of students of the second stage of higher education is organized in accordance with the provision on independent work of undergraduates approved by the Ministry of Education of the Republic of Belarus, aimed at deepening knowledge in this discipline, taking into account the profile of training and the requirements of future professional activity of Master students.

The main forms and methods of independent work of Master students are: preparation for practical and laboratory studies, analysis and synthesis of materials of educational and scientific publications on the subject of discipline, preparation of multimedia presentations of the results of independent work, participation in research activities.

Managed independent work involves visiting performances and exhibitions, preparing and writing critical notes and articles.

To assess the quality of students' independent work, the following forms of control are used: interviews, individual consultations, verification of abstracts and presentations. Assessing the quality of students' independent work is determined by the degree of their activity during seminars and workshops, including final control in the form of an exam.