

Undergraduate study

BA (Hons) History of Art

BA (Hons) Fine Art and History of Art

Visual Cultures



Contents

Introducing the Department of Visual Cultures	2
Introducing the degrees	4
BA (Hons) in History of Art	7
BA (Hons) in Fine Art and History of Art	10
Courses: Year 2 and Year 3	13
Staff and their research interests	17
Contact us	20
Disclaimer	21

This booklet outlines the undergraduate degrees in the Department of Visual Cultures at Goldsmiths, University of London. Please read this booklet in conjunction with our undergraduate prospectus; further information is available from Admissions at the contact details on page 20.

We can supply information in alternative formats for people with a visual impairment or dyslexia. Please contact Admissions on **+44 (0)20 7078 5300**, or e-mail **admissions@gold.ac.uk**

Introducing the Department of Visual Cultures

The Department of Visual Cultures provides a culturally diverse and intellectually challenging environment for exploring and producing new forms of contemporary art-theoretical practice.

We specialise in the histories and theories of modern and contemporary visual practices. Taking an interdisciplinary approach, we look at art in an international context and consider the ways in which it engages with urgent social, cultural and political issues in the world today. We explore visual culture within a framework of critical theory, philosophy and cultural studies. Included are issues of cultural difference, performativity, visual display, aurality, encounters with audiences and the production of subjectivities.

Our approach to learning, teaching and research is exploratory and innovative, yet rigorous. All students are encouraged to develop independence of thought by discovering, evaluating and making appropriate use of a wide range of historical, theoretical, creative and often also collaborative approaches to research and writing. It is both what we teach and research, and how we do so, that give our programmes their distinctive character in academia.

Our Department has approximately 235 undergraduates, over 100 taught postgraduate students and over 70 MPhil/PhD candidates.

Staff research interests encompass a range of topics; you will find further details on page 17.

Why choose Art History at Goldsmiths?

- Goldsmiths is renowned for its strengths in the creative and visual arts, as well as in the more traditional humanities subjects. Goldsmiths also offers a lively extra-curricular culture;
- The Department has an international reputation for innovation in the field of visual culture. It offers students a vibrant, intellectually challenging learning environment;
- Our syllabus enables you to pursue a specialised area of interest as well as develop a broad practical and intellectual understanding of the whole field of modern and contemporary art history and visual culture;
- All our programmes are supported by dedicated virtual learning environments, and we offer extensive computing facilities;
- We have a well-equipped book and audio-visual library on site, plus access to the library facilities of the University of London and the range of specialist libraries, museums and collections scattered throughout London;
- We are located in an area of South London that is fast developing its own vibrant art scene. Goldsmiths is around ten minutes by train from Central London. We are ideally sited for first hand study of modern and contemporary art in the Capital's many internationally renowned galleries and museums.

2008 RAE Success

In the key Research Assessment Exercise of 2008 – which was undertaken to judge the quality of research in all the academic departments of each UK University – all of the Department's research was regarded as internationally significant. Half of our output was judged to be “of international excellence, including world-leading work, particularly in the areas of aesthetics and architectural theory”. The feedback also remarked that “innovation in the area of curatorial practice is particularly strong. There is a clear sense of mission and well-formulated plans for the future, and an active engagement with international collaboration, exhibitions and conferences”.



Introducing the degrees

We offer undergraduate honours degree programmes in:

- History of Art
- Fine Art and History of Art

Structure

Full-time students take a total of twelve courses over three years.

Assessment

Across the Department of Visual Cultures, we use a number of different assessment methods. Many of our courses are assessed by a combination of one essay and one research file, one essay and one creative journal or by longer essays in years two and three. At present, students in Visual Cultures are not assessed by traditional written exams, but some 'related studies' courses in other departments may be assessed in this way.

Entrance requirements

A typical A-level offer for the History of Art programme would be ABB, though offers vary according to the applicant's profile. For the Fine Art and History of Art programme, you should have two A-level passes or equivalent and be able to demonstrate post-16 study in art and design, for example a one-year BTEC Art and Design foundation course. Entry to this programme typically involves an interview based around the portfolio of work produced during your foundation studies.

Please note: these should be treated as a guide only as we also admit applicants without GCE A-levels, provided they have some other evidence of ability, for example, successful completion of an Access course or other foundation level programme. We also accept applications from those holding alternative qualifications including vocational A-levels, BTEC national certificates and diplomas and equivalent European and international qualifications, provided they satisfy the general entrance requirements of Goldsmiths, University of London.

Further information is contained in the Undergraduate Prospectus.

Application and admission

For full-time study, you need to register on-line on the UCAS website where you complete a secure web-based application. For more information, please visit the website at www.ucas.com/apply.

You can pay by credit/debit card when you submit your on-line application (£11.00 for a single entry, £21.00 to apply to two or more universities).

Please note: full-time applications can only be made on-line at www.ucas.com.

English language requirement

If English is not your first language, you need to obtain evidence of your English language competence. Tests considered appropriate include:

- International English Language Testing System [IELTS] – pass with at least 6.5 overall and a minimum of 6.0 in the written element (taken within two years prior to starting the programme);
- TOEFL score of at least 580 including 4.5 in the Test of Written English [TWE], or 237 in the Computerised test [CT] including 4.5 in the essay component, or 92 in the Internet-based test [IBT] including 23 in the written element;
- International GCSE (IGCSE) English as a second language at Grade C or above;
- Cambridge Certificate of Proficiency of English [CPE] at Grade C or above;
- Cambridge Certificate in Advanced English [CAE] at Grade B or above.
- Pearson Test of English (Academic), with a score of 68 overall, including 68 in the written element and 59 in all other elements.

For further information, please see the Undergraduate Prospectus. Alternatively, you may wish to attend one of our pre-session English Language courses.

Teaching

Our staff are drawn from a wide range of professional, educational and cultural backgrounds. This supports a diverse and rewarding educational experience and creates a broad research profile. Further information on staff is available on page 17.

Mature students

We welcome applications from mature students who may be admitted without GCE A-levels if they have successfully completed a recognised Access course or have other experience which may be considered as equivalent to formal qualifications.

International students

We also welcome applications from international students. We accept many students with overseas qualifications which are equivalent to GCE A-levels. The mix of students of different ages and backgrounds results in a lively and interesting exchange of views and ideas.

Interview policy

We may invite applicants to interview, particularly if they have non-traditional qualifications.

For further details of application procedures, including qualifications, please see the Undergraduate Prospectus.

Open days

College-wide open days for all programmes across the university are usually held three times a year in spring, summer and autumn. For further information on these, please visit www.goldsmiths.ac.uk/opendays.

The Department may schedule applicant days during the spring for its single honours programmes and at other times during the year for the joint programme. There are two Department of Art open days in the autumn term for Joint Honours Fine Art and History of Art applicants, details of which can be found on the Department's website.

These applicant days give you the chance to see Goldsmiths and the department, to meet staff and students and to ask questions about the degree programmes and the courses.

Fees and funding

For information about fees and funding, please see the Undergraduate Prospectus or visit www.goldsmiths.ac.uk/costs.

Careers and employability

Our degrees develop your critical and analytical skills both specifically, with respect to modern and contemporary art, ideas and visual culture. More generally, they also develop your ability to express ideas clearly and your expertise in gathering insights from a range of subjects. These skills are all appropriate to careers in museums and galleries as administrators or curators, as artists or art historians/theoreticians, in journalism and the media, teaching and research and the commercial world. Indeed, many of our alumni are active in the contemporary art world, whether working for major art and cultural institutions, or having set up cultural initiatives of their own. Alongside our lecture and seminar programmes, we run a series of events and workshops specifically aimed to help students prepare for their future directions.

Alternatively, if your first degree is good enough (usually a 2:1 or above) you may wish to consider studying at postgraduate level, whether at Goldsmiths or elsewhere. Here, we offer a number of graduate programmes ranging from Diplomas and taught MA degrees to research at Master's and Doctoral level.



BA (Hons) History of Art

3 years full-time

Introduction

This programme consists of a range of courses designed to build your skills in visual and theoretical analysis, structured progressively across three levels. Courses are taught by lectures, seminars and tutorials. Rather than conventional chronological surveys, courses provide focused study of chosen themes. Our emphasis is on the interpretation of modern and contemporary visual culture and on issues that affect contemporary art practice. At the same time, you will be familiarised with changing historical conceptions of art and the artist. The History of Art programme is designed to enable you to develop an independent and critically informed approach to visual culture. In the final year, you will undertake a dissertation on a specific area or aspect of visual culture that especially interests you. Self-directed study, collaborative group projects and personal and professional development planning opportunities are also integral to the programme.

What do you study?

Year 1

You take the following compulsory courses:

Introduction to Art History Lecture Series and Introduction to Art History Lab

These two interlinked courses familiarise you with a range of approaches to History of Art as a discipline and provide a basic critical awareness and understanding of visual culture. By 'visual culture' we mean not only the kinds of artefacts we might see and interact with in museums and art galleries, but also those that make up our everyday environment: architecture, city and landscapes, advertisements, television and film, websites, the body, graffiti and so on. The course is taught by means of theme-based lectures, seminars and participatory labs in which, individually and in groups, you will read and discuss key art historical and theoretical texts and engage with a range of visual materials. **Assessment:** essays and project work.

Modernities Lecture-Seminar Series and Modernities Lab

The modern, whether considered from a social, political, economic or cultural perspective, has never been a singular phenomenon. Indeed, over the centuries, competing modernities have emerged, with different ideological bases, aspirations and consequences. The lecture-seminar series examines some of the most important forms that the modern has taken, and looks at the ways in which these have manifested themselves in the making and viewing of visual art and culture. We will also look at the various ways in which issues of reproduction and display, local and global circulation, and commercialisation, have all affected our understanding and experience of what art might be. The thematically related Modernities Lab series focuses on the development of art history and art criticism during the modern period and into the present. **Assessment:** essays and research projects.

Year 2

You take the compulsory course, **Practising Theory**. In the spirit of an experimental enquiry/workshop, **Practising Theory** considers the convergence of theory and practice in modern and contemporary art. It also considers the implications of that convergence for critical arts writing, explores a range of historically diverse ways of writing about art, and helps you further develop your own writing skills. **Assessment:** one essay and one research file.

In addition, you take at least two History of Art option courses, and a fourth course, which may be either another History of Art option course or a Related Study.

Year 3

You take the compulsory Dissertation, two History of Art special subjects and a fourth course which may be a further History of Art special subject or an option course or a Related Study.

The **Dissertation** comprises an 8,000-10,000-word essay on a subject chosen by the student. Each student proposes a topic at the end of the second year and is linked with a dissertation tutor who will supervise appropriate research for the chosen topic during the third year.

Find out more

If you have specific programme queries once you've read this booklet and the undergraduate prospectus, please contact Brendan Prendeville on +44 (0)20 7919 7487 or e-mail b.prendeville@gold.ac.uk.



BA (Hons) Fine Art and History of Art

3 years full-time

Introduction

This degree is unique within the University of London in combining art studio practice (taught within the Department of Art) with the study of modern and contemporary art history and visual culture (taught in the Department of Visual Cultures). This combination, together with a substantial interdisciplinary element, is intended to inform and actively contextualise your practice and ground the art history and critical theory in the realities of artistic involvement.

The degree enables you to explore and experience directly the interaction of theory and practice through three elements: studio practice; courses in modern and contemporary visual culture; and interdisciplinary studies (link seminars, which bring students from all three years together). These seminars explore contemporary cultural issues raised by current exhibitions, debates, events and develop your critical vocabulary in order to assist the evolution of the theoretical and contextual understanding of your work. A wide range of visiting professionals whose practice is strongly interdisciplinary, are invited to give seminars and to stimulate debate.

Teaching and learning

The programme is delivered by a dedicated group of tutors with diverse professional expertise who are all practitioners in contemporary art or art history/theory. We also invite a large number of practising artists to present their work and give individual tutorials. Our aim is to help you to develop the necessary self-motivation and confidence in your work to continue successfully and independently in your chosen career.

The studio practice course is taught within the Department of Art, which provides you with a studio space and teaching staff.

Throughout the degree, teaching will mainly reflect upon individual practice as presented in one-to-one tutorials in your studio space, group tutorials and seminar presentations. Students are divided into five tutorial groups where students from all three years are represented. Each tutorial group (about 17 students) has a tutor in charge. Tutors write tutorial reports for each of their personal tutees at the end of each term. These reports form a critical record of your progress through the course and are available as feedback to you, other staff and the visiting examiner. You should expect to attend all tutorials/seminars on Thursdays and Fridays. Studio work is essentially self-initiated and the tutorial system is designed to respond critically to the work and aspirations of the individual student.

Modern and contemporary art history and theory is taught in the Department of Visual Cultures through a range of courses designed to build your skills in visual and theoretical analysis, structured progressively across three levels. Courses are taught by lectures, seminars and tutorials. Rather than courses based on chronological surveys or periods, our focus is thematic and conceptually based. At the same time, you will become familiar with changing historical conceptions of art and the artist. The History of Art courses are designed to enable you to develop an independent and critically informed approach to art and its wider cultural, political and aesthetic context. The course options available allow you to 'tailor make' your studies to suit your specific interests.

Please note: options on offer are subject to change and their availability may be affected by timetable constraints. For further information about the studio practice elements to this programme, please see the Department of Art undergraduate booklet available from the contact details on page 20.

What do you study?

Year 1

In your first year you take the following compulsory courses:

Introduction to Art History Lecture Series and
Introduction to Art History Lab
One double-weighted Studio Practice course.

Please see page 7 for course descriptions.

Year 2

You take a double-weighted studio practice course and two History of Art option courses.

Year 3

You take one double-weighted studio practice course, which includes your end-of-year degree exhibition, and you can choose to take either two History of Art special subjects, or a special subject and a dissertation.

Careers

The interdisciplinary nature of this degree offers the possibility of a career as a practising artist, art historian/theoretician, or further research in either. The degree is a good starting point from which to pursue work in arts administration, museums, galleries and art journalism.

Find out more

If you have specific programme queries once you've read this booklet and the Undergraduate Prospectus, please contact Dr Susan Kelly on +44 (0)20 7919 7667, e-mail s.kelly@gold.ac.uk, or Dr Andy Fisher on +44 (0)20 7919 7496, e-mail a.t.fisher@gold.ac.uk.



Courses: Year 2 and Year 3

Courses on offer in the department include:

BA History of Art compulsory course

Practising Theory

In the spirit of an experimental enquiry/workshop, this course considers the convergence of theory and practice in modern and contemporary art. It also considers the implications of that convergence for critical arts writing, explores a range of historically diverse way of writing about art, and helps you further develop your own writing skills.

Assessment: one essay and one research file.

History of Art option courses

Beckett and Aesthetics

This course explores the concept of aesthetics through the prose, theatre, radio and film work of Samuel Beckett in conjunction with the work of a range of visual, aural and performance artists such as Jasper Johns, Bruce Nauman, John Cage, Helen Chadwick and Janet Cardiff. It examines the philosophical foundations for a contemporary understanding of aesthetics. **Assessment:** one essay and one research file.

Cities of Modernity: Urban Space in the 20th Century

This course uses architectural and urban history to define the cultural space of a city. It addresses the crucial role of the urban environment in the emergence of different visual cultures in the 20th Century. By examining important example of architecture, painting, film, photography and installation art, we examine how visual culture has explored, articulated and theorised modern urban space. **Assessment:** one essay and one research file.

Museums, Galleries, Exhibitions: Framing Art

This course explores the concept of the 'museum' as an increasingly diversified and critically examined institution. You initially approach the museum as an exhibition space and then examine how it becomes a centre for ideological questions. Referring mainly to art museums, this course proposes a series of typologies to understand the framework defining the museum: the meaning of the "museum object," the institutional modalities for the production of "knowledge," the celebration of "cultural and national diversity" and the importance of museums in the "leisure industries". Curatorially, we concentrate on how permanent collections have been and are displayed. The course also explores how critiques of the museum have shaped its educative, ethical and aesthetic roles. Teaching involves museum visits, student presentations and discussions of key historical and theoretical texts. **Assessment:** one long essay.

Patterns of Perception

This course examines the diverse theories, understandings and experiences of perception and the perceptual world that have been influential in western and world culture from the early modern period onwards – a period characterised in the West by radical technological advancements in the areas of optics, production and reproduction, by the rise of empirical science, the spread of literacy, and processes of global expansion, consumerism, tourism and widespread democratisation. Focusing on key works of art, cultural artefacts and perceptual scenarios/practices, we consider what notions of reality, possibility and impossibility have variously been proposed, produced and critically engaged with, and what implications these might have for us today. **Assessment:** one research project.

Visualising Difference

This course will introduce students to post-colonial issues in contemporary visual culture, including visual art, cinema, photography and the media. It is structured around five blocks: Histories, Stories, Encounters, Spectacles and Identities. The course takes a student-based and discursive approach intended to encourage students' own critical and analytical skills; students will be encouraged to research and evaluate postcolonial theories, debates and practices in a variety of ways. **Assessment:** one essay and one research file.

Postmodernities

Cyborgs and nomads, simulations and virtualities, machinics and rhizomatics: postmodernity encapsulates a bewildering array of new technologies, practices and paradigms. This course aims to introduce you to at least some of them and in doing so, you will explore what we mean by postmodernity and its companion, postmodernism. Beginning with an exploration of this shift from an historical perspective (the so-called crisis in modernism), the course goes on to engage critically with the theory of post-structuralism, whilst at the same time exploring the specific objects and experiences of the postmodern. You will also consider new technologies and new art practices, thinking about art and subjectivity beyond representation and beyond the human. **Assessment:** two essays.

The Moving Image

This course covers various theoretical approaches to the moving image. How have the cinematic, the cinematic gaze, the screen, constructions of spectatorship and the public sphere been conceptualised differently? The relations between form, the political, and cultural difference are discussed in the context of film histories, the workings of selected industries, the dynamics of film festivals and specific technological/material predicaments in film, video, and digital productions. **Assessment:** one essay and one creative film journal.

History of Art Special Subject courses

Animating Architecture

This course considers significant changes in architecture, design and the built environment since the mid-1930s, providing an overview of how such changes have been understood and recorded. An assessment of the literary forms of architectural history shows how other forms of narrative (municipal-political, popular fictional, filmic etc) may be used to attribute different forms of significance to particular buildings and spaces and the reputations of their designers. You consider examples of cinema, installation art, video and performance art to show how architecture may be otherwise represented and explored. **Assessment:** two essays.

Images in Conflict

This course focuses on artistic practices that seek to confront and negotiate conflict. In the foreground are aesthetic, narrative and theoretical propositions, which address the challenges that arise when attempting to represent, to witness, to heal, to understand, to convey, to take account of, to evoke empathy or ways of relating to so called 'zones of conflict'. Hereby the very definition of conflict will be a matter of discussion in itself. Examples will be partly historical, though with an emphasis on the contemporary. **Assessment:** one essay and one documentary project (short film, photography or archiving project accompanied by supporting text).

Social Movements and Subcultures

This course explores post-WWII social movements and the various subcultures associated with them in order to comprehend the impact of both on the production of art, film, and performance. Specific attention is paid to such twentieth-century phenomena as the civil rights movement, the women's movement, environmental movements and gay and queer rights groups such as Stonewall and Act Up. Also at issue are more recent debates and practices associated with gender politics, post-colonial thought and the experience of postwar globalisation. **Assessment:** one long essay.

Philosophy and...

The course introduces you to conceptual reflection in relation to a number of artistic expressions such as literature, music, cinema, photography and painting. Several questions will be explored, including: a) can a philosopher write about a specific art form in the same way in which he/she can write about any other subject or about any other art form? b) how does the relation to art and to a specific art form change when it is determined conceptually? c) must philosophical reflection always introduce an idea of art and distinguish the different arts from this idea? d) how is philosophical reflection affected by the tendency of the arts to blur the demarcating lines that run between them? **Assessment:** two essays.

Sexual Poetics

Terms such as sex, gender, sexuality, and sexual difference now frequent in visual culture, yet they stem from divergent theoretical trajectories. This course reflects upon some of these past and future paths. We specifically focus on new ways of thinking and visualising kinship, taking into account both long-standing feminist investment in this category and recent work on technology, post-humanism and the 'animal question'. Donna Haraway's work – from her 'cyborg' to 'companion species' manifesto – is thus central to the course. Kinship relations link with questions of who, what and how we eat – both literally and symbolically. The impact of new technologies on both who, and what, we call kin and who, or what, we eat are addressed through the writings of Freud, Jacques Derrida, Cary Wolfe, Judith Roof and others. All aspects are discussed in relation to a wide range of visual culture including: films by Jonathan Demme; plays by Caryl Churchill; art by the Tissue Culture & Art Project.

Assessment: one essay and one research file.

Sites of Memory

This course considers a variety of artworks, exhibitions, monuments, films and novels, as well as theoretical texts that have informed the emerging research on remembrance memory. You will explore different archives and sites of memory and the roles which they play in the formation of collective and individual identity. You will also look at the ways in which artists and thinkers have probed the possibility/impossibility of representing traumatic memories and the ethical dilemmas involved in the aestheticisation of trauma. **Assessment:** one essay and one creative journal.

The Truth in Painting

Cezanne promised Emile Bernard that he would tell him "the truth in painting," adding that this was something he owed him. This promise of the truth seems to imply that painting has something akin to a philosophical or ethical dimension. The course will be concerned with examining points at which painting and philosophy come into contact. You consider several broad themes concerning spectatorship, optics, the theorising of practice, problems of explanation and interpretation, and the relationship between painting and language.

Assessment: two essays.

The Dissertation comprises an 8,000-10,000-word essay on a subject chosen by the student. Those who take the Dissertation as one of their units propose a topic at the end of the second year and are then linked with a dissertation tutor who will supervise appropriate research for the chosen topic during the third year.

Related Study

A related study is a course taught in another Department. Some programmes allow you the opportunity to take a related study as one of your courses.

Please note: Option courses and special subjects are subject to change and their availability may be affected by timetable constraints. For further information about the studio practice elements to this programme, please see the Undergraduate Art Department booklet available from the contact details on page 20.



Staff and their research interests

Permanent staff

Dr Jorella Andrews, BA MA PhD, Senior Lecturer, Head of Department

Research interests include the relations between philosophical inquiry, visibility and artistic practice, with a particular emphasis on phenomenology and the work of Maurice Merleau-Ponty. More generally, 20th Century, contemporary, and also Dutch 17th Century visual culture.

Dr Gavin Butt, BA MA PhD, Reader

Research interests include performance and performativity in the visual arts; queer theory, queer cultures and their histories; club performance; and contemporary art and critical theory.

Professor Alexander Düttmann, MA PhD

Research interests include moral and political philosophy; aesthetics; French and German philosophy.

Mr Kodwo Eshun, BA MA, Lecturer (part-time)

Research interests include contemporary art and critical theory with particular reference to post-war liberation movements; modern and contemporary musicality, cybernetic theory, the cinematic soundtrack and archaeologies of futurity. Kodwo is also an artist and curator.

Dr Andy Fisher, BA MA PhD, Lecturer (part-time)

Research interests include contemporary art especially photography, continental philosophy especially phenomenology.

Mr Andy Lowe, BA MA, Lecturer (part-time)

Research interests include urban cultures and architectural theory; the history of art history; modern art history; cultural studies, cultural theory.

Dr Jean-Paul Martinon, BA MA PhD, Senior Lecturer

Research interests include modern and contemporary French thought, (especially the works of Stéphane Mallarmé, Georges Bataille, Jacques Derrida, and Emmanuel Levinas), Rwandan history and philosophy, museology and curatorial practices.

Dr Simon O'Sullivan, BA MA PhD, Senior Lecturer

Research interests include aesthetics, art theory, continental philosophy (especially Deleuze and Guattari), modern and contemporary art practices, and Western Buddhism. Simon is also an artist.

Mr Brendan Prendeville, BA MA, Senior Lecturer

Research interests include the phenomenology of art (with particular reference to Merleau-Ponty), theories of embodiment, and pictorial realism.

Professor Irit Rogoff, BA MA PhD

Research interests include visual culture, contemporary art and critical theory, participation, spatial practices and the curatorial, post-colonialism and gender.

Ms Astrid Schmetterling, BA MA, Lecturer

Research interests include modern and contemporary German art and culture, post-holocaust art and culture, cultural memory, cultural and sexual differences, post-colonial studies and transnational art.

**Dr Derval Tubridy, BA MPhil PhD,
Lecturer (part-time)**

Research interests include literature and visual art of the 20th Century, with a particular interest in Samuel Beckett, and aesthetics.

Dr Lynn Turner, BA MA PhD, Lecturer

Research interests include cultural theory, particularly feminism, queer theory, deconstruction, performativity; post-humanism and the 'animal question'; contemporary aural/visual culture; subjectivity, fantasy and the uncanny; science fiction.

**Dr Eyal Weizman, BA MA PhD, Reader,
Director Centre for Research Architecture**

Eyal Weizman is an architect, writer and curator. His architectural projects include the rebuilding of the Ashdod Museum of Art, stage sets for the theatre, and several prizes in architectural competitions. His research interests concern the architectural in its widest sense, and in particular, where it intersects with the political and with issues of human rights.

Ms Nicole Wolf, BA MA PhD, Lecturer

Research interests include the locations, practices and effects of film and video art production in relation to notions of veridiction, hybridity and transformation. Nicole Wolf has a specific interest in the South Asia region and the international contexts of politics, media and art. She also explores situated performances of the political, civil society and the citizen, innovation, gender and ethnicity, as well as the relation between image making and violence.



Contact us

Please visit www.goldsmiths.ac.uk/visual-cultures for more information about our programmes.

If you have specific questions about the content of our programmes, please contact the Department of Visual Cultures on +44 (0)20 7919 7740, e-mail vis-cultures@gold.ac.uk.

If you have questions about entry qualifications, admissions, or arranging interviews, please contact us as follows:

Enquiry Unit
telephone +44 (0)20 7078 5300
fax +44 (0)20 7919 7509
e-mail admissions@gold.ac.uk

We can supply information in alternative formats for people with a visual impairment or dyslexia. Please contact Admissions on +44 (0)20 7078 5300, e-mail admissions@gold.ac.uk for further details.

Did you find this booklet helpful?

We would welcome any comments you have about the content or design of this booklet. Please e-mail ext-comms@gold.ac.uk, or write to Communications and Publicity, Goldsmiths, University of London, New Cross, London SE14 6NW, stating the name of the booklet. All information is treated in the strictest confidence and will in no way affect any application you make to Goldsmiths; no personal data is kept on file.

Disclaimer

The information in this Prospectus was correct in April 2011. Prospectuses are as far as possible accurate as at the date of publication, but the College does not intend by the publication of a prospectus, or any other advance degree programme information, to create any contractual or other legal relation with applicants, accepted students, their advisers or any other person. Nor is it responsible or liable for the accuracy or reliability of any of the information in third party publications or websites referred to in a prospectus. The College is unable to accept liability for the cancellation of proposed programmes of study prior to their scheduled start, although it will take reasonable steps to transfer students affected by the cancellation to similar or related programmes of study. The College undertakes all reasonable steps to provide educational services including teaching, examination, assessment and other related services, set out in its prospectuses and programme literature (“Educational Services”). However, except where otherwise expressly stated in writing, the College cannot accept liability or pay any compensation where the performance or prompt performance of its obligations to provide Educational Services is prevented or affected by “force majeure”. “Force majeure” means any event which the institution could not, even with all due care, foresee or avoid. Such events may include (but are not limited to) war or threat of war, riot, civil strife, terrorist activity, industrial dispute, natural or nuclear disaster, adverse weather conditions, pandemic flu, interruption in power supplies or other services for any reason, fire and all similar events outside the control of the College. Please visit www.gold.ac.uk/regulations/general-regulations/current/disclaimer for our most up-to-date disclaimer.

Terms and conditions

All students are subject to Goldsmiths’ Regulations (published at www.gold.ac.uk/regulations). When you accept an offer to study at Goldsmiths you undertake to comply with these Regulations, with Goldsmiths’ Charter, Statutes and Ordinances (www.gold.ac.uk/governance/ordinances and www.gold.ac.uk/governance/charter-statutes), with the Statutes and Regulations of the University of London (available from the University of London, Senate House, Malet Street, London WC1E 7HU), and with relevant legislation in force at the time. Please note that a student who has not received the official written offer of a place from the Goldsmiths Admissions Office (or UCAS, GTTR or SWAS as appropriate) may not be admitted to, or enrolled on, a programme of study.

© April 2011

Goldsmiths, University of London 2011

The copyright in these pages belongs to Goldsmiths, University of London, and all rights are reserved. Permission is given for copying one or more of these pages for the sole purpose of viewing them for private use, provided Goldsmiths is identified as the source of the information at all times. Permanent reproduction, including printing, copying or storage of any of these pages or any part thereof, or the redistribution thereof by any means, is not permitted.



Goldsmiths has charitable status.
This booklet is printed on 9lives Offset, which is manufactured from 100% recycled fibre.
Content: 100% recovered fibre, TCF bleaching.
Manufacturing accreditation: ISO 9001, ISO 14001.
Product certification: FSC 100% recycled, NAPM recycled approved.



Goldsmiths has joined the Carbon Trust’s Higher Education Carbon Management programme, and is participating in the national 10:10 campaign, demonstrating a commitment to cutting carbon emissions. Goldsmiths’ efforts in the field of carbon management and emission reduction have been recognised by the government.

Our Mission

We offer a transformative experience, generating knowledge and stimulating self-discovery through creative, radical and intellectually rigorous thinking and practice.

Goldsmiths

UNIVERSITY OF LONDON

Goldsmiths, University of London
New Cross, London SE14 6NW
+44 (0)20 7919 7171
www.goldsmiths.ac.uk