

<b>Module Code: 04I</b>	<b>Developmental Research</b>
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<b>Level:</b>	5
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<b>Credit Value:</b>	15
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<b>Prerequisites:</b>	Critical and Contextual
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### **Module Description**

A module which focuses on the development of the students' personal ideas and concepts. The module facilitates greater knowledge and understanding of traditional and contemporary theories of art, thus encouraging personal reflection and the formulation of personal perspectives. Students start to contextualise their own practice in relation to current art and design theory and debates within their discipline.

### **Learning Outcomes**

On successful completion of this module students will be able to:

1. Formulate a statement of personal art, design or craft philosophy.
2. Demonstrate a consideration of current debates within their discipline.
3. Demonstrate an awareness of contemporary and historical precedents.
4. Communicate in written and audiovisual form effectively and persuasively.

### **Indicative Content**

- The contextualisation of learners' practice in relation to the intellectual, social, historical, and technological development of art, design, and craft.
- The development of a learner's ability to identify the philosophical assumptions that inform and underpin their practice through the analysis of current critical and theoretical debate on the nature of art, design, and craft.
- Engagement with the philosophies of contemporary practitioners from all fields of art, design and craft through visiting speakers.
- Foster an awareness of the social and ethical responsibilities of practitioners.
- Develop the transferable skills of visual and textual research through essay writing, audio-visual presentation, debate, and self-evaluation.

### **Learning and Teaching Strategies**

Lectures, seminars, tutorials, critiques.

### **Assessment**

60% Illustrated essay on the theme of:  
'A Personal Perspective'.

40% Audiovisual presentation.

### **Specific Learning Resources**

Lecture theatre. Seminar room with data projector. Studio with slide/overhead projector. Learning resources may be expected to include websites, video, and gallery based materials as well as library resources.

## **Bibliography**

### **Highly Recommended**

Ash, Juliet, and Elizabeth Wilson (eds.); 1992; **Chic Thrills: A Fashion Reader** London: Pandora.

Barthes, Roland; translation by Matthew Ward and Richard Howard 1983; **The Fashion System**; London: University of California Press.

Bourriaud, Nicolas; **Relational Aesthetics**, trans. Simon Pleasance and Fronza Woods, Dijon: Les Presses du Réel, 2002.

Black, Sandy; 2008; **Eco-Chic The Fashion Paradox**; London; Black Dog.

Hal Foster et al., 2004; 'Roundtable: The Predicament of Contemporary Art', **Art Since 1900: Modernism, Antimodernism, Postmodernism**, London: Thames & Hudson, pp. 671-679.

Greenhalgh, Paul (ed.); 2002; **The Persistence of Craft: The Applied Arts**; London: A & C Black.

Parker, Rozsika; 1984; **The Subversive Stitch Embroidery and the Making of the Feminine**; London The Women's Press.

Krauss Rosalind. 2001 "A Voyage on the North Sea": **Art in the Age of the Post-Medium Condition**, London: Thames & Hudson.

Schavemaker Margriet and Mischa Rakier, (eds.) 2007; **Right About Now: Art and Theory since the 1990s**, Amsterdam: Valiz.

Wilson, Elizabeth; 2003; **Adorned in Dreams Fashion and Modernity**; London I.B.Tauris.

### **Recommended**

Adams, Brooks; 1997; **Sensation: Young British Artists from the Saatchi Collection**; London: Thames & Hudson in association with the Royal Academy of Arts.

Aynsley, Jeremy; 2001; **A Century of Graphic Design**; London: Mitchell Beazley.

Bois, Yve-Alain and Rosalind E. Krauss; 1997; **Formless: A User's Guide**; NY: Zone.

Buskirk, Martha; 2003; **The Contingent Object of Contemporary Art**; Cambridge, Mass: MIT Press.

Calinescu, Matei; 1987; **Five Faces of Modernity: Modernism Avant-garde Decadence Kitsch**; Durham: Duke University Press.

Carson, Fiona and Claire Pajaczkowska; 2001; **Feminist Visual Culture**; New York: Routledge.

Charles Harrison and Fred Orton (eds.); 1984; **Modernism, Criticism, Realism**; London: Harper & Row.

Doherty, Claire; 2004; *Contemporary Art: From Studio to Situation*; London: Black Dog.  
Dormer, Peter; 1997; *The Culture of Craft: Status and Future*; Manchester: Manchester University Press.

Foster, Hal, (ed.); 1985; *Postmodern Culture*; London: Pluto.

Neill, Alex, and Aaron Ridley; 2002; *Arguing about Art: Contemporary Philosophical Debates*; London: Routledge.

O'Doherty, Brian; 1986; *Inside the White Cube: The Ideology of the Gallery Space*; San Francisco: Lapis Press.

Pamela Johnson; 1998; *Ideas in the Making: Practice in Theory*; London: Crafts Council.

Poynor, Rick; 1998; *Design Without Boundaries: Visual Communication in Transition*; London: Booth-Clibborn.

Stallabrass, Julian; 1999; *High Art Lite: British Art in the 1990s*; London: Verso.

Wallis, Brian; 1984; *Art after Modernism: Rethinking Representation*; New York: New Museum of Contemporary Art in association with David R. Godine, Publisher, Inc., Boston.

### **Periodicals**

Selvedge, *Fashion Theory*, *Another Magazine*, *Afterimage*, *Art Monthly*, *Artforum*, *Art History*, *Domus*, *Drapers*, *Vogue*, *Interiors*, *Crafts*, *Ceramic Review*, *Media Culture and Society*, *Art Review*, *Eye*, *Creative Review*, *Blueprint*, *Love I.D*, *Frieze*, *Time Out*, *Wallpaper*, *Photoworks*, *Portfolio*, *Printmaking Today*, *Screen*, *Journal of Design History*, *October*, *Oxford Art Journal*, *Parkett*, *Third Text*.

### **Background Reading**

Archer, Michael; 1997; *Material Culture: The Object in British Art of the 1980s and '90s*; London: South Bank Centre.

Barker, Emma, (ed.); 1999; *The Changing Status of the Artist*; New Haven: Yale University Press in association with The Open University.

Barthes, Roland; 1984; *Camera Lucida: Reflections on Photography*; London: Flamingo.

Bataille, Georges; 1985; *Visions of Excess, Selected Writings, 1927-1939*; Minneapolis: University of Minnesota Press.

Danto, Arthur, C.; 1997; *After the End of Art: Contemporary Art and the Pale of History*; Princeton: Princeton University Press.

Foster, Hal; 1996; *The Return of the Real: The Avant-Garde at the End of the Century*; London: Cambridge, Mass.: MIT Press.

Greenberg, Clement; 1965; *Art and Culture*; Boston: Beacon Press.

Greenhalgh, Paul; 2005; *The Modern Ideal: The Rise and Collapse of Idealism in the Visual Arts from the Enlightenment to Postmodernism*; London: V&A.

Jagjit Chuhan, Angela Dimitrakaki, Emma Thomas (eds.); 2002; *Re: Trace Dialogues: Essays on Contemporary Art and Culture*; Liverpool: Liverpool School of Art and Design.

Jones, Amelia; 2003; *The Feminism and Visual Culture Reader*; London: Routledge.

Kent, Sarah; 1994; Shark Infested Waters: The Saatchi Collection of British Art in the 90s; London: Zwemmer.

Krauss, Rosalind; 1985; The Originality of the Avant-Garde and other Modernist Myths; London: Cambridge, Mass.: MIT Press.

Stallabrass, Julian; 2004; Art Incorporated: The Story of Contemporary Art; Oxford: Oxford University Press.

Troy, Nancy J.; 2003; Couture Culture: A Study in Modern Art and Fashion; Cambridge, Mass.; MIT Press.