

Module Code: BAFA03I	Confirmation of Fine Art Practice
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Level:	5
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Credit Value:	30
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Pre-Requisites:	Investigation of Fine Art Practice
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Module Description
<p>This module is designed to encourage students to reflect upon and use their learning experience so far in a larger assignment. Independent visual and practical enquiry, along with product realisation and presentation is demanded.</p> <p>Negotiating and framing a personally generated brief will position specialist concerns in an expanded field of Fine Art. A reflective evaluation framework identifies those intellectual, aesthetic and technical contexts which serve to propel personal ideas and motivate further in-depth, independent enquiry. The recognition of difference as special, together with the exciting potential inherent in the obvious is central to critical judgements at this level.</p> <p>To stimulate and develop individual personal perspectives, issues of “OTHERNESS” are reinforced through an evolving intuitive intelligence which informs continuing practice and through positive philosophical and historical discourse which impact on social, political and psychological questions of Identity, Sexuality, Place, Race and Diversity.</p> <p>Form and Content reinforce each other in significant realised pieces with considered placement.</p>

Learning Outcomes
<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> 1. Negotiate, establish and pursue an assignment brief. 2. Research contemporary and historical precedents. 3. Pursue independent visual and practical enquiry. 4. Realise an outcome with considered presentation. 5. Demonstrate independent thought in creating, evaluating and developing ideas.

Indicative Content
<ul style="list-style-type: none"> • Reflective Evaluation: Review aesthetic, conceptual and technical features in current practice. • Selection and Synthesis: Personal statement outlining the creative

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thought underpinning chosen elements of creative enquiry.

- Practical work realisation & spatial placement: specialist technical enhancement as vehicle for effective expression.
- Schedule materials and process workshop access.
- Intellectual and Practical work implementation:
- Research File records on exhibitions and Artists Studio visits, Hay Gallery Personal Perspective Artist Speakers, Invited Artist Seminars as personal work enrichment.
- Independent recording and monitoring of staged work development: lens images and digital documentation of material works with site considered internal/external spaces.
- Critical reflective diary to track and appraise ideas, research and working context.

Learning & Teaching Strategies

This module will be delivered through studio and workshop practice, demonstrations, lectures, seminars, tutorials and critiques.

Assessment

Coursework including:

30% research and development

Critical appraisal of a display of:

- Interpretation and expression.
- Visual information gathering.
- Designing/creating information.
- Relevance of ideas to context.
- Genres of practice.
- Personal perspective and practice.
- Establishing a brief.
- Historical and contemporary research.

70% material outcomes.

Critical appraisal of a display of:

- Personal investigation.
- Development and communication of ideas.
- Creative and technical research.
- Realisation and presentation of research outcomes.
- Critical and evaluative judgements.

Specific Learning Resources

Studios. Workshops. Lecture theatre. Seminar rooms.
Learning resources may be expected to include websites, video, and gallery based materials as well as library resources.

Bibliography

Highly Recommended

Macfarlane, R, 2003, **Mountains of the Mind**, Granta, London
Boetzkes, A, 2010, **Ethics of Earth**, University of Minnesota Press, Minneapolis
Brady, E, 2003, **Aesthetics of the natural environment**, Edinburgh University Press, Edinburgh
Burke, E, 1990, **A Philosophical Enquiry in to the Origin of Our Ideas of the Sublime and Beautiful**, ed. Adam Phillips, World's Classics, Oxford (first published in 1757)
Bartlett, P, 1993, **The undiscovered country**, Granta, London
Fleming, F, 2000, **Killing Dragons**, Granta, London
Fortey, R, 1994, **The Hidden Landscape**, Pimlico, London
Shepard, N, 2001, **The Living Mountain**, Canongate Canons, London
Winchester, S, 2001, **The Map That Changed the World**, Viking, London
Klages, M, 2006, **Literary theory for the perplexed**, Continuum International Publishing Group Ltd.
Weintraub, L, 2003, **Making Contemporary Art: How Today's Artists Think and Work**, London: Thames & Hudson
Chipp, H, 1968, **Theories of Modern Art**, California UP
Hoptman, L, 2002, **Drawing now: eight propositions**, he Museum of Modern Art, New York

Recommended

Barthes, R, 1973, **Mythologies**, Paladin, London
Bachelard, G, 1964, **Poetics of Space**. Beacon Press
Bachelard, G, 1988, **Air and Dreams**, The Dallas Institute Publication (first published in 1943)
Beer, G, 1996, **Open Fields**, Clarendon Press, Oxford
Blazwick, I; 2000; **Tate Modern: The handbook**; Tate publications
Doyle, M, Macfarlane, K, Stout; 2002. **Drawing on Space**. The Drawing Room (London Arts & Henry Moore Foundation)
Murray, P&L; 1985; **The penguin dictionary of art and artists**; Penguin; London
De Cruz, G; 2000; **Art noises at the Saatchi Gallery 2**; Saatchi
Schama, S, 1996, **Landscape & Memory**, Fontana Press
Ed. Stangos, N 1985; **Concepts of modern art**; Thames and Hudson; London

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Tuan, Y. F, 1979., **Landscapes of Fear**, Backwell, Oxford
Vasari, G, 1965, **Lives of the Artists**, (Vols. 1-2), Penguin

Background Reading

Make use of the Colchester Institute library web site: **Art & Design Resource** and **Athens** for research, especially **ACADEMIC SEARCH ELITE, ART FULL TEXT** and **INFO TRAC**.

Studio Modules are based on an ongoing tutorial process, during which a varied range of references may be recommended according to the emerging direction of students work.

USEFUL WEBSITES

www.lboro.ac.uk/department/ac/tracey

www.drawingcenter.org

www.drawingroom.org.uk

In our time / Radio 4 – Melvyn Bragg and his guests discuss the history of ideas as it applies to culture, history, science and philosophy – resource for podcasts and discussions: <http://www.bbc.co.uk/radio4/features/in-our-time/archive/>

Tate / Channel - resource for podcasts, artists discussions panels and symposia: <http://www.tate.org.uk/context-comment/audio-video>

Axis – Online resource for UK contemporary art : www.axisweb.org

AN artist's information company - Supporting contemporary visual art practice:

www.a-n.co.uk The College subscribes to a-n magazine which you can access via Athens.

Artquest - critical engagement and practical support to visual artists :

www.artquest.org

<http://www.youtube.com>

www.firstsite.uk.net