

Module Code: BAFA03H	Professional Fine Art Practice
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Level:	6
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Credit Value:	45
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Pre-Requisites:	Refinement of Fine Art Processes Confirmation of Fine Art Practice
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Module Description
<p>This module synthesizes the learning on the programme and represents a major body of work for exhibition and assessment.</p> <p>The Fine Art public exhibition culminates student creative practice by consolidating visual, practical and intellectual personal enquiry. Intelligent application of creative and promotional professional values distinguishes scale of ambition and quality creative standards. As an independent body of artists, students have the opportunity of organising and touring this exhibition work to a London or alternative venue whilst also shaping current creative questions for formal Post-Graduate Course application, related work contexts and independent studio practice.</p>

Learning Outcomes
<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> 1. Produce a body of work commensurate with professional standards in their chosen specialism. 2. Demonstrate sustained visual research and conceptual development. 3. Demonstrate detailed and imaginative investigation of a chosen theme or context. 4. Demonstrate analytical and critical judgement in the development of a body of visual work. 5. Present and contextualise their work in an appropriate and professional manner.

Indicative Content
<p>Creative practical proposal :</p> <ul style="list-style-type: none"> • Distillation: Sustained imaginative engagement with the intrinsic and indispensable as essential form and content. • Creative Intelligence: clarity of origination, development and realisation. • Context: research/referencing contemporary initiatives. • Exhibition enterprise: curating physical and aesthetic space.

Taught from 2012/13 Academic Year

- Empirical engagement with site and work identity scale and placement.
- Artist-curator relationship.
- The Sublime and Space-Void. Professional links in the public arena.
- Exhibition Proposal : Costings. Risk Assessment. Promotional material.
- The Personal Statement.
- Presentation portfolio.
- Fine Art Exhibition catalogue. Install schedule. Poster & design. Media mailing. Photographic documentation. Physical Light- Space requirements.
- Working Structure: Outline. Studio and technical practice workshops. External fieldwork and research. Materials acquisition.
- Critique and tutorial points.

Learning & Teaching Strategies

This module will be delivered through studio and workshop practice, seminars, tutorials and critiques. It will also include visits to external companies, agencies, institutions and exhibitions.

Assessment

100% Course work.

Written and illustrated file:

- Strategic plan.
- Contemporary precedents.
- Personal practice proposal and its context.
- Promotional material.
- Costing.
- Exhibition proposal.

A Fine Art Exhibition.

A critical appraisal of an exhibition of:

- Creative, visual, practical, aesthetic, evaluative and contextual engagement with professional practice.

Specific Learning Resources

Studios. Workshops.

Learning resources may be expected to include websites, video, and gallery based materials as well as library resources.

Bibliography

Highly Recommended

Phaidon Editors (2011) Vitamin P2: New perspectives in painting, Phaidon, London
Ulrich Obrist,H (2011) Everything you always wanted to know about curating, Sternberg Press
Graham,B (2010) Rethinking curating, MIT Press, London
Sullivan.G (2010) Art practice as research: inquiry in visual arts, Sage, L.A.
Morley,S (2010) The Sublime Whitechapel, London
Petherbridge,D (2010) The primacy of drawing: histories and theories of practice, Yale
Noble,R (2009) Utopias (Documents of contemporary art) Whitechapel, London
Putnam,J (2009) Art & artefact: The museum as medium, Thames & Hudson, London
Ellegood,A (2009) Vitamin 3d: New perspectives in sculpture and installation, Phaidon
Gibbons.J (2007) Contemporary art and memory. I.B. Tauris
Obrist. H-U (2005) New Perspectives in Drawing. Phaidon Press Ltd.
Krauss,R. Foster,H. Bois.Y. Buchloch.B (2004) Art since 1900 Thames and Hudson
Hustvedt.S & Leung,S (ed) 2005 Theory in contemporary art since 1985, Blackwell

Recommended

Weintraub, L (2003) Making Contemporary Art. How today's Artists think & work. T&H
Gilbert-Rolfe, J (1999) Beauty and the contemporary sublime, Allworth Press, N.Y.
Betterton.R (1996) Intimate Distance Routledge Press
O'Doherty. B(1986) Inside the White Cube: the Ideology of the Gallery Space. San Francisco. Lapis Press.

Useful websites

www.axiswb.org
www.a-n.co.uk
www.tate.org
www.lboro.ac.uk/department/ac/tracey
www.drawingcenter.org
www.drawingroom.org.uk