

Module Code: Developmental Research
BAPH06I
FDPH06I

Level: 5

Credit Value: 15

Pre-Requisites:

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 photographic practice.
3. Demonstrate an awareness of contemporary and historical precedents within and outside of photography.
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 photographic practitioners.

- Develop the transferable skills of visual and textual research through essay writing, audio-visual presentation, debate, and self-evaluation.

Learning & Teaching Strategies

Lectures, seminars, tutorials, critiques.

Assessment

60% Illustrated essay of 2500 words on the theme of: 'A Personal Perspective'.

40% Audiovisual presentation (10 – 15 minutes)

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 pub.

Hal Foster et al., 2004; 'Roundtable: The predicament of contemporary art', **Art since 1900 : modernism, antimodernism, postmodernism**, London: Thames and 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 Womens Press

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

Recommended

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

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

Bois, Yve-Alain & 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**