

Module Code:
BAFA01C

Introduction to Fine Art Processes

Level: 4

Credit Value: 30

Pre-Requisites: None

Module Description

This module is designed to introduce students to essential art & design knowledge, skills and visual language which create the foundations for future research in their subject discipline.

This module builds on individual ambitions to become a specialist in the understanding and practice of Fine Art. The broad aim is to teach the formal understanding, study skills and practical techniques necessary to work successfully with the theory, philosophy, history and practices of fine art. We encourage you to develop your own creative identity and personal visual language, while placing your studio activity within the context of wider social and political issues.

Learning Outcomes

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

1. Demonstrate competence in working with a range of materials and processes.
2. Provide evidence of competent health & safety practice.
3. Record a range of visual and written research activity.
4. Use appropriate methodology to create, select and develop ideas.
5. Provide evidence of investigation of relevant contemporary and historical practitioners.

Indicative Content

- Perceptual Responses to Nature and Culture, referencing self, outside of self, the contemporary age, memory and temporality.
- Analytical Drawing as visual enquiry: investigation, selection and recording from primary and secondary sourcing/collections.
- Sketchbook methodologies, fieldwork and studio exploration and functions.
- Health & safety studio and workshop management procedures.
- Visual investigation in a wide range of materials of the formal aesthetic language, 2d space & 3d form; composition/construction; space/volume; shape/pattern; scale; colour; line and mark making; tone and value; texture and surface description.

Taught from 2012/13 Academic Year

- Basic competency workshop inductions in print, 3d construction/sculpture, digital and photographic areas.
- Materials/process manipulation in main practices of drawing and painting, collage, construction and assemblage.
- Underpinning visual and written research of contemporary and historical works and exhibitions.
- Creative analysis and interpretation through adventurous 2d/3d image processes.
- Working methodology and presentation to demonstrate awareness of the creative process as flexible framework and appraisal of personal direction and expressive form.

Learning & Teaching Strategies

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

Assessment

Coursework including the following:

60% Research and Development

Critical appraisal of:

- Primary & secondary sources.
- Recorded observations.
- Aesthetic enquiry & interpretation.
- Visual analysis.
- Concept development & realization.
- 2d/3d Technical Workshop Inductions.
- Health & safety regulations and practice.
- Contemporary practitioners.
- Visual & written research.
- Materials, techniques and processes

40%Material outcomes:

Critical appraisal of fine art work :

- Visual presentation techniques.
 - Working methodology.
- Works showing selection & development.

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

Bachelard,G. (1964) The poetics of space: the classic look at how we experience intimate places. USA: Beacon Press
Stewart,S, (1993) On longing: Narratives of the miniature, the gigantic, the souvenir, the collection. USA: Duke University Press
Foster,Hal; Krauss,R.; Bois, Y.; Buchloch, BHD. (2004) Art since 1900: modernism antimodernism postmodernism. London: Thames and Hudson
Gibbons,J. (2007) Contemporary art & memory: images of recollection and remembrance. London: IB Tauris

Harrison.C. & Wood.P, (2003) Art in Theory 1900-2000 an anthology of changing ideas. Blackwell Publishing
Ellegood, A. (2009) Vitamin 3D, New Perspectives in sculpture. London: Phaidon press Ltd.
Schwabsky, B. (2002) Vitamin P, New Perspectives in painting. London: Phaidon press Ltd.
Dexter, E. (2005) Vitamin D, New Perspectives in drawing. London: Phaidon press Ltd.
Atkins, R. (1997) Artspeak: a guide to contemporary ideas, movements and buzzwords 1945 to the present. Abbeville Press

Recommended

Dezeuze, A & Kelly, J. (2012) Found sculpture & photography from Surrealism to contemporary art. Ashgate: Burlington
Chametzky.P, (2010) Objects as history in twentieth century German art, Beckmann to Beuys, Berkley:University of California Press
Butler, C.H. (1999) Afterimage: Drawing Through Process. MOCA, Los Angeles, MIT
PressKrauss, R.E. (1998) Passages in Modern Sculpture. MIT
Teel,S, & Betti, C. (2008) Drawing: A contemporary approach. Boston: Cengage Learning
Barthes, R. (1977) Image, music, text. N.Y.: Hill & Wang
Studio modules are based upon an ongoing tutorial process, during which a varied range of references may be recommended according to the emerging direction of the students work.

Suggested Websites

www.firstsite.uk.net

www.tate.org.uk (Tate channel in particular)

Radio 4/ Melvyn Bragg: <http://www.bbc.co.uk/radio4/features/in-our-time/archive/>