

Module Code: BAFA03C	Investigation of Fine Art Practice
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Level:	4
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Credit Value:	30
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Pre-Requisites:	None
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Module Description
<p>This module enables students to investigate a brief in order to explore their potential as artists or designers in greater depth. This module concentrates on the development, the resolution of technical details and the production and presentation of the final outcome.</p> <p>This module encourages students to embed an individual line of enquiry through guided, structured creative investigation. Personal creative concerns are defined and forwarded by practical experiment, speculation and research into skills-based genres and their socio-cultural contexts. Intensive studio and workshop practice concentrates engagement with selective and combined processes from areas of Painting, Drawing, Print, Lens and Sculpture; questioning and manipulating the heritage of conventions within a framework of purposeful intent. The realised body of work establishes an emerging creative identity and understanding which recognises personal visual, conceptual and technical interests to support specialist study at Level 5.</p>

Learning Outcomes
<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> 1. Produce evidence of a range of visual and written investigations of a brief. 2. Demonstrate knowledge of materials, processes, techniques, systems and the terminology used in the technology of the relevant discipline. 3. Demonstrate awareness of a wide range of contexts within which art and design is conceived, produced and consumed. 4. Analyse findings and communicate these effectively.

Indicative Content
<p>The Brief :</p> <ul style="list-style-type: none"> • Creative investigation of observed structure. • Agreed expanded subject exploration through textual/visual enquiry. • Personal investigation and visual form discovery. • Adventurous creative image development. • Analysis of the interrelationship of process and resulting image

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identity within personal remits.

Practical Processes

- Experimental technical manipulation to discover the range, properties and potential of shaping, forming and constructing visual form.
- Investigation of systems, structure and form, both formal and expressive.
- Exploration of time-based surface, temporality and materials, performative gesture & mark making.
- Constructing narrative, sequencing, layering and overlaps, the grid and metamorphosis.
- Pursuing fragmentation, distortion, scale intervention, expressive colour and synaesthesia, the added and subtracted mark.
- Composition and gestalt, positive/negative shape interplay in planimetric space. The multiple repeat, Line quality and form.
- Exploring visual dynamics, movement and counter-movement, balance and rhythm, space and volume, mass and weight, constructive colour, line/plane intersection, space illusion and focal point.

Contextual Research

- Analytical thought in evaluating own and others origination, production and works.
- A research and analysis framework of referential past and contemporary works.
- Consideration of process and construction; materials and media; craft technique; subject and sources; aesthetic parity and origins; universal visual language; identity; ethnicity; society; politics; belief systems; cultural climate; human psyche; perception and aesthetic intention.

Learning & Teaching Strategies

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

Assessment

Coursework including the following:

50% research and development

- Critical appraisal of:
- Recorded observations.
- Applying structure to recorded observations.
- Analysis of primary and secondary source.
- Concept development.
- Visual and contextual analysis of contemporary artefacts and communications.
- The nature and use of others practice.

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- Technical terminology.
- Evaluation.

50% material outcomes:

Critical appraisal of fine art work:

- Idea to making/ making ideas.
- Materials, processes and techniques.
- Technical and conceptual relationships.
- Visual product analysis.
- Realisation.
- Visual presentation.

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

Krauss,R, 1979, Grids, www.jstor.org/stable/778321

Baume, N, 2011, Sol Lewitt: Structures 1965-2006, Public Art Fund, New York

Battock,G, 1969, Minimal Art: A critical anthology, Studio Vista, New York

Taylor, B, 2005, Art Today, Laurence King, London

Deleuze,G, 2004,The logic of sensation, Continuum, Cornwall UK

Harrison.C&Wood.P, 2003, Art in Theory 1900-2000 an anthology of changing ideas, Blackwell Publishing

Finlay,V, 2002, Colour: A natural history of the palette, Random House

Batchelor,D, 2000, Chromophobia, Reaktion

Recommended

Ellegood,A, 2009, Vitamin 3D: New perspectives in sculpture and installation, Phaidon, London

Dexter,E. 2005 Vitamin D: New Perspectives in Drawing Phaidon, London

Godfrey, T, 2009, Painting today, Phaidon, London

Schwabsky, B. 2002 Vitamin P: New Perspectives in Painting Phaidon, London

Batchelor,D, 2006, Colour: Documents of contemporary art, Whitechapel Publications

Itten,J, 2006, The elements of colour, Yale University Press

Temkin,A, 2008, Colour chart: Reinventing colour, 1950 to today, MOMA NY

Duplaix S, 2009, Annette Messager: The Messengers, Hayward Publishing, Italy

Useful websites:

www.tate.org.uk

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

www.drawingcenter.org

www.drawingroom.org.uk