

Module Code:
BAFA01I

Development of Fine Art Processes

Level: 5

Credit Value: 30

Pre-Requisites: Introduction to Fine Art Processes

Module Description

This module enables students to produce work of a creative and innovative nature which is both technically sound and appropriate within its context.

This module builds on and enriches craft and aesthetic precepts by acknowledging Post-Modernity as a continuum in the evolution of visual ideas and thought. Alongside critical appraisal of personal content, work at this stage in specified study areas will pose and address questions concerning visual form and construction, image identity in relation to surface and artefact, and artefact and context.

“Paradox” is a given, acting as a conceptual, technical and visual catalyst of change. As ideas are the components that physically implement, test and drive conceptual directions, this activity promotes the perception of ideas leading to new developments which challenge and extend existing creative positions.

Learning Outcomes

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

1. Apply art and design methodology and technology appropriately to identified problems or issues.
2. Produce and explore a range of innovative ideas which are viable both technically and in context.
3. Select an appropriate concept and develop into a feasible outcome.
4. Communicate and present outcomes both effectively and persuasively.

Indicative Content

Conceptual development and creative enquiry of:

- Deconstruction and metaphors, the syntax of the visual construct for organising meaning.
- Process and site, matter and mark making.
- Framed and unframed space, the hybrid, the authentic and reclaimed.

Taught from 2012/13 Academic Year

- The Faux and Fiction, placement, presence and audience.

Image, form and content analysis

- Practical, visual records and image manipulation in specialised materials and processes with selective combinations of traditional and new media technologies.

Concepts realisation: process and production.

- Primary and secondary research: texts and exhibition visits.
- Material works and interventions through formal practical 2d/3d process workshops in digital, print, sculpture and photography.
- Demonstrations and experimentation with practical drawing and painting media/materials.

Appraisal.

- Review and intent, to ascertain the value and range of working procedures within the dialogue of creative intent, innovative production and openness to meaning in ones practice.
- Critiques and written evaluations address depth and conviction of Subject exploration; Content and Visual Form; Technical manipulation and process; Concepts and Visual ideas; Understanding and discernment; Presentation-Placement.

Learning & Teaching Strategies

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

Assessment

Coursework including:

40% research and development

Critical appraisal of:

- Recorded observations.
- Image manipulation.
- Historical and contemporary overview.
- Technical terminology appropriate to the relevant discipline/s.
- Materials, processes, techniques and finishes.

60% material outcomes.

Critical appraisal of fine art works:

- Image, form and content.
- Concepts and realisations.
- Visual presentation techniques.

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 sources.

Bibliography

Highly Recommended

Macfarlane, R, 2003, Mountains of the Mind, Granta, London
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
Winchester, S, 2001, The Map That Changed the World, Viking, London
Klages, M, 2006, Literary theory for the perplexed, Continuum International Publishing Group Ltd.

Recommended

Bachelard, G, 1988, Air and Dreams, The Dallas Institute Publication (first published in 1943)
Schama, S, 1996, Landscape & Memory, Fontana Press
Barthes, R, 1973, Mythologies, Paladin, London
Tuan, Y. F, 1979., Landscapes of Fear, Backwell, Oxford
Beer, G, 1996, Open Fields, Clarendon Press, Oxford
Bachelard, G, 1964, Poetics of Space. Beacon Press
Doyle, M, Macfarlane, K, Stout; 2002. Drawing on Space. The Drawing Room
(London Arts & Henry Moore Foundation)
Weintraub, L, 2003, Making Contemporary Art: How Today's Artists Think and Work, Thames & Hudson, London
Chipp, H, 1968, Theories of Modern Art, California UP
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
Blazwick, I; 2000, Tate Modern: The handbook; Tate publications
Hoptman, L, 2002, Drawing now: eight propositions, The Museum of Modern Art, New York

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.

Background Reading

Taught from 2012/13 Academic Year

Periodicals: Selvedge, Another Magazine, Domus, Drapers, Vogue, Interiors, Crafts, Ceramic Review, Media Culture and Society, Art Review, Eye, Creative Review, Blueprint, I.D, Frieze, Time Out, Wallpaper, Photoworks, Portfolio, Printmaking Today, Screen