

**Module Code:**           **Fine Art Specialist Project**  
**FYFA050**

**Level:**   0

**Credit Value:** 30

**Pre-Requisites:**

### **Module Description**

This module is designed to underpin the development of future fine art practice through visual and contextual research into a negotiated project. Students will confirm their choice of specialism and bring together their knowledge, skills and understanding to carry out a major project. Students will be encouraged to develop their own creativity and independent learning. Emphasis will be on the relationship between and integration of contemporary, cultural contexts with emerging personal practice.

### **Learning Outcomes**

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

1. Research and negotiate a project brief.
2. Pursue independent theoretical and practical enquiry into a theme.
3. Create, develop and realise a final outcome within the time available.
4. Select, organise and display work in a professional manner.
5. Evaluate their working methods and outcomes.

### **Indicative Content**

- Planning and managing a research project.
- Writing a brief.
- Integrating theory and practice.
- Using sketch/studio books, written and illustrated files to aid investigation.
- Visual research using a range of media.
- Material and process investigation, following safe working practice.
- Using a variety of primary and secondary source material.
- Creating a significant body of work.
- Creating, developing and realising a final outcome.
- Selecting, organising and exhibiting work in a professional manner.
- Making a supporting statement, e.g. written and illustrated, audiovisual.
- Evaluating working methods and outcomes.
- Identifying opportunities for additional development and improvement.

## **Learning & Teaching Strategies**

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

## **Assessment**

40% research and development

60% Final outcome

## **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**

Recommended

Gablik, S. (1998) *Conversations Before The End of Time* London: Thames & Hudson

Nickas, B. (2009) *Painting Abstraction: New Elements in Abstract Painting* London: Phaidon Press

Royoux, J. Warner, M. Greer, G (2006) *Tacita Dean* London: Phaidon Press

Weintraub, L. (2003) *Making Contemporary Art: How Artists Think and Work* London: Thames & Hudson

Ferguson, B. Greenberg, R. Naire, S. (2010) *Thinking About Exhibitions* Oxon: Routledge

O'Doherty, B. (1976) *Inside The White Cube: The Ideology of the Gallery Space*, London: University of California Press

Oxely, N. & de Oliveira, N. (2004) *Installation Art in the New Millennium: The Empire of the Senses* London: Thames & Hudson