

**Course Code:**

PMFA303

**Session**

2017/18

**1. Course Title:**

Extended Studio Practice

**2. Version**

1.1

**Date of Production**

Session 2011/12

**Date of Approval**

2011/12

**3. Level:**

SCQF 11

**4. Credits:**

15

**5. Lead School/Board of Studies:**

School of Fine Art

**6. Course Contact:**

Henry Rogers

**7. Course Aims:**

The course aims to expand the opportunities for students to:

- produce an enhanced body of work that demonstrates a resolution of practice and critical understanding
- prepare for the public presentation of work in collaboration with their peers and professionals in the field.
- confidently contextualize their own work within the parameters of contemporary art practices.

**8. Intended Learning Outcomes of Course:**

At the end of the Course each student should have the ability to further

- Demonstrate informed judgements and decisions in relation to current issues within fine art practice.
- Demonstrate a heightened awareness of their own position within and contribution to the wider contexts of fine art practice
- Demonstrate a critically informed reflection upon progress thus far and the possibilities for future development as independent artists

- Develop a significant artistic project for public exhibition
- Bring the results of critical re-appraisal and research to a point of resolution within practice
- Exhibit good practice and co-operation when working in professional contexts
- Take responsibility for selection and display of own work whilst demonstrating respect and sensitivity to that of others.
- Respond in an informed and constructive manner to the views and positions of others

### **9. Indicative Content:**

At Stage 3 (the second year) of the programme, the emphasis shifts towards extending the developments arising from Stages 1 and 2, and towards the production of a body of work for exhibition and assessment at the MFA degree show, which takes place in June. By the end of this stage – and the end of the two year programme – the issues arising from the critical review of studio practice should be resolved into a coherent and distinctive body of work that is formally strong, intellectually informed, and contextually aware.

It is worth noting, however, that the process of development fostered by the MFA programme in its entirety is not always linear and progressive. It is not uncommon for work to appear to take a ‘backward’ step at certain points during the programme, or for crises to arise. When undertaking a critical reassessment of all aspects of a practice (practical and theoretical) such apparent setbacks remain a constant possibility. However, one of the great advantages of a two year programme is that such glitches, should they occur, can always be fixed. In this final stage of the programme, then, the lessons learned from previous successes and failures finally come to a conclusion. The planning of work for the final degree show exhibition, and the work involved in actually mounting that exhibition provide the culmination of the period of study on the programme, and finally prepare students for the life of an independent artist. This course allows offers further opportunities for such developments to students who wish to concentrate more fully upon the development of their studio practice on the final stage of the programme.

### **10. Description of Summative Assessment:**

As part of their final assessment students will have the opportunity to present work in an external venue at the end of the second academic session. Staff will assess the presented work in relation to the learning outcomes of the programme. In accordance with the Code of Assessment a grade for the achievements in relation to Core Course III and MFA elective Extended Studio will be awarded. (The overall weighting of assessment components is described at 10.1 below.)

The assessment results for all courses will be brought together at an internal moderation meeting and examining MFA staff will decide on a total grade.

At the internal exam board, the integrated grade and the decision on a final proposed grade will be confirmed.

At the final exam board, which includes the external examiners, the final recommendation for the MFA award will be confirmed.

The MFA Degree Show will be held at the same venue where the presentation for final examination took place and will be opened to the public after the examination process has been concluded.

**10.1 Please describe the Summative Assessment arrangements:**

The assessment weighting of those students who elect to undertake the Extended Studio course will be as follows: Core Course III (Extending Studio Practice) + Extended Studio elective = 87.5%; Core Course IV (Theorizing Studio Practice: Dissertation) = 12.5%

**11. Formative Assessment:**

During the second term students write a reflective Self-Evaluation Report on their progress to date in relation to Core Courses III and IV as well as their elective course, referring to the Learning Outcomes at this stage and their progress so far. MFA staff will respond via a tutorial and a written response (the Progress Review) to each student's Self-Evaluation Report, outlining those areas in which the student may need to improve. If any student wishes to discuss his or her Progress Review, they may request an individual meeting with MFA staff.

**11.1 Please describe the Formative Assessment arrangements:**

N/A

**12. Collaborative:**

Yes

No

N/A

**13. Requirements of Entry:**

PG Diploma, 120 SCQF credits, or equivalent.

**14. Co-requisites:**

MFA Core Course III: Extending Studio Practice; MFA Core Course IV: Theorising Studio Practice (Dissertation).

**15. Associated Programmes:**

Master of Fine Art

**16. When Taught:**

Stage 3

**17. Timetable:**

N/A

**18. Available to Visiting Students:**

Yes

No

**19. Distance Learning:**Yes No **20. Placement:**Yes No **21. Learning and Teaching Methods:**

Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture		
Studio		130
Seminar/Presentation		
Tutorial	8	16
Workshop	10	
Laboratory work		
Project work		
Professional Practice	2	4
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	
Other (please specify below)		
<b>TOTAL</b>	<b>20</b>	<b>150</b>

**22. Description of "Other" Teaching and Learning Methods:**

N/A

**23. Additional Relevant Information:**

N/A

**24. Indicative Bibliography:****1. GENERAL OVERVIEWS**

N. Bourriaud

*Relational Aesthetics*, Presses du Réel, 2002.

Michael Carter

*Framing Art. Introducing theory and the visual image*, Hale & Iremonger, 1990.

S Connor *Postmodernist Culture*, Blackwell, 1989.

Hal Foster *The Return of the Real*, MIT Press, 1996

Hal Foster, Rosalind Krauss, et al. *Art Since 1900: Modernism, Antimodernism and Postmodernism*, Thames & Hudson, 2004.

D. Hopkins *After Modern Art 1945-2000*, Oxford University Press, 2000.

Anne Rorimer *New Art in the 60s and 70s: Redefining Reality*, Thames & Hudson, 2001

J. Stallabrass *High Art Lite. British Art in the 1990s*. Verso, 1999.

Linda Weintraub *Making Contemporary Art: How today's artists think and work*, Thames & Hudson, 2003.

## 2. REFERENCE.

C. Harrison & P. Wood (eds) *Art In Theory. 1900-1990. An Anthology of Changing Ideas*, Blackwell, 1992.

John Lechte *Fifty Key Contemporary Thinkers. From Structuralism to Postmodernity*. Routledge, 1994.

R. S. Nelson & R. Shiff (eds.) *Critical Terms for Art History*, Chicago University Press, 1996.

Hilary Robinson (ed) *Feminism- Art-Theory 1968-2000*, Blackwell 2001.

K Stiles & P Selz (eds)

*Theories and Documents of Contemporary Art. A Sourcebook of Artists' Writings*, University of California Press, 1996.

### 3. THEMATIC.

Included here are books that bridge the gap between GENERAL OVERVIEWS and REFERENCE material. They may address either specific media (e.g. painting, sculpture, photography, installation), or 'movements' (e.g. Minimalism, Conceptual art, etc.).

#### **Modernism**

T. De Duve

*Clement Greenberg Between the Lines*. Dis Voir, 1996.

J Drucker

*Theorizing Modernism*, Columbia University Press, 1994.

Suzi Gablik

*Has Modernism Failed?* Thames & Hudson, 1984.

#### **Postmodernism**

Victor Burgin

*The End of Art Theory*, MacMillan, 1986.

T Eagleton

*Literary Theory*, Blackwell, 1988

Hal Foster (ed.)

*Postmodern Culture*, Pluto, 1983

Fredric Jameson

*Postmodernism, or the Cultural Logic of Late Capitalism*, Verso, 1991.

J F Lyotard

*The Postmodern Explained to Children*, Turnaround, 1992.

## **After Postmodernism**

Nicolas Bourriaud *Altermodern*, Tate gallery, 2009.

Svetlana Boym *Architecture of the Off Modern*, Princeton Architectural Press, 2008.

Hal Foster *Design and Crime*, Verso, 2002.

Boris Groys *Going Public*, Sternberg Press, 2010.

Jorg Heiser *All Of A Sudden*, Sternberg Press, 2008.

Jan Verwoert *Tell Me What You Want, What You Really, Really Want*, Piet Zwart Institute, 2010.

## **Minimalism**

D Batchelor *Minimalism*, Tate Gallery Publications, 1997.

James Meyer *Minimalism. Art and polemics in the sixties*, Yale University Press, 2001.

## **Photography**

H v. Amelunxen, S Iglhaut,  
F Rötzer, et al *Photography after Photography. Memory and Representation in the Digital Age*, G+B Arts, 1996.

R Bolton (ed)	<i>The Contest of Meaning. Critical Histories of Photography</i> , MIT Press, 1993.
D. Campany	<i>Art and Photography</i> , Phaidon, 2003.
Vilem Flusser	<i>Towards A Philosophy of Photography</i> , Reaktion Books, 2007.
M. Fried	<i>Why Photography Matters as Art as Never Before</i> , Yale University Press, 2008.
<b>Conceptual Art</b>	
A Alberro & B Stimson (eds)	<i>Conceptual Art: A Critical Anthology</i> , MIT Press, 1999.
P. Osborne (ed)	<i>Conceptual Art</i> , Phaidon, 2002.
Jan Verwoert	<i>Bas Jan Ader: In Search of the Miraculous</i> , Afterall Books, 2006.
<b>Sculpture</b>	
Anne Ellegood (ed)	<i>Vitamin 3-D: New Perspectives in Sculpture and Installation</i> , Phaidon, 2009.
Richard Flood, et al	<i>Unmonumental. The Object in the 21<sup>st</sup> Century</i> , Phaidon, 2007.
T. McEvilley	<i>Sculpture in the Age of Doubt</i> , Allworth Press, 1999. 35.23/MACE



## **Painting & Printmaking**

Yve-Alain Bois

*Painting as Model.* MIT Press, 1990.

C Harrison

*Conceptual Art and Painting.* MIT Press, 2001.

Barry Schwabsky

*Vitamin P. New Perspectives In Painting,* Phaidon, 2002.

Susan Tallman

*The Contemporary Print. From Pre-Pop to Postmodern.*  
Thames & Hudson, 1996.

## **Installation Art**

Claire Bishop

*Installation Art: A Critical History,* Routledge, 2005.

Jonathan Crary (Foreword), et al

*Installation Art in the New Millennium: The Empire of the Senses.* Thames & Hudson, 2004.

## **Video Art**

I. Goetz & S. Urbaschek

*Fast Forward. Media Art Sammlung Goetz,* Kunstverlag Ingvild Goetz, 2003.

D Hall & S J Fifer (eds)

*Illuminating Video. An Essential Guide to Video Art,*  
Aperture/BAVC, 1990.

**Land and Environmental Art**

J. Kastner & B. Wallis (eds) *Land and Environmental Art*, Phaidon, 1998.

Miwon Kwon *One Place After Another*, MIT Press, 2002.

**Performance and Body Art**

Jens Hoffmann & Joan Jonas *Perform*, Thames & Hudson, 2005.

T Warr & A Jones (eds) *The Artist's Body*, Phaidon, 2000.

**Sound Art**

Douglas Kahn *Noise, Water, Meat: a History of Sound in the Arts*, MIT Press, 1999.