

**Course Code:**[Click here to enter text.](#)**1. Course Title:**

Core Course II: Exploring Studio Practice

**2. Academic Session:**

2011/12

**3. Level:**

SCQF 11

**4. Credits:**

45

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

School of Fine Art

**6. Course Contact:**

John Calcutt

**7. Course Aims:**

The course aims to:

- Further develop students' ability to critically evaluate their practice in relation to recent issues within historical, critical and theoretical fields of enquiry
- Enable students to begin to resolve their practice on the basis of critical re-appraisal
- Develop students' abilities to present their work to a professional standard
- Promote a level of creativity, originality and initiative in response to critical, theoretical and historical issues
- Develop the ability to identify and formulate new critical insights into established practice
- Foster further skills and confidence in the preparation and presentation, both written and oral, of research-based critical analysis.

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

At the end of the Course each student should have the ability to demonstrate and/or work with:

- An understanding of the critical balance between research and practice in the planning of a significant project within studio practice

- The intellectual and creative abilities necessary to identify and characterise problems and issues arising from historical and theoretical aspects of practice

Each student should have the ability to

- Demonstrate a high level of originality and creativity in the development of knowledge and practice
- Develop original and informed responses to problems and issues arising from critical analysis
- Translate the principles of research to a written topic relevant to her/his own studio practice
- Apply a significant range of the skills and techniques associated with current developments in fine art
- Work constructively with others in a variety of educational, institutional and professional situations
- Respond in an informed manner to the views and positions of others
- Use a range of skills, techniques and media to communicate with peers and staff via seminar presentations

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

Following on from the critical review of studio practice at Stage 1, Stage 2 concentrates upon the consolidation of those earlier developments. In other words, this is a time when the insights gained from the critical review should start to find an increasingly resolved form. The culmination of this process is marked by the Interim Exhibition, which takes place towards the end of Stage 2. The Interim Exhibition is held within GSA exhibition spaces (Mackintosh Gallery, for example), and provides the opportunity not only for MFA students to publicly display their work, but also to present work to a high level of professionalism for the purposes of assessment.

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

The attainment of learning outcomes relevant to this course will be assessed by staff with experience in this field. They will take into consideration both the Interim Exhibition and the studio work completed afterwards. A grade in accordance with the Code of Assessment will be awarded.

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 student's progression to stage 3 will be confirmed. The internal exam board will also decide if attainment lower than 'D' could be remedied by re-submission of work for re-assessment at a later date.

The results from the internal exam board will be moderated where necessary and confirmed by the external examiner at the Postgraduate (Taught) Examination Board.

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

[Click here to enter text.](#)

**11. Formative Assessment:**

Students contribute work to a critical feedback session (group critique), normally situated outside of the individual studios in a larger setting, which precedes the Progress Review and thus feeds into and forms a part of the written formative assessment.

Students are asked to present work in the MFA Interim Exhibition, which normally will be held in a gallery on campus in term three of the academic session. The students' contribution to the Interim exhibition is regarded as part of the work presented for assessment for the end of this course. Staff will award a grade in accordance with Code of Assessment.

Students write a critical Self-Evaluation Report on their progress to date in both the studio and theoretical aspects of the 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 Report, such student may request a meeting with MFA staff.

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

[Click here to enter text.](#)

**12. Collaborative:**

Yes

No

**12.1 Teaching Institutions:**

[Click here to enter text.](#)

**13. Requirements of Entry:**

Completion of PgCert/Stage 1 of MFA

**14. Co-requisites:**

GSA PGT Elective course

**15. Associated Programmes:**

Master of Fine Art

**16. When Taught:**

Stage 2

**17. Timetable:**

[Click here to enter text.](#)

**18. Available to Visiting Students:**

Yes

No

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

Method	Indicative Hours	Formal Contact	Notional Learning Hours (Including formal contact hours)
Lecture	8		12
Studio	15		380
Seminar/Presentation	20		30
Tutorial	4		12
Workshop	2		10
Laboratory work			
Project work			
Professional Practice			
E-Learning / Distance Learning			
Placement			
Examination	1		6
Essay			
Private Study	Not Applicable		
Other (please specify below)			
<b>TOTAL</b>	<b>50</b>		<b>450-</b>

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

Click here to enter text.

**23. Additional Relevant Information:**

Click here to enter text.

**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	<i>Postmodernist Culture</i> , Blackwell, 1989.
Hal Foster	<i>The Return of the Real</i> , MIT Press, 1996
Hal Foster, Rosalind Krauss, et al.	<i>Art Since 1900: Modernism, Antimodernism and Postmodernism</i> , Thames & Hudson, 2004.
D. Hopkins	<i>After Modern Art 1945-2000</i> , Oxford University Press, 2000.
Anne Rorimer	<i>New Art in the 60s and 70s: Redefining Reality</i> , Thames & Hudson, 2001
J. Stallabrass	<i>High Art Lite. British Art in the 1990s</i> . Verso, 1999.
Linda Weintraub	<i>Making Contemporary Art: How today's artists think and work</i> , Thames & Hudson, 2003.
<b>2. REFERENCE.</b>	
C. Harrison & P. Wood (eds)	<i>Art In Theory. 1900-1990. An Anthology of Changing Ideas</i> , Blackwell, 1992.
John Lechte	<i>Fifty Key Contemporary Thinkers. From Structuralism to Postmodernity</i> . Routledge, 1994.
R. S. Nelson & R. Shiff (eds.)	<i>Critical Terms for Art History</i> , Chicago University Press, 1996.
Hilary Robinson (ed)	<i>Feminism- Art-Theory 1968-2000</i> , 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,

*Photography after Photography. Memory and*

F Rötzer, et al

*Representation in the Digital Age*, G+B Arts, 1996.

R Bolton (ed)

*The Contest of Meaning. Critical Histories of Photography*,

MIT Press, 1993.

D. Campany

*Art and Photography*, Phaidon, 2003.

Vilem Flusser

*Towards A Philosophy of Photography*, Reaktion Books, 2007.

M. Fried

*Why Photography Matters as Art as Never Before*, Yale University Press, 2008.

### **Conceptual Art**

A Alberro & B Stimson (eds)

*Conceptual Art: A Critical Anthology*, MIT Press, 1999.

P. Osborne (ed)

*Conceptual Art*, Phaidon, 2002.

Jan Verwoert

*Bas Jan Ader: In Search of the Miraculous*, Afterall Books, 2006.

### **Sculpture**

Anne Ellegood (ed)

*Vitamin 3-D: New Perspectives in Sculpture and Installation*, Phaidon, 2009.

Richard Flood, et al

*Unmonumental. The Object in the 21<sup>st</sup> Century*, Phaidon, 2007.

T. McEvilley

*Sculpture in the Age of Doubt*, 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.

**Date of production / revision**

September 2012