

Module specification

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Module Code	ARD722
Module Title	Locating
Level	7
Credit value	60
Faculty	FACE
HECoS Code	100059
Cost Code	GADC

Programmes in which module to be offered

Programme title	Is the module core or option for this programme
MA Painting	Core

Pre-requisites

None

Breakdown of module hours

Learning and teaching hours	63 hrs
Placement tutor support	0 hrs
Supervised learning e.g. practical classes, workshops	0 hrs
Project supervision (level 6 projects and dissertation modules only)	0 hrs
Total active learning and teaching hours	63 hrs
Placement / work based learning	0 hrs
Guided independent study	537 hrs
Module duration (total hours)	600 hrs

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Initial approval date	15/05/2024
With effect from date	September 2024
Date and details of revision	
Version number	1

Module aims

The "Locating" module within the MA Painting programme aims to accomplish three key objectives. Firstly, it directs students to scrutinise the fundamental technical, conceptual, and theoretical aspects of painting through intensive material exploration, contextual research, and analytical critique. This process is designed to enhance their proficiency and comprehension of the medium. Secondly, the module endeavours to position and articulate each student's painting practice within the expansive realms of history, culture, politics, and ontology. This involves developing an acute awareness of the broader contexts that shape their artistic endeavours. Lastly, the module strives to facilitate the cultivation of a critical language and understanding. This empowers students to articulate the intricate relationship between painting, self, and society, providing the intellectual groundwork essential for driving conceptual studio production throughout the duration of the course and into their future artistic endeavours.

Module Learning Outcomes - at the end of this module, students will be able to:

1	Apply mastery of a range of traditional and innovative technical processes in painting through material experimentation and technique studies
2	Critically analyse painting theories and concepts from perspectives of identity, culture, politics, philosophy that influence practice
3	Articulate in verbal and written forms the personal, cultural and political dimensions of painting practice
4	Exhibit work publicly and use critique to strengthen ability to present ideas and actively participate in cultural conversations
5	Produce a comprehensive portfolio of studio painting work driven by critical contextual research and experimentation
6	Demonstrate understanding of the intersections between painting and social discourse through art praxis.

Assessment

Indicative Assessment Tasks:

This section outlines the type of assessment task the student will be expected to complete as part of the module. More details will be made available in the relevant academic year module handbook.

Submission will consist of:

- A Body work
- Context Presentation
- Written Critical Inquiry Essay (2500 words)

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1-6	Coursework	100%



Derogations

None

Learning and Teaching Strategies

The "Locating" module covers a variety of activities to help students learn about painting. This module will include lectures that cover painting theory and what is happening in the art world today. In seminars, there will be a focus on specific texts about the history and theories of painting. Students will get hands-on experience in studio workshops to improve technical skills. The module is designed so that learning is a collaborative experience and will include peer discussions and group critiques to share ideas. Students will have time to work on their own paintings during independent studio practice, and staff review progress along the way. To give students a broader perspective, there will be opportunities for gallery visits. The modules aim is to provide a well-rounded experience that enhances students understanding and practice of painting.

Indicative Syllabus Outline

- Properties of various traditional and contemporary painting media
- Traditional and experimental painting techniques and processes
- Critical perspectives on the ontology of painting
- Contemporary issues for painting: culture, identity, politics, ecology
- The politics and philosophy of painting
- Painting practices as visual activism
- Presentation and critiquing skills for discussion of studio work

Indicative Bibliography:

Please note the essential reads and other indicative reading are subject to annual review and update.

Essential Reads

Ngai, S. (2015), *Our Aesthetic Categories: Zany, cute, interesting*. Cambridge, MA: Harvard University Press.

Other indicative reading

Bell, J. (1999), *What is painting? : representation and modern art*. New York: Thames and Hudson.

Bryson, N. (1990), *Looking at the overlooked : four essays on still life painting*. Cambridge, Mass: Harvard University Press.

Bradway, T. (ed.) (2019), *Landscape painting now : from pop abstraction to new romanticism*. London: Thames & Hudson.

Graw, I. & Lajer-Burcharth, E. (eds.) (2016), *Painting beyond itself : the medium in the post-medium condition*. Berlin: Sternberg Press.

Elkins, J. (2018), *What painting is : how to think about oil painting, using the language of alchemy*. Second edition. London: Routledge.

Fairnington, M. et al. (2002), *Dead or alive : natural history painting*. London, UK: Black Dog Pub.

Hoptman, L. J. (2014), *The forever now : contemporary painting in an atemporal world*. Claire Barliant (ed.). New York: The Museum of Modern Art.

Lord, P. (2020), *Looking out : Welsh painting, social class and international context*. Ceridwen Lloyd-Morgan (ed.). Cardigan: Parthian.

Martin, J. et al. (2013), *Jason Martin : painting as sculpture*. London: Lisson Gallery.