

## Module specification

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Module Code	ARD723
Module Title	Questioning
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
<b>Total active learning and teaching hours</b>	<b>63 hrs</b>
Placement / work based learning	0 hrs
Guided independent study	537 hrs
<b>Module duration (total hours)</b>	<b>600 hrs</b>

<b>For office use only</b>	
Initial approval date	15/05/2024
With effect from date	September 2024
Date and details of revision	
Version number	1



## Module aims

In the "Questioning" module, the objectives centre on refining your studio painting practice by embedding it within dynamic philosophical debates and cultural discussions on the nature of painting. Through conceptual risk-taking and material experiments that push the boundaries of conventional techniques, it aims to challenge habitual technical approaches and aesthetic assumptions. Additionally, the module seeks to cultivate a language for dissecting painting's connection to personal and cultural identities, history, politics, environments, and current societal issues. As part of this exploration, we will place a particular emphasis on strengthening your analytical writing, verbal articulation, and critical discussion skills. These skills will serve as a robust foundation for engaging in painting, fostering a nuanced and informed approach to your evolving artistic practice.

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

1	Critically analyse the personal and cultural significance of painting
2	Produce a body of painting that challenges traditional definitions of the medium through material and technical innovation
3	Analyse the fundamental nature and principles underlying painting techniques and methodologies.
4	Exhibit work publicly and participate in critical discussion using contemporary painting terminology
5	Analyse the creative potential of painting in addressing political and social issues
6	Communicate conceptual motivations, cultural connections and potential implications of studio painting experiments

## 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.*

The submission will consist of:

- A cohesive body of studio work
- Critical Inquiry Essay
- Material and technical experiments portfolio

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

## Derogations

None



## Learning and Teaching Strategies

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This module aims to equip students with a diverse skill set, enabling them to critically engage with the evolving discourse surrounding painting and to express themselves effectively through both visual and written means. Students will take charge of seminar discussions, exploring scholarly texts and theories to understand the changing nature of painting. Lectures will focus on the evolving ontology of painting. Studio-based workshops will encourage unconventional approaches, challenging established methods. Peer discussions and group critiques will provide platforms for students to share insights about their work. Independent studio practice will allow students to work on their paintings individually. Work-in-progress reviews will track the development of these paintings. Gallery visits will offer exposure to different artworks, and writing workshops will enhance analytical and expressive skills.

## Indicative Syllabus Outline

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- Questions in the ontology of painting
- Painting's relationship to personal, cultural and political identities
- Painting as a medium that embraces various fields of visual influence.
- The boundaries of painting in an age of new media
- Contemporary painting discourse and terminology
- Technical innovations in painting processes and materials
- Presentation, discussion and analysis of studio experiments

## Indicative Bibliography:

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

### Essential Reads

Curry, P. (2023), *Art and enchantment: How wonder works*. London: Routledge, Taylor & Francis Group.

### Other indicative reading

Ammer, M. et al. (eds.) (2015), *Painting 2.0 : expressionism in the information age : gesture and spectacle, eccentric figuration social networks*. Munich: Museum Brandhorst.

Beers, K. (2014), *100 painters of tomorrow*. London: Thames & Hudson.

Berger, J. (2020), *Steps towards a small theory of the visible..*

Gibson, J. et al. (2023), *An indigenous present*. New York: BIG NDN Press and DelMonico Books.

Heron, P. & Gooding, Mel. (1998), *Painter as critic : Patrick Heron, selected writings*. London: Tate Gallery Pub.

Neve, C. (2022), *Unquiet landscape: Places and ideas in 20th-century British painting*. London: Thames and Hudson.

Storr, R. & Richter, G. (2003), *Gerhard Richter : doubt and belief in painting*. New York: Museum of Modern Art.

Staff, C. (2025), *Weak painting after modernism: Material strategies 1968-1978*. Routledge.

Westgeest, H. (Leiden U. (2022), *Slow painting : contemplation and critique in the digital age*. London: Bloomsbury Publishing PLC.