

## Module specification

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Module Code	ARD721
Module Title	Articulating
Level	7
Credit value	60
Faculty	FACE
HECoS Code	100058
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 "ARTICULATING" module, students will focus on developing a cohesive body of painting work together with the skills needed to showcase this to the public. The emphasis will be on situating each student's painting practice within the broader contemporary art world and culture, achieved through refining writing, verbal articulation, and exhibition curation abilities. The module aims to prepare students for sustaining a painting practice post-graduation by exploring portfolio development, crafting professional documents, submitting applications, and conducting career research. Furthermore, the module aims to enhance students' analytical writing and verbal communication skills, empowering them to effectively articulate the context and significance of their painting work. This comprehensive approach ensures that students are well-prepared for the challenges and opportunities awaiting them in the realm of professional art practice.

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

1	Prepare a substantial body of painting work that demonstrates technical skill, conceptual depth, and a cohesive artistic vision.
2	Curate and install a professional-level exhibition of painting work that effectively communicates ideas and contexts to viewers.
3	Apply professional practices to formulate plans for sustaining a painting practice post study.
4	Synthesize knowledge of exhibition design, art theory, personal artistic vision, and professional practices
5	Analyse the body of work within contemporary painting discourse and appraise its connections to the broader art world
6	Evaluate historical and theoretical ideas and information in the context and significance of the work

## 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.

### 1. Body of Practice

Produce a cohesive body of painting that challenges traditional definitions of the medium through material and technical innovation. This body of practice should reflect an expanded conceptual vocabulary and demonstrate your ability to experiment with the ontology of



painting practice. This will include an exhibit of your painting work publicly in a professional setting.

## 2. Extended writing (5000 words)

Write a comprehensive extended written element that articulates the personal and cultural significance of your painting practice. Explore the motivations, influences, and cultural connections that inform your work. Utilise contemporary painting terminology to convey the conceptual underpinnings of your practice.

Assessment number	Learning Outcomes to be met	Type of assessment	Weighting (%)
1	1-4	Practical	70%
2	5-6	Dissertation/project	30%

## Derogations

None

## Learning and Teaching Strategies

The student will engage with a self-directed programme of study supported by diverse learning activities to enhance students' grasp of professional presentation strategies in the art realm. Workshops concentrate on effective approaches to showcasing artwork professionally, providing insights into nuanced artistic communication. Individual tutorials and reviews offer personalized guidance, refining students' expression for articulating conceptual and theoretical dimensions. Peer discussions and group critiques foster collaboration, enabling students to exchange perspectives and receive constructive feedback. Independent studio practice allows for the application of acquired skills to personal artistic pursuits. Furthermore, gallery and museum visits broaden exposure to various artistic expressions, offering real-world contexts for understanding the professional presentation of artwork. This multifaceted approach ensures students develop a comprehensive skill set for navigating and presenting their work proficiently in professional art settings.

The student is required to complete the thesis in **three** progressive stages: initial planning, literature review, and draft submission. Throughout these stages, the thesis supervisor will provide guidance and constructive criticism. Simultaneously, the practical work will undergo a three-stage evolution, comprising preliminary development, practical development, and the exhibition stage.

## Indicative Syllabus Outline

- Contemporary painting world contexts and networks
- Strategies for continuing painting practice after graduation
- Professional documents: writing about painting practice
- Portfolio development strategies
- Promotional materials and exhibition didactics
- Applying for grants, residencies and other arts opportunities
- Financial acumen, tools and planning for creatives

- Health, sustainability and resilience as a practicing painter

## **Indicative Bibliography:**

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

### **Essential Reads**

Myers, T. R. (2011), *Painting*. London: Whitechapel Gallery / MIT Press.

### **Other indicative reading**

Anon (2001), *Hybrids : international contemporary painting*. London: Tate Gallery.

Bolt, B. (2004), *Art beyond representation : the performative power of the image*. London: I. B. Tauris.

Graw, Isabelle. (2012), *Thinking through painting : reflexivity and agency beyond the canvas*. Berlin: Sternberg Press.

Falconer, M. (2015), *Painting beyond Pollock*. London ; Phaidon.

Green, D. & Seddon, P. (2000), *History painting reassessed : the representation of history in contemporary art*. Manchester: Manchester University Press.

Lambie, J. et al. (2003), *Painting not painting*. St. Ives, Cornwall: Tate St. Ives.

Hasting, . & Schwabsky, . (2011), *Vitamin P<sub>2</sub> : new perspectives in painting*. London: Phaidon.

Hornung, D. (2012), *Colour : a workshop for artists and designers*. 2nd ed. London: Laurence King.

Hudson, S. P. (2015), *Painting now*. London: Thames and Hudson.

Mayer, R. & Sheehan, S. (1991), *The artist's handbook of materials and techniques*. 5th ed. New York, N.Y., U.S.A: Viking.