

ARTS UNIVERSITY BOURNEMOUTH

PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **MA Painting** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if he/she passes the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found within this Handbook and the online Unit Information, which is available on your course blog.

<u>Key Course Information</u>	
Final Award	Master of Arts
Course Title	Painting
Award Title	MA Painting
Teaching institution	Arts University Bournemouth
Awarding Institution (eg AUB, NSA)	Arts University Bournemouth
Offered in the School of:	Graduate School
Contact details: Telephone number	01202 363706
Email	graduateschooloffice@aub.ac.uk
Professional accreditation	None
Length of course / mode of study	53 weeks full-time 105 weeks part-time
Level of final award (in FHEQ)	Level 7
Subject benchmark statement	<i>QAA Master's degree characteristics</i>
Language of study	English
External Examiner for course:	To be confirmed
<i>Please note that it is not appropriate for students to contact external examiners directly</i>	
Date of Validation	2020
Date of most recent review	N/A
Date programme specification written/revised	2020

Postgraduate Taught Degree Ethos

The Master's course recognises individuals and their aspirations, and celebrates ideas, making, and creative risk-taking. Our guiding principle is to offer distinctive, exciting and challenging opportunities for you to engage in your respective subject disciplines in order to critically engage with, and redefine, your particular approaches to your practices and position them within your chosen external, creative, economic, and cultural environment.

We support this principle through our passionate engagement with interdisciplinary and collaborative practices, with the integration of theory and practice, with our understanding of the particularities of individual practitioners and the broader world, global view, and with an attitude to career development that creates a dialogue between professionalism and risk taking.

Such a context affords possibilities to engage with fresh, often unpredictable and certainly challenging methodologies and techniques with which you can research, test, develop, interrogate and challenge, through forms of making that enable you to reflect on your own practice and subject discipline. Whilst you will be encouraged to develop your own themes, relationships between the aesthetic, the political, the ethical and 'value' are ever-present and the courses support your engagement with what are often difficult contemporary issues.

Crucial to this endeavour, is that you demonstrate a committed passion for your practice and the particular media within your chosen subject discipline or field of study. Each course devises specific discipline-focused project work to enable you to be suitably informed in taking the right path towards your chosen career in a diverse range of professions /industries or progress to further study at doctorate level. This discipline focus is, however, enhanced by your experience of interdisciplinary and collaborative approaches and activities which enrich your journey. Different levels of teaching delivery structure your learning experience in such a way as to enable you to take broad, overarching transdisciplinary issues or questions, and ground them within the specificities of your discipline and individual practice. Our focus on the relationships between personal professional development and the development of communities of practice through sharing and collaboration is underpinned by the unique AUB reputation for truly collaborative working across disciplines. Through involvement in cross-course groups, shared lectures and other MA activities you will have opportunities to work together with other MA students to form a 'postgraduate network' that will facilitate a wider dialogue around art and design, sustainability, ethics, the political and the often-global reach of creative industries and professions. Our ethos focuses on not only developing your systematic and critical understanding of knowledge and of the application of that knowledge in an appropriate, professional context but also in having the resolve, the skills and the acumen to exercise initiative and personal responsibility in a world which is asking many questions of all of us with respect to our abilities and desires in coexisting with a global community.

In other words, our ethos focuses on the ability for our graduates not only to develop their careers and be employable but also to be engaged in the redefinition of what employment might look like in what are times of tremendous social, political, economic, and ecological change, and indeed upheaval.

Course Description

Painting defines its particular practice through the peculiarities of the painted field; the making materiality of the unique object; a globally acknowledged cultural history; the dedicated and dynamic relationship of the painted object to the painter. The MA Painting course will explore this innovative and expansive territory in depth, dedicating itself to specialist study at post graduate level. Contemporary painting has vitality and relevance now in the 21st century. What it can be, can do and declare is meaningful; we ask how, why and according to what means.

This specialism is reflected in the course content, delivery and dedicated studio/workshop facilities. Staffed by leading practitioners and academics, focused painting technicians and visiting experts in the field; they will deliver a programme built upon the cross-fertilisation of practical application with an understanding of contemporary painting discourse. Further engagement with practicing artists, artworld professionals and partner institutions will enable a connected and informed master's student. The master's student will, through individual studio practice and a dedicated programme, come to an advanced level of understanding of both painting theory and application whilst mapping their position within the wider field of contemporary visual arts.

Students apply to the course predominantly from Fine Art courses but are welcomed from a variety of backgrounds (if they can show an aptitude for painting) where they may have studied illustration, textiles, drawing, photography, art history, architecture or, subjects such as literature, philosophy, psychology, anthropology or sociology. Students have many diverse and different educational and professional histories, frequently painting is begun as an outlet that has since developed into a serious discipline that they now wish to explore further.

Independent studio practice is an essential component of the course, through dedicated application comes failure, success and revelation. A strong ethos of making as thinking, self-discipline and material exploration is encouraged throughout the programme. Critiques, workshops, seminars, lectures, surgeries, tutorials and personal research will inform your practice, building confidence and clarity in situating your creativity within contemporary painting. The formation of research questions and testing of differing methodological approaches will enable informed research that synthesises with practice.

The opening up of new areas of enquiry is encouraged by the course philosophy. These areas of enquiry may stay primarily within the boundaries of the stretched canvas rectangle, however painting, in its expanded form, through experimentation may branch into other dimensions, media or material. Investigations in screen-based, sculptural form and performance, underpinned by paintings critical concerns (such as the painted object; the painting process as physical act; digital painting), are part of the ongoing dialogue that maintains paintings relevance.

This opening to new possibilities and positioning of the discipline of painting is encouraged through Graduate school collaboration. Macro level delivery will take the form of key lectures, delivered by graduate school staff, covering contemporary themes and relevant issues. These key themes will form paths into collaborative learning with other selected courses, forming dialogue and cross-disciplinary insights. Micro sessions will be focused within the painting field, workshops and seminars that further elucidate on these areas of enquiry.

We welcome the different cultural insights and dynamism that an international student cohort brings, creating fertile ground for new approaches to the field of painting. The trajectory of students is towards professional artist and/ or further study at PhD level though practice based or research based doctorate. The AUB MA Painting course looks to establish a new and distinctive voice within both the academic and artworld, locally, nationally and through collaborative ventures and through its student cohort, internationally.

Statement of Student Entitlement

- Tutorials – three supervisory tutorials per 60 credit unit; totalling 9 over the course. In addition, each student is entitled to assessment feedback tutorials on the Strategies for Practice and Master's Project 1 units. A tutorial time of 45 minutes is allocated.
- Group Critique – three critiques; one near to the middle of each unit.
- Staff and student-led lectures and seminars.
- Regularly timetabled group meetings with MA Course Leader and/or relevant tutors.
- Access to the Quiet Study Room during Library hours.
- Access to relevant resources agreed through your Course Leader.
- Agreed attendance on undergraduate workshop/darkroom/resource area inductions.
- Agreed access to relevant studios as required for assessment purposes.
- Postgraduate show where appropriate.
- Agreed access to discipline-related and cross-discipline lectures/seminars on undergraduate programmes.
- Attendance at Gallery events, Research days and other appropriate AUB events.

Course Aims

The Course aims to:

1. Encourage creative and intellectual progression by providing a focused approach to painting practice and a stimulating forum for critical debate.
2. Support you in developing the research methods and skills required in the gathering, editing and analysis of knowledge, both practical and academic, in order to locate and question complex issues so as to propose and implement novel hypotheses.
3. Enable you to develop professional maturity through communicating, discussing and locating your work within the expanded field of painting as well as the aesthetic, social, political, environmental and cultural spheres in which your work will be situated.
4. Encourage self-direction, professional engagement and critical reflection within an innovative and stimulating environment that will enable you to meaningfully extend your practice publicly, commercially and/or academically.
5. Develop a distinctive painting community that actively engages in the development of new insights and original practice.

Course Outcomes

By the end of the course you will be able to:

1. Produce a high level of individual or collaborative work that acknowledges and potentially challenges current practices within both painting and the disciplines and communities of practice associated with it.
2. Demonstrate advanced ability through making and thinking to research, investigate, describe and critique issues and situations thereby providing original insights into contemporary painting practice.
3. Demonstrate and apply highly developed and advanced practical and conceptual understanding of materials, techniques and processes and to raise questions for further study or professional development.
4. Show acquisition of appropriate skills and acumen in communication, presentation and autonomous learning in relation to career aspirations.
5. Develop your practice with respect to relevant issues of sustainability, ethics and the political.

Reference Points

UK Quality Code for higher education, including:

- Subject Benchmark Statement: *Master's degree characteristics*
- Framework for Higher Education Qualifications (FHEQ)

AUB Regulatory Framework and Postgraduate Taught Assessment Regulations

AUB Creative Learning Plan

AUB Strategic Plan

AUB Employability Framework

Learning, Teaching and Assessment Strategies

The Postgraduate Network Model (see diagram at end of this section)

All teaching sessions delivered across the postgraduate taught courses are located in a network of learning, which has three different levels. The top level—the *macro* level—is predominantly made up of lectures delivered to the whole Graduate School. These lectures are transdisciplinary in nature in that they address issues and understanding common to all postgraduate courses at the AUB.

These overarching broad themes at the macro level can be interpreted differently by clusters of disciplines. The next level in the network—the *meso* level—therefore involves learning and teaching sessions that provide a disciplinary interpretation and focus to macro level lectures. These are more relevant to students on allied or cognate courses, and preference is given to students from such allied courses to attend these sessions, however students from across the Graduate School can elect to attend any sessions as long as space and resources permit.

The final level in the network—the *micro* level—involves course specific: tutorial sessions, critiques, and project launches. This level contextualises the learning from the top two levels within your individual practice.

While students at undergraduate level are encouraged to learn through their peers, at MA Level this is an imperative through peer learning and group work. Each member of the MA cohort across the Graduate School is an active participant in learning and teaching, and through this postgraduate network, the sharing of good practice is established. Through involvement in cross-course groups, shared lectures and other MA activities you will work together with other MA students to form the postgraduate network that will facilitate a wider dialogue around the Arts, sustainability, ethics, the political and the creative industries.

Lectures and Gallery Talks

Lectures are used to focus on issues and provide information for you as you progress through the course. They are generally followed by question and answer sessions.

Lectures at the macro level fall into two groups there are *keynote* lectures that introduce strands of enquiry that are then followed up and elaborated on in *thread* lectures.

Gallery talks usually take the form of an event supporting an exhibition and would include a presentation of work and/or dialogue with exhibitors that are drawn from a broad range of practitioners – such as artists, photographers, performers, designers, crafts persons, writers, critics and curators.

Seminars

Seminars are important opportunities for generating dialogue and interrogating practice. They also help to contextualise learning delivered through other sessions. These explore issues related to practice in context and opportunities follow with student-led response seminars for specific aspects, issues or areas of individual and/or collective inquiry to be developed in detail.

Tutorials

Tutorials provide an opportunity to discuss your individual progress on the unit and on the course. They are used to air specific issues raised through the work, provide critical observation and recommend new direction and research strategies. The tutorial following a formal assessment is known as an assessment feedback tutorial. Supervision may be provided to you by a tutor delegated from another course if appropriate.

Group Critique

Group critique involves all students and forms distinctive learning and teaching points in the year. These events may occasionally be led by a visiting lecturer (see below) and supported by the MA Course Leader and other MA course tutors. Discussion primarily focuses on the individual work produced in the units and takes place mid-way through each phase.

Visiting Professionals

The course invites several visiting artists/designers to contribute to the discussion in seminars and group critique. Visiting practitioners describe and discuss their work and maintain a lively and current debate.

Industry Liaison Groups

Set up to recognise the importance of maintaining awareness of current developments/practices within the professional workplace and as a pro-active element with subsequent influence on curriculum design, and meeting at individually predetermined points throughout the academic year, Industry Liaison Groups comprise members drawn from professional practice and organisations, AUB academic staff, AUB technical support staff, AUB alumni and representatives from the student cohort. Their aim is to support and advise on matters relating to student progression into the work environment and they play a significant role in informing course reviews, course revalidation and the development of the professional aspects that are intrinsic to particular course units.

As an informal group, the industry related members, in view of personal commitments, do not necessarily attend every meeting, rather, an organic approach is adopted where different 'voices' are invited to be involved. The revolving nature of the group can in this way bring a more enlightened and diverse range of conversations and sharing of views.

Study Visits

These involve visits to galleries and museums, theatres and performances, design collections, trade fairs, expositions, biennales and design practices here in the UK, the EU and worldwide. There are added costs notified in advance of the visit. Student attendance at academic and discipline specific conferences is encouraged.

Using technology to assist learning

The University is systematically developing technology-enhanced approaches to learning. AUB learning technology provides access to a full range of course documentation and provides an effective mechanism for the maintenance of course and broader institutional communication. The course adopts a *blended learning* approach where lectures, demonstrations, and tutorials can occur on-line via channels such as Zoom as well as face to face. Third-party content is also integrated within the network model and sessions are collected, scheduled and disseminated through the University's virtual learning infrastructure. Lectures and other sessions within the Graduate School are normally recorded and available to access at times appropriate to your study. This blended learning approach preserves opportunities for on-campus studio culture to emerge through the social and interactive nature of traditional face-to-face learning and teaching, while providing greater flexibility through a wider range of learning experiences that can be accessed off-campus as well as on-campus. This is particularly useful to those with family or work commitments; providing greater flexibility to learn in a time and place of your choosing.

Full and Part Time Modes of Study

The part-time and full-time overlap offers the students several opportunities. The part-time students will have the valuable and informative experience of attending the critiques, group and individual presentations scheduled for full-time students providing them with relevant skills and knowledge. This will provide a real understanding of what is expected of them. In addition, the full-time students will gain from part-time students' assistance in the preparation of their MA show. All new full-time and part-time cohorts will be welcomed by existing part-time students in their

second year of study and will be able to learn from their experiences of the course and of the University. Part-time students in their second year will be able to act as mentors to the new students.

As well as this dynamic synergy between the full- and part-time modes of study, it has to be recognised that the course is driven by the individual student's practice and research, and how they choose to contextualise this and make it work within the structure of the course and the Postgraduate Network Model. There are considerable points of contact between full and part-time (some of which are also noted above), but there are also key points where the PT and FT delivery diverge and during which the part-time students are required to work independently. An ability to study independently is the underlying principle of postgraduate courses and, students opting for the PT route on this course allow themselves the further 'space' in which to develop their practice and thinking. A consequence of this is more independent study, but progress is monitored via meetings with tutors, such as the mid-unit reviews for PT students.

It is important to note, then, that the course seeks a specific commitment from students, where they are able to balance the demands of periods of independent postgraduate study with the discussions, seminars, group critiques and tutorials/reviews. It is also crucial that the different study modes (PT and FT) are seen as something to be embraced, as a positive contribution to the course as a whole, enabling as they do, the integration of a wide range of approaches and experiences to practice and theory.

It is important to recognise that the designated weekly study hours for PT are half of those for FT students, and for reasons of parity, access to subject area resources and academic support must be understood commensurately. The longer study periods (x2) of each unit for PT students ensure that parity is clearly evident and accounted for between the two modes (FT and PT) of study. In this way, the overall study hours and proportionate access for each unit sustain parity of experience for FT and PT students.

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment. This is made available through Unit Information, which is on your course blog.

You will receive a final mark for each unit in the form of a percentage, which will be recorded on your formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

You are assessed, broadly speaking in two ways: formatively and summatively.

Formative assessment provides feedback that will help you to develop your learning. It should be seen as 'ongoing' assessment in the sense that it enables you to pinpoint strengths and weaknesses and address them appropriately. Formative assessment may take place in tutorials, seminars, critiques and other discussions about your work.

Summative assessment generally takes place at the end of a unit of study. It is an overall evaluation of your acquisition of the skills and knowledge developed in that part of the course.

There will be specific tutorials and formative assessment events once per term to make you fully aware of your progress on the course and monitor your development.

Assessment of collaborative work

In the event of collaborative work being produced and submitted for *collaborative* assessment it will generally follow the procedure outlined below.

1. The intention for assessed collaboration should be identified through the individual student's Study Plans and PDPs, and must have the prior agreement in principle of the Course Leader/relevant tutor(s).
2. A parity meeting will devise and implement an academically rigorous assessment method/procedure that will be submitted for approval of, and ultimately confirmation by, the Course Leader. Such confirmation will be conveyed to each student involved in the collaborative activity and agreement made with each that the procedure is fully understood.
3. An important component of this procedure will be a requirement for each student to provide a written (qualitative and quantitative) self-evaluation and evaluation of others' role within, and contribution to, the development and outcome of the 'submitted work'. These evaluations will be used to *inform* the assessment process.
4. Following assessment and the subsequent parity meeting, *individual* marks will be agreed that will create the 'practice' component of the overall unit mark.

**Submitted work* – understood here as a generic term to cover whatever the manner or form in which this may be offered – *presentation / performance / artefacts / et al.*

Award of Merit/Distinction

A Master's Degree with Merit or Distinction may be awarded. Only units at Level 7 contribute towards the determination of a Merit or Distinction.

For further information on assessment and awards, please visit:

<https://aub.ac.uk/regulations>

Course Structure

All students are registered for the award of Master of Arts; however, exit awards are available if you leave the course early. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of Postgraduate Certificate (PGCert) you must have achieved a minimum of 60 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Postgraduate Diploma (PGDip), you must have achieved a minimum of 120 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Master of Arts (MA), you must have achieved 180 credits, of which a minimum of 120 credits must be at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

Course Content

Unit 1: The painted language (materials, methods, contexts.)

Assignments in *The Painted Language* are aimed at decoding three key areas of your making: the theories, debates and situating of practice; the technical considerations and processes involved in the expanded field of painting; the relationship to modes of making that is the personal dynamic. This will be instigated by a re-visiting of the fundamentals of the subject discipline; in practical; theoretical; historical; social and cultural terms. If your first degree was in a subject other than in the one you are registered, or if you are less familiar with working with critical language and debates, these introductory projects will give you the opportunity to develop skills and adjust to new ways of working.

As the *The Painted Language* unit progresses you will be encouraged to survey promising areas of investigation in preparation for your next unit, Unit 2: *Everything in its wrong place (investigate, enquire, experiment)*. You will identify processes and theories relevant to your emerging studio focus and methods appropriate to these concerns for generating new knowledge and understanding within the expanded painting field. This unit is launched exclusively to students on the Painting course but work on this unit will be informed by sessions at the macro and meso levels as well as the micro level.

Course Leaders in the Graduate School will meet at the beginning of every year to plan combined sessions for the forthcoming year. This planning will take into account student numbers on each course.

Set within a community and culture of makers, you will engage in dialogue and debate with your peers. This experience provides dynamic and interactive sessions, which are vital to the enhancement of new thinking and ideas generation as well as offering a critical arena for discussion and progression of your work.

The *Contextual Journal* is an illustrated, written submission that documents practice through evidencing a wide range of attributes including: academic engagement,

reflective critical evaluation (of your own practice), critical analysis (through practice and literature reviews), processual thinking, technical and specialist skills, and professionalism.

The *Contextual Journal* highlights insights in three important areas:

- The **context** that informed your practice: the relevant: theories, subjects, issues, political perspectives, artists, images, literature and so forth.
- The **research** that is 'on', 'for', or 'in' your practice – this includes: research on the ways you practice/the outcomes of your practice; your own research undertaken to enable your practice; and research that is embedded in the practice.
- The **developmental** aspect of the project: both in terms of your own personal development as a creative practitioner, and the processual development of an emerging body of work.

The *Contextual Journal* provides a space for you to map your evaluation and application of practice based and research methods. Painting practice by its nature is immersive, the *Contextual Journal* is essential, through the act of reflection one builds critical objectivity, self-analysis and intentional awareness.

Unit 2: ***Everything in its Wrong Place*** (*investigate, enquire, experiment*).

This unit begins a commitment to a sustained studio practice that will determine your major body of practical work. This builds on your findings from unit 1, the deconstruction of your practice allows new approaches and an informed attitude to progress your making, you have to know your rules to break your rules. Unit 2: *Everything in its wrong place* requires you to formalise your intentions in a Study Plan, and to interrogate contextual issues relevant to your study focus through your practice. Included will be professional engagement and surgeries with internationally renowned art directors and gallerists. Opportunities to exhibit and test your creative work will be sought, whether on the campus or external spaces. An active conversation on painting concerns is an essential component of the course, viewpoints and dialogue will be further expanded through collaboration with other MA painting courses in the UK.

Consequently, Unit 2: *Everything in its wrong place* provides an opportunity to explore and articulate your painting practice, through focused research, professional engagement, active dialogue and studio practice.

Here you will start to locate your painting practice through informed articulation of your methods, defining the rituals and habits of the creative act and situating of your work within appropriate contexts.

Unit 3: ***Head, Heart and Hand*** (*purpose; integrity; exhibit*)

The conclusions reached in *Everything in its wrong place* provide a starting point for Unit 3: *Head, Heart and Hand* (*purpose; integrity; Exhibit*). Here you will carry through your plan of action identified in the Study Plan, this might involve using the insights and trajectory of practice gained in unit 2. A final exhibition will establish chosen

methods of exhibiting a body of work; considering the narrative in a series of artworks, curatorial coherence and audience readings.

Course Units

Unit Code F/T	P/T	Unit Title	Credit Weighting
PAF701	PAP701	The Painted Language: (materials, methods, contexts)	60
PAF702	PAP702	Everything in its Wrong Place: (explore, enquire, elucidate)	60
PAF703	PAP703	Head, Heart and Hand (purpose, integrity, exhibit)	60

Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

Level 7 Full-time						
	Trimester One (weeks 1-15)		Trimester Two (weeks 16-30)		Trimester Three (weeks 31-45)	
Induction	PAF701 The Painted Language (materials, methods, contexts) (60 credits)		Assessment	PAF702 Everything in its Wrong Place (explore, enquire, elucidate) (60 credits)		Assessment
			Assessment	PAF703 Head, Heart and Hand (purpose, integrity, exhibit) (60 credits)		Assessment

Level 7 Part-time						
	Trimester One (weeks 1-30)		Trimester Two (weeks 31-45)		Trimester Three (weeks 46-90)	
Induction	PAP701 The Painted Language (materials, methods, contexts) (60 credits)		Assessment	PAP702 Everything in its Wrong Place (explore, enquire, elucidate) (60 credits)		Assessment
			Assessment	PAP703 Head, Heart and Hand (purpose, integrity, exhibit) (60 credits)		Assessment

Reference Material

These titles are indicative and updated lists will be provided during the delivery of the course.

Painting Beyond Itself - The Medium in the Post-medium Condition – 28 Feb. 2016
by Isabelle Graw (Author)

Thinking Through Painting - Reflexivity And Agency Beyond The Canvas – 1 Sept. 2012
by Peter Geimer (Author), Isabelle Graw (Author, Editor), André Rottmann (Author), Daniel Birnbaum (Editor), Nikolaus Hirsch (Editor)

Women of Abstract Expressionism – 5 July 2016 by Joan Marter (Author), Gwen F. Chanzit (Author), Robert Hobbs (Author), Ellen G. Landau (Author), Susan Landauer (Author)

Kerry James Marshall: History of Painting – 1 Aug. 2019 by Hal Foster (Author), Teju Cole (Author)

Inner Worlds Outside – 15 Feb. 2006 by Felix Andrada (Author), Eimear Martin (Author), Anthony Spira (Author)

Elkins, J., (2000) What Painting Is. Oxford: Routledge

Graw, I., (2012) Thinking Through Painting – Reflexivity and Agency Beyond the Canvas, Sternberg Press

The Forever Now: Contemporary Painting in an Atemporal World – 17 Nov. 2014 by Laura Hoptman (Author)

Painting 2.0: Expression in the Information Age – 21 Dec. 2015 by Achim Hochdorfe (Author), David Joselit (Author), Manuela Ammer (Author)

Painting Abstraction: New Elements in Abstract Painting (F A GENERAL) – 24 Mar. 2014
by Bob Nickas (Author)

Postmodernism: Or, the Cultural Logic of Late Capitalism (Poetics of Social Forms) – 14 Jan. 1992 by Fredric Jameson (Author)

Wet: On Painting, Feminism, and Art Culture (University Museum Symposium Series; 6) – 21 Feb. 1997 by Mira Schor (Author)

The New Black Vanguard: Photography Between Art and Fashion – 31 Oct. 2019
by Antwaun Sargent (Author), Campbell Addy (Author), Arielle Bobb-Willis (Author), Micaiah Carter (Author), Awol Erizku (Author), Nadine Ijewere (Author), & 9 more

Ninth Street Women: Lee Krasner, Elaine de Kooning, Grace Hartigan, Joan Mitchell, and Helen Frankenthaler: Five Painters and the Movement That Changed Modern Art – 11 April 2019 by Mary Gabriel (Author)

Seven Years: The Rematerialisation of Art from 2011-2017 (Sternberg Press) – 31 Dec. 2019 by Maria Lind (Author)

After-Affects/After-Images: Trauma and Aesthetic Transformation in the Virtual Feminist Museum (Rethinking Art's Histories) (Paperback) by Griselda Pollock (Author)

Radical Cut-Up: Nothing Is Original (Sternberg Press) (Sternberg Press / Sandberg Series, 7) – 1 Oct. 2019 by Lukas Feireiss (Author)

Hilma af Klint: Notes and Methods – 25 Sept. 2018 by Hilma Af Klint (Author)

Contemporary British Women Artists In Their Own Words

By: Rebecca Fortnum

<https://www.turpsbanana.com/magazine>

Barthes, Roland: *Camera Lucida: Reflections on Photography*, trans. Richard Howard, London, Vintage, 1993. [First: *La chambre claire: note sur la photographie*, Paris 1980]
Berger, John. About looking.

What is a Photograph? – Illustrated, 20 Jan. 2014 by Carol Squiers (Author), Geoffrey Batchen (Author), George Baker (Author), Hito Steyerl (Author)

Butler, Judith: *Bodies That Matter: On the Discursive Limits of Sex*, New York and London 1993.

Rancière, Jacques: *The emancipated spectator*; translated by Gregory Elliott, London 2009. *Knowledge and Society Studies in the Sociology of Culture Past and Present*, Jai Press vol. 6,

Phenomenology of the Visual Arts (Even the Frame) – 15 Mar. 2011
by Paul Crowther (Author)

The Memory of Place: A Phenomenology of the Uncanny (Series In Continental Thought Book 41) 09-Jan-2012
by Dylan Trigg

On Touching: Jean-Luc Nancy (Meridian: Crossing Aesthetics)– 31 Aug. 2005 by Jacques Derrida (Author), Christine Irizarry (Translator)

Corpus (Perspectives in Continental Philosophy) – 15 Dec. 2008 by Jean-Luc Nancy (Author), Richard A. Rand (Translator)

Radical Figures: Painting in the New Millennium – 27 Feb. 2020 by Lydia Yee (Editor)
High Art Lite: The Rise and Fall of Young British Art (Revised and Expanded edition)– 12 Oct. 2006 by Julian Stallabrass (Author)

Differencing the Canon: Feminism and the Writing of Arts Histories (Re Visions: Critical Studies in the History & Theory of Art) – 4 Feb. 1999 by Griselda Pollock (Author)

Cultural Appropriation and the Arts (New Directions in Aesthetics) – 22 Jan. 2010 by James O. Young (Author)

The Truth in Painting – 5 Sept. 2017 by Jacques Derrida (Author)

Powers of Horror: An Essay on Abjection (European Perspectives)– 14 May 1984 by Julia Kristeva (Author)

Black Sun: Depression and Melancholia (European Perspectives) – 5 Jun. 1992 by Julia Kristeva (Author)

More Brilliant Than the Sun: Adventures in Sonic Fiction by Kodwo Eshun (1998-04-01)

Fictioning: The Myth-Functions of Contemporary Art and Philosophy – 28 Feb. 2019 by David Burrows (Author), Simon O'Sullivan (Author)

K-Punk: The Collected and Unpublished Writings of Mark Fisher – 15 Nov. 2018 by Mark Fisher (Author), Darren Ambrose (Editor)

Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies 2015 (Critical Climate Change) – 11 Jun. 2015 by Heather Davis (Editor), Etienne Turpin (Editor)

Disrupted Realism: Paintings for a Distracted World – 28 Sept. 2019 by John Seed (Author), Katherine Stanek (Author)
Ponty, Merlou. Philosophy and painting.

What Art Is Paperback – 30 April 2014 by Arthur C. Danto (Author)

Beauty and the Contemporary Sublime (Aesthetics Today) – 1 Feb. 2000 by Jeremy Gilbert-Rolfe (Author)

What Comes After Farce? – 19 May 2020 by Hal Foster (Author)

Art and Objects – 4 Oct. 2019 by Graham Harman (Author)

Vibrant Matter: A Political Ecology of Things (John Hope Franklin Center Books) (a John Hope Franklin Center Book) – 25 Mar. 2010, Jane Bennett

Forensic Architecture: Violence at the Threshold of Detectability (Zone Books) – 31 Mar. 2017 by Eyal Weizman (Author)

Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene– 30 May 2017 by Anna Lowenhaupt Tsing (Author), Nils Bubandt (Author), Elaine Gan (Author), Heather Anne Swanson (Author)

A Billion Black Anthropocenes or None (Forerunners: Ideas First) – 2 Nov. 2018 by Kathryn Yusoff (Author)

The Observer Effect: On Contemporary Painting by Barry Schwabsky

Barry Schwabsky- Painting in the Age of the Image

The mnemonic function of the painted Image by Alison M. Gingera

Vampire in the Text: Narratives in Contemporary Art 01-Jan-2003 by Jean Fisher, Cuauhtemoc Medina

Artcalendr

<https://www.facebook.com/pages/category/Arts---Humanities-Website/ArtCalendr-168354927093/>

AxisWeb <https://www.axisweb.org/>

Google Scholar Search Tips <https://scholar.google.com/intl/en/scholar/help.html>

Louisiana Channel (Youtube) <https://www.youtube.com/channel/UCY2mhw-XNZSxrUynsl5K8Zw>

MoMA: Museum of Modern Art <https://www.moma.org>

Process Arts <https://process.arts.ac.uk>

ResArtis <https://resartis.org/>

Tate: Art, Artists, Artist Talks, Lectures and Conferences.
<http://www.tate.org.uk/search?q=talks&type=media>

Tate Shots (Youtube): Podcasts

<https://www.youtube.com/playlist?list=PL5uUen04IQNkFECI0L3r-7zGY9RBgIKw8>

The Edit: An inclusive interactive bibliography for Fine Art students <https://www.theedit.site>

Thematic books:

Whitechapel Documents of Contemporary Art (Specific titles include:)

Animals, Appropriation, Beauty, Chance, Colour, Dance, Design and Art, Destruction, Documentary, Education, Exhibition, Gothic, Information, Materiality, Memory, Moving Image, Networks, Participation, Practice, Ruins, Science Fiction, Sexuality, Studio, Sublime, Systems, The Artist's Joke, The Magazine, The Market, The Rural, Time, Translation, Utopias, Work

Phaidon series:

Abstract Expressionism, Art and Electronic Media, Art and Feminism, Art and Photography, Arte Povera, Conceptual Art, Dada, Land and Environmental Art, Minimalism, Pop, Surrealism, The Artist's Body

Vitamin Series:

Vitamin P1, P2, P3 (New Perspectives in Painting) Vitamin D, D2, (New Perspectives in Drawing)

Glossary

Body of Work	Practice of any kind that can be submitted in fulfilment of learning outcomes. The body of work could be an individual artefact, a piece of writing, film, performance, installation, a digital outcome or a mixture of any or all of these things.
Contextual Journal	A written journal produced over the course of your Master's that contextualises your practice.
Credit	'Notional learning hours' are used to describe the size of a unit, and indicate the length of learning time which it is estimated will be taken, on average, to achieve the specified learning outcomes. This includes all the study time for the unit including contact hours (lectures, demonstrations, seminars, tutorials etc), directed study, independent study, and assessment activity (including preparation). In accordance with practice across the UK HE sector, one credit is allocated for ten notional learning hours, one whole Master's Course comprises 180 credits or 1800 notional learning hours. Credit is not used for grading but quantifies the volume of learning and is thus used to determine eligibility for progression or awards.
Cross-disciplinary	Cross-disciplinary practice involves understanding one discipline from the perspective of another.
Interdisciplinary	Interdisciplinary practice describes activity that integrates or shares, theory, methods, tools, types of data, and so forth from different disciplines.
Keynote Lectures	Longer, macro level lectures that introduce a theme or major topic. Keynote lectures can be live face-to-face lectures, streamed live, and recorded.
Learning Outcomes	The result of each unit is expressed as a series of Learning Outcomes. Attainment of these is the objective of the unit; measuring their attainment is the purpose of assessment. The expression of unit objectives as Learning Outcomes, and how they are assessed, is included within each unit descriptor and published for students.
Macro Level	These sessions are more transdisciplinary in nature and are relevant to all courses that make up the Graduate School. They are often informed by staff research. Macro level lectures include Keynote and Thread Lectures.
Meso Level	These sessions are the bridge between the more transdisciplinary macro sessions and the course specific micro sessions. Meso level seminars, workshops and demonstration are delivered to related courses that share approaches, understanding or methods.

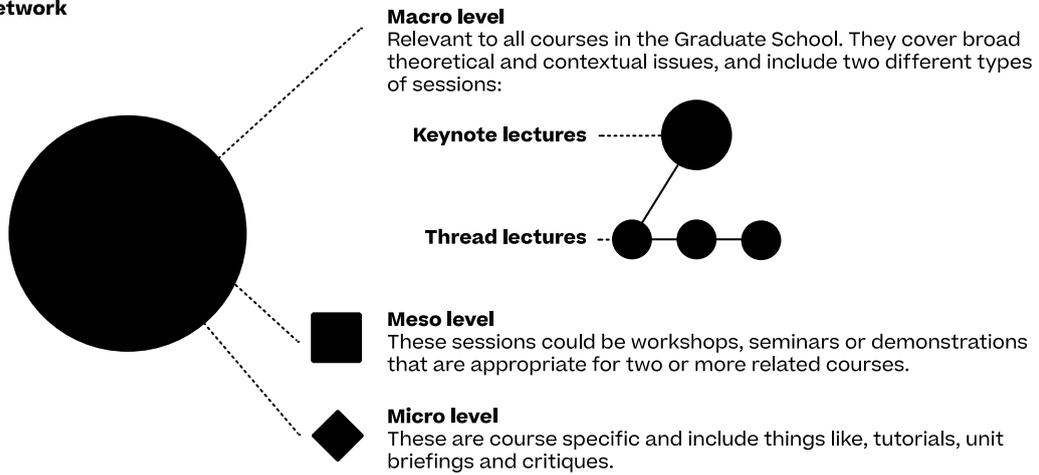
Methodology	The study of methods. Methodology concerns an evaluation of which methods provide valid steps in creating new knowledge. Choosing a methodology is an important part of a research process as this will determine the method that you use to investigate your research question. Particularly, how you will collect and analyse data in a way that aligns with the theory underpinning your research. This choice will be based on your beliefs about what is possible to know (ontology) and assumptions about how you can know (epistemology).
Micro Level	These sessions are specific to your chosen course discipline, they include unit briefings, individual and group tutorials, critiques and presentations.
Multidisciplinary	Multidisciplinary practice involves collaborators from different disciplines working on the same project, each drawing on the knowledge and methods of their individual disciplines.
Postgraduate Model	The network of teaching sessions delivered across the Network Graduate School. These operate on three broad levels: the macro, meso and micro levels.
Praxis	The thinking in doing, and the doing in thinking. Praxis is the symbiotic relationship between theory and practice.
Primary Sources	These are the objects that are the foci of research. They could be a document, interview, film, painting or artefact, for example. Primary sources provide data that can then be analysed.
Reflection	Thinking about action as it is happening (reflection in action) or sometime after it took place (reflection on action).
Reflexivity	Is the correspondence between our understandings that we project onto the world through our actions and the understandings that result from what gets reflected back.
Research	In the <i>Research Excellence Framework</i> , research is defined as ‘a process of investigation leading to new insights, effectively shared.’
Secondary Sources	Are explanations/descriptions of the analysis of primary sources that have already been carried out. Secondary sources provide mediated accounts that can be critically reviewed and contrasted.
Seminars	These small group sessions help to contextualise learning delivered through other sessions. They explore issues related to practice in context where student-led responses are encouraged and individual and/or collective inquiry is developed in detail.
Study Plan	A plan for a proposed course of study or research.

Tertiary Sources	Provide ways to locate primary and secondary sources, they include: library catalogues, bibliographies, indexes, databases, and so forth.
Theory	A coherent system of ideas with explanatory power.
Thread Lectures	Smaller usually 10-15 minute sessions that expand on the topics introduced in Keynote lectures. These can be face-to-face, recorded or can include third-party content.
Transdisciplinary	Transdisciplinary practice attempts to 'transcend' disciplinary boundaries by locating all practice within one holistic framework.
Tutorials	A teaching session involving lecturer/s and one student or a small group of students. These typically occur at the micro level within the Postgraduate Network Model as a means of reviewing progress and developing ideas.
Units	Self-contained blocks of learning, each of which has a coherent set of aims and learning outcomes, and associated assessment processes.

The Postgraduate Network Model

All of your taught sessions fit within a network comprised of three different levels: macro, meso and micro.

The network



These different types of sessions link up in different ways to form a network.

