

VISUAL STUDIES 1/LEVEL 4

M4X01602

SOLO THINKING

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GRAYSON PERRY

Hand out date: 29.09.2020

Submission date: 12.01.2021

Feedback date by: 09.02.2021

N.B. Due to covid19 any additional workshop activities will have an online alternative where possible

IF CHANGES DO OCCUR YOU WILL BE INFORMED.

SOLO THINKING will encourage you to realize and understand what influences you and through comprehending this process there exists a personal visual language. By researching and becoming aware of your influences it will then be possible to develop an understanding of the complexities and significance of questioning one's work and the exchange of ideas.

SOLO THINKING Is to establish a cohesive understanding of the culture you live in and offering an introduction to key ideas, artists, ideologies and philosophy.

SOLO THINKING Will help to identify and discuss the diversity of approaches, to analyse the importance of research and understanding personal influences.

SOLO THINKING Exercises observational and investigative skills and helps to develop work that draws on a broad knowledge and practical skills base.

SOLO THINKING Helps you to identify personal strengths, aspirations and needs and enables to situate material practices in historical and contemporary critical contexts.

SOLO THINKING Supports communication and research.

SOLO THINKING Is to support research, analyse the drawing books, notebooks and self-evaluate through discussion, to work towards solutions in appropriate media and resulting in presentation and documentation.

Each week you will be asked to research a definitive artform, to research and analyse further artists in order to develop your own

research path.

For those working online there will be a difference to what will be taught within the studios however the expectations and outcomes will be the same. This is visual cultural experiences through which you will culminate knowledge of the importance of drawing and its value within all artforms and how drawing can be re-invented through so many different mediums. The following sessions will be for both life drawing sessions and if you are working from home.

MATERIALS: 4B and 6B pencils only, A1/A2 cartridge paper and cheap unscented hairspray as fixative ONLY

ALL OBJECTIVE DRAWINGS ONLY. i.e. the life model or significant objects as a still life.

SEMESTER ONE

Session 1 drawing – artists and drawing – LINE

2 studies of simplistic line drawings with no complex detail
1 continuous line drawing keeping your charcoal attached to the paper throughout the drawing and avoid looking at the paper.

Session 2 drawing – artists and print – TONE

2 studies using various weight of mark from light to dark representing exactly what you are seeing in front of you. Do not use any line to represent contours.
1 drawing that incorporates both line and tone

Session 3 drawing – artists and paint – VOLUME

3 studies of the same objects/figure but from 3 different angles

Session 4 drawing – artists and film – LIGHT AND DARK

3 studies of figure/objects revealing your understanding of setting up a chiaroscuro drawing. Check out Caravaggio!

Session 5 drawing – artists and activism – TEXTURE

3 studies representing through linear complexities e.g. cross section of cabbage

Session 6 drawing – artists and feminism – CANDLE-LIGHT

4 studies of mark making without good light – with very distorted light. Draw it as you see!

Session 7 drawing – artists and photography – NEGATIVE AND POSITIVE SPACES

2 drawings of the positive spaces i.e. the figure/objects

2 drawings of the negative spaces i.e. the spaces in between the objects. No line!

Session 8 drawing – artists and performance – THE NON-DOMINANT HAND

2 drawings using your non-dominant hand. Take your time drawing as this demands particular patience!

1 drawing using dominant hand

Session 9 drawing – artists and text – AT ARMS LENGTH

2 drawings using a stick with a pencil attached by tape at end. This enables you to stand at a great distance from your paper allowing flexibility, mis-happenings and accidents. Allow the stick to take control.

Session 10 drawing – artists and socially engaged – IN THE MIRROR

2 drawings of self-portrait with only the left hand followed with 2 drawings of self-portrait with right hand.

Session 11 drawing – a series of 4 A2 self-portrait drawings demonstrating your understanding of the content of this module.

Session 12 Finalise work for assessment

Regardless of whether we are online or on campus it is important that all work is presented online as a pdf, titled with each session e.g. session 1 etc. and your name. Each student has been provided with a private file on Teams within FINE ART YEAR 1. You will need to upload your work to your individual file. If we still have access to the studio's please present your work professionally within your own studio space at the time of assessment.

ESSENTIAL READING

Godfrey, t. Conceptual art (london: phaidon, 1998)
Hopkins, d. After modern art 1945-2000 (oxford: oxford university press, 2000)
Taylor, b. The art of today (london: weidenfeld & Nicholson (everyman), 1995)
Chambers, e. Run through the jungle (london: iniva, 1999)
Durini, l.d.d. the felt hat joseph beuys a life told (milan: edizion, charta, 1997)
Evans,j. & hall, s. (eds.) Visualculture:thereader (london:sage, 1999) kitaj. R.b. the diasporist manifesto (london: thames & hudson,1989)
Recckitt, h. And phelan, p.(eds.) Art and feminism (london: thames & hudson, 2001)
Tagg, j. The burden of representation – essays on photographs and histories (london: macmillan, 1988)
Warr, t. (ed.) The artist's body (london: phaidon, 2000)
Jarman, d. Chroma (vintage uk)

JOURNALS:

CCQ magazine
Art Monthly
Third Test
Frieze

USEFUL WEBSITES:

www.artifact.ac.uk

www.artesmundi.org

www.nomorepink.com

<http://www.thefword.org.uk>

<http://www.ktpress.co.uk>

<http://www.axisweb.org>

www.timdaviesartist.com

ASSESSMENT AND FEEDBACK

- Attend all modules.
 - Acquire feedback from staff whenever possible.
 - This research folder should be visually rich so add images, video and other materials that suit your ideas.
 - You are in part assessed on your conceptual development and you must demonstrate this by keeping your research 'active' from start to finish.
 - Please note, this research is for visual studies only, you will still be required to provide a visual diary in support of your personal work in major studies A1 and B1.
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- Assessment component 1 – 100%
 - Practical – (1500 – 2000 words equivalent)
 - a portfolio minimum of two components that might refer to
 - Various activities appropriate to discipline
 - exemplar practical: stage 1: submission of visual diary, sketchbook or blog, and portfolio of programme relevant outcomes