

VISUAL ENQUIRY 2/LEVEL 5

M5X01609

DOORWAY OF PERCEPTION

PROFESSOR SUE WILLIAMS

sue.williams@uwtsd.ac.uk



Hugo Ball reciting Karawane in a cubist costume at the Cabaret
Voltaire, Zürich 1916
Gelatin silver on paper. Courtesy Foundation Arp

HAND OUT DATE: 25.01.2021

COMMENCING: 25.01.2021

SUBMISSION DATE: 17.05.20

FEEDBACK DATE: 14.06.20

ALL SESSIONS RUN WEEKLY

~~ROOM: AE104 — life room (unless stated otherwise)~~

Process stimulates thought, action and challenges. You need process and debate for invention, philosophy and context. Through process you will be encouraged to realize intentions by understanding influences and gradually a personal visual language develops.

TFAFUTR explored beyond your boundaries and revealed the complexities and significance of questioning one's work and the exchange of ideas.

DOORWAY OF PERCEPTION is a continued thread of process-based challenges that will help to establish a cohesive understanding of the culture you live in and beyond, to push boundaries and concepts.

DOORWAY OF PERCEPTION is about extending your research, good use of drawing books, notebooks and discussion, to work towards solutions in appropriate media and resulting in presentation and documentation.

DOORWAY OF PERCEPTION is to help identify a diverse approach to a personal space and understand more fully the importance of personal influences.

DOORWAY OF PERCEPTION provides a broader knowledge of practical skills and begins to identify personal strengths, aspirations and

needs.

DOORWAY OF PERCEPTION supports communication and research.

An important aspect of communication is to explore and cross-fertilize through discussion and invention.

SESSIONS

SESSION 1	INTRODUCTION - ARTIST/WRITER/COMPOSER
SESSION 2	WORKSHOP TO BE INTRODUCED PREVIOUS WEEK
SESSION 3	SOUND
SESSION 4	SOUND
SESSION 5	FILM/DRAWING
SESSION 6	FILM/DRAWING
SESSION 7	COLLABORATIONS/PERFORMANCE
SESSION 8	COLLABORATIONS/PERFORMANCE
SESSION 9	SPACE - DISCUSSION/DRAWING
SESSION 10	DRAWING/TUTORIALS
SESSION 11	DRAWING/TUTORIALS
SESSION 11	DRAWING/TUTORIALS
SESSION 12	PRESENTATIONS

ESSENTIAL READING

GRAYSON PERRY	PORTRAIT OF THE ARTIST AS A YOUNG GIRL
MICHAEL LANDY	EVERYTHING MUST GO
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)

DURINI, L.D.D. THE FELT HAT JOSEPH BEUYS A LIFE TOLD (MILAN: EDIZION, CHARTA, 1997)

KITAJ. R.B. THE DIASPORIST MANIFESTO (LONDON: THAMES & HUDSON, 1989)

JARMAN, D. CHROMA (VINTAGE UK)

GORRILL HELEN. WOMEN CAN'T PAINT - I.B.TAURUS/BLOOMSBURY

USEFUL WEBSITES:

www.artifact.ac.uk

www.artesmundi.org

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

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

<http://www.axisweb.org>

PEER-REVIEW

DOORWAY OF PERCEPTION is research-based concepts related to your practice. The purpose of the module is to help you to enhance, develop and reflect upon your own critical and analytical skills.

Participation is compulsory and you are all required to present your 'space' and collaboration concepts to the group.

WORK REQUIRED

Assessment Component 1 - 100%

Practical - (2000 - 2500 words equivalent)

A portfolio, minimum of two components that refers to various activities appropriate to chosen discipline

Exemplar

- Research and documentation giving evidence of your journey and research.
- Evidence of outcome i.e. Photos, videos, paintings etc.
- Written and visual evidence

Research should include visual and contextual reference to artists/writers/composers/poets etc. That relates in some way to a subject that you are researching. This should include reference to your own practice in relation to researched work, and analytical reflection.

This might include a component such as a Visual Diary, sketchbook, blog digital sketchbook which is used to explore, collect and analyze visual information and contextualization and portfolio of relevant outcomes.

The second component might a collection of experimentation in relevant materials. These can be digital or physical and can include records of performative and collaborative explorations, such as through photo documentation and video clips presented on a USB stick or link to a closed blog or other closed online format.

- DUE TO THE EXTRAORDINARY CIRCUMSTANCES WE ALL FIND OURSELVES IN BECAUSE OF THE COVID-19 ALL MODULES WILL HAVE A REVISED ASSESSMENT PROCEEDURE.
- ATTEND ALL MEETINGS ONLINE AND MAINTAIN CONTACT THROUGH

MICROSOFT TEAM WITH ALL THE STAFF AND FEEL FREE TO ASK QUESTIONS THROUGH YOUR INDIVIDUAL MODULES ON **MICROSOFT TEAM**.

- THE RESEARCH FOLDER NEEDS TO BE AN ONLINE PROCESS AND THEREFORE YOU CAN USE PHOTOGRAPHS/ TEXT/ SCREENSHOTS/VIDEO AND AS FINE ART STUDENTS EXPLORE ALL OTHER POSSIBILITIES ONLINE.
- YOU ARE ASSESSED, IN PART, ON YOUR CONCEPTUAL DEVELOPMENT AND YOU MUST DEMONSTRATE THIS BY KEEPING YOUR RESEARCH 'ACTIVE' FROM START TO FINISH.
- PRESENT ONLINE EVIDENCE THAT DEMONSTRATES YOUR ABILITY TO WORK WITH DIFFERENT AND VARIOUS MATERIALS.
- DRAWING BRIEFS WILL BE GIVEN TO YOU EACH WEEK AT THE TIME YOU WOULD NORMALLY BE IN THE STUDIO.