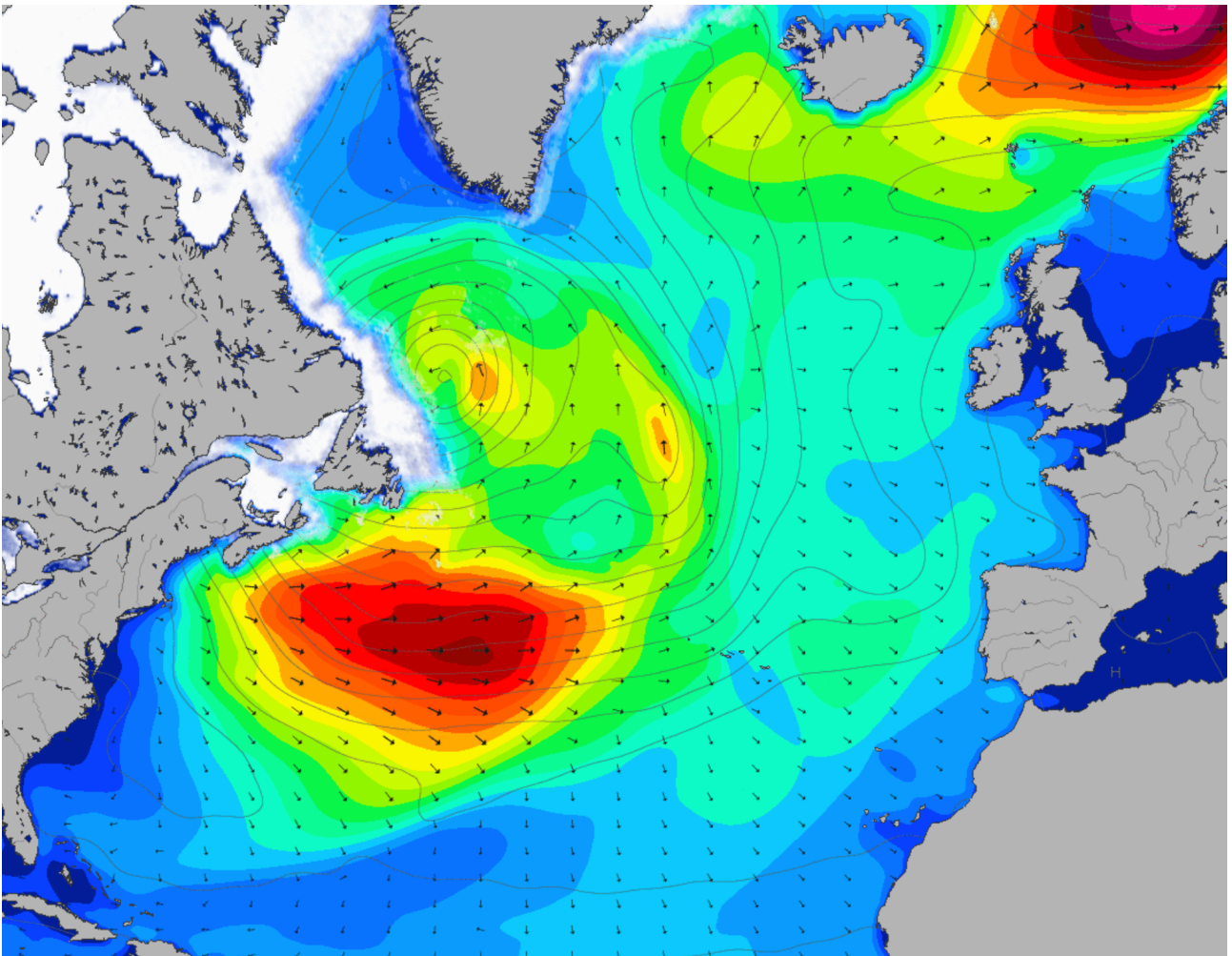


Colour | Condition



Introduction to material practice

Visual Studies

(ADFP4001)

Level 4
Semester 2

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Head technician: Lyndon Davies

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MODULE OVERVIEW

Building on your introduction to the materials workshops, this module is designed to be an engagement with both traditional materials and to engage with your understanding of how colour plays a vital role within our understanding of the world around us.

To look at colour is to look at many things. It is to look at our perception and vision as much as it is, to our experiences and emotions. Blue sky, green grass, red blood, yellow sun. All of these ideas of what colours - and in turn what things around us are, are culturally inherited.

By naming these things and locating it with a certain vision, it means that we don't have to look and think about them anymore. Gold, copper, silver, pewter, iron, steel. All materials. All colours.

Yet the subtlety of change that can occur through experiential moments in our day to day impacts on what we understand colour to be. Grass is not green in the night time, lit by a street lamp. The sea is not a steely-grey under a moonlit sky. Water is clear, but is full of substances. Is the sky blue? Or is the Earth blue?

Emotionally colours are charged and stereotyped, green envy; red lust/embarrassment; blue depression/endlessness; yellow sickness/fear. Colour makes us feel and in turn we can feel colour. 'I'm feeling blue'. RED stop|Yellow Waaaaiiiiiiit| Green GO!

Colour has also contributed to some of our major political and social issues over the last few hundred years. The colour of our skin became a way for people to divide and separate between those who could rule and those who could be slaves. Segregation, black or white as a way to be one or an 'other'. Being defined by a skin pigmentation. The elevation of the aryan race (blonde hair, blue eyes) as the epitome of what the Nazi party believed to be the race of the future (everything what its leader was not).

'Baby it don't matter if you're black or white'

These ideas (thankfully) have been slowly crushed by better understanding and fighting for equality that we now live in more inclusive society. Yet traces of this idea that colour divides and separates us pervades into present day reactionary politics. You don't have to dig too deep to see it in Trumps US, Boris' UK, Macron's France - think of the 'yellow jacket' protests.

Natural pigments, how are clothes coloured? Paint pigments made? What value do we associate to certain colours around us.

The Merthyr Risings in South Wales was the first time anywhere in the world where the red flag of resistance was raised. A red cloth dipped in sheep blood was first La Resistance'. Blue Collar workers were separated by a class divide as the working class - the indigo dye of denim being associated with a workers material.

Labour
Conservative
Green
Liberal Democrat

Sainsbury's
Tesco
Marks and Spencers
Morrisons

You will be asked to complete work in relation to this assignment, following your own research and material exploration. There will be continued workshop inductions to the metal and wood workshops along with experiments in unique processes undertaken outdoors. You will be given specific projects as the initial weeks unfold, where using your camera phone video, pigments, and 3D materials will all given equal measure.

The focus of the module is on the students workbooks, research and personal development in the workshops.

There will be shorter assignments handed out during the module that each student will be asked to complete, and to explore the work they produce under the developing skills they learn through practical engagement.

Audience: This strand is suitable for Level 4 Fine Art students.

When and Where?

You will begin in the ceramics block (unless otherwise noted via email) from **9.00am** to **12.00am Fridays** on a weekly basis.

*****There will be a prompt 9.00 start.** Within this module we will be gel the workshop and the lecture, combining studio visits to practicing artists and working on offsite projects. We will continue to discuss the relevance of materials, processes and creative approaches.

We will be contrasting traditional art materials and processes by looking at what are still considered non-art materials each week and exploring their potential and use. We will also have **Lecture theatre 2** booked for our sessions, and using this facility to explore theory and creative approaches to video making.

Learning Outcomes:

Upon the successful completion of this module, the student should be able to:

- Be confident in their occupation of the specific fine art workshops.
- Show an engagement with non- art processes, looking to fuse and weld different techniques, be they video/ceramics/drawing/casting/ metal and wood workshop processes.
- The student should show an understanding of each material explored in the sessions; Be able to coherently analyse their engagement with

the material and processes, and their interaction with it in the context of theoretical discussion.

- **Hand-in Deadline: Thursday 14 May 2020. (17:00pm).**
- **Feedback: 12th June by 5:00pm.**