

VISUAL ENQUIRY 1/LEVEL 5

M5X01608

‘THE FUTURE ALWAYS FLIES UNDER THE RADAR’



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All drawing sessions will run over 2 sessions every Monday commencing 28.09.2020. GROUP D & E. SEE TEAMS FOR GROUP INFORMATION

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

IF CHANGES DO OCCUR YOU WILL BE INFORMED.

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 explores beyond your boundaries and reveals the complexities and significance of questioning one's work and the exchange of ideas.

TFAFUTR helps to establish a cohesive understanding of the culture you live in and beyond, to push boundaries and concepts.

TFAFUTR encourages research, good use of drawing books, notebooks and discussion, to work towards solutions in appropriate media and resulting in presentation and documentation.

TFAFUTR will help to identify and discuss the diversity of approaches to understanding the importance of research and understanding personal influences.

TFAFUTR develops work that draws on a broad knowledge and practical skills base and begins to identify personal strengths, aspirations and needs.

TFAFUTR supports communication and research.

An important aspect of communication is to explore and cross fertilise through discussion and invention. Each student will consider an aspect of their own work and see what happens next.....

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:

Willow charcoal

4B & 6B pencils

Tippex

Masking tape

Biro

Compressed charcoal

Random Mark makers e.g. mud, grass, berries, tea etc..

A1 cartridge paper

Cheap unscented hairspray as fixative ONLY

OBJECTIVE DRAWINGS UNLESS STATED OTHERWISE. i.e. the life model or significant objects as a still life.

SEMESTER ONE

Session 1 drawing – LINE

One line drawing with pencil only - no complex detail/keeping the hand continuously attached to the paper – 30 mins

One line drawing with charcoal keeping your charcoal attached to the paper throughout the drawing and avoid looking at the paper – 30 mins

One line drawing using biro only - no complex detail/keeping the

hand continuously attached to the paper – 30 mins

One line drawing using compressed charcoal only – no complex detail/keeping the hand continuously attached to the paper – 30 mins

Session 2 drawing – TONE

2 studies using pencil only – cross hatching 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 hour.

1 drawing that incorporates both line and tone – 1 hour

Session 3 drawing – VOLUME

3 studies of the same objects/figure but from 3 different angles using charcoal only. Question how to interpret the sensation of weight through the density and weight of the mark. Avoid contour lines

Session 4 drawing – SURFACE

3 studies of figure/objects using a piece of paper that you have scrunched up/trodden on/allowed cars to drive over/through puddles etc! Allow the break-up of the surface to work with the drawing – your choice of drawing tool

Session 5 drawing – TEXTURE

3 studies representing through linear complexities – using biro and tippex play with the two mark making tools. Allow the material to fight back...see how it works!

Session 6 drawing – RANDOM MARKS

4 studies of mark making without using normal drawing tools – collected objects as mentioned above in “MATERIALS”. Allow the marks to generate their own definition and do not battle with it!

Session 7 drawing – 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 – THE NON-DOMINANT HAND

2 drawings using your non-dominant hand. Take your time drawing as this demands particular patience! 30 mins

1 drawing using dominant hand – 1 hour

Session 9 drawing –AT ARMS LENGTH

2 drawings using a stick with a stick of charcoal 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. 1 hour each

Session 10 drawing – MIRROR

1 drawing of self-portrait with only the left hand followed with

1 drawing of self-portrait with right hand (At home or studio)

2 drawings of portrait of model in life room (if online find someone to sit for you)

Session 11 drawing – a series of 4 A2 self-portrait drawings or figure 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. Each student has a private file on Teams within FINE ART YEAR 2. You will need to upload your work to your file. If we still have access to the studio's please present your work professionally within your own studio space when preparing for assessments.

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)
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	Visual Culture: The Reader (London: Sage, 1999)
Kitaj. R.b.	The Diasporist Manifesto (London: Thames & Hudson, 1989)

JOURNALS:

Art Monthly

Artforum

Artreview

BOMB Magazine

Frieze

Modern Painters

n.paradoxa

NYArts

Assessment component 1 – 100%

Practical – (2000 – 2500 word equivalent)

A portfolio, minimum of two components that might refer to various activities appropriate to discipline

Exemplar

Practical: stage 2: visual diary or sketchbook or blog, and portfolio of programme relevant outcomes