

Jan 2010 SIGNPOSTS:

FIAR 163

For this module you can choose either to write a more substantial critique of an exhibition OR to write a self initiated essay (both 2,000 words min). If you choose the critique you should visit your chosen exhibition asap to begin your research. If you choose to write an essay then you might wish to focus on one of the following:

- * an individual artist;
- * a group of artists with something in common;
- * a comparative analysis of two or three artists;
- * or you might wish to write exploring a theme (see some examples below).

Whatever you choose to write about, you should start your research and write your statement of intent as soon as you can. Then email the title, your statement of intent and your bibliography to your Signpost tutor in advance of your next tutorial, if possible. The tutorial timetables will be available from the portal. Your tutor will advise you on the structure and content of your written work and you will find some material and links on the student portal to guide you. Please pay particular care to referencing.

As before, you should place all of your essay/critique research material in your Art Journal (alongside your own lecture notes and other relevant material) and your Essay/Critique and Art Journal must be handed in to the student counter by 12.00 **on the 20th April 2010**.

*The following are **examples** of themes to start you thinking (you may of course choose your own theme):*

Contemporary Technology:

You may wish to look at ways in which recent technologies and theories, (theories about "virtual reality", for instance), have influenced contemporary art practice.

You would give examples of contemporary artists' use of different technologies indicating how you think these impact on their work. You would also indicate how these artists' work relates to those theories you've identified as relevant.

You could look at the displacement/reinvention of photography by the computer and how this impacts on selected artists' practices, for instance.

You may, however, wish to look at this subject historically, through artists' use of what have been considered as new technologies or inventions, such as the perspectival devices which were used by artists working during the Renaissance in Italy.

Books/Catalogues/Magazines:

"Portfolio" Nos 10 & 11, 1991; "Flash Art", Ten Eight" esp. Vol 2 No 2

"Signs Of The Times: A Decade of Video, Film & Slide-Tape Installation in Britain, 1980-1990" MOMA, 1992

"Gary Hill", MOMA, Oxford, 1993/4

"Bill Viola", Whitechapel Art Gallery, 1994

"Photo Video: Photography in the Age of Video", 1991

White, J "The Birth and Rebirth of Pictorial Space", 1967

Blunt, A "Artistic Theory in Italy, 1450-1600", 1962

Gender Issues:

You may wish to examine the work of artists whose work reflects their gendered identity to establish how and why identity is critical to their practice.

You may wish to look at historically defined categories, such as 'genius', for example. You could consider why it is that this category often seems to exclude female artists.

You could examine and compare the subject, content and use of materials by men and women artists to try to establish differences and/or similarities.

Books/Catalogues/Magazines

Women's Art Magazine; Feminist Art News: See Women Artists' Slide Library microfiche
Parker, R & Pollock G "Old Mistresses: Women, Art and Ideology", 1981

Parker, R & Pollock G "Framing Feminism: Art and the Women's Movement: 1970-1985", 1987
Chicago, J "The Dinner Party: A Symbol of Our Heritage", 1979
Rosen, R "Making Their Mark: Women Artists Move Into The Mainstream, 1970-1985", 1989
Parker, R "The Subversive Stitch: Embroidery and the Making of the Feminine", 1984
Rutherford, J "Identity: Community, Culture and Difference", 1990

Language:

You could look at how art practices and issues in art are defined through words, through texts in catalogues, in journals, magazines and newspapers, and through academic books. You could look at the relation between what artists produce and how this is represented through words. You could assess whether this is useful to art practice, or whether the majority of texts are orientated towards a text-based debate. You could look at movements in art such as Art and Language.

Books/Catalogues/Magazines

"October"; "Word and Text"; "Screen" & "Screen Education"; "Block";
"Artscribe"; "Art History"; "Modern Painters"
Frascina F & Harrison, C "Modern Art & Modernism: A Critical Anthology", 1982
Harrison, C & Wood, P "Art in Theory, 1900 – 1990: An Anthology of Changing ideas", 1992
Phillipson, M "Painting, Language and Modernity", 1985
Art and Language: "Hostages XXV – LXXV1" 1990

Race:

You may wish to look at the work of artists whose ethnic identity is crucial to their work. You could consider the contexts within which they work and the impact of these contexts on their work.

You might like to consider the issue of "separatism" and debate the usefulness of artists grouping together under the generic title of "black artists".

You might consider a direct comparison of practices by identified "white" and "black" artists.

Books/Catalogues/Magazines:

"Ten Eight"; "Aperture" No 21; "Third Text"
"Thin Black Line", ICA; 1985
"The Dub Factor", Bristol City Museum and Art Gallery, 1993
"Disrupted Borders: An Intervention in Definitions of Boundaries", Arnolfini, 1993
Araeen R "Making Myself Visible", 1984
Owusu, K "The Struggle for Black Arts in Britain", 1986

The Spiritual:

You could look at what has been seen as "the death of the spiritual" in twentieth century art. You could consider the value of artists' work within the framework of post modernism.

You could examine the work of a few individual artists whose work demonstrates the use of the spiritual.

You could examine the concepts of Shamanism and determine their relevance to your own studio concerns.

Books/Catalogues/Magazines:

"Resurgence"; "Artscribe"; "Art Monthly"
Gablik, S "Has Modernism Failed?", 1984
Gablik, S "The Reenchantment of Art", 1991
Jencks, C "What is Post Modernism?", 1986
Rookmaker, HR "Modern Art and the Death of a Culture", 1970
Taylor, B "Modernism, Post Modernism, Realism: A Critical Perspective for Art", 1987
Foster, H "The Anti-Aesthetic: Essays on Post Modern Culture", 1983

Remember these themes are only suggestions to set you thinking...

<http://www.plymouthfineart.co.uk/aboutSignposts.html>