

**Glasgow School of Art Course Specification**

**Course Title: MFA Core Course III: Consolidating Studio Practice**

*Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2023-24 Academic Year.*

|                     |                    |                          |
|---------------------|--------------------|--------------------------|
| <b>Course Code:</b> | <b>HECOS Code:</b> | <b>Academic Session:</b> |
| PMFA301             |                    | 2023-24                  |

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| <b>1. Course Title:</b>                            |
| MFA Core Course III: Consolidating Studio Practice |

|                             |                        |                          |
|-----------------------------|------------------------|--------------------------|
| <b>2. Date of Approval:</b> | <b>3. Lead School:</b> | <b>4. Other Schools:</b> |
| PACAAG August 2020          | School of Fine Art     | N/A                      |

|                    |                       |  |
|--------------------|-----------------------|--|
| <b>5. Credits:</b> | <b>6. SCQF Level:</b> | <b>7. Course Leader:</b>   |
| 80                 | 11                    | Professor Henry Rogers<br><a href="mailto:h.rogers@gsa.ac.uk">h.rogers@gsa.ac.uk</a> |

|                                  |
|----------------------------------|
| <b>8. Associated Programmes:</b> |
| Master of Fine Art               |

|                        |
|------------------------|
| <b>9. When Taught:</b> |
| Stage 3                |

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| <b>10. Course Aims:</b>   |
| <p>The course aims to:</p> <ul style="list-style-type: none"> <li>• Enable you to produce a body of work that demonstrates the synthesis and resolution of practice and critical understanding;</li> <li>• Provide the opportunity for you to prepare yourself for the public presentation of work in collaboration with your peers and professionals in the field;</li> <li>• Enable you to confidently contextualize your own work within the parameters of contemporary art practices;</li> <li>• Encourage you to demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the public presentation of work;</li> <li>• Enable you to demonstrate your knowledge and understanding of Health and Safety issues as applicable to creative practice and as applied in a studio setting if appropriate and in the public presentation of work.</li> </ul> |

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| <b>11. Intended Learning Outcomes of Course:</b>  |
| <p>Upon successful completion of the course you should be able to:</p> <ul style="list-style-type: none"> <li>• Demonstrate your ability to make informed judgements and decisions in relation to current issues within fine art practice;</li> </ul> |

- Demonstrate a heightened awareness of your own position within and contribution to the wider contexts of fine art practice;
- Demonstrate a critically informed reflection upon progress thus far and the possibilities for future development as independent artists;
- Develop a significant artistic project for public presentation;
- Bring the results of critical re-appraisal and research to a point of synthesis and resolution within practice;
- Exhibit good practice and co-operation when working in professional contexts;
- Encourage you to demonstrate your knowledge and understanding of ethical good practice and your ethical responsibility in the public presentation of work;
- Enable you to develop your awareness of Health and Safety issues as applicable to the production and presentation of practice;
- Respond in an informed and constructive manner to the views and positions of others.

## **12. Indicative Content:**

At Stage 3 (the second year) of the programme, the emphasis shifts towards consolidating the developments arising from Stages 1 and 2, and towards the production of a body of work for exhibition and assessment. While there is still scope for development throughout this stage the emphasis is placed on the synthesis and resolution of practice. By the end of this stage – and the end of the two years’ programme – the issues arising from the critical review of creative practice should be resolved into a coherent and distinctive body of work that is formally strong, intellectually informed, and contextually aware.

It is worth noting, however, that the process of development fostered by the MFA programme in its entirety is not always linear and progressive. It is not uncommon for work to appear to take a ‘backward’ step at certain points during the programme, or for crises to arise. When undertaking a critical reassessment of all aspects of a practice (practical and theoretical) such apparent setbacks remain a constant possibility. However, one of the great advantages of a two years’ programme is that such glitches, should they occur, can always be fixed. In this final stage of the programme, then, the lessons learned from previous successes and failures finally come to a conclusion. The planning of work for the final exhibition, and the work involved in that exhibition provide the culmination of the period of study on the programme, and finally prepares you for life as an independent artist, artist-researcher or a career in other related professional career sequels.

The first part of Stage 3 also provides the opportunity for you to participate in the exchange programme. GSA has agreements with certain other international educational institutions whereby you may apply to study abroad for a period of time. Further details of the exchange programme are available from the GSA International Office.

## **13. Description of Summative Assessment Methods:**

The assessment will consist of the presentation of work made over the duration of the course. The exhibition usually takes place at an external venue towards the end of the academic session. MFA staff members will assess the work presented in relation to the learning outcomes of the programme. The work presented should demonstrate the development that has taken place across the duration of the course, in this instance, Year 2. In accordance with the Code of Assessment a grade for the achievements in relation to Core Course III will be awarded.

The assessment results for all courses will be brought together at an internal parity meeting where the MFA assessment panel will agree a total grade.

At the internal exam board, the aggregated grade and the decision on a final proposed grade will be confirmed.

At the final Masters' Examination Board, which includes the external examiner, the final recommendation for the MFA award will be confirmed.

The MFA Degree Show will be held at the same venue where the presentation for final examination takes place and will be opened to the public after the examination process has been concluded.

| Assessment Method  | Description of Assessment Method   | Weight % | Submission week (assignments) |
|--|--|----------|-------------------------------|
| The presentation of Art Practice in whatever form it takes and a digital portfolio of supporting material. | The presentation of work will take place in the studio, final degree show (open to the public) and will be accompanied by a digital portfolio of work made over the duration of the course, and accompanying Critical Self Evaluation.<br><br>Normally all work submitted is subject to either double or multiple marking. | 100%     | Week 14 (Semester 2/ Year 2)  |

**13.1 Please describe the Summative Assessment arrangements:**

As detailed above.

**14. Description of Formative Assessment Methods:**

Twice during the course of the year you will contribute work to a critical feedback session (group critique)

During the second half of Stage 3 you write a reflective Critical Evaluation Report (Progress Review) on your progress to date in relation to Core Courses III and IV, referring to the Learning Outcomes at this stage and their progress so far. Upon reviewing the Progress Review MFA staff feedback via a tutorial and a written response to your report, outlining those areas in which you may need to improve. If you wish to discuss the feedback, you may request a meeting with a member of the MFA staff team.

Engagement with formative assessment is a mandatory requirement.

**14.1 Please describe the Formative Assessment arrangements:**

As detailed above.

**15. Learning and Teaching Methods:**

| Formal Contact Hours | Notional Learning Hours |
|----------------------|-------------------------|
| 60                   | 800                     |

**15.1 Description of Teaching and Learning Methods:**

N/A

**16. Pre-requisites:**

Successful completion of Stage 2: Postgraduate Diploma or equivalent in which students achieve and average grade across Stages 1 and 2 of C3 or above or a comparable grade from another HEI.

**17. Can this course be taken by Exchange/Study Abroad students?**

No

**18. Are all the students on the course taught wholly by distance learning?**

No

**19. Does this course represent a work placement or a year of study abroad?**

No

**20. Is this course collaborative with any other institutions?**

No

**20.1 If yes, then please enter the names of the other teaching institutions:**

N/A

**21. Additional Relevant Information:**

N/A

**22. Indicative Bibliography:**

Bibliographies are tailored by the staff team to each individual student's practice. The following suggested reading may be of interest.

## 1. GENERAL OVERVIEWS

Bourriaud, N. (2002). *Relational Aesthetics*. Paris: Presses du Réel.

Carter, M. (1990). *Framing Art. Introducing theory and the visual image*, Alexandria: Hale & Iremonger.

Conner, S. (1989). *Postmodernist Culture*. New York: Blackwell.

Foster, H. (1996). *The Return of the Real*. Princeton: MIT Press.

Foster, H. Krauss, R. et al. (2004). *Art Since 1900: Modernism, Antimodernism and Postmodernism*. New York: Thames & Hudson.

Hopkins, D. (2000). *After Modern Art 1945-2000*. Oxford: Oxford University Press.

Rorimer, A. (2001). *New Art in the 60s and 70s: Redefining Reality*. Chicago: Thames & Hudson.

Stallabrass, J. (1999). *High Art Lite. British Art in the 1990s*. London: Verso.

Weintraub, L. (2003). *Making Contemporary Art: How today's artists think and work*. New York: Thames & Hudson.

## 2. REFERENCE

Harrison, C. & Wood, P. (eds.) (1992). *Art In Theory - 1900-1990. An Anthology of Changing Ideas*.

London: Blackwell.

Lechte, J. (1994). *Fifty Key Contemporary Thinkers. From Structuralism to Postmodernity*. London: Routledge.

Nelson, R. & Shiff, R. (eds.) (1996). *Critical Terms for Art History*. Chicago: Chicago University Press.

Robinson, H. (ed.) (2001). *Feminism- Art-Theory 1968-2000*. London: Blackwell.

Stiles, K. & Selz, P. (eds.) (1996). *Theories and Documents of Contemporary Art. A Sourcebook of Artists' Writings*, Berkeley and Los Angeles: University of California Press.

### 3. THEMATIC

Included here are books that bridge the gap between GENERAL OVERVIEWS and REFERENCE material. They may address either specific media (e.g. painting, sculpture, photography, installation), or 'movements' (e.g. Minimalism, Conceptual art, etc.).

#### Modernism

De Duve, T. (1996). *Clement Greenberg Between the Lines*. Chicago: Chicago University Press.

Drucker, J. (1994). *Theorizing Modernism*. Columbia: Columbia University Press.

Gablik, S. (1984). *Has Modernism Failed?* New York: Thames & Hudson.

#### Postmodernism

Burgin, V. (1986). *The End of Art Theory*. Basingstoke: MacMillan.

Eagleton, T. (1983). *Literary Theory*. Oxford: Blackwell.

Foster, H. (ed.) (1983). *Postmodern Culture*. Pluto Press.

Jameson, F. (1991). *Postmodernism, or the Cultural Logic of Late Capitalism*. Durham: Duke University Press.

Lyotard, J. (1992). *The Postmodern Explained to Children*. Indiana: Turnaround.

#### After Postmodernism

Bourriaud, N. (2009). *Altermodern*. London: Tate Gallery.

Boym, S. (2008). *Architecture of the Off Modern*. Princeton Architectural Press.

Foster, H. (2002). *Design and Crime*. New York: Verso.

Groys, B. (2010). *Going Public*. New York: Sternberg Press.

Heiser, J. (2008). *All Of A Sudden*. New York: Sternberg Press.

Verwoert, J. (2010). *Tell Me What You Want, What You Really, Really Want*. Rotterdam: Piet Zwart Institute.

#### Minimalism

Bachelor, D. (1997). *Minimalism*. London: Tate Gallery Publications.

Meyer, J. (2001). *Minimalism. Art and polemics in the sixties*. New Haven: Yale University Press.  
Photography

Von Amelunxen, H., et al (1996). *Photography after Photography. Memory and Representation in the Digital Age*. New York: G+B Arts.

Bolton, R. (ed.) (1993) *The Contest of Meaning. Critical Histories of Photography*. Princeton: MIT Press.

Campany, D. (2003) *Art and Photography*, London: Phaidon.

Flusser, V. (2007). *Towards A Philosophy of Photography*. London: Reaktion Books.

Fried, M. (2008). *Why Photography Matters as Art as Never Before*. New Haven: Yale University Press.

Conceptual Art

Alberro, A. & Stimson, B. (eds.) (1999). *Conceptual Art: A Critical Anthology*. Princeton: MIT Press.

Osborne, P. (ed.) (2002). *Conceptual Art*. London: Phaidon.

Verwoert, J. (2006). *Bas Jan Ader: In Search of the Miraculous*, London: Afterall Books.  
Sculpture

Ellegood, A. (ed.) (2009). *Vitamin 3-D: New Perspectives in Sculpture and Installation*. London: Phaidon.

Flood, R. et al. (2007). *Unmonumental. The Object in the 21<sup>st</sup> Century*. London: Phaidon.

McEvilley, T. (1999). *Sculpture in the Age of Doubt*, New York: Allworth Press. 35.23/MACE.  
Painting & Printmaking

Bois, Y. (1990). *Painting as Model*. Princeton: MIT Press.

Harrison, C. (2001). *Conceptual Art and Painting*. Princeton: MIT Press.

Schwabsky, B. (2002). *Vitamin P. New Perspectives In Painting*. London: Phaidon.

Tallman, S. (1996). *The Contemporary Print. From Pre-Pop to Postmodern*. New York: Thames & Hudson.

Installation Art

Bishop, C. (2005). *Installation Art: A Critical History*. London: Routledge.

Crary, J. (2004) *Installation Art in the New Millennium: The Empire of the Senses*. New York: Thames & Hudson.

Video Art

Goetz, I. & Urbaschek, S. (2003). *Fast Forward. Media Art Sammlung Goetz*, Kunstverlag Ingvild

Goetz. New York: DAP

Hall, D. & Fifer, S. (eds.) (1990). *Illuminating Video. An Essential Guide to Video Art*, San Francisco: Aperture/BAVC.

Land and Environmental Art

Kastner, J. & Wallis, B. (eds.) (1998). *Land and Environmental Art*. New York: Phaidon.

Kwon, M. (2002). *One Place After Another*. Princeton: MIT Press.

Performance and Body Art

Hoffmann, J. & Jonas, J. (2005). *Perform*, New York: Thames & Hudson.

Warr, T. & Jones, A. (eds.) (2000). *The Artist's Body*, New York: Phaidon.

Sound Art

Kahn, D. (1999). *Noise, Water, Meat: a History of Sound in the Arts*, Princeton: MIT Press.