

## FINE ART AT FALMOUTH

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WELCOME TO BA(HONS) FINE ART AT FALMOUTH.

### Your offer

Please remember that if you have been made a conditional offer to study at Falmouth, your place is subject to meeting those conditions. Conditional means that we are waiting to receive your results, or some more information, before your place is finalised. You can see any conditions in [UCAS Track](#). If you have any questions, please contact Samantha Brown on 01326 213865 or [samatha.brown@falmouth.ac.uk](mailto:samatha.brown@falmouth.ac.uk)

### First week of term

Your first week will commence with a meeting on **Monday 14 September 2015 at 10am** in the **Lecture Theatre, Library Building** on the **Falmouth Campus**.

Please note that the induction week requires full-time attendance. You should anticipate being in attendance between 9.30am and 5.00pm from Monday 14 to Friday 18 September 2015.

During this time we will be arranging groups for teaching and seminar purposes and you will be given essential information about the course and the structures designed to support your individual practice. The timetable for induction week will be issued at this meeting.

### MyTimetable

<https://mytimetable.falmouth.ac.uk/> available from 1 September 2015

This is the link to MyTimetable, your online academic calendar which shows all scheduled learning activities and your course timetable. It will be available from 1 September 2015, however, timetables can be subject to change. To keep up to date, we recommend that you export the feed to your chosen device (mobile, tablet, laptop or desktop). An induction will be offered on the use of MyTimetable during freshers' week. Students will have access to their individual student timetables, where appropriate, once they have completed their online enrolment and IT induction.

### Please bring

To start the course, we want you to participate in a short project. This will take place in and around the induction requirements of your first week. On your first day, please bring drawing materials with you and, if possible, a digital camera.

Please also bring three or four passport size photographs to the first meeting and write your name on the back of each one.

### **Study trips**

We hope to go on a study trip to the Venice Biennale in the Autumn Term. The trip will be open to all Fine Art students. Hopefully, this will give you a chance to get to know second and third year Fine Art students. The study trip will cost approximately £350 (subject to change), for which a deposit will be required early on in the term. We would like as many students as possible to participate in this important event. Obtaining the best possible price for the trip depends on the number of people who are able to go. Further information about where and when we're going will be available early in the course. More information about the exhibitions can be found here: <http://www.labiennale.org/>

Study trips are strongly recommended but are not compulsory.

### **Project brief: A Universe in a Box**

To prepare for the start of the course in September, it is important that you keep developing your ideas between now and then. This project must be completed before you commence the course and the resulting work available for discussion at a point early in the course.

We would like you to generate a multi-media project in a box. The box should have a lid to keep things contained.

Work collected for the box should include some of the following:

- A number of drawings
- A series of photographs you have taken or found
- Sounds you have collected or found
- Painting studies
- Objects and materials made, collected or found
- Images and text cut out from newspapers, magazines or books, downloads from the internet, photocopies and so on
- Videos or films made, collected or found
- Plans, maps, charts, notations, lists or diagrams

We are **not** expecting this project to be a finished or finalised piece of work. It's up to you how you might choose to interpret this brief. Make time for experimentation, foraging or for a chance to occur. The emphasis is on generating material and ideas that you will be able to work with and develop as strategies for practice. This collection will form the starting point for the first semester.

You could identify an underlying theme for this collection in a box for example: place or site, trace or mark, utopias, material cultures and so on.

The following are artists who might be of interest:

- Artist Susan Hiller's (1940-) work *From the Freud Museum* concentrates on the gaps between the known and unknown, dream and reality. The boxes contain shards of memory archived in instinctive combinations of meaning. Narratives that may link object, image and text are suggested but not explicit.
- Working with found objects, pages from old books, and dime-store trinkets, artist Joseph Cornell (1903-1972) transformed everyday materials into extraordinary universes, many of which were contained within boxes.

### **Reflective Journal**

Start to keep a reflective journal in response to the work you generate.

Throughout your studies, together with sketchpads and notebooks, you will be expected to keep a reflective journal. Critical reflection is an ongoing process of thinking about your development in relation to your work. Reflective writing is both a record (description) and a review (analysis and evaluation) of your work. Reflective practice allows you to stand back and assess your work in a more detached light. Reflective writing allows your tutors to see how you have developed your practice and ideas. Reflection is an essential skill for your future working life as art practitioners. A reflective record of activity designed to be shared and **communicated** with others.

You should also continue to keep sketchbooks, notebooks and perhaps a blog, Tumblr or Pinterest site. All of which at this stage can be private, although you should begin to think of these as having a viewer or audience in the future.

### **Reading list**

The following books will provide a lot of useful information, both written and visual. Raising your awareness of contemporary visual art is one of the key aims of the course and you may wish to begin this process before you start the course.

At this stage we recommend that you look particularly at survey books that give a wider range of reference. Limited numbers of the books listed below are available in the Falmouth Library, though you may prefer to have your own copies of some of them.

Collings, M., 2000. *This is modern art*. London: Seven Dials.

Foster, H., et.al., 2004. *Art since 1900*. London: Thames & Hudson.

Foster, Hal et al., 2004. *Art since 1900: Modernism, Antimodernism & Postmodernism*. London: Thames & Hudson.

Harrison, C. & Wood, P. eds., 2002. *Art in theory 1900-2000: an anthology of changing ideas*. Oxford: Blackwell.

Stiles, K. & Selz, P. eds., 1996. *Theories and documents of contemporary art*. Berkeley: University of California Press.

Taylor, B., 2005. *Art today*. London: Lawrence King.

Weintraub, L., 2003. *Making contemporary art: how today's artists think and work*. London: Thames and Hudson.

## **Websites**

<http://www.ubu.com/>

<http://www.e-flux.com>

<http://www.tate.org.uk/context-comment/audio-video>

<http://rhizome.org/>

## **Art Journals & Exhibitions**

For example: Frieze, Contemporary, Modern Painters, Sculpture, a-n magazine and so on.

Additionally you are recommended to directly experience a range of exhibitions, events and performances and to seek out monographs, exhibition catalogues and reviews.

## **Material list**

You must bring with you the materials to make a range of drawings:

- Pencils
- Charcoal
- Pastels
- Inks
- Masking tape
- Drawing books, as well as the digital camera referred to above

As the term progresses you can buy more materials from the Falmouth Campus shop.

## **Tool kit**

It is important that you have your own tool kit. Below is a list of tools you will need throughout your time on the course. Please note: these tools are essential and cannot be loaned from the technical workshops.

We will write to you again over the coming weeks to see if you would like the university to purchase a tool box on your behalf, and at that juncture you will be asked to send in a deposit.

## **Tool list**

- Tool box
- Stanley knife 99E plus blades
- Scissors (100mm)
- Set of 3 pliers(combination, long nose, side cutters)
- Tape measure (5m)
- Combination square set
- Screw drivers (PZ No.1 X 100, PZ No.2 X 100, No. 6 X 150, No. 5 X100, No. 3 X 75 slotted drivers)
- Glue gun

- Staple gun (taking arrow T50 staples)
- Tenon saw (hard point)
- Claw hammer (16oz)
- Set of 12 wax modelling tools.

**Personal Protective Equipment**

- Ear Defenders (30 Db attenuation)
- Safety Specs
- Respirator (3M 4279 FP3)

We will provide students with a storage locker so it's also important to invest in a padlock and keys to make it secure.

During the coming weeks, you will be emailed important information for new students. If you will be away, please ask someone else to check your emails regularly and reply on your behalf.

Finally, we wish you an enjoyable and creative time before the course starts and we look forward to seeing you in September.

Yours sincerely

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