

## FINE ART AT FALMOUTH

---

WELCOME TO BA(HONS) FINE ART AT FALMOUTH.

### **Induction week**

Your first week will commence with a meeting at **10.00am** on **Monday 15 September 2014** 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 15 to Friday 19 September 2014.

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.

### **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, so we would like you to bring drawing materials with you and if possible a digital camera, if you have one, on your first day.

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 Liverpool Biennial with first year students in the autumn term. The trip will cost approximately £180 (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.

Study trips are strongly recommended, but are not compulsory.

### **Summer project**

There's a project brief specific to first year students enclosed with this letter. The project must be completed during the summer and the resulting work available for discussion at a point early in the course.

### **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 over the summer.

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 Campus 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, H, Krauss, R, Bois, Y & Buchloh, B. H.D., 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*. Berkley: 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**

- [beta.art21.org](http://beta.art21.org)
- [rhizome.org](http://rhizome.org)
- [ubu.com](http://ubu.com)
- [we-make-money-not-art.com/](http://we-make-money-not-art.com/)
- [furtherfield.org](http://furtherfield.org)
- [e-flux.com](http://e-flux.com)
- [tate.org.uk/context-comment/audio-video](http://tate.org.uk/context-comment/audio-video)

#### **Art Journals**

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
- 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.

**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.

If you have been made a conditional offer to study at Falmouth, your place is subject to meeting those conditions. If you have any questions, please contact Lucy Green in Admissions on 01326 255851 or [lucy.green@falmouth.ac.uk](mailto:lucy.green@falmouth.ac.uk)

During the summer 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 summer and we look forward to seeing you in September.

Yours sincerely

Roger Towndrow  
Head of Art  
Falmouth Campus  
[roger.towndrow@falmouth.ac.uk](mailto:roger.towndrow@falmouth.ac.uk)

## BA(HONS) FINE ART FIRST YEAR SUMMER PROJECT

---

### Strategies for practice

To prepare for the start of the course in September it is important that you keep developing your ideas over the summer.

### 'Curiosities In A Box'

During the summer we would like you to generate a 'multi-media' collection in a box, collecting things, objects and stuff that interests you and that you are curious about, things and objects that intrigue you or that you are perplexed by. Collect 'difficult' things in the box. The box should have a lid to keep things contained.

Things 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 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 chance to occur in the 'collection'. 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, failure and so on.

The following are artists and projects that 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.

*Aspen* was an avant-garde multimedia magazine published from 1965 to 1971. Described by its publisher, Phyllis Johnson as "the first three-dimensional magazine," each issue came in a customized box or folder filled with materials in a variety of formats, including booklets, phonograph recordings, posters, postcards and reels of super 8 movie film. Many of the

leading figures in contemporary North American and British art and cultural criticism were editors, designers or contributors to *Aspen*. You can experience the work here: [ubu.com/aspen/](http://ubu.com/aspen/)

### **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 develop a Blog, Tumblr or Pinterest site. All of these can be private at this stage, although you should begin to think of these as having a viewer or audience in the future.