

BA (Hons) Painting Degree Handbook



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Important note

This degree handbook gives you a range of academic information relating specifically to BA (Hons) Painting, such as the aims and objectives of the degree, a sample of tutor profiles, the structure of the degree and module descriptions. It is important to read this in conjunction with other OCA study guides, such as:

- **OCA Student Handbook:** provides comprehensive information about studying with the OCA by distance learning, such as how the tuition works, how to contact your tutor, how to submit your work, who to contact within the OCA management and administration team when you have queries or concerns, how to participate in discussions with tutors and fellow students on the student forums on the OCA website, and so on.
- **OCA website guide:** tells you how to access resources relating to your module and how to participate in discussion forums with fellow students and tutors.

Other guides include:

- **Study skills**
- **Keeping sketchbooks and learning logs**
- **Assessment and how to get qualified**
- **Looking at other artists**
- **APL guidance notes**
- **The Harvard Referencing System**

These guides, as well as a series of **Information Sheets**, can be downloaded from the OCA website www.oca-uk.com/courses/documents

Contact details

OCA
Michael Young Arts Centre
Redbrook Business Park
Wilthorpe Road
BARNSELY
S75 1JN

Tel: 0800 731 2116

Email: enquiries@oca-uk.com

Degree Information:

Course Title: BA (Hons) Painting

Course Code: BV2PAT9C

Degree Aims and Objectives

This degree is for those who wish to focus on drawing and painting to become reflective artists with the skills necessary to effectively develop a personal artistic vision or voice. A range of options at Level Four provides the opportunity to explore another visual art discipline to enrich and broaden the range.

What is painting?

That the nature of painting is subject of continual debate will be confronted throughout the BA painting programme. While the programme asserts the importance of the development of traditional technical skills in drawing and painting as the basis for your enquiry and practice, that development process may result in your work growing in either traditional or more conceptual terms and you will be encouraged to pursue the route you desire.

The aims of the degree are to:

1. Widen access to education in painting at undergraduate level through Open and Flexible Learning.
2. Ensure you gain the traditional skills associated with drawing and painting to form a solid foundation for further development.
3. Provide an intellectually stimulating programme of study based on high quality study material delivered by experienced artists.
4. Develop your creative capacities and ability in the interpretation and application of imagery.
5. Develop your critical understanding of the theoretical and conceptual issues central to the practice of painting and the social, historical and cultural context in which it is practiced.
6. Provide an environment in which you have the possibility of changing your view of the world and your interaction with it both visually and intellectually.
7. Foster high-level ethical and professional standards and an awareness of the possibilities offered by existing and new developments in art and painting to expand your application areas.

On successful completion of the degree, you will have skills for employment, professional standards, an understanding of the vocational context within which the discipline sits, an ability to communicate information and justify your art work, and be a resourceful and independent learner. You will have a breadth of creativity and inventiveness, as well as a range of painting and drawing techniques. You will be able to articulate and comment upon underpinning art theory and concepts through writing and speech.

You will also have a broad knowledge and critical understanding of the principles of fine art and knowledge of emerging aspects of the discipline and those at the forefront of debate.

| Degree Structure | | |
|--|--|----------------|
| Code | Module Title | Credits |
| Level Four | | |
| Both modules listed below | | |
| OA462CA | Painting 1: Starting to Paint | 40 |
| OA461CA | Drawing 1: Start Drawing | 40 |
| Plus one out of the following | | |
| OA491CA | Understanding Art 1: Western Art | (40) |
| OA463CA | Painting 1: Watercolour | (40) |
| OA452CA | Photography 1: The Art of Photography | (40) |
| OA4492CA | Understanding Visual Culture 1 | (40) |
| OA464CA | Printmaking 1: Introduction to Printmaking | (40) |
| OA465CA | Sculpture 1: Starting out in 3D | (40) |
| OA472CA | Textiles 1: A Creative Approach | (40) |
| OA466CA | Illustration 1 | (40) |
| | Credits | 120 |
| Level Five | | |
| Both modules listed below | | |
| OA561CA | Painting 2: Exploring Concepts | 60 |
| OA562CA | Painting 2: Finding Your Way | 60 |
| | Credits | 120 |
| Level Six | | |
| Both modules listed below, in either order: | | |
| OA661CA | Painting 3: Your Own Portfolio | 60 |
| OA662CA | Painting 3: Advanced | 60 |
| | Credits | 120 |
| | Total credits | 360 |

Module Summary

Level Four: Laying the foundations

Level Four modules introduce key concepts and the contextual framework for the study of painting. The study focuses on equipping you with the strategies, skills and confidence to move onto the progressively independent work expected at Level Five. You will learn to study independently, set goals, manage your own workload effectively, and meet deadlines. You will develop an ability to identify, present, interpret and research works of art, artists and art techniques, to problem solve in relation to the processes and execution of painting and communicate creative ideas effectively in a format appropriate to painting. You will be encouraged to experiment, explore and take risks. You will be able to use the tools, materials and equipment associated with painting effectively, and be aware of their dangers.

These modules foster the habit of planning your personal development, and recording and logging information in a professional manner. You will begin to accumulate the skills that are transferable to employment including working independently, decision making, the communication of ideas, and writing skills.

Level Four includes a core drawing module as drawing skills are fundamental to your development as a painter. In addition, there are a number of optional modules to choose from giving you the opportunity to explore another visual art discipline to enrich and broaden your range.

Assessment at Level 4: Coursework (80%) and Learning Logs (20%).

On successful completion of three modules at this level, you will gain 120 credits. If you choose to exit at this point, you will be awarded a Certificate in Higher Education in Painting.

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|----------------|--------------------------------------|-------------------|
| OA462CA | Painting 1: Starting to Paint | 40 credits |
|----------------|--------------------------------------|-------------------|

You will learn to see in a selective way, developing your own visual ideas and means of expression. You will explore different painting subjects systematically, experiencing different approaches to painting and be introduced to some of the major artists and movements, including those in C20 and C21 painting.

You will be encouraged to analyse and select from the visual world what seems to be important and discover ways in which this visual experience can be translated into painting. Working from direct observation, the importance of drawing is emphasized. There are projects on tone values, colour theory, perspective, pictorial composition, use of studies and photographs, an introduction to figure painting, emotional aspects of painting and painting outdoors. You are required, through a series of theoretical studies, to investigate artists and visit galleries and museums. You record your discoveries and observations in a learning log.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. Use drawing and painting for investigation, generating ideas, and recording and selecting visual information
2. Use a range of media skillfully
3. Demonstrate knowledge of some important artists and movements in painting
4. Reflect perceptively upon their own learning experience

| | | |
|----------------|---------------------------------|-------------------|
| OA461CA | Drawing 1: Start Drawing | 40 credits |
|----------------|---------------------------------|-------------------|

The module is concerned with developing skills and enabling you to become more artistically aware. It will provide a structured introduction to the skills of drawing, using a wide range of media and methods and enable you to see in a selective way and record your observations, increasing your artistic awareness.

The module introduces you to explore a range of drawing media, exploring different approaches to mark making and drawing. Students are required to selectively look at objects in different ways and translate what they see into drawings. A range of different subjects are introduced including subjects to be drawn outdoors, perspective and other drawing systems - the figure, drawing and photography, plans, elevations and axonometric projection and drawing with collage. The module also requires written work following-up references to artists and drawings mentioned in the teaching materials, and visits to museums and galleries.

Learning Outcomes:

On successful completion of the module, the student will be able to:

1. demonstrate that they have skill in using a wide range of drawing media
2. show that they can use drawing, tone and colour to represent three dimensions
3. explain the rudiments of linear perspective and other drawing systems
4. reflect perceptively upon their own learning experience

| | | |
|----------------|--------------------------------|-------------------|
| OA463CA | Painting 1: Watercolour | 40 credits |
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The module aims to enable students to explore the different ways in which watercolours can be used and the effects they can create. You will develop a visual awareness and the ability to analyse and translate observations and ideas into paint. Additionally, you are encouraged to increase your knowledge of the history of watercolour painting and significant artists who have used this medium.

This module introduces you to the qualities and artistic potential of watercolour. The module introduces basic methods and concepts governing the use of colour and tone, laying emphasis on the possibilities of different methods. A variety of direct and indirect study methods are explored and the consideration of photography as a creative research tool to encourage experimentation and development. You will be introduced to working thematically, using examples from a range of contemporary artists with illustrations and interviews discussing their methods and intentions.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. Use colour theory and tone skillfully and have a sound understanding of pictorial composition
2. Investigate a wide range of visual ideas using a breadth of media
3. Demonstrate a developing knowledge of the history of drawing and painting, and demonstrate developing research skills
4. Reflect perceptively upon their own learning experience

| | | |
|----------------|---|-------------------|
| OA491CA | Understanding Art 1: Western Art | 40 Credits |
|----------------|---|-------------------|

The module aim is to understand the cultural and historical context of art and develop observational skills using drawing, annotation and photography and to be able to work with a systematic structure for analysing, researching and recording information that can be applied to any art form.

The module enables you to observe acutely, appreciate and analyse works of art through the study of a written text. The module presents art history in chronological order, from classical times to the 20th century. You are encouraged to respond to works of art not just by essay-writing but by using any skills in drawing, photography or painting that they may have. The module leads you through annotation exercises. This activity helps you to get into the habit of devoting considerable time and thought to particular works of art, rather than giving them cursory attention.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. Demonstrate a basic understanding of the history of Western art in chronological order, from classical to modern times
2. Analyse and research a work of art
3. Investigate art in a methodical way and research and record key points
4. Show that they can reflect perceptively upon their own learning experience

| | | |
|----------------|--|-------------------|
| OA465CA | Sculpture 1: Starting out in 3D | 40 credits |
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This module introduces you to three-dimensional art and helps develop your independence in working. It aims to develop your understanding of the techniques and skills of sculpture; introduce use of construction techniques involving a variety of media and tools; develop basic skills in drawing and the use of drawing to develop ideas; develop the ability to think in the round; and look at and learn from the work of other sculptors. You will also use drawing for accumulating and refining ideas, and are encouraged to follow up references in module texts and keep a log of reflections on your work.

The module includes work on construction reliefs, stacked construction, modelling in clay and plaster, casting and carving.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. Work out and investigate ideas using a variety of media
2. Demonstrate the acquisition of basic skills in drawing and modelling and/or construction
3. Use appropriate constructional techniques for various subjects/compositions
4. Demonstrate use of research techniques in study of the history of sculpture and its relevance to their own work
5. Show that they can reflect perceptively upon their own learning experience

| | | |
|----------------|---|-------------------|
| OA464CA | Printmaking 1: Introduction to Printmaking | 40 credits |
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This module enables you to see in a selective way, develop your own visual ideas and means of expression. You will gain experience and explore different printmaking

techniques and media including monoprint, relief printing and collotype printmaking. You will build awareness of the work of historic and contemporary printmakers and the history of printmaking. You will learn a variety of printmaking processes through a series of projects and experiments. Preparatory work includes analysis and selection from visual sources and carrying out observed and expressive drawing. Design, composition and colour projects are designed to extend your ideas into printed images. Exploration and experimentation of printmaking media and techniques further extend creative developments.

Throughout the module you are required to record discoveries and observations concerning printmaking in a learning log. Together with the sketchbook work, self-assessment and development are recorded.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. Use drawing for investigation, generating ideas, and recording and selecting visual information
2. Use a range of printmaking media skillfully
3. Demonstrate knowledge of some important artists and movements in the history of printmaking
4. Show that they can reflect perceptively upon their own learning experience

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|----------------|--|-------------------|
| OA472CA | Textiles 1: A Creative Approach | 40 credits |
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This module enables you to develop visual ideas using drawing, exploring a range of different media and textile techniques. You will develop an individual approach to designing and creating images using the tactile qualities within the craft discipline of textiles and a basic understanding of the historical and cultural origins of textiles design.

This module concentrates on design and self-expression through the use of textile media rather than on acquiring specific textile techniques, although adequate information is provided on techniques and references are given should you wish to go further. The module includes drawing and mark making, then expressed in stitch, colour theory, practice and basic design skills, exercises in printing and painting on paper and fabric. The use of fabrics to create two-dimensional shapes and three dimensional forms using stitch are explored and you will create a piece of your own design. Also included are textile structures from yarn, and basic tapestry weaving methods. You will work on a design project, develop ideas from drawings, make a storyboard and translate your ideas into textiles samples and a finished piece. You will do regular reflective learning log work and notes on historical and contemporary textiles.

On successful completion of the module, the student will be able to:

1. Use a wide range of textile media and techniques to develop a number of design ideas
2. Produce visual ideas from a wide range of sources and extend these ideas to show personal and individual development
3. Show knowledge of the diversity of textiles both in practice and in historical and cultural contexts
4. Show that they can reflect perceptively upon their own learning experience

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| OA452CA | Photography 1: The Art of Photography | 40 Credits |
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This module is the entry point for photography study with the OCA and is accordingly designed to accommodate a wide range of prior knowledge and skill. The first assignment has a diagnostic function enabling you and the tutor to establish whether you are capable of degree level study and whether you should make an APEL application.

This largely practical module provides an initial introduction to concepts, working methods and resources utilised in photography. The module is based on five practical assignments covering framing, elements of design, colour, use of artificial and available light and narrative and illustration. Through tutor feedback you are encouraged to see your work in a broader context and start to understand the cultural positioning of photography.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. be aware of the principles of composition when planning and taking photographs using suitable cameras, lenses and other equipment
2. have a knowledge of the different qualities of light, both natural and artificial, and the properties of colour using methods of control to pictorial advantage
3. have gained a basic knowledge of the principles of graphic design in photography conveying information by means of a single photograph or a series
4. Show that they can reflect perceptively upon their own learning experience

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|----------------|---------------------------------------|-------------------|
| OA492CA | Understanding Visual Culture 1 | 40 credits |
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This module is an introduction to a complex field of study. It takes you through the core theories that underpin a contemporary understanding of visual culture; looking at theories about how we look at the world; and understand the visual vocabulary that describes it. The module focuses on the practical application of those theories and will provide a sound introduction to the subject in an interdisciplinary fashion. The module looks at the ideas in *Structuralism*, *Post-Structuralism* and *Post modernism*. You will be introduced and guided to a clear understanding of the key texts in the study of visual culture. You will be required to research a variety of subjects and will therefore need access to the Internet as a research resource.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. Identify relevant and appropriate sources of information
2. Demonstrate a range of research skills and understanding of the relevant forms and modes of information, including textual and electronic.
3. Demonstrate an understanding of the significant critical, theoretical and artistic shifts in visual culture
4. Reflect perceptively upon their own learning experience

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|----------------|-----------------------|-------------------|
| OA466CA | Illustration 1 | 40 credits |
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This module introduces the processes involved in creating images for use with a range of illustrative contexts. This includes interpretation of a brief, generation of ideas, visual research and visualisation. You will begin to make informed choices

about materials and their use. You will employ materials and techniques in individual ways to create a diversity of imagery.

By exploring audiences and the contexts in which images are seen, you will gain confidence in communicating visually within a range of formats across the areas of publishing, editorial and design. You will consider a range of subjects and ideas. In addition to sketchbooks, where you will continue to develop drawing skills, you will keep a learning log where the processes of visual research and creative enquiry will be documented.

By referring to the work of a breadth of historical and contemporary practice within art, design and illustration, you will begin to articulate an informed, critical understanding of the context in which your own imagery is made.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. Demonstrate a process of ideas generation, development and communication
2. Understand the properties of a range of media and appropriately select and employ materials and techniques to create artwork.
3. Work within pre-determined parameters in response to given illustration briefs
4. Provide evidence of critical reflection and understanding of the work of other artists and illustrators.
5. Reflect perceptively upon their own learning experience

Level Five: Intermediate stage

In Level Five, you are encouraged to progress to becoming an independent, self-motivated artist by developing the skills you have already gained so that you begin to develop a personal visual language as a painter.

At this level, you can choose the direction and content of your project work by working closely with your tutor. You develop your individual research methodologies to find the material for assignments. You will be encouraged to cultivate working routines from which an independent style will evolve. You will be expected to develop proficiency in a comprehensive range of painting practices and techniques.

You will also need to maintain a continuous, self-reflective commentary for the recording of project and assignment work, augmented by a critical discourse on progress. Through this log you are expected to show a creative, critically informed and self-reflective approach to art practice including your own work and that of others.

Assessment at Level Five: Coursework 80%, Learning logs (10%), Critical Review of approx 2000 words (10%).

On successful completion of two modules at this level, you will gain 240 credits. If you choose to exit at this point, you will be awarded a Diploma in Higher Education in Painting.

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| OA562CA | Painting 2: Finding Your Way | 60 Credits |
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This module encourages you to develop a sense of direction and identity in painting and in your response to the visual world. It involves in-depth studies of both figurative

and abstract theory and concepts in painting as well as relating this to contemporary practice. You will increase their knowledge and understanding of important movements in painting, including those of the C20 and C21.

This module builds on the experience that you have acquired setting a series of open-ended briefs that allow you to present ideas, formulate independent judgement and review and refine outcomes. The module introduces new subjects and approaches to painting which encourage you to question, research, experiment and explore. You will be encouraged to work in acrylics, oils, watercolours, gouache and combined media including new materials and technology. You will give a PowerPoint presentation that allows you to demonstrate presentation skills and to justify and evaluate their work in relation to others. The presentation will be presented to their tutor for comment.

You are required to keep a learning log - a form of self-appraisal, which is presented to your tutor for comment. There is also an extended written project (approx 2000 words), which allows you to research and obtain a greater understanding of studio and professional practice.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. Identify and use suitable methods of research, preparatory studies and techniques to execute their work, showing increasing levels of autonomy
2. Present and articulate ideas to an online audience
3. Show progress towards a personal language to express own attitudes to the visual world
4. Reflect perceptively upon their own learning experience.
5. Provide evidence of an increasing knowledge of the history of painting and the ability to challenge received opinions

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| OA561CA | Painting 2: Exploring Concepts | 60 Credits |
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The module provides a challenging framework and the flexibility for the less experienced to experiment and grow and practice a breadth of techniques and approaches to painting. Throughout this module you will work through a range of projects and explore new approaches to artistic concepts. You will consider your artistic strengths and preferences, and trial a wide range of perspectives on art: from very precise and detailed, realistic figurative painting, and themes such as landscape and the figure. You will also explore seminal 20th and 21st century movements in art, enabling you to understand how your work relates to that of other artists. You will investigate attitudes to painting as well as exploring how others have used the media. You will be encouraged to be more self-reliant and express your own attitudes to the visual world.

This module requires you to develop new ideas for painting, and also explore new subjects and attitudes. Throughout the module you will compare your work with that of other artists through a systematic approach illustrated by paintings in the Bridgeman collection. There is a major project 'The Four Seasons' which extends throughout the module. You decide how you will interpret this project and execute four major art works. You are also required to write a critical review on an artist or art period.

On successful completion of the module, the student will be able to:

1. Demonstrate that they have researched new subjects and approaches to painting and experimented with them
2. Identify and employ suitable methods and media, preparatory studies and techniques, to execute their work, demonstrating increasing independence in doing so.
3. Investigate and explain in writing how their work relates to that of other artists
4. Demonstrate in writing that they have developed their own considered ideas about painting and painting theory and are beginning to develop a personal visual language
5. Critically review a contemporary work/movement or artist

Level Six: Becoming an independent practising artist

Your horizons will expand in Level six to embrace the practical, theoretical and conceptual issues which are central to the practice of painting. You will be encouraged to demonstrate a breadth of inventiveness, ideas generation and techniques in the creation of your paintings. You will gain an understanding of the professional considerations with which you need to be equipped in order to pursue this professionally, including an understanding of the vocational context within which the discipline sits and in particular personal initiative and responsibility and decision making in challenging contexts.

Society is in constant change nationally and internationally and it is important to become and remain aware of the social, political and economic issues which affect painting. For your personal project and extended essay, a body of work on an issue of significant topical importance of your own choice will complete your studies at this level. You should, at this level, make appropriate use of primary sources and scholarly reviews, including those at the forefront of debate. You must demonstrate an underpinning understanding of art theory and concepts and show that you can articulate and comment upon through debate, and devise and sustain arguments. You should carefully consider the selection of a theme for your project in consultation with your tutor. Through your project, you will be asked to demonstrate your ability to communicate information and justify your art work convincingly.

Assessment at Level 6: Coursework 80%, Learning logs (10%), Critical Review or Essay of approx 3500 words (10%).

On successful completion of two modules at this level, you will gain 360 credits and be awarded the BA (Hons) Painting.

The following two modules are to be taken in either order:

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| OA662CA | Painting 3: Advanced | 60 credits |
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This module builds on the experiences that you have acquired in previous levels and requires you to continue to make the transition from being a self-motivated student to become a self-motivated and independent artist. With the help of your tutor, you will use the module guidelines to plan your entire programme of study. The studies may develop any aspect of your previous work or be concerned with completely new ideas; and while it is expected that they will be primarily concerned with the production of paintings, some projects may explore work in other media.

You will continue to improve the quality of your work and consolidate a personal visual language, showing a breadth of inventiveness, ideas generation and

techniques in the creation of paintings. You will plan and complete your own programme of work, demonstrating your independence as an artist. You will build on the skills transferable to employment, in particular personal initiative and decision making in challenging contexts and improve your understanding of the vocational context within which the discipline sits. You will manage your work resourcefully and independently and make appropriate use of primary sources and scholarly reviews and consolidate your knowledge and understanding of the principles of fine art. You will also build on your knowledge of emerging aspects of the discipline and underpinning art theory and concepts.

You will be required to write a learning log which is presented to your tutor for comment. There is also an extended written project, which is chosen to complement your programme of practical work.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. Devise a series of proposals leading to project outcomes that employ a breadth of creative solutions, inventiveness, ideas and techniques.
2. investigate the theories and concepts underlying the chosen projects and completed the projects making innovative use of means of expression and materials
3. Demonstrate personal investigation and contextual enquiry on three major movements in art and their context in relation to own work
4. Demonstrate a depth of knowledge, and an appreciation of uncertainty and ambiguity in contextual studies.

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| OA661CA | Painting 3: Your Own Portfolio | 60 credits |
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This module builds on the skills you have already acquired and provides scope to develop and express personal ideas. There is continuing emphasis on the importance of drawing as a means of discovery and particular painting themes to explore, though most of the content is designed by you in conjunction with the tutor. In the theoretical element of the module you will select three art movements to study. Areas of study include drawing, a variety of painting themes, theoretical studies, a study of illusion in paint and a close look at how different artists use paint. Finally you will complete a personal major project.

Learning Outcomes

On successful completion of the module, the student will be able to:

1. Deploy, with minimal guidance, advanced skills in the use of drawing and painting media and demonstrate a clear personal language in the execution of visual solutions
2. Devise innovative proposals, grounded and justified at a conceptual level, consolidating their skills through means of expression and materials
3. Contextualise their work and articulate clearly the impact of and links to other artists and art movements investigated
4. Critically review a contemporary work/movement or artist

Assessment

There are no examinations. Assessment is through the examination of personal development planning and continual reflection in learning logs or blogs, practical projects, critical reviews and essays. Assessment tasks are linked to the objectives of each module. As you progress through the module, the assessment increasingly encourages autonomous learning and self-evaluation. Tutors provide feedback during the module, with constructive criticism, and assessment takes place once you have completed a module in full. You are assumed to be planning to enter for assessment unless it is identified at the beginning of the module that you do not have this aspiration. The personal tutor works with you to advise you on the assessment process. You use OCA guidelines to prepare a portfolio complete with sketchbooks and learning logs (or blog) to send to OCA for assessment. This submission includes the summative assignments of each section of the module.

Assessment criteria

The Painting degree has adopted overarching assessment criteria. These trace the development of the work as outlined in the modules. The assessment criteria are:

Observational skills, materials and methods (30%),
Invention (30%),
Judgement (20%)
Knowledge (20%)

Teaching methods

The Art and Design Benchmarks say that: ‘Active learning through project-based enquiry has always been a feature of the art and design curriculum in higher education. Through this approach students have been encouraged to develop both the capacity for independent learning and the ability to work with others.’ Through the OCA model of distance learning modules, providing projects and research activities, students learn to study independently, while are backed up by tutor support and learn to work with others by interacting with them providing and receiving support and exchanging ideas on the OCA forum.

Distance tuition: You will work from the module materials and send regular assignments to your tutor by post. Tutors then review each assignment and provide written feedback. Once the tutor receives your first assignment, a judgment is made (in discussion with you, of course) as to whether there is a realistic likelihood of your reaching undergraduate level by the end of the module. Tutors then review each assignment and provide written feedback.

There are typically five assignments for each module, supplemented by projects. Tutor reports are copied to the OCA head office and subject to periodic review to ensure standards are being maintained. You are also able to contact tutors informally between assignments (subject to reasonable limits).

Face-to-face tuition: Approximately 10% of students opt for face-to-face tuition. Where feasible logistically, a tutor is allocated within travelling distance. Date and times for face to face sessions are then negotiated. The same assignments are used with both modes of delivery. There would typically be a minimum of 5 such meetings (i.e. one per assignment) but more can be purchased on request. Tutors work from their own studios or other suitable teaching space. Where appropriate,

and with your consent, small tutor groups may be formed from individual enrolments as an alternative to one-to-one tuition as a way of increasing contact time.

Written module materials: These have been specifically produced for distance learning delivery and are designed for individual self-study. They consist of subject-specific learning content and a series of learning projects, each culminating in an assignment the results of which are discussed with the tutor. The module materials contain a balance of practical exercises and large scale projects and research points.

Study Skills Guides: There are guides on keeping sketchbooks, writing learning logs, study skills, and keeping blogs, among others. All of these are sent to you at the beginning of the programme and are also available as downloads from the OCA website.

Reading lists: The BA Painting programme has a comprehensive study list composed of key texts, journals and websites for each module. The current list is at the end of this handbook. In addition to this, items are added to the study list as new recommendations are received and items published. ***This means that the lists are subject to change, so each time you enrol for a new module, you should download the latest list for that module from the website.*** At higher levels, when you undertake your own projects, reading lists are negotiated with tutors.

Online resources: Each module has a number of web-based resources designed to broaden your appreciation of the range of practice and contemporary debate on the discipline. OCA students have access to the V & A image collection and use of the Creative Commons on Flickr as well as access to the Bridgeman Education image library, from which you may download images for comment, or to include in learning logs. You are encouraged to keep learning blogs if you have access to the internet, so that you can share your reflections and learning online with other students, and discuss these with others on the OCA forum.

Formative and diagnostic feedback: Ongoing guidance and formative feedback on assignments is given by your tutor and offers clear guidance with regard to future development.

A report on each piece of feedback given to you is logged with OCA, in order that OCA can monitor tutor quality and performance.

Optional Practical workshops on various subjects: taught by OCA tutors at venues around the country.

Learning methods: As these are all distance learning modules, you will learn by independent study, working from home. Students engage with the practical projects within the written learning material and assignments.

Learning log: As part of the coursework on OCA programmes, you are required to keep a learning log. This is an important tool in developing their creative practice and recording their growing understanding of the subject. For degree, diploma and certificate students, the log is considered as part of the assessment process and contributes towards the final mark.

The exact content of the log depends on the module. Typically, they are used to record ideas, drawings, sketches, notes, influences, discoveries, thoughts, research findings and observations prompted by the projects, assignments and broader research.

Web forums: The student forums represent the main method of communication between you and your peers. Concepts are discussed and knowledge developed through debates that are informally moderated by OCA tutors. Critiques of work, both in development and completed, are sought from peers through the forum.

The student portfolios support the forums by providing an area for work to be uploaded to, and linked to from the forums and their blogs.

Blogs: Blogs are maintained by you as public versions of the learning log. Their public status allows opinions to be expressed by fellow students, or the general public if desired, on the work being produced. Being accessible to other students, they offer a wide range of interpretations of module projects to be seen, read and commented upon by others, allowing learning to take place through social activity centred around a programme of study. If maintained as a learning log, the address of the blog is submitted at assessment time, instead of a physical learning log.

Painting Tutor Profiles

The OCA has a team of highly experienced painting tutors. These are led by two Course Leaders, Richard Lily and Jim Cowan, who also act as tutors on certain modules. Below is a sample of tutor profiles.

Richard Liley

<http://www.richardlileyart.co.uk/>

Richard Liley trained at the Hertfordshire college of Art & Design, St. Albans and at Reading University, studying Painting and Art History under Sir Terry Frost (St. Ives School) and Neil MacGregor (Director of the British Museum). He is a Painter, Photographer and Art Historian. He has exhibited work regularly at a number of galleries in and around London. As a member of the Eastbourne Group of Contemporary Artists and the Hastings Artforum he has taken part in numerous exhibitions including the Towner Art Gallery, Plan-a-head Gallery, Stables Art Gallery, Hastings and Anthony Penrose's gallery at Farley Farm (the Lee Miller collection and home of Sir Roland Penrose) in Chidingly, Lewes. Richard was elected Chairman of the EGCA in 2004.

His paintings and constructions are part of a constant process of research that is concerned with depicting space (real and illusory), framing, repetition, ambiguity, dynamism and colour. He has recently begun to reveal, conceal, substitute and destroy imagery in an effort to produce a contemporary palimpsest.

Jim Cowan

<http://www.axisweb.org/seCVPG.aspx?ArtistID=2910>

Jim Cowan gained his BA and MA from the Chelsea School of Art. He works both a teacher and as an exhibiting artist. He is currently employed full time at Brooklands College where he is the curriculum manager for Level 4 modules in Photography and Graphic Design. He also teaches Fine Art and Printmaking and has worked for the Open College of the Arts since its inception in 1988.

As a painter and printmaker, he has exhibited recently in the Discerning Eye exhibition and the Kaupthing Singer and Friedlander Watercolour exhibitions.

He has also exhibited in both one man and group exhibitions and Britain and abroad. His work can be seen on the Axis Website under James Cowan and on the OCA website.

Suzan Swale

<http://www.suzanswale.co.uk/index.html>

Suzan Swale studied at the Derby & District College of Art, Bristol Polytechnic and then went on to gain an MA from the Royal College of Art. She has lectured in Fine Art at various art institutions including Northern Ireland Polytechnic, Manchester Polytechnic, Morley College, London College of Printing, Goldsmiths College and been a Tutor for Open University, St Martin's and Open College of Arts.

Awards include John Minton Scholarship, Royal College of Art; French Government Scholarship and British Council Travel award. She has had numerous solo shows in London and the provinces and exhibited widely in group exhibitions in London and abroad.

Suzan Swale has a long and distinguished association with the London Group, of which she is currently the Deputy Vice President. Her most recent publication is entitled A Catalogue of Fear and her works appear in public collections in the BBC, Bristol Education Committee, Carlisle City Art Gallery and the Grabowski Collection, Poland.

Her work is characterised by political issues and sexual politics. Her interest is in painting: "Painting is the backbone of my work. I have made installations, used video, led a performance group and produced many photo-media works. But these are residual to and an extension of my main work which has been and will always remain, painting."

Jim Unsworth

<http://www.jimunsworth.com/index.php>

Jim Unsworth studied at Reading University (1976-80). The fine art course at Reading was mostly devoted to painting, although he began to make sculpture whilst he was there. On leaving college he worked in a studio in Greenwich among artists who gained a reputation for making welded steel sculptures. Work from that time was exhibited in Kunst Europa at the Kunstverein in Kirchzarten, Freiburg, part of a nation-wide exhibition of European Artists in Germany in 1991.

In 1994 he moved to a studio in Bow, The change of location was mirrored by a significant change in his work, which he contributes partly to time spent carving in Cyprus in 1991 and also to the larger space in which he was working. Large abstract sculptures gave way to figurative works on the theme of the circus. A strong narrative element became important, and the form of the elephant in particular took precedence, not only in large welded steel sculptures but in smaller modelled versions cast in bronze.

Jim Unsworth's work can be found in many public collections in Britain. He exhibits frequently in group shows, and has had a significant number of solo exhibitions.

Vince Tutton

<http://www.vincetutton.co.uk/index.html>

Vince Tutton was born in the Rhondda in South Wales and studied in Cardiff, Newport and Leeds Colleges of Art and Design as well as at the Academia belle Arti in Florence and the University of Florence in Italy.

He has lectured for many years at the Arts Centre Verrocchio in Tuscany and in 86-87 at the Miami Dade Community College in the USA. He has had many one-man and mixed exhibitions in this country as well as in Florida USA.

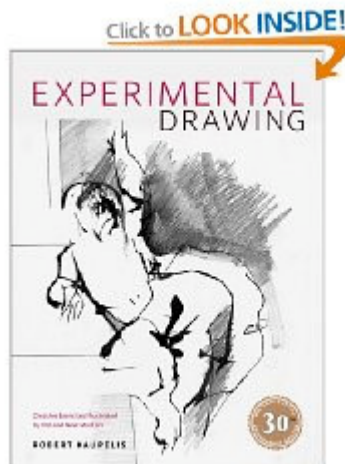
He began his career drawing and painting the human form and in particular the coalminers of his birthplace The Rhondda Valleys of South Wales. Gradually he found self expression in the landscape and by the 1990's his work shifted from the representational to a purely abstract language. This, he felt articulated more clearly and deeply his thoughts and feelings, the passing of time, sense of place and the experience and importance of relationships.

Study List for BA (Hons) Painting programme

Listed below are the **current** texts, journals and websites which support the learning on the BA (Hons) Painting degree. Please note that these are subject to change. You should check the latest version of the Study List on the website.

Texts marked **KEY** are required reading, but there are others that are **RECOMMENDED** and there is further reading you would find useful at the end of the list.

Level 4 Drawing Key texts, journals and websites



KEY

Experimental Drawing Techniques.

Robert Kaupelis

Watson-Guption Publications 1992

This book is about the experience of drawing and seeing drawings; and about the possibilities of extending our traditional concepts concerning its parameters.

[\[LINK\]](#)

RECOMMENDED

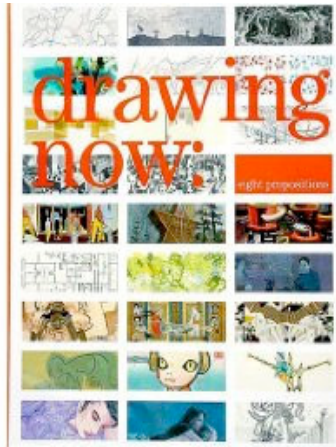
Vitamin D: new perspectives in drawing.

Joanna Burton, Emma Dexter et al.

Phaidon, 2005 (reprint due Feb 2010).

Similar in concept, scope, and structure to Phaidon's successful volume Vitamin P, Vitamin D presents, in A-Z order, the work of 109 artists who have emerged internationally since 1990. All use drawing as a primary medium. Whether representational or abstract, small or large in scale, using only one line or rich in colours and pattern, drawings have a highly descriptive and meticulously detailed quality that is being explored by an increasing number of contemporary artists. Extending beyond images traditionally associated with this medium, Vitamin D illustrates the complexity, variety, and relevance of the practice of drawing today. [\[LINK\]](#)





RECOMMENDED

Drawing Now: Eight Propositions

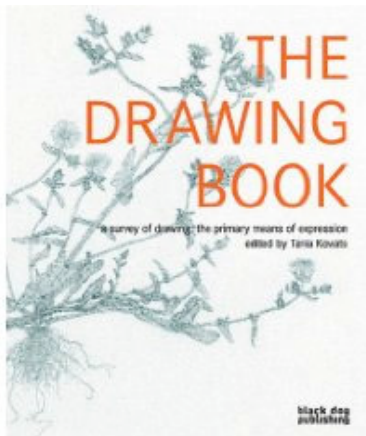
Laura Hoptman

The Museum of Modern Art, New York

2002

Drawing Now contains more than 100 colour reproductions of work by 26 international artists, and demonstrate the variety of methods, approaches, mediums and scales. The book explores eight themes Drafting and Architecture; Mental Maps and Metaphysics; Popular Culture and National Culture; Fashion; Likeness and Allegory; Envisioning a City; Science and Art; Comics and other Subcultures; and Ornament and Crime - and provide key impulses behind drawing's resurgence.

[\[LINK\]](#)



KEY

The Drawing Book: A Survey of Drawing - The Primary Means of Expression.

Charles Darwent, Kate McFarlane Katherine Stout.
Ed Tania Kovats

Black Dog Publishing 2007

A committed, idiosyncratic and witty guide to drawing, it reflects on styles and encourages you to experiment.

[\[LINK\]](#)

KEY

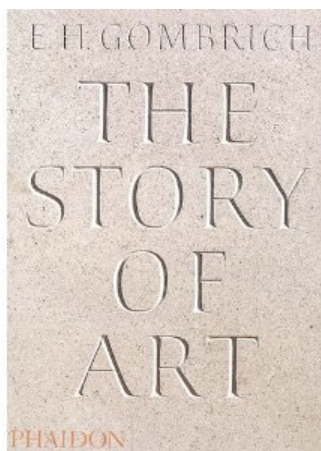
The Story of Art

EH Gombrich

Phaidon 1995

This seminal text, revised and updated covers art from the earliest cave paintings to experimental art. Eight new artists from the modern period have been introduced.

<http://bit.ly/aCCyAm>



Key Journals:

<http://www.flickr.com/groups/drawingjournal>

FUKT a magazine for contemporary drawings

Key websites:

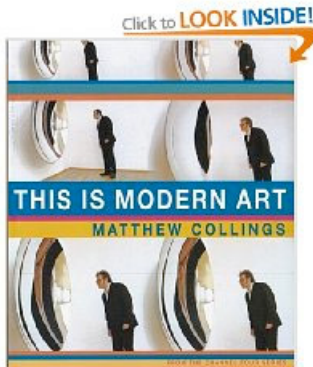
www.bridgemaneducation.com

<http://www.jerwooddrawingprize.org>

www.campaignfordrawing.org



Level 4 Start Painting Key texts, journals and websites



RECOMMENDED

This is Modern Art

Matthew Collings

Informative and entertaining. In this refreshing and accessible book Matthew Collings tells the story of modern art and our modern attitude to it. It combines hard information on major artists and movements with ordinary reflections: modern art is intimidating and unfathomable to many but Matthew Collings cuts through this barrier by asking all the kinds of questions many of us will have asked and been puzzled by. He will compare Goya to Duchamp and Picasso, Rothko to Yves Klein; he will look at the role of African tribal art in the rise of Modernism and Punk Rock in the rise of Post-Modernism.

Mid 20th century to late 1990s.

Phoenix 2000

[\[LINK\]](#)

RECOMMENDED

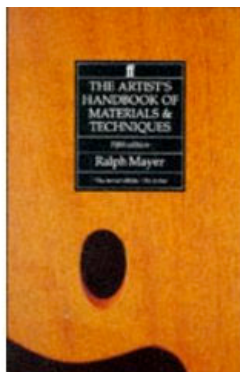
The artist's handbook of Materials and Techniques

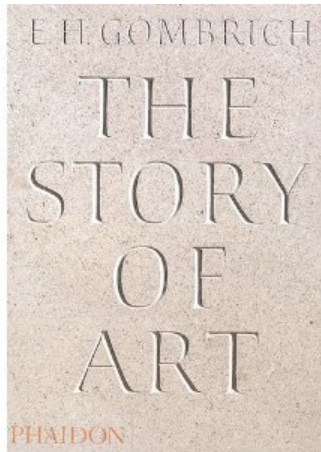
Ralph Mayer ISBN 0571143318

This book is authoritative and helpful on the technical aspects of all painting media

Faber and Faber 1991

[\[LINK\]](#)





KEY

The Story of Art

EH Gombrich

Phaidon 1995

This seminal text, revised and updated covers art from the earliest cave paintings to experimental art. Eight new artists from the modern period have been introduced.

<http://bit.ly/aCCyAm>

KEY

Art since 1900

Modernism, antimodernism, post modernism.

Rosalind Krauss et al.

London :

Thames & Hudson 2004

[\[LINK\]](#)

A comprehensive history of art in the twentieth and twenty-first centuries. All the key turning points and breakthroughs of modernism and postmodernism are explored in depth, and a look ahead to the art of the future.

Key journals:

Creative review

Journal of visual culture

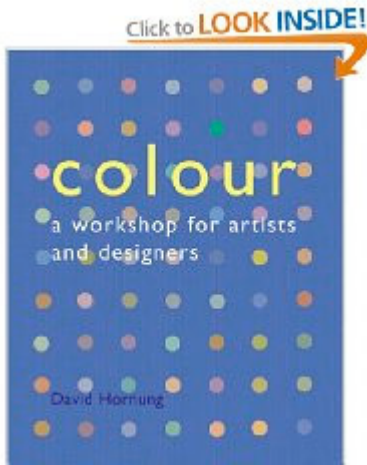
Key websites:

www.bridgemaneducation.com

<http://www.tate.org.uk/britain/>

http://www.saatchi-gallery.co.uk/saatchi_online_index.htm

Level 4 Watercolour Key texts, journals and websites



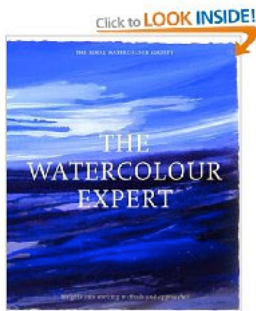
RECOMMENDED

Colour: A Workshop for Artists and Designers

David Hornung.

2004 Laurence King

[\[LINK\]](#)



KEY

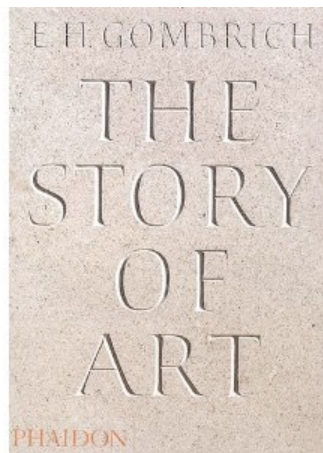
The Watercolour Expert

Insights into Working Methods and Approaches
(Royal Watercolour Society)

2004 Cassell

[\[LINK\]](#)

This book is a practical showcase of innovative ideas, working methods and tips from the skilled and experienced members of the Royal Watercolour Society from all over the world. The book begins with a brief history of watercolour, then current members discuss their own work. It shows ways to create effects successfully, methods to save time when working and for new ways to use the tools available.



KEY

The Story of Art

EH Gombrich

Phaidon 1995

This seminal text, revised and updated covers art from the earliest cave paintings to experimental art. Eight new artists from the modern period have been introduced.

<http://bit.ly/aCCyAm>

RECOMMENDED

Art theory for beginners

Richard Osborne and Dan Sturgis

Steerforth Press 2006

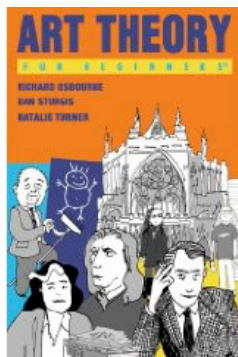
[\[LINK\]](#)

A survey of the field of art intended to introduce the beginner to the complex questions that stem from the simple idea of 'art'. Painters, theorists and philosophers are all included to show how the idea of art has developed over the last 5,000 years.

www.bridgemaneducation.com

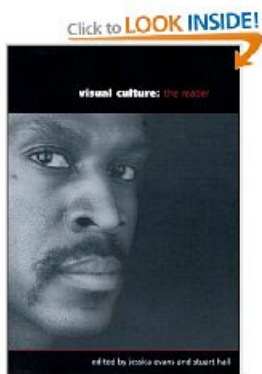
<http://www.royalwatercoloursociety.co.uk>

<http://www.nationalgallery.org.uk>



Key websites:

Level 4 Understanding Visual Culture: Key texts, journals and websites



KEY

Visual Culture: the reader:

Jessica Evans and Stewart Hall.

Sage publications 2004

[\[LINK\]](#)

This collection of essays in the study of visual culture fills a gap in this field. Its major strength is its insistence on the importance of three central aspects of the study of visual culture: the sign, the institution and the viewing subject. It is an essential text in visual and cultural studies.

RECOMMENDED

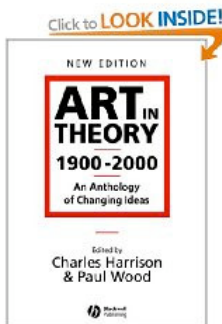
Art in theory, 1900 – 2000

an anthology of changing ideas

Charles Harrison and Paul Wood

Blackwell Pub, 2003

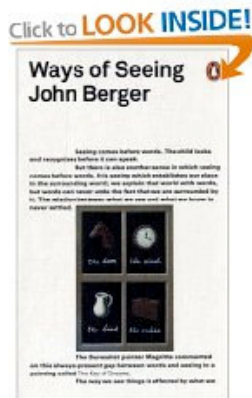
[\[LINK\]](#)



This anthology of twentieth-century art theoretical texts includes the results of new research, together with significant contributions from the 1990s, writings by critics, philosophers, politicians and literary figures.

The editors provide contextual introductions to 340 texts.

Complements *Art in Theory 1648–1815* and *Art in Theory 1815–1900* to create a complete survey of the theories underpinning the development of art in the modern period.



KEY

Ways of Seeing

John Berger

1972 Penguin

[\[LINK\]](#)

John Berger's *Ways of Seeing* is one of the most stimulating and influential books on art in any language. First published in 1972, it was based on the BBC television series about which the (London) *Sunday Times* critic commented: "This is an eye-opener in more ways than one: by concentrating on how we look at paintings . . . he will almost certainly change the way you look at pictures." By now he has.

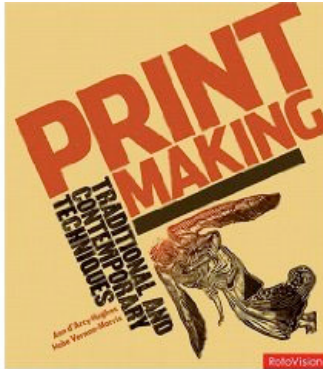
Key websites:

www.bridgemaneducation.com

<http://www.tate.org.uk>

Level 4 Printmaking: an introduction. Key texts, journals and websites

KEY



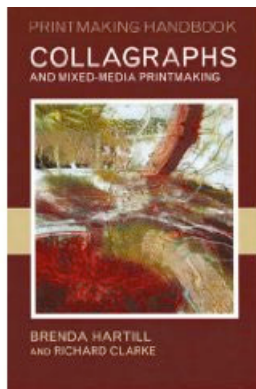
Printmaking – Traditional and contemporary techniques.

Ann d-arcy Hughes and Hebe Vernon-Morris

Rotovision 2008

Comprehensive, a useful technical and creative resource.

[\[LINK\]](#)



RECOMMENDED

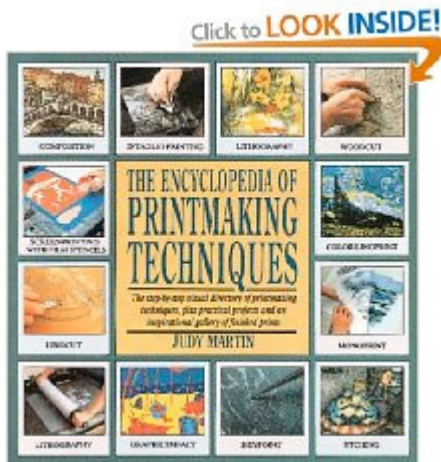
Printmaking Handbook: Collagraphs and mixed media printmaking.

Brenda Hartill

2005 A & C Black

[\[LINK\]](#)

RECOMMENDED



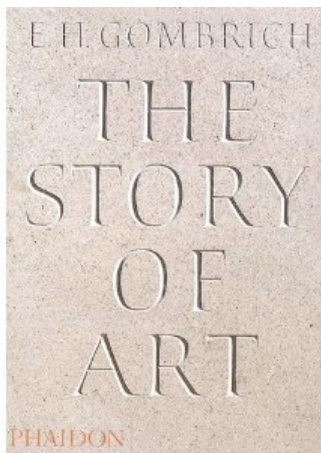
The encyclopaedia of printmaking techniques

Judy Martin

2001

Quarto Publishing

[\[LINK\]](#)



KEY

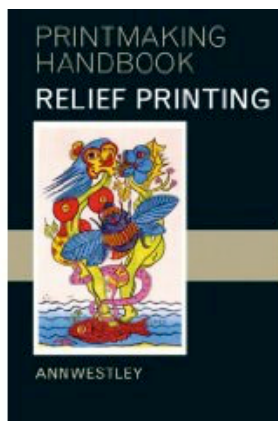
The Story of Art

EH Gombrich

Phaidon 1995

This seminal text, revised and updated covers art from the earliest cave paintings to experimental art. Eight new artists from the modern period have been introduced.

<http://bit.ly/aCCyAm>



KEY

Printmaking Handbook Relief Printing

Ann Westley

A & C Black Publishers Ltd

2005

A comprehensive technical guide to relief printmaking, describing both traditional and progressive modes of practice and introducing Chinese and Japanese block printing. It also includes the work of international artists and personal descriptions of their methods, making it a practical and inspirational guide for both students and practitioners.

[\[LINK\]](#)

Key Journals:

Printmaking Today (quarterly journal, Cello Press)

Print Quarterly (Scholarly journal 15th to 21st c prints)

Contemporary Impressions. Twice yearly journal. (The American Print Alliance)

Key websites:

www.printmaker.co.uk

www.worldprintmakers.com

http://www.vam.ac.uk/nal/findinginfo/info_prints/index.html

www.banksidegallery.com

(Royal Society of painter-printmakers)

Level 4 Textiles: a creative approach. Key texts, journals and websites



KEY

Textiles Today:

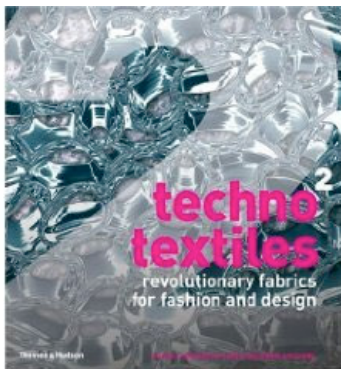
A Global Survey of Trends and Traditions.

Chloë Colchester

2009 Thames and Hudson

Chloë Colchester's survey reveals a diverse, field, one at the vanguard of technological developments while also the source of works of beauty. From colour-changing, light-sensitive camouflage to emergency shelters of cement-impregnated fabric bonded to an inflatable plastic, from Eley Kishimotos gorgeous patterns to the astonishing colours of Morphotex, this sourcebook of original and inspiring designs will appeal to all designers and anyone with an interest in textiles.

[\[LINK\]](#)



KEY

Techno Textiles 2: Revolutionary Fabrics for Fashion and Design: Bk. 2.

E. Braddock Clarke and Marie O'Mahony

Thames and Hudson 2007

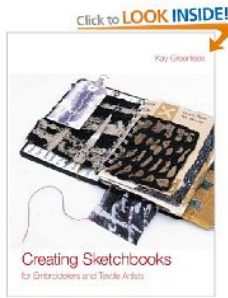
On the key materials in art, design and shaping the environment in the 21st century. Building on the success of Techno Textiles, this book features developments over the past decade. It highlights advanced textiles in production and available to the designer, artist, architect and consumer today.

[\[LINK\]](#)

RECOMMENDED

Creating Sketchbooks for Embroiderers and Textile Artists: Exploring the Embroiderers' Sketchbook.

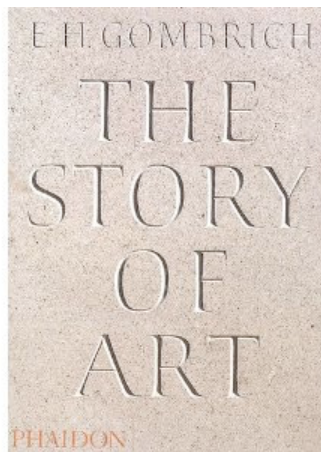
Kay Greenlees



Batsford Ltd 2005

This includes initial concept material, design, colour work, textile samples, stitches and three-dimensional pieces. This book shows students how to make the most of their sketchbooks, showcasing sketchbooks from leading textile artists. Illustrated with sketchbook pages through to finished textile pieces.

[\[LINK\]](#)



KEY

The Story of Art

EH Gombrich

Phaidon 1995

This seminal text, revised and updated covers art from the earliest cave paintings to experimental art. Eight new artists from the modern period have been introduced.

<http://bit.ly/aCCyAm>

Key journals:

Selvedge

Crafts

Textiles Forum

Key websites:

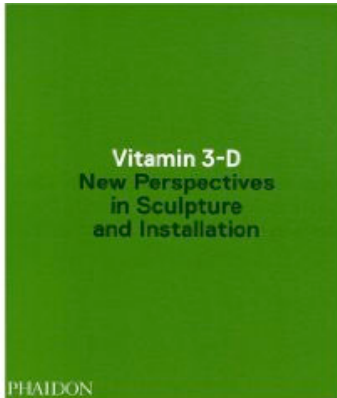
www.vam.ac.uk

www.bridgemaneducation.com

www.hiddenart.com

www.societyofdesignercraftsmen.org.uk

Level 4 Sculpture: Starting out in 3D. Key texts, journals and websites



RECOMMENDED

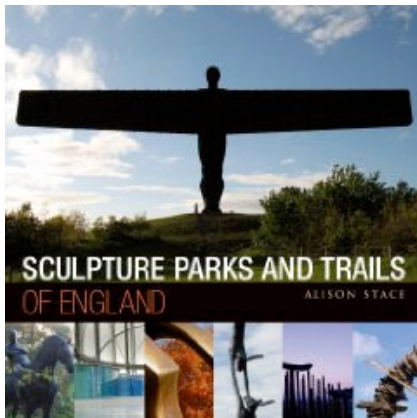
Vitamin 3-D: New Perspectives in Sculpture and Installation

Anne Ellegood.

Phaidon 2009

"Vitamin 3-D: New Perspectives in Sculpture and Installation" is a survey of current global developments in contemporary sculpture and its close relative, installation, presenting a cross-generational survey of contemporary artists from 27 countries.

[\[LINK\]](#)



RECOMMENDED

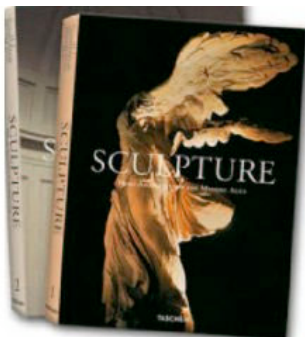
Sculpture Parks and Trails of England

Alison Stace

A & C Black Publishers Ltd 2008

This lavishly illustrated guide to the sculpture parks and trails of England is a practical book as well as being a potential companion and inspiration

[\[LINK\]](#)



KEY

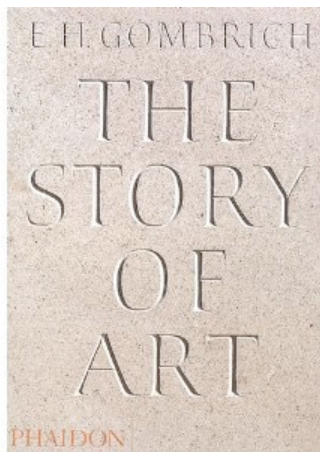
Sculpture - From Antiquity to the Present Day

Georges Duby Jean-Luc Daval

Taschen 2006

Ranging from ancient to contemporary sculpture, this book is a study of the history of sculpture. Taking the sculptures out of the museum context "Sculpture" presents a completely new view, which affords enlightening comparisons between eras and genres.

[\[LINK\]](#)



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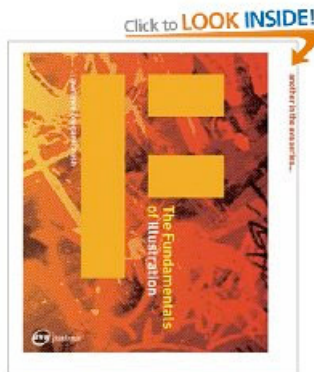
Key websites:

www.bridgemaneducation.com

www.ysp.co.uk

www.vam.ac.uk

Level 4: Illustration: key texts, journals and websites



KEY

The Fundamentals of Illustration

Laurence Zeegan

2005 AVA

[\[LINK\]](#)

A valuable resource for students and future generations of practitioners.

KEY

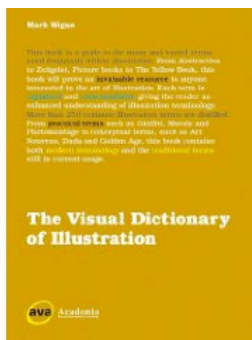
The visual dictionary of Illustration

Mark 'Wigan' Williams

2007 AVA

[\[LINK\]](#)

The Visual Dictionary of Illustration is a comprehensive guide to the terms associated with, and used within, the field of illustration. The book has been designed for art students, as well as aspiring and professional illustrators



RECOMMENDED

Illustration-a theoretical and contextual perspective

Alan Male

2009 AVA

[\[LINK\]](#)

This book introduces the concept of the illustrator as a specialist or authority on a particular subject or as an originator of either fiction and/or non-fiction material. Examples include: effective and creative written communication and authorship, academic research, art direction and design management.

Key journals:

Key websites:

Varoom

www.theispot.com

3x3

www.varoom-mag.com

Eye

www.theaoi.com

Level 4 Understanding Western Art: key texts, journals and websites

RECOMMENDED

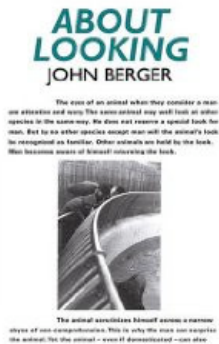
About Looking

John Berger

2009 Bloomsbury Publishing

[\[LINK\]](#)

In About Looking Berger explores our role as observers to reveal new layers of meaning in what we see. How do the animals we look at in zoos remind us of a relationship between man and beast all but lost in the twentieth century? In asking this and other questions, Berger alters the vision of anyone who reads his work.



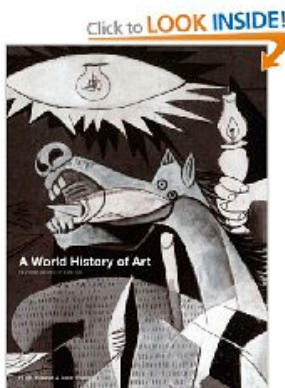
KEY

A World History of Art

Hugh Honour and John Fleming

Laurence King 2009

[\[LINK\]](#)



RECOMMENDED

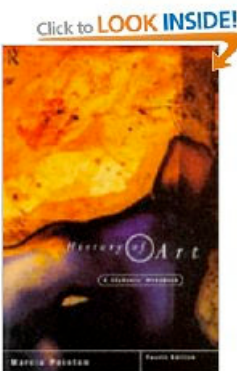
History of Art: a students' handbook

Marcia Pointon

Routledge 1997

This book introduces students to the kinds of practices, challenges, questions and writings they will encounter in history of art.

[\[LINK\]](#)



Key websites:

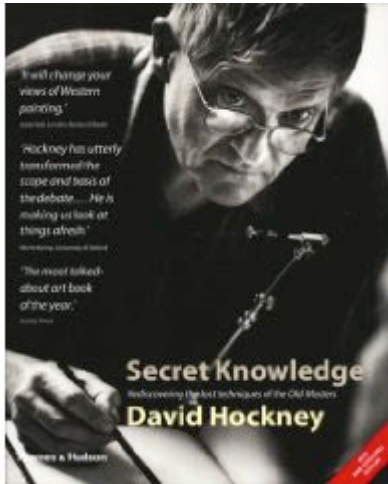
<http://witcombe.sbc.edu/ARTHLinks>

www.bridgemaneducation.com

<http://www.nationalgallery.org.uk>

<http://www.tate.org.uk/britain>

Level 5 Exploring Concepts key texts, journals and websites



RECOMMENDED

Secret Knowledge: rediscovering lost techniques of the old masters.

David Hockney

London : Thames & Hudson, 2001

[\[LINK\]](#)

David Hockney's *Secret Knowledge* is the fruit of his practical and historical investigation into how artists from the 15th century onward produced such vividly realistic drawings and paintings. Hockney's conclusions are simple but devastating. He argues that, "from the early 15th century many Western artists used optics--by which I mean mirrors and lenses (or a combination of the two)--to create living projections".

RECOMMENDED

What painting is.

James Elkins.

Routledge, 2000

[\[LINK\]](#)

Written from the perspective of a painter-turned-art-historian, James Elkins' highly original work communicates the experience of painting beyond the traditional vocabulary of art history by focusing on alchemy.

KEY

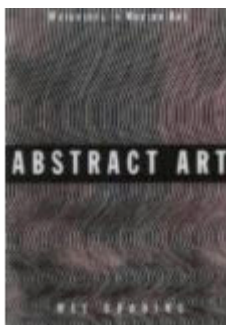
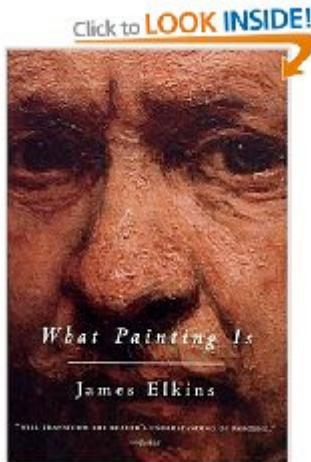
Abstract Art

Mel Gooding

London : Tate Publishing, 2001

[\[LINK\]](#)

The Movements in Modern Art series provides concise, accessible and richly illustrated introductions to the major



art movements of the last 100 years.

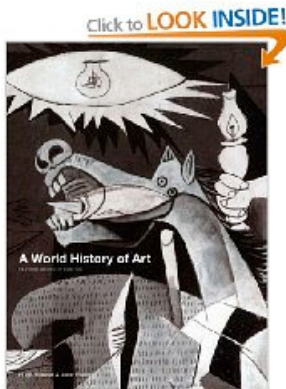
KEY

A World History of Art

Hugh Honour and John Fleming

Laurence King 2009

[\[LINK\]](#)



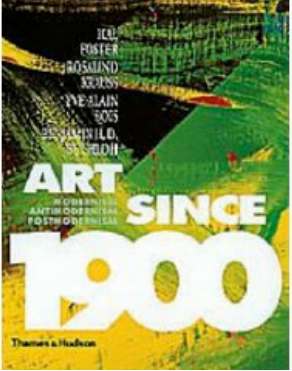
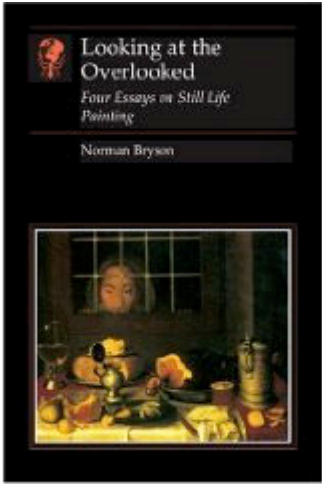
Key websites:

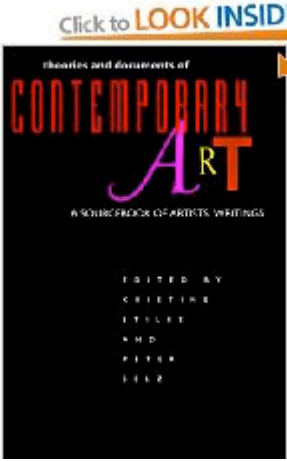
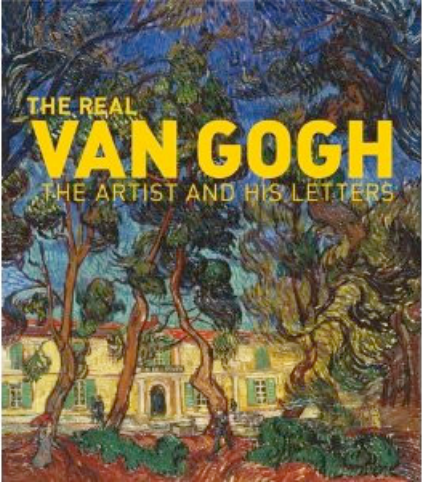
www.bbc.co.uk/arts

www.tate.org.uk

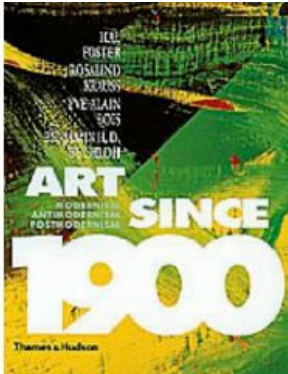
www.bridgemaneducation.com

Level 5 Finding your Way: key texts, journals and websites

| | |
|---|---|
|  | <p>KEY</p> <p>Art since 1900</p> <p>Modernism, antimodernism, post modernism.</p> <p>Rosalind Krauss et al.</p> <p>London :</p> <p>Thames & Hudson 2004</p> <p>[LINK]</p> <p>A comprehensive history of art in the twentieth and twenty-first centuries. All the key turning points and breakthroughs of modernism and postmodernism are explored in depth, and a look ahead to the art of the future.</p> |
|  | <p>RECOMMENDED</p> <p>Looking at the overlooked: four essays on still life painting.</p> <p>Norman Bryson.</p> <p>London : Reaktion Books, 1990</p> <p>[LINK]</p> <p>In this, the only up-to-date critical work on still life painting, Norman Bryson analyses the origins, history and logic of 'still life', one of the most enduring forms of Western painting. These essays will stimulate us to look at the entire tradition of still life with new and critical eyes.</p> |
| | <p>RECOMMENDED</p> <p>Contemporary Art</p> <p>Theories and documents of contemporary art: a sourcebook of artists' writings.</p> <p>Karen Stiles and Peter Selz</p> <p>University of California Press 1996</p> |

| | |
|--|--|
|  | <p>[LINK]</p> <p>These essays, interviews, and critical and theoretical comments provide insights into the construction of visual knowledge. Featuring a range of leading and emerging artists since 1945, the collection is comprehensive and authoritative and offers the reader some surprises as well. Included here are texts that have become pivotal documents in contemporary art, along with writings that cover unfamiliar ground.</p> |
|  | <p>RECOMMENDED</p> <p>The Real Van Gogh</p> <p>Nienke Bakker and Leo Jansen</p> <p>Royal Academy of Arts, London</p> <p>2010</p> <p>http://bit.ly/aNliaX</p> <p>A new selection of Vincent Van Gogh's letters, based on an entirely new translation, revealing his religious struggles, his fascination with the French Revolution, his search for love and his involvement in humanitarian causes. Revealing analytical reflections on his own work.</p> |
| | <p>Key websites:</p> <p>www.bridgemaneducation.com</p> <p>http://www.tate.org.uk</p> <p>www.axisweb.org</p> |

Level 6 Your own portfolio. Key texts, journals and websites



KEY

Art since 1900

Modernism, antimodernism, post modernism.

Rosalind Krauss et al.

London :

Thames & Hudson 2004

[\[LINK\]](#)

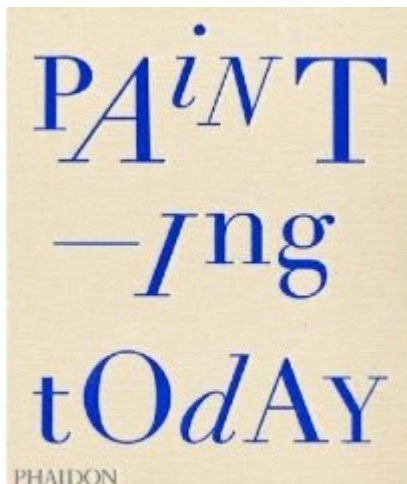
A comprehensive history of art in the twentieth and twenty-first centuries. All the key turning points and breakthroughs of modernism and postmodernism are explored in depth, and a look ahead to the art of the future.

RECOMMENDED

Painting Today

Tony Godfrey

Phaidon Press 2009



This book is an overview of contemporary painting, and an enquiry into how we experience its images, what they mean and why the practice remains vital. It explores the development of the medium, especially through the last forty years, and the diversity of paintings now being made internationally. The book presents the work of all significant painters working today organized by themes ranging from still life and landscape to abstraction and installation.

[\[LINK\]](#)

RECOMMENDED

Frameworks for Modern Art

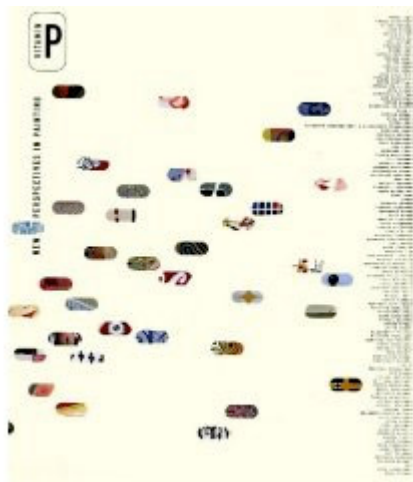
Jason Gaiger



New Haven : Yale University Press ;London : Open University, 2003

[\[LINK\]](#)

"Frameworks for Modern Art" introduces and explores a range of contemporary issues and debates about art and its place in the wide culture today. Topics include the relation of the modernist mainstream to later "postmodernist" standpoints, the status of the art object, the development of a fully abstract art, the role of gender and identity in the "expanding field" of art and the globalisation of art practice.



RECOMMENDED

Vitamin P

Barry Shwabsky.

Phaidon 2008

Resource illustrating and discussing a large range of contemporary paintings, painting styles and painters.

[\[LINK\]](#)

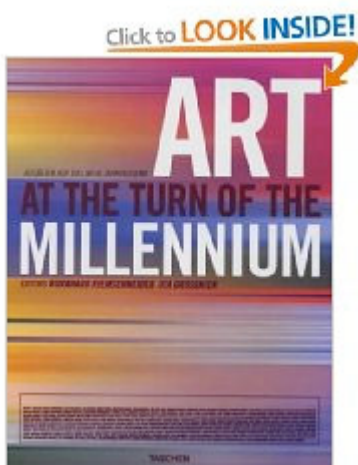
Key websites:

www.axisweb.org

www.bridgemaneducation.com

<http://www.tate.org.uk>

Level 6 Advanced Painting: key texts, journals and websites



RECOMMENDED

Art at the turn of the millennium

Uta Grosenick and Burhard Riemschneider

Koln: Benedikt Taschen Verlag, 1999

[\[LINK\]](#)

Art at the Turn of the Millennium contains 137 artists on view in 1,200 illustrations, an array of work chosen by a team of seven experts on contemporary art. Each artist gets four pages within which readers will find colour illustrations, a concise commentary about the art maker and a one- or two-sentence artist's statement. An amusing and helpful glossary, full of tricky terms from the contemporary art world like "body art," "gender surfing" and "structuralism," is thoughtfully placed at the end of the book.

KEY

Abstract Art

Mel Gooding

London :

Tate Publishing, 2001

[\[LINK\]](#)



RECOMMENDED

Frameworks for Modern Art

Jason Gaiger

New Haven : Yale University Press ;London : Open University, 2003

[\[LINK\]](#)



Frameworks for Modern Art introduces and explores a range of contemporary issues and debates about art and its place in the wide culture today. Topics include the relation of the modernist mainstream to later "postmodernist" standpoints, the status of the art object, the development of a fully abstract art, the role of gender and identity in the "expanding field" of art and the globalisation of art practice.

Key websites:

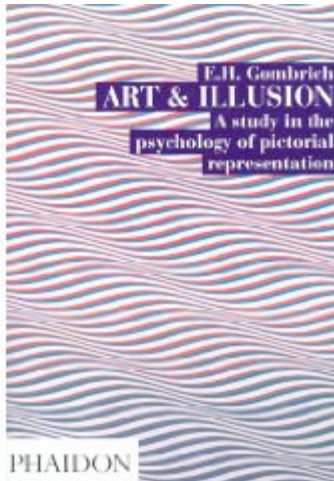
www.guardian.co.uk/artanddesign

www.tate.org.uk/

www.bridgemaneducation.com

General reading recommendations for all

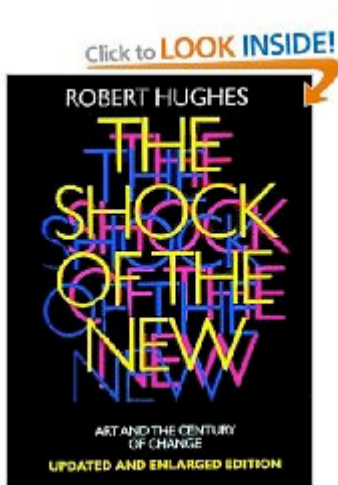
Painting degree students



Art and Illusion

EH Gombrich 2002

[\[LINK\]](#)

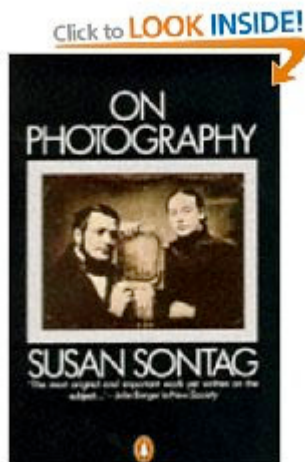


The Shock of the New:

Robert Hughes

Thames & Hudson 1991

[\[LINK\]](#)

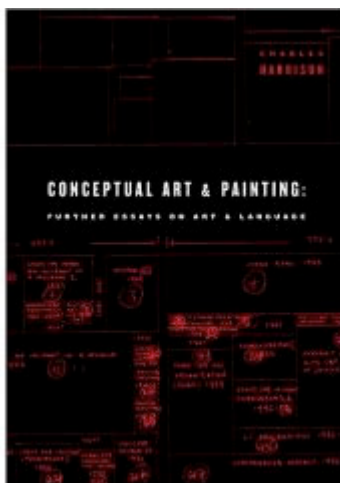


On Photography

Susan Sontag

Penguin 1979

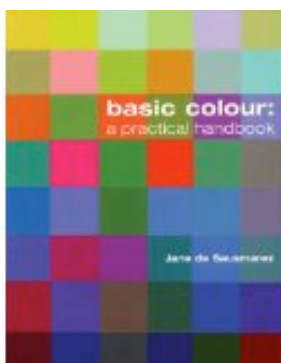
[\[LINK\]](#)



Conceptual art and painting: further essays on art and language

Charles Harrison. Cambridge, Mass : MIT Press, 2001

[\[LINK\]](#)



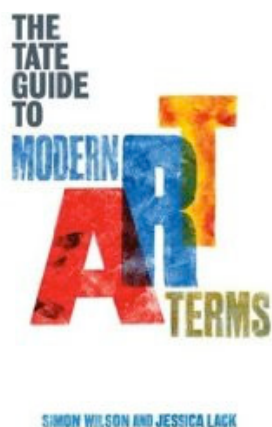
Basic Colour: A practical handbook

Jane de Sausmarez

Herbert Press Ltd (19 Oct 2008)

[\[LINK\]](#)

Simon Wilson & Jessica Lack (2008), *The Tate Guide to Modern Art Terms*, Tate



publishers

Tate Publishing 2008

[\[LINK\]](#)