

Warnborough College Ireland

PhD in Fine Arts Modules

Program Director: Dr Jill Kiefer
Credits per module: 8 ECTS credits

REQUIRED MODULES LISTING

8 ECTS Credits each

ART 801 CRITICAL TERMINOLOGY FOR FINE ARTS DOCTORAL STUDENTS

This module will review the terminology used to discuss art and its evolution. In addition to teaching the definition(s) of the art vocabulary, this module will teach students how to properly apply and use those terminologies, in various communication modes. In the fast-paced, global environment, it is important for professionals to be articulate about their knowledge, their art, and the work of other artists. This module will include exercises in verbal and written communication on an array of topics in art. At the doctoral level, this module will examine the application of disciplinary terminology at the professional level (e.g. in academia, scholarship, museum environments, etc.) This module is a requirement for all doctoral students.

ART 802 ADVANCED TOPICS IN CRITICAL ANALYSIS

This module will familiarize students with the process of critical analysis. Students will be assigned a series of readings, which will then be discussed in terms of their strengths, weaknesses and overall value. The purpose of this module will be to prepare professional artists for the kind of scrutiny their work may either enjoy or suffer and prepare them to critically evaluate the work of other artists. Critical analyses can be productive or counter-productive, depending upon the motives underlying those analyses, the astuteness of the writer(s), and/or the orientation from which the analyses are constructed. The body of work addressed will help students understand what their roles, rights and responsibilities are, in the broader disciplinary context. This module will put the role of the artist and viewer into a perspective that is essential for the professional artist to comprehend—so that he or she might assume either role (artist or viewer).

ART 803 ADVANCED TOPICS IN EMERGING ART FORMS

This module will engage students with the many new art forms that have recently emerged. Innovations in street art, hyperrealism, wheatpaste art, miniature art forms, printmaking and more will be explored. Also examined will be those artworks and movements that were once considered “emerging” art forms to analyze the criteria by which they were so judged. Nothing is created in a vacuum, so this module will also seek to identify the ways in which past developments have influenced new forms.

ART 804 ADVANCED TOPICS IN FINE ARTS THEORY AND PRACTICE

In this module, students will examine the making of art and the theories and practices that have driven it, both in the past and in the contemporary world. The adoption of new media and application of alternative strategies will be explored, as will the impact of cultural changes over time. This module will address both

technique and critical thinking and will help to prepare professional artists for adapting their ideas and approaches to a rapidly changing world.

ART 805 ADVANCED TOPICS IN FINE ARTS PRESENTATION

The presentation of artwork in the contemporary world goes far beyond just hanging a painting on a wall and putting a sculpture on a pedestal. This module will examine the ways in which environments are created for the presentation of art, why particular choices are made, and how context affects the ways in which art communicates to the viewer. In addition to examining creative environments in today's arena, students will also learn about past developments in presentation and identify their influences. Do you think the "art installation" a modern idea? No so!

ART 806 ADVANCED TOPICS IN FINE ARTS CRITICISM

While art historians are interested in the meaning of a work of art and its cultural and historical context, the art critic evaluates whether (or not) a particular piece of art is "good" or "successful". Generally, critics view art at galleries and museums, or in private collections, and they write or otherwise communicate their personal opinions about the art they see. In this module, students will examine numerous examples of art criticism produced over time, and in different formats, to understand the theoretical and aesthetic frameworks and criteria behind it. One of the objectives of the journey will be to discover the distinctions between excellent and poor art criticism.

ART 807 CURRICULA DESIGN AND DEVELOPMENT FOR FINE ARTS

This module will be dedicated to examining the history and evolution of educational approaches to teaching Fine Arts. Students will examine curricula designs ranging from the traditional to the highly experimental, to understand how and why art instruction has changed over time. A number of educational models will be analysed and students will have the opportunity to develop a course outline they believe represents an innovative and valid teaching approach. A primary objective of this module is to familiarise students with a variety of curricula designs and their components to prepare them for developing their own curricula.

ART 808 STUDIES IN ART-BASED METHODOLOGIES

Arts-based research has steadily gained in popularity within qualitative inquiry. It is applied to a broad range of disciplines, including health, psychology, education, and anthropology, among others. Arts-based research uses artistic forms and expressions to explore, understand, represent, and even challenge human experiences. While forms of art-based research include visual art, sound art, literary art, performing art, and new media, this module will focus on the visual art form of arts-based research. Students will examine research *about* art, art *as* research, and art *in* research to discover how different artistic methods are utilized.

ART 809 ADVANCED TOPICS IN CRITERIA EVALUATION FOR FINE ARTS

There are a variety of criteria used to evaluate art. This module will examine ways in which such criteria as craftsmanship, design, aesthetic properties, and societal relevance are currently applied to evaluating the art of students, professional artists, individual and group exhibits and other types of art installations. The Elements of Art and Principles of Design will be explored in terms of their application to art evaluation, as will technical properties and approaches. The evolution of criteria over time will also be addressed and students will have the opportunity to consider the changes and

what they suggest. How would a Raphael or a Rembrandt be evaluated by today's standards? How might a Cézanne or David Smith artwork have been assessed by seventeenth century criteria? The objectives of this module include guiding students on how to evaluate the art of others, as well as their own work.

ELECTIVES LISTING

8 ECTS Credits each.

ART 810 INDIVIDUALIZED STUDIES IN PORTRAITURE AND SELF-PORTRAITURE

Each student will select an artist whose work he or she believes embodies those formal and aesthetic properties the student regards as most essential to portraiture and self-portraiture. The student will follow a program of analysis of the works of the "mentor artist". The student will then create a project or series of projects that reflect what the student artist has learned from the mentor artist. A written statement describing the process and results will be submitted with a final project(s).

ART 811 INDIVIDUALIZED STUDIES IN THE HUMAN FIGURE

Each student will select an artist whose work(s) he or she believes embody those formal and aesthetic properties the student regards as most essential to portrayals of the human figure. The student will follow a program of analysis of the works of the "mentor artist". The student will then create a project or series of projects that reflect what the student artist has learned from the mentor artist. A written statement describing the process and results will be submitted with a final project(s).

ART 812 INDIVIDUALIZED STUDIES IN DIGITAL ART I

Each student will select several works of digital art and/or digitally enhanced art, which he or she believes embody those formal and aesthetic properties the student regards as most essential to digital or digitally enhanced art. The student will follow a program of analysis of the selected works. The student will then create a project or series of projects that reflect what the student artist has learned from the process of analysis. A written statement describing the process and results will be submitted with a final project(s).

ART 813 INDIVIDUALIZED STUDIES IN RELIEF SCULPTURE AND MASKBUILDING

Each student will select an artist or relief work(s) or mask(s) he or she believes embodies those formal and aesthetic properties the student regards as most essential to relief sculpture. The student will follow a program of analysis of the selected works or "mentor artist." The student will then create a project or series of projects that reflect what the student artist has learned from the analysis. A written statement describing the process and results will be submitted with a final project(s).

ART 814 INDIVIDUALIZED STUDIES IN WATERCOLOURS AND GOUACHE

Each student will select an artist whose work he or she believes embodies those formal and aesthetic properties the student regards as most essential to watercolours and/or gouache. The

student will follow a program of analysis of the works of the “mentor artist”. The student will then create a project or series of projects that reflect what the student artist has learned from the mentor artist. A written statement describing the process and results will be submitted with a final project(s).

ART 815 INDIVIDUALIZED STUDIES IN PAINTING (ALL MEDIA)

Each student will select a painter whose work he or she believes embodies those formal and aesthetic properties the student regards as most essential to painting. Working with the Mentor, with student input, the student will follow a program of analysis of the works of the “mentor artist.” The student will then create a project or series of projects that reflect what the student artist has learned from the mentor artist. A written statement describing the process and results will be submitted with a final project(s). Students may work in their preferred painting medium.

ART 816 INDIVIDUALIZED STUDIES IN PRINTMAKING

Each student will select an artist whose work he or she believes embodies those formal and aesthetic properties the student regards as most essential to printmaking. The student will follow a program of analysis of the works of the “mentor artist”. The student will then create a project (comprised of a minimum of 5 prints) that reflects what the student artist has learned from the mentor artist. A written statement describing the process and results will be submitted with the final project.

ART 817 INDIVIDUALIZED STUDIES IN THREE-DIMENSIONAL ART FORMS (ALL MEDIA)

Each student will select an artist whose work he or she believes embodies those formal and aesthetic properties the student regards as most essential to the types of three-dimensional artworks which are the focus of the student. This can be wet media, dry media, assemblage or construction. The student will follow a program of analysis of the works of the “mentor artist”. A written statement describing the process and results will be submitted with a final project. This module will allow students to be highly innovative, in terms of project format and execution.

ART 818 INDIVIDUALIZED STUDIES IN ABSTRACT AND NON-REPRESENTATIONAL APPROACHES

Each student will select an artist whose abstract or non-representational work he or she believes embodies those formal and aesthetic properties the student regards as most essential to the creation of the student’s own work. The student will follow a program of analysis of the works of the “mentor artist.” The student will then create a project or series of projects that reflect what the student artist has learned from the mentor artist. A written statement describing the process and results will be submitted with the final project(s). Students may work in their preferred fine arts form(s) and medium(s).

ART 819 INDIVIDUALIZED STUDIES IN GRAPHIC ART

Each student will select an artist or graphic work, which he or she believes embodies those formal and aesthetic properties the student regards as most essential to graphic design art. The student will follow a program of analysis of the works of the “mentor artist” or “mentor work.” The student will

then create a project that reflects what the student artist has learned from the mentor artist or mentor work. A written statement describing the process and results will be submitted with the final project. Examples of final projects are newsletters, business kits, promotional packages, media kits and/or desktop books.

ART 820 INDIVIDUALIZED STUDIES IN NATURE AND WILDLIFE

Each student will select a nature and wildlife artist whose work he or she believes embodies those formal and aesthetic properties the student regards as most essential to nature and wildlife art. The student will follow a program of analysis of the works of the “mentor artist”. The student will then create a project or series of projects that reflect what the student artist has learned from the mentor artist. A written statement describing the process and results will be submitted with the final project(s). Students may work in their preferred fine art form and medium.

ART 821 INDIVIDUALIZED STUDIES IN THE LANDSCAPE

Each student will select a landscape artist whose work he or she believes embodies those formal and aesthetic properties the student regards as most essential to landscape painting. The student will follow a program of analysis of the works of the “mentor artist.” The student will then create a project that reflects what the student artist has learned from the mentor artist. A written statement describing the process and results will be submitted with the final project.

ART 822 INDIVIDUALIZED STUDIES IN MARINE ART

Each student will select a marine artist whose work he or she believes embodies those formal and aesthetic properties the student regards as most essential to marine painting. The student will follow a program of analysis of the works of the “mentor artist”. The student will then create a project that reflects what the student artist has learned from the mentor artist. A written statement describing the process and results will be submitted with the final project.

ART 823 INDIVIDUALIZED STUDIES IN GENRE PAINTING

Genre painting, also known as history painting, depicts everyday people engaging in everyday activities as their subject matter. Each student will select a genre painter or painting, which he or she believes embodies those formal and aesthetic properties the student regards as most essential to genre painting. The student will follow a program of analysis of the works of the “mentor artist” or “mentor work.” The student will then create a project that reflects what the student artist has learned from their resource. A written statement describing the process and results will be submitted with the final project.

ART 824 INDIVIDUALIZED STUDIES IN PUBLIC ART

Each student will select a public monument or display, which he or she believes embodies those formal and aesthetic properties the student regards as most essential to public art. The student will follow a program of analysis of the “mentor work”. The student will then create a reduced size project (small scale model) that reflects what the student artist has learned from the mentor work. A written statement describing the process and results will be submitted with the final project.

ART 825 INDIVIDUALIZED STUDIES IN RELIGIOUS ART

Each student will select an artist or artwork that he or she believes embodies those formal and aesthetic properties the student regards as most essential to religious art. The student will follow a program of analysis of the “mentor artist” or “mentor work”. The student will then create a project that reflects what the student artist has learned from the mentor artist or mentor work. A written statement describing the process and results will be submitted with a final project. Students may choose from any religious tradition.

ART 826 INDIVIDUALIZED STUDIES IN PHOTOGRAPHY

Each student will select a photographer whose work he or she believes embodies those formal and aesthetic properties the student regards as most essential to the genre of photography of most interest to the student. The student will follow a program of analysis of the works of the “mentor artist.” The student will then create a project that reflects what the student artist has learned from the mentor artist. A written statement describing the process and results will be submitted with the final project. Students may work in whatever photography format they prefer. Projects may be executed in black and white, sepia or colour.

ART 827 EXPERIMENTAL ART FORMS (ABSTRACT AND NON-REPRESENTATIONAL APPROACHES)

The concept of painting as a medium for creating illusions of space, volume, texture, light, and movement on a flat, stationary support has been challenged by many modern artists. Some recent forms, for example, have blurred the conventional distinctions between the mediums of sculpture and painting. Sculptors such as David Smith, Eduardo Paolozzi, and Philip Sutton have made multicoloured constructions; painters such as Jean Arp and Ben Nicholson have created abstract designs in painted wood relief, and Richard Smith has painted on three-dimensional canvas structures the surfaces of which curl and thrust toward the spectator. Sol LeWitt suggested that the idea for an artwork (rather than its execution) was the art. This module will introduce students to a variety of modern painting forms, with an aim toward inspiring the student to create an innovative artwork of his or her own design. Students will submit a final project, along with a written statement describing the invented form.

ART 829 TRADITIONAL APPROACHES TO FINE ARTS FORMS

Time, tastes, innovations, discoveries, technology, and cultural changes have altered the ways in which art is made—even traditional art. Some traditional forms have vanished while others have been revived and or adapted. Nevertheless, those traditional art forms that continue to exist to retain many of the materials and approaches fundamental to the tradition. In this module, students will have the opportunity to study a traditional art form and execute a project using traditional methods and materials. Traditional art forms include: decorative painting, French pastels, fresco, fan painting, Chinese painting, miniature painting, quilting and other fibre arts, and more. Students will submit a final project, along with a written statement describing the invented form.

ART 830 STORY DEVELOPMENT FOR THE GRAPHIC NOVEL (8 credits)

Formatting a graphic novel story shares similarities with formatting a screenplay. This module focuses on breaking down the story onto the scripted page, not only scene by scene, but also panel by panel. Detailed directions are essential for the artist, in order to understand what to depict.

ART 831 PANEL DESIGN FOR THE GRAPHIC NOVEL (8 credits)

Panel design for the graphic novel is not wholly unlike storyboarding for film. This module focuses on the dynamics of visual storytelling, Choosing the “moment” to represent, as it relates to the text, the usefulness and development of thumbnail sketches, and broader issues of visual storytelling are addressed.