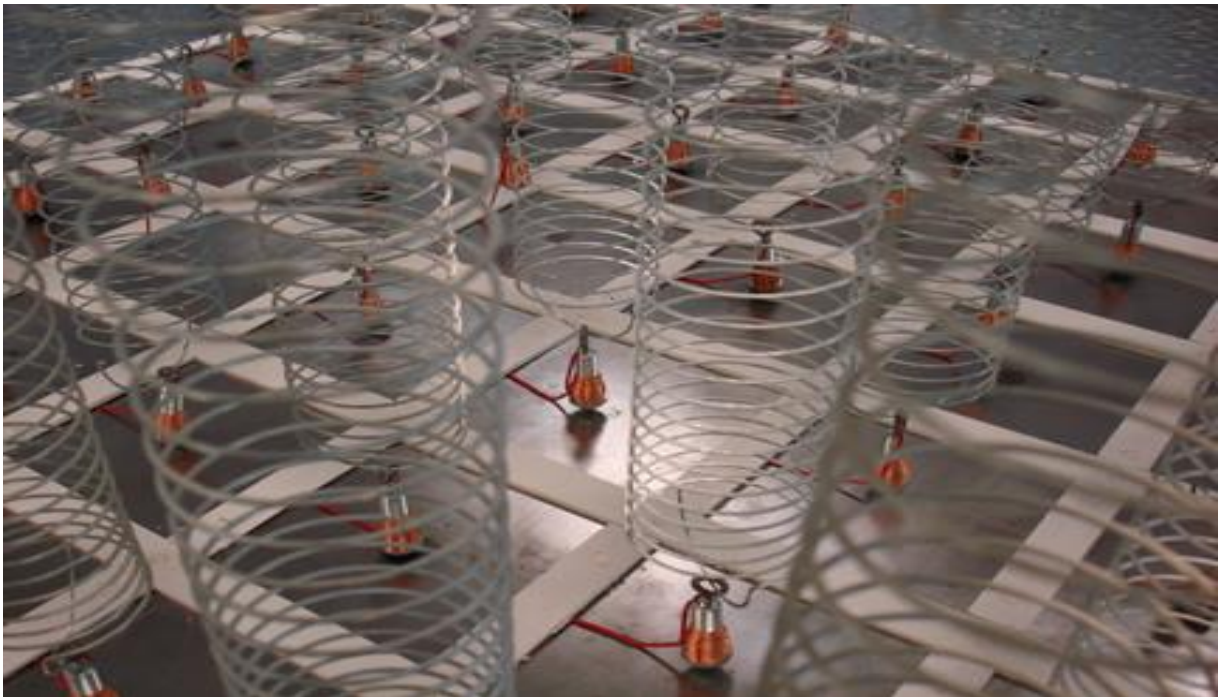


**Undergraduate**

**FINE ART**

**GUIDE FOR APPLICANTS**



**2017 ENTRY**

# Contents

Introduction .....	3
About the Course .....	4
Full time and part time study .....	5
Course Structure .....	6
The first year programme .....	7
Sample first year timetables .....	7
Descriptions of the first year modules .....	9
Second and Third year modules .....	10
Meet the Staff .....	15
Facilities for Fine Art students in School of Arts at Oxford Brookes .....	19
Links to Arts organisations in Oxford .....	21
Work Experience .....	21
Study Abroad in the Second Year .....	21
Field Trips .....	21
What do our students think? .....	23
Careers .....	25

## Introduction

This guide will help you make an informed decision on whether studying Fine Art at Oxford Brookes University is the right choice for you.

Your experience at Oxford Brookes University will develop you as an individual and provide opportunities to move on to a successful and fulfilling career. The broad nature of our Fine Art course encourages you to engage critically with your subject, to explore fine art media imaginatively and to take risks while you work toward your own independent fine art practice. The course equips you with creative, interpretive, critical and analytical skills that will work towards an informed understanding of contemporary art and its cultural and historical contexts. You will develop into a confident, reflective and self-motivated graduate within an environment that is supportive yet intellectually challenging, that gives you the necessary awareness of your potential for further progression, including employment and graduate study.

All applicants to the single honours programme in Fine Art who meet the entry requirements (the code for this programme is FD), are invited for an interview. Please treat this meeting as a two way conversation. We will be assessing your potential to succeed in your studies with us. In addition, we hope that the meeting will help you decide that Oxford Brookes is the right place for you.

It is likely that there are some important questions that you will be asking yourself. For example:

- Will I enjoy being a student at Oxford Brookes?
- Is the course the right one for me in terms of the range of opportunities it offers?
- Do the modules on offer grab my attention and get me thinking about the my particular interests in Fine Art?
- Will I have the opportunities to develop my own interests and pursue my own ambitions within the structure of the course?

## About the Course

From your research into other Fine Art degree courses you will know that programmes differ from institution to institution. The Fine Art Degree at Oxford Brookes is a distinctive course designed to provide you with the choice to either develop your own creative practice as an artist across a wide range of media or to specialise as you move through the course.

The course is modular, that is it is taught in individual units, and offers four strands: technical, professional, practical and theoretical.

If you chose the Combined Honours programme, you will study Fine Art in conjunction with another discipline within the University's Undergraduate Modular Programme and will select modules from your other subject. If you choose to study on the Single Honours programme, you may take modules from within other academic disciplines, but your choice is more limited. A central core of Fine Art Practice modules runs through the entire course, alongside technical modules and specialist media pathway options. Students undertake workshops in Photography, Video, Sound, Sculpture, Painting, Drawing, Printmaking, Electronic Media and Book-works. A range of theoretical modules – which concentrate on art and culture from the 20th century onwards – underpins the Fine Art programme, as well as modules which concentrate on Professional Practice for Artists.

As a graduate you will have reached a thorough understanding of the structures, forms, conventions and theories of Fine Art practice in an international context. You will have acquired a clear understanding of, and confidence in, your personal creative practice and you will be ready to move onto further professional development. Throughout the programme you will collect and utilise information from a wide variety of sources and maintain a critical attitude towards your work, articulating orally, in writing and, most importantly, through your practice, your experience as an artist.

All university courses are overseen by an independent External Examiner. In a recent report, this is what our External Examiner thought of us:

“The design of the curriculum and the structure of individual modules within it is a particular strength of this programme... The curriculum enables a diverse range of Fine Art practices, and the support for different media and conceptual concerns was found to be very good. High levels of technical support and good access to appropriate media is evidenced through some excellent work.... The diversity of practices is also clearly supported by the academic staff expertise and research interests, and the manner in which theory and practice are aligned in the curriculum and supported through staff expertise is particularly strong... Professional understanding throughout the modules reflects wider emergent social discourses as well as those specific within a Fine Art arena.”

## **Full time and part time study**

Full time students take eight modules each year (24 modules over three years to be awarded a degree). Part time students may take between three and five modules each year\*. For this reason, a part time student may take five to eight years to complete their degree.

As a part time student you will be treated identically to those studying full time and you will be entitled to the same wide range of services, including full access to the University and all its facilities. Many students choose this way to study with us as it provides them with greater opportunities for paid work. If you are looking at this degree programme to help you make a career change or returning to study, part time enables you to manage the varied demands on your time and energies.

\*Part-time fees cover funding for four modules per year. Within this programme, on occasion, it is necessary to take five modules in a year.

## Course Structure

Our Fine Art degree is available as either a single honours or a combined honours degree. The single honours degree means that you would study fine art on its own; the combined degree means that you study fine art with another subject. The possible combinations are:

- Film Studies
- French Studies
- History of Art
- Music
- Publishing Media

Throughout this document we will refer to single honours Fine Art as FD and combined honours Fine Art as FX.

## The first year programme

The first year of the degree sets out to mediate between your experiences of Fine Art before coming to University and what will follow in years two and three of our programme.

The syllabus has been designed so that you can progress through Practical, Theoretical, Technical and Professional modules in ways that will best inform and enable your development as a dedicated Fine Art practitioner. The first year will cover the basics in these areas, ensuring you become familiar with the technical resources in the School of Arts, proficient in a number of skills and media and confident about developing your ideas. Importantly, you will also become familiar with key contexts of working as an artist through engagement with histories, theories and discourses relevant to the discipline of Fine Art.

## Sample first year timetables

These are examples only and are not a guarantee of scheduling.

### Single Honours (FD)

Semester 1 12 weeks September to December

MON	TUE	WED	THUR	FRI
9.00 – 12.00	9.00 – 12.00	9.00 – 12.00	9.00 – 12.00	9.00 – 12.00
U65501 Fine Art Practice 1: Media and Context (double)				U65500 Introduction to Technical Skills for Artists (double)
1.00 – 4.00	1.00 – 4.00	1.00 – 4.00	1.00 – 4.00	1.00 – 4.00
U65501 Fine Art Practice 1: Media and Context (double)			U65503 Fine Art Theory 1 Drawing	U65500 Introduction to Technical Skills for Artists (double)
5.00 – 8.00	5.00 – 8.00	5.00 – 8.00	5.00 – 8.00	5.00 – 8.00
			Life Drawing	

Semester 2 12 Weeks late January to early May.

MON 9.00 – 12.00	TUE 9.00 – 12.00	WED 9.00 – 12.00	THUR 9.00 – 12.00	FRI 9.00 – 12.00
U65502 Fine Art Practice 2: Studio/New Media Practice (double)				U65500 Introduction to Technical Skills for Artists (double)
1.00 – 4.00	1.00 – 4.00	1.00 – 4.00	1.00 – 4.00	1.00 – 4.00
U65502 Fine Art Practice 2: Studio/New Media Practice (double)			U65504 Theory 2: Postmodernisms (single) Drawing	U65500 Introduction to Technical Skills for Artists (double)
5.00 – 8.00	5.00 – 8.00	5.00 – 8.00	5.00 – 8.00	5.00 – 8.00
			Drawing	

**Combined Honours (FX) This example is Fine Art and History of Art:**

Semester 1 12 weeks September to December

MON 9.00 – 12.00	TUE 9.00 – 12.00	WED 9.00 – 12.00	THUR 9.00 – 12.00	FRI 9.00 – 12.00
U65506 Fine Art Practice 1: Media and Context (single)			U68004 (History of Art module)	U65500 Introduction to Technical Skills for Artists (double)
1.00 – 4.00	1.00 – 4.00	1.00 – 4.00	1.00 – 4.00	1.00 – 4.00
U65506 Fine Art Practice 1: Media and Context (single)			U68007 (History of Art module) Drawing	U65500 Introduction to Technical Skills for Artists (double)
5.00 – 8.00	5.00 – 8.00	5.00 – 8.00	5.00 – 8.00	5.00 – 8.00
			Drawing	



## Semester 2

MON 9.00 – 12.00	TUE 9.00 – 12.00	WED 9.00 – 12.00	THUR 9.00 – 12.00	FRI 9.00 – 12.00
		U67503 (History module)	U68001 (History of Art module)	U65500 Introduction to Technical Skills for Artists (double)
1.00 – 4.00	1.00 – 4.00	1.00 – 4.00	1.00 – 4.00	1.00 – 4.00
			U65504 Theory 2: Postmodernisms (single)  Drawing	U65500 Introduction to Technical Skills for Artists (double)
5.00 – 8.00	5.00 – 8.00	5.00 – 8.00	5.00 – 8.00	5.00 – 8.00
			Life Drawing	

## Descriptions of the first year modules

Five basic modules (making up eight module *credits*) cover the technical, intellectual and creative strands of the course.

### Introduction to Technical Skills for Artists

This module introduces a range of basic specialist and non-specialist technical processes, technologies, media and professional working practices essential to the development of an art student's practical work. You will be introduced to areas including: casting, construction and fabrication methods, electronic imaging, sound generation and sound editing, basic still camera work and photographic processes, print techniques, book construction methods, and basic video camerawork and the principles of editing. Each area is introduced by a technical specialist in well-equipped workshops and studios.

### Fine Art Practice 1: Media and Context

This practice-based, double module introduces creative research strategies, methods, contexts and media for generating engaged, experimental contemporary artwork alongside relevant aesthetic and theoretical frameworks. You will be introduced to experimental and historically located practices, and will be encouraged to develop skills in perception, imagination and reflection, and to take

risks in your work. The module also provides a sound and creative basis for your development as an artist or for work in related fields of practice. You will be required to question your assumptions about art: formally, historically and culturally. Central to the module is the exploration and development of your own creative practice.

### **Fine Art Practice 2: Studio / New Media Practice**

This module provides you with the opportunity to further explore and develop practices introduced in U65501 Fine Art Practice 1. You will set your own creative projects, focussing on research methods for generating informed experimental artworks. This practice module will enable you to address important key questions relating to contemporary art practice - 'sites', 'contexts', and 'audience' are central concerns of the module as well as the importance and relevance of differing media practices and other issues introduced in Fine Art Practice 1. The module will enable you to gain further confidence in your creative abilities and will encourage you to develop a motivated, experimental and independent practice as an art student.

### **Fine Art Theory 1: Modernism and Avant-gardes**

This module introduces key themes in the history and theory of art from 1900-1960. It examines Modernism, the Avant-garde and other theories of art in this period. Developing research and writing skills is an important part of this module.

### **Fine Art Theory 2: Postmodernisms**

This module focuses on art and theory from 1960 to 1999. It focuses on the expansion and proliferation of new artistic media and contexts and on Postmodernist theory. It addresses the leading debates of the period, such as the relationship between high and popular culture, the nature of artistic 'authorship', the role of art institutions and curators, the 'politics of representation', and 'identity politics'. The question of what differentiates Postmodernist art and theory from its Modernist precursors is central to the module, as is the question of whether visual art and its cultural context remain recognisably postmodern today. Developing research and writing skills are an important part of this module.

## **Second and Third year modules**

In Years 2 and 3 there is provision for either more specialisation or greater diversity. A Media Pathway option is available during Year 2. For Single Honours students and some Combined Honours students, during Year 3 the programme culminates in a body of work produced for public exhibition. Combined Honours students have the option of weighting their programme by choosing to study Fine Art as either a Major or Minor subject.

**Single honours:** In Year 2 you will have the opportunity either to follow an 'Advanced Media Pathway' following one of four pathway options (1. painting and

drawing, 2. lens and audio based media, 3. printing/bookwork & electronic media, 4. sculpture and installation) or to take the Advanced Media Project. The latter will leave space in your programme to take a Placement module or an Independent study module.

You will need to complete 16 module credits in Years 2 and 3 to complete your degree.

**Combined honours:** In Years 2 and 3 there is much more flexibility in the programme. This has been designed so that you can choose to move through the programme in a way that best reflects your own development and interests in Fine Art. This may mean that you decide either to spread your modules across Practical, Theoretical, Technical and Professional strands or to weight particular parts of the Fine Art programme, tailored to your own needs. There are three Practice Based Modules in Year 2 from which it is compulsory to choose at least one, but the rest of the Year 2 and 3 Combined Honours programme is made up of non-compulsory modules enabling maximum flexibility.

You will need to complete a minimum of seven Fine Art modules (topping up to 16 with modules from your other subject) for your degree.

### **Fine Art Practice 3: Developing Studio / New Media Practice**

This module will enable you to research and develop your creative projects and builds on the creative research strategies, creative experimentation, technical skills development and theoretical knowledge and understanding that have been achieved in previous fine art modules. You will engage in critical debate concerning the nature and relevance of your practice by drawing upon the practices and concepts encountered in Stage 1. Special consideration will be given to issues such as audience, context and the reception process through the development of an individual or collaborative contemporary arts practice. You are free to decide on the form/s your work will take. Your choices early on in the module may determine your need for support in studio or new media practices. You will be encouraged to develop your practice with this in mind.

### **Fine Art Theory 3: Critical Issues in Contemporary Art**

This module focuses on art and theory in the 21<sup>st</sup> century. It will examine contemporary interfaces between art and science, art and media, art and economy, art and ecology, art and politics, art and philosophy. It will consider a range of post-postmodern theories of contemporary art including Altermodern, Relational and Participatory Aesthetics, neo-romanticism and neo-humanism. It will examine new international dialogues between 'the West and the Rest' (Sakai Naoki) and the impacts of cultural diplomacy, nomad culture and globalisation. It will address a range of current issues in art including the role of biennales, digital art, interspecies interactions, archiving and re-presenting art. Developing your research and essay writing skills is a key part of this module.

## **Fine Art Advanced Media Pathway**

The module will run across both Semesters. During the first semester, students will be engaged with the exploration and advancement of technical skills in the media area that they feel best informs their practice. Students will also develop technical and creative forms/methods of research to inform technical, contextual and conceptual elements of the work they produce within their chosen pathway. During the second semester, students will review their developments to-date, reflect on these, and proceed with planning, production, and presentation of a body of work in their chosen field of study. The aim of the module is to equip students with the relevant technical skills and research methodologies to produce work that is reflective of their individual practice.

## **Fine Art Practice 3 – Advanced Media Project**

In this Module Students will be introduced to discussions and debates about forms of practice that are not specifically driven by concerns of media or materiality. Such practices may include: aspects of cross-disciplinary practice, participatory artwork, art in social context, site specific art work, collaborative practices and conceptual art. Students will continue to engage in critical debates concerning the nature and relevance of art practice by drawing upon the practices and concepts encountered in Stage 1. The aim of the module is to equip students with the relevant research methodologies to produce work that is reflective of their individual concerns. Students are free to decide on the form/s their work will take.

## **Professional Practice for Artists**

This module will provide you with skills that will enhance your professional prospects as an artist and/or arts-practitioner post-graduation. The module aims to provide a sound basis for further development as an artist or related professional by enabling you to develop your own targeted marketing, planning and management techniques. As part of the module you will participate in field trips to arts (and related) organisations.

## **Fine Art Practice 4: Research and Development**

In this module you will pursue rigorous and sustained research, exploring and investigating your own concerns out of which a proposal for U65599/U65597 Fine Art 5: Major Project will be formed. You will work with a nominated supervisor to build on a range of strategies and techniques that have been developed throughout the course. The emphasis is placed upon the generation of independent practical work with materials, processes and contexts as well as investigating theoretical ideas and concerns. This module will give you an opportunity to evolve a coherent and confident working process as an artist and demands an intensive and creative engagement coupled with reflection.

### **Fine Art Theory 4: Critical Essay**

This is an advanced theoretical module consisting of research and independent critical investigation of a topic of your own choice, relating directly or indirectly to your own practice. It provides an opportunity to develop a sustained theoretical position on an aspect of contemporary art practice or visual culture that informs your subsequent practice in turn. The module spans the process of proposing a topic, researching it, developing and defending a thesis in relation to it, issuing in a critical essay. It is student-led and taught through small group and individual tutorials.

### **Fine Art Practice 5: Major Project (exhibition)**

This module represents the focus of your learning throughout the course. You will work with a nominated supervisor to produce a work or body of work that is presented during the Fine Art Graduate Exhibition (Degree Show). The module continues the independent process of development begun in U65570: Fine Art Practice 4: Research and Development and provides the opportunity to further develop and realise challenging and imaginative work to an appropriate professional standard. The module represents the culmination of your contemporary arts practice and provides a platform from which further work might develop.

### **Independent Study in Contemporary Art**

This module provides an opportunity to develop and undertake a collaborative or individual project, which extends your interests and concerns as developed and articulated in one of the previous practice or theory based modules. You will produce a proposal to work on a topic of your own choice that is then agreed with a supervising tutor. The work for the module although assessed separately, may be presented alongside the Fine Art Major Project as part of your graduate exhibition.

### **Placement in the Creative and Cultural Industries**

This module offers students the opportunity to be able to engage with professionals from the Arts and Creative industries on a negotiated professional or industrial Placement. Students will be able to evaluate and critically reflect upon their experience. The module aims to put academic work into a context beyond the University. The module provides valuable understanding of the reality of working within a professional framework, for instance identifying the key issues in the planning and organisation of a public exhibition / or working with a professional artist.

The module is scheduled to run across either Semester, allowing students the opportunity to organise the Placement as, for example, a block of time at any time during the year including vacation periods, or as a regular weekly session taking place over a longer time span. The Placement can be with a broad range of arts

organisations such as art galleries, agencies or institutions or community based arts/health organisations, or working alongside individuals, professionally engaged in such areas e.g. practicing artists, curators etc.

## Meet the Staff

### Dr Clair Chinnery, Senior Lecturer in Fine Art

Clair's practice crosses the boundaries of conventional media and includes sculpture, photography, drawing, video, sound, performance and artist's books. She is committed in her teaching as well as her practice to a broad and often interdisciplinary approach to the research, production and interpretation of artworks. Clair's current research interests focus on the interrelationship of human and animal subjects making use of devices of mimicry/imitation to explore and critique strategies of historic European colonialism (from the Early Modern period onwards). A metaphorical approach is applied, through which knowledge gained through the study of animal adaptations and behaviors is juxtaposed with knowledge of historical events from human colonial history. This practice reveals connections and equivalences in human and non-human behavior, crossing species divisions. However, through this activity, resources and methodologies of scholarship from across disciplinary divides are also mimicked therefore providing a conceptually unusual cross-disciplinary approach.



A key example is to be found in the extended project *Cuculus Prospectus* (2011 onwards), which includes sculptures, drawings, prints, photographs and video works. *Cuculus Prospectus* has been exhibited in full and as selected works in galleries and other sites across the UK and internationally. In this body of work expanded explorations of hybridity—using the evolutionary adaptations of the Eurasian Cuckoo *Cuculus Canorus*—have been developed using anthropomorphic devices to draw metaphorical analogies with the environmental legacies of European colonialism—as described by Alfred Crosby in *Ecological Imperialism* (1986). In 2013 and 2014 this project was developed 'in the field' through *The Human Nest-box* and *Remote Performances* involving site based installations, interventions and performances in the Scottish Highlands during residencies at *Outlandia* artists tree-house and field station (run by London Fieldworks). In 2015 the 'field' was re-constituted within a group exhibition *Remote Centres*, curated by London Fieldworks and hosted by Art/Space/Nature at Edinburgh's Tent Gallery during the Edinburgh Art Festival.

### Tiffany Black, Senior Lecturer in Fine Art

Tiffany graduated in Expressive Arts from the University of Brighton and has an MA in Contemporary Sound and Art from Oxford Brookes University. Since 2003 she works as part of the arts partnership *brook & black* ([www.axisweb.org](http://www.axisweb.org)). *brook & black* exhibit nationally and internationally in both galleries and museums, and make permanent works for the public realm. They were Artists in Residence at the Ashmolean Museum of Art and Archeology, 2015-16 making *Beyond the Balcony* a NHLF commission in response to *Fanny Claus*, by Manet. Previously they were Artists in Residence at Modern Art Oxford, 2010–12,



working with residents of Rose Hill on *Plot 16*, a site specific and gallery project. In 2011, they exhibited at the Musee Toulouse Lautrec, Albi, France and they have made permanent work for the London Development Authority in Crystal Palace Park, Milton Keynes new housing development and have recently completed working with Oxford City Council on the new Rose Hill Community Centre. Tiffany also teaches on the Artist Teacher Scheme MA for Westminster Institute of Education at Oxford Brookes University. Prior to working as an artist she worked for Artangel, the Victoria & Albert Museum, Modern Art Oxford, Artpoint Trust and in an arts consultancy role for many Local Authorities commissioning public art.

### **Stephen Cornford, Lecturer in Fine Art**

Stephen Cornford is a media artist whose work reconfigures consumer electronics into reflexive and expressive devices. Over the past decade he has created a body of work exploring the materiality and autopoeitic potential of media technologies as they fall into obsolescence. In these works both the functional imperative and content of the machine is abandoned as the focus falls on their own technicity. This work has recently been exhibited in solo shows in Tokyo, Berlin, Bergen and Brighton and has been included in group exhibitions at the ZKM Centre for Art & Media, Karlsruhe; ICC, Tokyo; Haus der Elektronische Kunst, Basel and Signum Foundation, Venice. Stephen's PhD research seeks to reveal the structure of the digital image through direct material interaction with image sensors – the now ubiquitous photosensitive semiconductors which transduce light into data in all digital cameras. The work produced will provide a new vocabulary of experimental digital video processes, thereby redressing the almost complete lack of in-camera experimentation with the digital medium. Stephen is an active member of the Sonic Art Research Unit, with which he founded the Audiograft Festival, an annual festival of sound art and experimental music taking place in Oxford. Under this banner he has curated exhibitions and performances by Rolf Julius, Zimoun, Mario de Vega, Phill Niblock, Billy Roisz, Pierre Berthet, Guy Sherwin, Jerome Noetinger & Lionel Marchetti, Minoru Sato and many others.



### **Paul Kilsby, Senior Lecturer in Contemporary Art Theory**

**Paul** is a very experienced lecturer trained originally in Fine Art at the University of Newcastle upon Tyne and the University of Wales. About fifteen years ago he began specialising in the medium of photography. At the same time, he started to research overlooked European artists involved in photography who had been marginalised by Modernist histories of photography. This archival research, undertaken in the Czech Republic, Poland, Russia, Germany and France, culminated in a PhD at the Royal College of Art. It also had an impact on his own imagery, which turned more and more upon exploring the relationship between photography and the history of painting. His current project is inspired by the still lives of the Dutch and Flemish artists - specifically the works exhibited in





the Ward collection of the Ashmolean museum – commenting on their hyper-realistic style of painting.

### **Jessica Shaw, Senior Lecturer in Fine Art**

**Jessica** graduated in Fine Art from the Ruskin School of Drawing and Fine Art, Oxford University in 1989 and completed an MA in Interdisciplinary Historical and Theoretical Studies in Fine Art and Theatre at Wimbledon School of Art. Her research focuses on the gaps between disciplines, investigating the specific languages established in one discipline and then inserting them into other disciplines; she is interested in the translation of these established languages. She has collaborated on research projects with people from diverse disciplines including architects, dancers, theatre practitioners, filmmakers, musicians, artists and writers. She has also curated festivals and worked on the Eden Project as well as chairing the Interdisciplinary Critical Forum at the Royal College of Art.

Jessica has exhibited at the Victoria and Albert Museum London, British Council in Tokyo, Istanbul and Moscow and makes work for public collections and private commissions internationally.

### **Dr Alexandra Trott, Senior Lecturer in Fine Art Theory**

#### **Undergraduate Subject Coordinator for Fine Art**

Alexandra is an art historian. She joined Oxford Brookes in 2015, and teaches Fine Art Theory modules including 'Modernism and Avant-Gardes' and 'Critical Essay'. Alexandra's research focuses on the history of the avant-garde, and anti-art of the nineteenth- and twentieth-century.



She received her PhD from Royal Holloway, University of London for her research into the Fumiste art collective, Les Hydropathes, and was awarded her MA in nineteenth-century European art by the Courtauld Institute.

Current research projects include a key contribution to a Tate 'In Focus' project on the experimental artwork of British Modernist painter, Duncan Grant.

### **Technical Specialists/Instructors**

#### **Elaine Le Corre, Technical Specialist in Printmaking**

**Elaine** is module leader for *U65531: Advanced Media Pathway*. She studied painting and printmaking at Camberwell College of Arts, followed by a Postgraduate Diploma in Advanced Studies in printmaking at central St. Martins. She has also recently completed an MA in Book Arts at Camberwell College of Arts. She is interested in the relationship of new print technologies to printmaking and the book, with her own work exploring use of text, image and folded structures, using digital as well as traditional print processes.



### **Ruth Millar, Technical Specialist in Bookworks and Digital Imaging**

**Ruth** studied for a DipHE in Art & Design in Social Contexts at Dartington College of Arts (1982-84) which she then converted into a BA in Creative Arts at Newcastle Polytechnic (1984-85). Between 1985-87 she studied papermaking at London College of Printing and at Nautilus Press and Papermill. She also has an MA in Electronic Imaging from Oxford Brookes University. She is an artist currently working mainly with photography on paper made from various plant fibres. She runs the Bookworks, papermaking, printing and laser cutting workshops, teaches Bookworks on the Print/Book modules and provides technical support for the Bookworks and digital imaging elements in Fine Art.



### **Magali Moreau, Technical Specialist in Photography**

**Magali** has an M.A. in Photography from the Royal College of Art in London. Since graduating in 1993 she has been working with Photography and Film. Magali has a track record of freelance work, commissions, exhibitions and residencies as well as lots of experience of lecturing and running creative and technical photography workshops.

### **Derek Morris, Technical Specialist in Sculpture**

**Derek** gained an Honours Degree in Visual Studies and History of Art at Oxford Brookes University (then Oxford Polytechnic) in 1991. He has exhibited installation works around the country in interior spaces and in sculpture trails and in community parks. He has also exhibited 2D works in local hospitals and galleries. Derek is the Materials and Processes Technical Specialist. He also co-ordinates the department's exhibitions and oversees the use of exhibition, installation and performance spaces in the School.



### **Adrian Pawley, Technical Specialist in Video and Film**

**Adrian** holds a BSc in Zoology from Glasgow University and an MA in Electronic Media from Oxford Brookes where he specialised in interactive digital video. He joined the School in 1999 after six years at Oxford Film and Video Makers where he taught experimental film and video and provided specialist technical support covering digital video editing and camerawork and 16mm and 8mm film formats. Adrian is a practising independent film maker and his films have been screened at film festivals throughout the UK. His research focuses on the crossover between traditional film making and new digital media. Adrian provides specialist technical support to students taking *U65500: Introductory Technical Skills for Artists* and *U65521: Advanced Technical Practice for Artists* and has played a key role in the development of video and electronic media in the Department.



## **Facilities for Fine Art students in School of Arts at Oxford Brookes**

### **Workshops**

The Art Department has its own excellent technical workshops available for your use in learning about, developing your skills and finally using for the creation of your work. The various media are

- Book works and printing
- 3D and Sculpture
- Laser cutting
- Printmaking (etching, silkscreen and lithography)
- Photography and Video (including studio, darkrooms and digital edit suites).

Each facility is very well equipped and is managed by a Technical Specialist who also teaches in their own area. Where materials are used in the media, a small studio fee is charged. Alternatively, and where you are using media for your own practice, you fund these requirements – as you would as a practicing artist. An art materials supplier visits the School twice a semester, and there are excellent art shops in Oxford. If you require specialist media we recommend that you order these online.

Each facility is very well equipped and is managed by a Technical Specialist who also teaches in their own area. For compulsory workshops all materials are provided. Where you are using media for your own practice, you fund these requirements – as you would as a practicing artist. An art materials supplier visits the School twice a semester, and there are excellent art shops in Oxford. If you require specialist media we recommend that you order these online.

### **Studios and bookable spaces**

You are allocated a secure studio space with 24hr access in the Richard Hamilton building. These spaces are constructed out of larger rooms which are also used later your time with us as exhibition spaces. Your area will have walls where you can pin up research, ideas and work in progress. We also provide a table and a chair if you need them. Some of the rooms have a sink.

The Richard Hamilton Building has a number of 'installation rooms' that can be booked by students for short periods in order to set up installations, to try out ideas, work on a project or for assessments.

## **IT Facilities**

The Richard Hamilton Building has a number of excellent IT facilities with computers dedicated to running image manipulation, web authoring, desktop publishing and other programmes specifically for use in art and design. In addition there are also specialist IT studios for sound manipulation and video editing. All of the building's computers are networked allowing the easy transfer of your work between specialist facilities. Students wishing to use their own laptops and mobile devices can take advantage of free Wi-Fi throughout the building.

## **Library**

The Library carries a specialist and up-to-date collection of books and journals relating to fine art. In addition the library has recently acquired a major collection of exhibition catalogues and monographs from Modern Art Oxford). This extensive archive numbering some 16,000 items is valuable and unique resource for art students at Brookes. All Brookes students undertaking research may apply to join the University of Oxford's Bodleian Library.

## **Links to Arts organisations in Oxford**

You will be able to benefit from special relationships with the contemporary galleries and arts organisations in Oxford. These include: Modern Art Oxford, , OVADA (Oxfordshire Visual Arts Development Agency) and The Old Fire Station Gallery. Exhibitions of student work take place in and around Oxford when and where possible. Oxford is as a city, offers a wealth of arts and architectural resources.

## **Work Experience**

The Fine Art programme offers a Placement in the Creative and Cultural Industries module. This module gives you the opportunity to be able to engage with professionals from the Arts and Creative industries on a negotiated professional or industrial placement and will allow you to put academic work in context. The placement can be with a broad range of arts organisations such as Galleries, Theatre, or community based organisations, or working alongside individuals professionally engaged in such areas e.g. practicing artists, curators etc.

## **Study Abroad in the Second Year**

Fine Art students at Oxford Brookes can go on exchange for 1 semester or 1 year - in the second year - to a number of partner Fine Art courses around the world. These include Bauhaus University, Weimar, Germany and Vilnius Art Academy, Lithuania and universities in US, Canada, Australia and elsewhere. We are currently developing new partnerships in Rotterdam, Spain and France.. Exchanges in Europe receive financial help through the Erasmus scheme and with all exchanges you simply pay one fee to your home institution (Brookes). During the first semester at Brookes, our students who have recently returned from exchanges in Lithuania and Germany will be giving presentations on their experiences.

## **Field Trips**

The programme offers an organised study trip every year. The Venice Biennale (<http://www.labiennale.org/en/art/>) is visited by the students in Semester 1 of the year that this influential exposition of contemporary art is presented. For applicants joining us in September 2017, it is most likely that you will be offered an opportunity to take part in this trip. While the travel and accommodation and events are arranged by programme staff, those taking part in this trip pay the costs of this to the university. The costs are not included in the fees. Most years the costs are approximately £350 - £420 for the travel and accommodation. Money for food and individual expenses on the approximately 5 day trip are in addition to this fee. Spaces are limited but approximately 30 students sign up every year. In alternate years the trip visits a selected city in Europe. Students have explored the contemporary art scene in Barcelona and Berlin in recent

years. Costs are kept to a minimum and are approximately the same as the trip to Venice.

## What do our students think?

### Christine Hamacher

The best thing about studying Fine Art at Brookes was that we were only a small group of students, so lectures and tutorial were always on a more personal basis. I really liked the fact that input from everyone was always encouraged and appreciated. All the staff and lecturers were great and I had a very good relationship with all of them; there was always someone to turn to if you had a problem.



I was particularly inspired by the free working style in terms of producing art work. There are also fantastic resources, such as the technical studios and the staff, which are fundamental to developing yourself as an artist.

However, the main thing I realised was how much enjoy the managing and organising side of the art world. For example, I was involved in the organising, curating and exhibiting of students' work at *Modern Art Oxford*. We organised exhibitions with Oxford Brookes Progressive Arts Society and an exhibition at Free Range in London in our final year. This is why I chose to go on to study an MA in Art Business at Sotheby's Institute of Art to learn how to run an art business.

Outside of the course, I really enjoyed being part of the Fine Art Society, the Progressive Art Society and the Dance Society at Brookes. They provided great opportunities to meet new people and keep track of what's going on in Oxford's art scene. But in general all the societies have events you can take part in and they are always great fun. Also the Student's Union Venues and Bars were always a fun place to hang out.

One aspect of Oxford I particularly enjoyed was the proximity to London and its vast collection of art museums and galleries. There is a 24/7 Bus service so it is really easy to get there and back. The art galleries in Oxford were great fun too, as were the pubs and bars. You always meet someone you know when you go out and everyone is always very welcoming. As a foreign student this really helped me to settle in.

## Laura Kennedy

I knew Fine Art at Oxford Brookes was for me the moment my interview began. A discussion over a cup of tea about my portfolio convinced me this was the place for me. It was this personal approach that differentiates the course and the university from what other institutes have to offer.



After an experimental first year, I was able to push my own artistic and academic abilities, creating work that has provided me with a foundation to progress in my future practice and career. The modular structure allowed a continual progression and development that gave enough choice so I could follow my interests. The tutoring staff at Oxford Brookes is one of the university's most precious assets. Their dedication and skill truly enabled me to fulfil and exceed potential I did not even know I had. They are a constant support and inspiration and it is their effort that sets the Oxford Brookes Fine Art course apart from other universities where tutors don't even know your name.

During my course I had the opportunity to volunteer at numerous local galleries, such as *OVADA* and *NotFamousYet*, and have continued my involvement through internships at *Storm At The Arts* gallery and the *Wysing Gallery* in Cambridge.

Exhibiting at the Free Range Exhibition at the *Truman Brewery* in London not only proved to be an enriching experience into the realities of post-graduate art. It also allowed me to sell my final project work and gave me vital contacts, which have led to exhibitions in London and Southend.

I would recommend the Brookes Fine Art course to anyone who wants to expand their practice, engage in media they had not previously considered and challenge themselves to create the high standard of work and professionalism the course is renowned for.



## Colleen Watts

From my very first visit day I knew immediately that Oxford Brookes was where I wanted to study. The location of the Richard Hamilton Building was so inspiring, the facilities looked fantastic and the tutors were very friendly.

As a mature student it felt like a daunting task to go back to education but I can honestly say it is one of the best things I have done.



From day one the tutors were welcoming and encouraging. I have had the opportunity to explore so many new ideas and techniques. In particular I loved the printmaking workshop where I was able to undertake personal projects working closely with the expert technicians.

My time at Oxford Brookes also enabled me to get really involved with arts management. In my first year I helped with organising exhibitions both in the university and at Modern Art Oxford. I then went on to in depth involvement with our final year show and took 22 students to exhibit at a show in London.

I have been given the opportunity to continue working with Oxford Brookes through a year's internship with the School of Arts and Humanities. This has led on to various temporary work positions within the university- Alumni Communications Officer, Communications Officer with Creative Services and now currently working back in the School of Arts on short course management. I am also continuing my interest in photography through my work.

## Careers

Our Graduates have followed careers as/in:

- Exhibiting artists
- Commercial and fashion photographers
- Arts managers/consultancy
- Gallery Curators/Directors
- Web design and Graphic Design
- Teachers (Primary, Secondary, Further and Higher Education)
- Postgraduate students MA, PGCE and MPhil/PhD courses
- Employment with Art Journals (direct and freelance)

- Arts administrators
- Art therapists
- Arts festival organisers
- Careers in Theatre/TV/film
- Working for Fine Art auction houses
- Pavilion Director at the Venice Biennale
- Commercial Art Dealer
- Working for Arts based charities
- Technicians (Gallery/Museum and education)

Using their many transferable skills, graduates have also pursued many successful careers in other fields.

For more information, please see the webpage for more information:

<http://www.brookes.ac.uk/courses/undergraduate/fine-art/>