



Course *MA Fine Art*

Name(s) *Richard Brooks*

Unit **AWARD SPECIFIC UNIT 4**

Date **16 February 2012**

Part-time

MA Learning Agreements allow you to negotiate the content, approach and outcome of your studio work over the course of a specific unit. You can follow your own personal and professional aspirations, while meeting the specified aims and learning outcomes for the unit. The Learning Agreement form should be completed in consultation with your course tutor. For certain types of work it may not be possible to identify exactly what the final outcome will be before the work begins, and intentions may change as the work develops. In this case it will be necessary for you to re-negotiate your learning agreement.

N.B. For collaborative projects please complete a single Learning Agreement, clearly identifying names and roles of all external or internal collaborators.

Section 1: Description of Project

I intend to continue investigating how to make art which has a social ethical message; but, without being a poster campaign. My intention is to make art, not publicity material; to make art that will challenge the viewer to broaden their horizon, to change their perception of the world. As artists we see the world differently, I want to utilise this to make a positive difference; to demonstrate that art can and does make a difference – it can change things. I hope that my work can be a positive engine for change, provoking the viewer to ask difficult ethical questions about the world and their personal situation.

The work in this unit will further support the ongoing development and broadening out of my practice. I will be exploring print media that is new to my practice, such as screen-printing. I want to broaden my practice so that if I choose to make photographic pictures or video installations it has been a positive choice as to the most appropriate mode of realisation for that particular work and not merely the default position because that is what I have normally done. In such exploratory and experimental work I want to maintain my integrity; my personal practice has been to make art about social ethical issues and/or exploring personal vulnerability.

In making such work I find myself inspired and motivated by the work of other artists whose works tackle social ethical issues, such artists include Mark Wallenger, Noel Douglas and William Hogarth.

I intend to continue my enquiry from the previous unit; maintaining the repeated visits to gather detritus from human activity from the same 200m stretch of Felixstowe beach on an approximately weekly basis [the items documented and stored separately and securely – like evidence], and to continue documenting the instances of paused TV/DVD etc within my own domestic setting and making photographs of the sea/coast. Both these elements seem to have some resonance with the fourth dimension of time. I also intend to make sound recordings of the sea from the same, and nearby, locations – possibly to use as a sound element in a video, or other form of installation.

Section 2: Learning Outcomes

Explain how your intended submission for the unit will demonstrate your ability to meet the Learning Outcomes. Please refer directly to each unit Learning Outcome.

1. Identify and apply concepts and principles associated with your subject to a range of professional contexts and environments. ***My reflective journal will comment on some of my research and the implications for either my practice or this body of work.***
2. Employ appropriate methods, processes and materials to produce experimental and finished work relevant to current practice in your area. ***My practical work, the documentation of my practice [e.g. gleaning items from the beach] and my reflective journal will provide such evidence.***
3. Examine complex problems in your area of study and articulate a range of solutions. ***This document together with my reflective journal and my practical work will evidence research and exploration. This will include investigation of such complex problems as the appropriate modes of realisation and presentation.***
4. Evidence your understanding of professional practice and the creative industries relevant to your subject area. ***This will be provided by both my reflective journal and my practical work.***

Section 4: Resources and Schedule

On a weekly basis I will gather and document detritus from human activity from the same stretch of beach and attend weekly taught sessions at NUCA.

Throughout the unit I will update my reflective journal, photographically document instances of paused TV/DVD etc within my own domestic setting, and, conduct research visits to galleries, libraries and so on.

I will make exploratory designs and prints as part of the print workshop inductions.

During this time I will also visit the same coastal location to make audio recordings and make more considered photographic images.

Over the Easter break I will explore various ways of further crystallising the project, this will include making experimental work such as digital prints, videos, and designs for screen-prints.

I expect to make use of the following resources: audio recorder; digital still and video camera equipment; post-production computer resources such as Photoshop and Final Cut; print workshops; galleries; libraries; NUCA VLE; NUCA taught sessions; and appropriate art/artist, news and sociological websites.

Section 5: Risk Assessment

Health & Safety:

Gathering Detritus – I am aware of risks of contaminated and sharp materials and I will take due care collecting items avoiding contact with the skin where necessary; there is also risks associated with inclement weather and the tide. I will take necessary precautions such as being accompanied by my partner and wearing appropriate clothing and footwear. Any obviously particularly hazardous materials would be reported to the local authority.

Making audio and photographic recordings will require similar precautions together with additional care needed with the use of a tripod to make images – to ensure any trip hazard is minimised.

Ethical:

Privacy – No individual person will be readily identifiable should they be included in an image that is used in the finished work.

Same stretch – this is using an unpublished location – so that it does not encourage extra items to be deliberately left.

Lost items – I will continue to be sensitive to the risk that an item may have been recently lost and where applicable I will continue my practice of checking with people nearby if it appears that an item could belong to a person still in the area. Any found item of value, such as a watch, would be appropriately handed in to the local police.

Section 5: Tutor's Comments

Student: Richard Brooks

Date: 16 Feb 2012

Course Tutor: Date: