



## BA (Hons) Fine Art Reading and Materials List

As an IDI student you will be working both on the IDI-Study site in your online studio, and in a physical studio space.

Both spaces are equally important and will allow you to reach out to further networks in your local community, to a network of your fellow students online, and to broader networks within contemporary art.

It is important at this stage that you take time to consider and plan your studio space, as well as the tools and equipment you will need for fine art practice.

### Your Studio Space

What will your studio space be?

Think of it as a multifunctional space that can move between the desk, the wall and floor space, a fluid space that can move between the clean, digital online environment to become a physical space for expression in 3D form and small scale installation.

- It's a practical working space for making art work
- It's a private space for individuals to reflect on research and develop ideas independently
- It's a collaborative space for the exchange of ideas online
- It's a hub and conduit connected to a network and peer group, contributing and sharing immediate thoughts and results
- It's a field station, a base for exploration to create and return to, such as developing environmental land based work or art interventions within the community
- It can be mobile and immediate, a space that can be carried around and shared through mobile devices such as laptops, smart phones, digital cameras and tablets
- It's a Library, an online resource from which you can access periodicals, books, articles together with AV material via the IDI-Study Site and StudyNet, as well as physical books from reading lists
- It's a gallery with wall space, becoming a platform to share, document and present work

The requirement is to have access to the materials, not necessarily to own them. For example they may be accessed in a local art club, library, StudyNet or open access studio.

Equipment and Materials: these can be acquired as you work through the course materials, they do not necessarily have to be purchased at the start of your course and what you require may vary in quantity and range depending on the work you carry out.

It is important to note that for students undertaking the final major project at Level 6, the materials requirements will be defined by the brief agreed with their tutors, and that these requirements cannot be pre-determined. The scope, scale and nature of the project may require additional expenditure on materials over and above those associated with the rest of the course, and students need to be aware of the need to make allowances for this in considering the overall cost of the course.

Please note, the following materials are required at all levels of study.

<b>General</b>	
<b>Studio Space</b>	Access to a small home-based studio area with: <ul style="list-style-type: none"> <li>• A work table</li> <li>• Wall space for pinning up work in progress</li> <li>• Space to allow drawing, painting, photography, simple hand created printing and making small-scale 3D installation pieces</li> </ul>
<b>Computer</b>	Mac or PC
<b>Camera</b>	Digital camera/scanner
<b>Operating System</b>	OSX (Mac) Windows 7 (PC) or above
<b>Browser</b>	Firefox
<b>Broadband</b>	8Mbps download/2Mbps upload
<b>Software</b>	<p>Adobe Creative Cloud (previously Adobe Creative Suite). Adobe Creative Cloud is accessed via a monthly subscription.</p> <p><a href="https://creative.adobe.com/plans?plan=edu">https://creative.adobe.com/plans?plan=edu</a></p> <p><b>Please note: You will be eligible for Adobe’s educational discount on presenting a proof of status letter which will be provided at enrolment.</b></p> <p><b>Please check whether Adobe Creative Cloud is available in your country by following this <a href="#">link</a>.</b></p> <p><b>If Creative Cloud is not available in your area, find an official Adobe partner in your area <a href="#">here</a>. They will be able to advise you on the best way to acquire the software.</b></p> <p>Access to Microsoft Office, or an alternative software package for word processing and presentations.</p>
<b>Drawing</b>	<p>Sketchbooks</p> <p>A1 drawing board</p> <p>Range of pencils, including soft pencils</p> <p>Rubber (putty rubber or other eraser)</p> <p>Charcoal</p> <p>Colour pastels or crayons</p> <p>Chalk/coloured chalks</p> <p>Graphite stick or pencil</p> <p>Newsprint and other papers</p> <p>Pritt Stick</p> <p>Inks, pen or fine brush for ink drawing</p>

<b>Digital Media and Video</b>	Essential software includes Photoshop, and Premier for video editing Desktop inkjet printer or colour laser printer recommended or local print shop/photo lab for printing images Digital video camera - this may be a compact camera or DSLR with video capability, a camcorder, or students may also use other devices capable of capturing good quality video, for example a smartphone
<b>Painting</b>	Acrylic water based paints Gouache water based paints Plastic flat palette Craft knife Painting board/canvas, paper, card Brushes, range of hard brushes for acrylics, or as appropriate to medium 1 inch household brush PVA glue Gesso Mixing Containers  Easel (optional) Oil paints and brushes (optional)
<b>Photography</b>	Digital camera and camera cards (good compact or DSLR) Light tripod or other camera support for documentation of work Access to means of printing photography - either local photo lab, print shop or own inkjet printer  Analogue camera and analogue black and white film (optional) Darkroom access if possible for photograms (optional) Darkroom chemicals and paper (optional)
<b>Printing</b>	Digital prints - home inkjet printer and paper (or access to digital print shop for digital prints) Printing roller for paints and inks Acetate sheets for monoprinting Carbon copy paper Water based printing paints/inks suitable for home prints Papers and card  Lino print - tools, lino, inks (optional) Wood print - tools, woodblock, inks (optional)
<b>3D Installation</b>	Installation work may often use found material Basic home tool kit for 3D making Toolkit for installation and wall hanging Craft knives Scissors Masking tape Range of tools Range of glues, PVA, Pritt Stick, other safe household specialist glues as appropriate to material Wire Tissue paper, and other papers Cutting board Balsa wood, or other wood Card, mounting board, foam board

The following list provides details of books that are deemed both essential and recommended to you for your studies.

**Core reading:** These titles refer to books and texts that are considered to be necessary to your studies. However you are not required to purchase these books, provided you can access them otherwise.

**Recommended reading:** These titles refer to books and texts that you may find interesting and will complement your learning.

Reading List	Core Reading	Recommended Reading	StudyNet
Elkins, James, (2000) <i>What Painting Is</i> London: Taylor and Francis	✓		✓
Duff, Leo, Sawdon, Phil, (2008) <i>Drawing - The Purpose</i> Chicago: Intellect Books	✓		✓
Ward, Glenn, (2010) <i>Understanding Postmodernism</i> London: Hodder Education	✓		✓
Murray, C. (2005) <i>Key Writers on Art: The Twentieth Century</i> Hoboken: Taylor and Francis.	✓		✓
Belt, A. F. (2011) <i>The Elements of Photography</i> Burlington: Focal Press	✓		✓
Rothman, Julia (2011) <i>Drawn In: Inspiring Sketchbooks of 44 Fine Artists</i> Massachusetts: Quarry Books	✓		✓
Berger, J. (2008) <i>Ways of Seeing</i> London: Penguin Classics.	✓		
Phaidon Editors. (2011) <i>Vitamin P2: New Perspectives in Painting</i> London: Phaidon Press Ltd.	✓		
Cotton, C. (2009) <i>The Photograph as Contemporary Art</i> London: Thames & Hudson.	✓		
Comer, S. (2008) <i>Film and Video Art</i> London: Tate Publishing.	✓		
Bishop, C. (2005) <i>Installation Art</i> London: Tate Publishing.	✓		
Moszynska, A. (2013) <i>Sculpture Now (World of Art)</i> London: Thames and Hudson	✓		
Foster, John, (2013) <i>Paper and Ink Workshop: Printmaking</i> New York: Rockport Publishers		✓	✓
Weinmann E., Lourekas P., (2013) <i>Photoshop CC: Visual Quickstart Guide</i> Berkeley: Peachpit Press,		✓	✓
Catherine McIntyre (2013) <i>Visual Alchemy, The Fine Art of Digital Montage</i> Burlington: Focal Press		✓	✓
Branagan, Alison, (2012) <i>A Pocket Business Guide for Artists and Designers</i> London,: A & C Black		✓	✓
Shukia, Bhasker, A.(2008) <i>Modernism and Postmodernism</i> Jaipur: Sunrise Publishers		✓	✓

Krauss, R., Foster H. and Buchloh B. (2012) <i>Art Since 1900: Modernism, Antimodernism, Postmodernism</i> London: Thames and Hudson Ltd.		✓	
Grant, S. and Abts, T. (2012) <i>In My View: Personal Reflections on Art by Today's Leading Artists</i> London: Thames & Hudson.		✓	
Smithson, P. (2009) <i>Installing Exhibitions: A Practical Guide</i> London: A & C Black Publishers.		✓	
Branagan, A. (2011) <i>The Essential Guide to Business for Artists and Designers</i> London: A & C Black Publishers Ltd.		✓	
Hopkins, D. (2000) <i>After Modern Art 1945-2000 (Oxford History of Art)</i> Oxford: Oxford Paperbacks.		✓	
Hoffmann, J. (2012) <i>The Studio (Whitechapel: Documents of Contemporary Art)</i> Cambridge MA: MIT Press.		✓	
Williamson, C. (2013) <i>Low-Tech Print: Contemporary Hand-Made Printing</i> London: Laurence King.		✓	
Bright, S. (2006) <i>Art Photography Now</i> London: Thames & Hudson.		✓	
Myers, Terry R., (2011) <i>Painting (Documents of Contemporary Art)</i> London: Whitechapel Art Gallery		✓	
Godfrey, T. and Zaya, O. (2013) <i>Vitamin D2: New Perspectives in Drawing</i> London: Phaidon Press Ltd.		✓	