



**Art Based MA Programme  
Critical Evaluation Form (PDP)\***

**Art and Design : Arts and Education Practices: Arts and Project Management :  
Fine Art : Innovation and Leadership in Museum Practices: Contemporary Arts China**

<b>Student</b>	<b>Charlotte French</b>					<b>Course</b>	MA Fine Art		
<b>Mode</b>	FT	PT	<b>Cohort</b>			<b>Stage</b>	1 PgCert	2 PgDip	3 Masters
<b>Year</b>	1	2	<b>Term</b>	1	2	3			
<b>Core Module/s taken</b>				<b>Credits</b>		<b>Option Module/s taken</b>			<b>Credits</b>
<b>Advanced Practice 2</b>				20/ 40/ 60					40

**Critical Evaluation** is a means by which you reflect upon and critically evaluate your arts based and/ or written practice in an objective manner. The completion of this form provides an opportunity for you to survey your arts based and/ or written submissions, comment upon them and where appropriate to review your direction. You should also reflect upon your experience and participation as a whole. It should provide the basis for your development. You are invited to give details of the nature of your submission/s, identify what you regard the key achievements to be in the Stage you have just completed. Please identify what you regard the strengths, weakness and issues of importance to be. Practice led students should also give details of reading material appropriate to their individual study.

**Observations**

**A Different Kind of Order: Sequencing Chroma**

I have constructed a cube-like structure that resembles a clear plinth with a hexahedron sat directly on top. Inside the top cube are sheets of coloured acetate plastic with printed text, assembled in a chromatic order. The layout of the acetate sheets encourages viewer to wander around transparent coloured planes and discover chromatic combinations orchestrated as a reflection of the ups and downs of navigating a personal progress of reflection and desolation. When viewing the acetate from either front facing sides, the observer witnesses a void of colour, the complete spectrum that is layered to overwhelm and create nothingness. Looking from a side viewpoint, the full spectrum can be seen. Capturing all the light from around the exhibition room, creates a kaleidoscope around the space.

The publication element consists of several poems, manifestos and snippets of text that I have constructed, that outline how colour influences reality. All of these individual pieces of writing are printed onto clear acetate sheets, which are positioned amongst the spectrum, concurrently and paradoxically breaking and harmonising the order.

**Evaluation**

**PUBLICATION**

The purpose of my publication is a personal response to coping with a mental health changes that I have dealt with over the past several months. Colour has been a stable coping mechanism during tough times, surrounding myself with particular colour can significantly alter my outlook. I wanted to understand why this occurred and how I can articulate this phenomenon that I experience every day. I chose to work with a completely new media type: writing as artmaking, as a direct way of working through issues and learning how to build an understanding of my view of colour and chroma. The writings that I built over several weeks of experience and drafting, I printed on clear acetate. These clear sheets would simultaneously fracture and compose the spectrum of colour by providing literal stop breaks in between the coloured acetate, but the shift in hue is still visible. Viewing the texts from the side would make them readable, viewing them from a front renders them completely indiscernible against the dark void of layered colour. On the verge of visibility.

**SCULPTURE**

The main bulk of research involved looking into writing as artmaking, and more specifically how writing can be used as a mode of publication and display within an exhibition environment. Joseph Kosuth, Ross Sinclair and David Osbaldston all heavily influenced my application of text to my established colour-based practice. Once I had collected a series of pieces of text that I considered developed, I tested several methods of display from projection to printed text. I had explored methods of layering in other modules but I usually considered all the grouped levels together as an end point, not the act of demonstrating the overlap. As a result, I began playing with the basic colour spectrum, its aesthetic appeal when staggered and overlapped, reflecting on my previous colour field studies. I was to make sure that I included the RGB colour model. The model is defined by electronic systems such as computer and television screens, video cameras, and scanners, as well as digital photography, and the theory originates from basic human perceptions of colour. This element of colour perception, provides a stable infrastructure to accompany my personal colour perceptions printed onto the clear acetate. The act of moving between red and blue, two conflicting colours creates a balanced line of control, caught between a conflict of red and blue. From the side, all colours between red and blue are visible, a complete order is systemised. From the front, all the colours are combined to create a vacuous and uncontrollable void space. This hostile collision of instability and balance is carefully confined and controlled inside a box. I chose to work with clear Perspex as it provides a strong physical presence, as well as being ethereal in a space. It takes nothing away from the primary focus of colour, it holds the visual content of the box in a spotlight, directly in the eyeline of the audience.

Backmann, U. (2011) Colour and Light. Verlag Niggli: Germany.  
 Batchelor, D. (2000) Chromaphobia (FOCI). Reaktion Books: London.  
 Batchelor, D. (2008) Colour: Documents of Contemporary Art. Whitechapel: London.  
 Batchelor, D (2014) The Luminous and the Grey. Reaktion Books: London.  
 Grau, O.(2003) Virtual Art: From Illusion to Immersion. Expanded ed. Institute of Technology: Massachusetts.  
 Jones, C, A. (2006) Sensorium: Embodies Experience, Technology and Contemporary Art. The MIT Press: London.  
 Lajer-Burcharch, E. (2016) Painting Beyond Itself: The Medium in the Post Medium Condition. Sternberg Press: Berlin.  
 Licht, F. (1994) Josef Albers: Glass, Colour and Light. Guggenheim Museum: New York.  
 Moos, D. (2005) The Shape of Colour: Excursions in Colour Field Art 1950-2005. Art Gallery of Ontario: Toronto.

**BLOG LINK: <https://charlottefrench.net/>**

Student's Signature:

**Charlotte French**

Date:

**29<sup>th</sup> July 2019**