



The School of Art at Aberystwyth University

Fine Art

Art History

Museum and Gallery Studies



The School of Art, Aberystwyth University

Fine Art

Art History

Museum and Gallery Studies

and a variety of Joint Honours combinations
with other University subjects

The School of Art offers you

an international reputation for excellence in teaching and research

specialised or combined courses in Drawing and Painting, Book Illustration, Photography, Printmaking, Multimedia (installation, digital art, video and sound) and Art History

a vocation oriented, hands-on education in Art History and Museum and Gallery Studies

*entry either directly from secondary school or via foundation course; **no foundation year required***

entrance scholarships worth up to £1,200 per year

joint honours degree schemes that combine Fine Art, Art History, and Museum and Gallery Studies with other university subjects

the opportunity to change degree schemes after the first year

training that connects traditional skills with contemporary practice and theory

a rare opportunity to combine the practical, historical, and curatorial study of art

access to a prestigious collection of original artworks

high-quality university owned accommodations with guaranteed places for all first years

Captions for P3.

Centre: Nestled between the countryside and the sea, Aberyswyth is renowned for its spectacular scenery.

Top: Opened in 1907, the Edward Davies Building has been fully refurbished to meet the needs of today's art education. It is an elegant symbol of the School of Art's aim to bridge the traditional and the contemporary.

Bottom: The culmination of three years of study, the annual degree shows are attended by hundreds of students, their family and friends, and public.

Why come here?

The School of Art provides an excellent environment for the pursuit of Fine Art, Art History, and Museum and Gallery Studies. Apart from studios, print workshops, darkrooms, galleries and a Mac Suite, the School has an important collection of fine and decorative art. It enjoys an international reputation for the quality of its teaching and research and has an excellent record of employment for its graduates.



Who comes to the School of Art?

On average,

65 % of students come to us from England, Scotland and Northern Ireland

25 % of students come to us from Wales

10 % of students come to us from the European Union and internationally

The University

Founded in 1872, Aberystwyth University now has a student population of over 7,500 students. Aside from enjoying one of the best locations of any campus in Britain, the University has a reputation for high academic standards and a strong sense of collegiality.



It was really easy to settle into studying at Aberystwyth. The people on my floor in Penbryn are some of my best friends. The social life is good. The union's really good, especially the comedy works they put on, it's brilliant. I would recommend Aberystwyth to others it's a very good place.

Daniel Wessal, BA Art and English

The University is more than an academic institution. It is a caring community of staff and students from a wide range of backgrounds and nationalities. Determined to meet the personal needs of its students, the University provides a range of excellent accommodations (guaranteed to first year students) and centres for social life, culture, and recreational activities, as well as medical, welfare, counselling and careers support for school-leavers, mature students, domestic and international students, and those with special requirements.

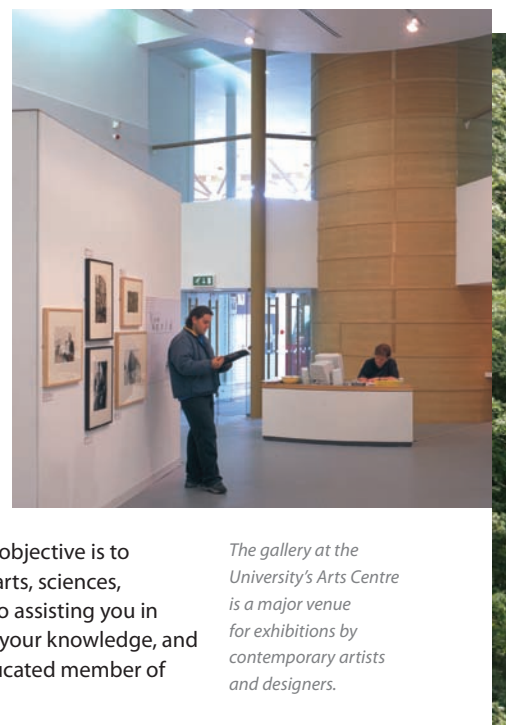
Our lectures, seminars, tutorials, workshops, and field studies are informed by both traditional and innovative methods of teaching and assessment. You may pursue degree schemes that offer either general or specialised study. While each scheme has a core of compulsory modules, you may choose from a number of optional modules to prepare you for a career path that best suits your interests and abilities.

In offering its courses, the University's prime objective is to introduce you to the best scholarship in the arts, sciences, economic and social studies. It is dedicated to assisting you in developing your learning potential, to apply your knowledge, and to become an active, confident, and well-educated member of society.

Described as the 'liveliest seaside resort in Wales' (*Britain: The Rough Guide*), Aberystwyth is a friendly, cosmopolitan community with excellent resources. The town's cultural and intellectual life is invigorated by four art galleries, four theatres, by cinemas and film festivals. It has the largest Arts Centre in Wales, a major venue for exhibitions by contemporary artists and designers. The town also enjoys the distinction of being the site of The National Library of Wales. One of only five copyright libraries in Britain, its extensive collection of watercolours, drawings, prints and photographs of international significance provides excellent facilities for academic study and research in the visual arts.

'Aberystwyth is one of the luckiest University sites in Britain'

The Potter Guide to Higher Education



The gallery at the University's Arts Centre is a major venue for exhibitions by contemporary artists and designers.

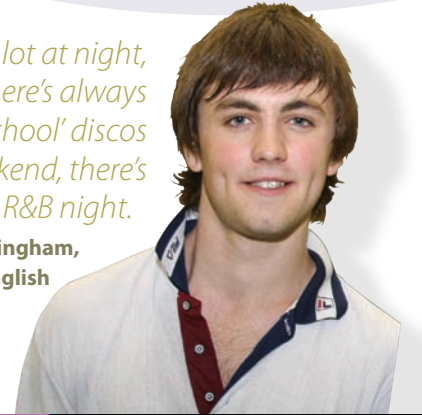
Living and studying in Aberystwyth

Originally a medieval walled-town, Aberystwyth nestles between countryside and sea, an area of mid-Wales renowned as an environmental haven and for its spectacular scenery. For over two centuries its combination of pastoral and picturesque, romantic and sublime landscape has inspired artists like Richard Wilson, J. M. W. Turner, John Sell Cotman, and John Piper.

The vestiges of the Iron Age and thirteenth-century fortifications, together with an eclectic mixture of Victorian, Gothic, and Classical revival architecture, make up the rich historical flavour of a town that has been called the 'Oxford of Wales.'

The Union put on a lot at night, like Latin night, there's always things like 'back to school' discos and on the weekend, there's 'Cashback' the R&B night.

**Thomas Cunningham,
BA Fine Art and English**

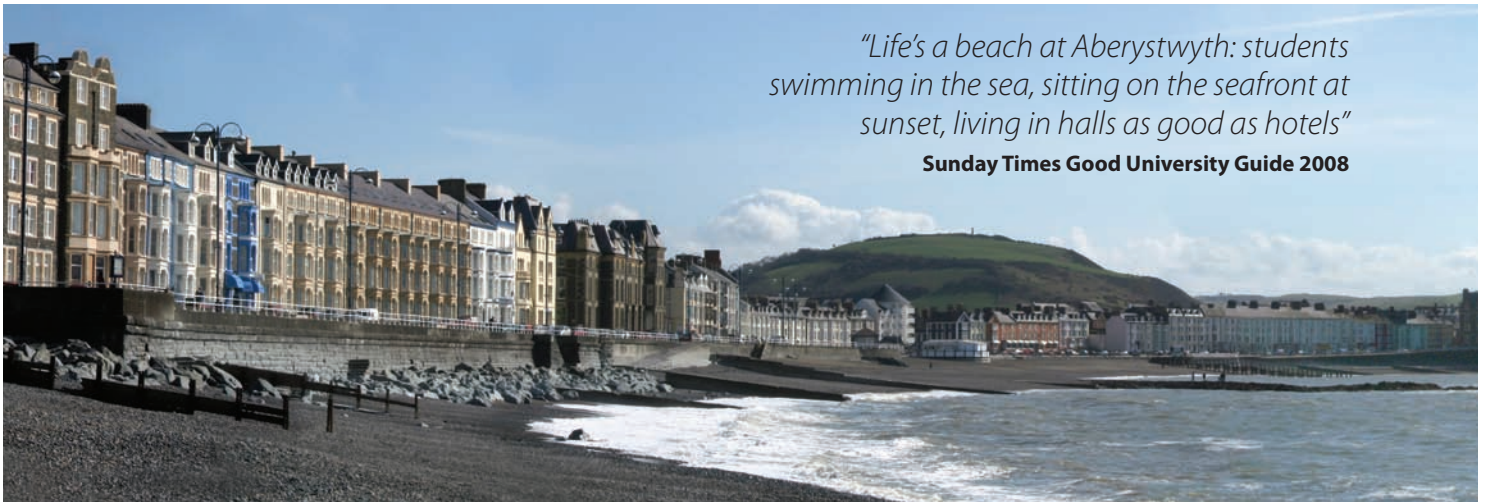


Easily accessible by both rail and road, Aberystwyth commends itself as an ideal environment for study and for its quality of life. A visit to the town is recommended. Those who come usually find that it is a great help in making up their minds about University entrance. The University runs a programme of Visiting Days and Open Days during the academic year. Visit the University's website for details.

Travel expenses for those attending Visiting Days and interviews are reimbursed.

Left: The falls at nearby Devil's Bridge.

Right: Students at the May ball on the piazza. On the left is the entrance to the Arts Centre in the background is the Union building. The photograph was taken from the doorway of the Hugh Owen Library. This illustrates how convenient the campus is for all your leisure and study needs.



"Life's a beach at Aberystwyth: students swimming in the sea, sitting on the seafront at sunset, living in halls as good as hotels"

Sunday Times Good University Guide 2008

The School of Art

The teaching of art at Aberystwyth has a distinguished history that goes back to 1917, when it was one of only a few British universities to be concerned with the Art and Crafts Movement. Today, the School boasts a broad portfolio of undergraduate and postgraduate degree schemes, allowing either specialised or interdisciplinary studies of Fine Art, Art History, and Museum and Gallery Studies.



Set in its own grounds, the School is self-contained within a stylish interior that houses spacious and well-lit studios for painting and photography, darkrooms, print workshops, a Mac suite, as well as lecture theatres and seminar rooms. Allowing students to move with ease from one area of study to another and to remain in close contact with the staff, the proximity of these working spaces fosters a strong sense of community and cooperation.

The School also accommodates a museum, modern galleries, and extensive art archives. At the heart of the teaching programme, these resources express the School's commitment to serve the interests of the public, which turns out to see our students' annual degree shows.

The listed building, which celebrated its centenary in 2007, has been adapted to meet the needs of today's fine art education while retaining many of its original features. It is an elegant symbol of the School's aim to link the traditional and the contemporary.



Hannah by Clare Rose Third Year Student 2006.

In addition to its special relationship with the National Museum of Wales and National Library of Wales, the School has ties with the distinguished private press of Gwasg Gregynog, which operates from the University of Wales' residential centre at Gregynog Hall, pictured below.



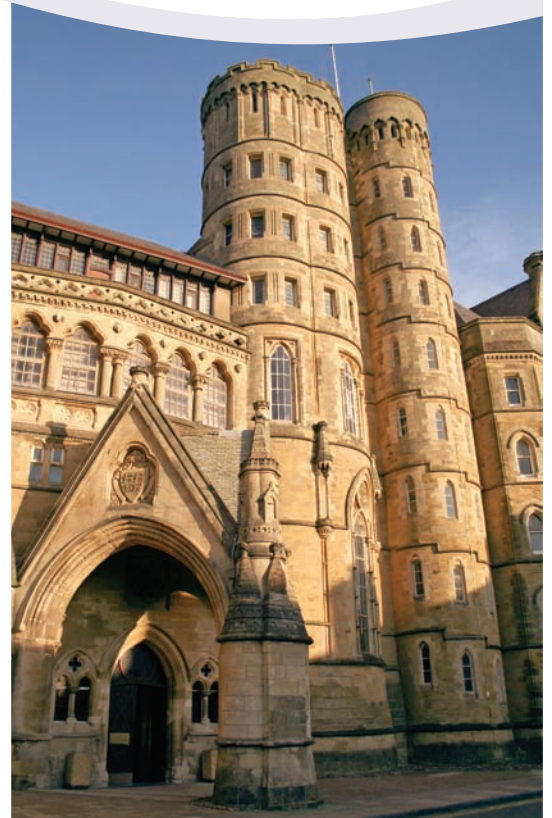
Old College

In recent years, as student numbers have grown, the School of Art has been fortunate to occupy additional teaching and studio spaces in nearby 'Old College', as it is affectionately known in Aberystwyth. Opened as the Castle Hotel in April 1865, it is one of the finest examples of the work of Gothic Revival architect John Pollard Seddon (1827-1906).



The 1860s saw the rapid expansion of Aberystwyth in anticipation of the arrival of the railway. An eclectic Neo-Gothic fantasy with conical spires, castellated towers, gargoyled parapets, and steep-pitched roofs like a French Renaissance chateau, Castle Hotel was built in just one year to provide superior accommodation for 'people in the higher ranks'. Shortly before its completion, the developer behind the project went bankrupt and the hotel was sold to a group of philanthropists intent on founding Wales's first university at Aberystwyth.

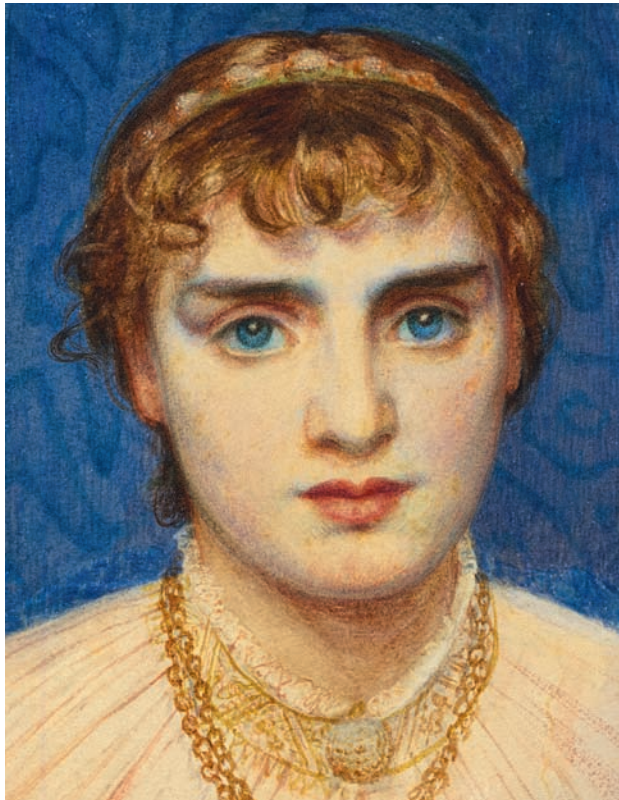
A ten-minute walk from the School of Art, 'Old College' is situated on the promenade between the Norman castle and Georgian Assembly Rooms. Life drawing classes take place in a spectacular hall with a high wood-vaulted ceiling and tall Gothic windows that look directly over the sea. Outside the multi-purpose teaching spaces, the grandiose interior with its arches and colonnades, elaborate spiral staircases, balconies, and rich variety of ornamentation provide unrivalled possibilities for perspective drawing. Such surroundings convey a real sense of history and fellow feeling for the generations who have passed through the venerated corridors of 'Old College'.





The Museum and Gallery

As a student at Aberystwyth you will have access to a superb range of visual arts, including an extensive collection of original artworks. The School is also an Accredited Museum that runs its own galleries and a collection of some 20,000 prints, photographs, drawings and watercolours, ceramics and decorative art. Our Ceramics Gallery in the Arts Centre houses an important collection of 20th-century studio pottery.



The School administers four trust funds that continue to acquire important works of art for its Museum. Nearby and easy to access, these resources are a rare feature in the teaching of Fine Art, Art History, and Museum and Gallery Studies in Britain.

The School of Art collections include European prints from the 15th century to the present day, as well as drawings, watercolours and photographs. The George Powell Collection of books, manuscripts, letters, Pre-Raphaelite drawings and watercolours, bronzes and objets d'art is an invaluable resource for the reconstruction of the worldview of a 19th-century collector. There are some 5,000 illustrations for 1860s periodicals, an excellent collection of prints representing the Etching Revival since Whistler, the Gulbenkian Collection of Welsh art, School of Paris prints and contemporary printmaking.

Of international importance, the School's ceramics collection comprises some 1,600 examples of contemporary British, European, American, and Japanese ceramics, 18th-19th-century slipware, Swansea and Nantgarw porcelain. Its major strength is the collection of early 20th-century British Pioneer Studio Pottery.

Our galleries stage twelve to fifteen public exhibitions annually—both touring shows and those that are curated by staff and accompanied by School of Art Press publications. We also collaborate with private galleries and national institutions.

Recent exhibitions included: *Sisters Select: Works on Paper from the Collection of Gwendoline and Margaret Davies*, a National Museum exhibition including Blake, Cézanne, Daumier, Pissarro and Turner; *Stuart Pearson Wright: Most People are Other People*, 40 drawings of British and Irish actors (which toured from the National Portrait Gallery and National Theatre, London); *Bodywork: Figurative Ceramics*; *Sankofa: Ceramic Tales from Africa*; and *The Derek Williams Bequest to the National Museum* including Burra, Lowry, Minton, Moore, Piper, and Spencer.



Top left: Edward John Poynter PRA (1836-1919): Young Woman, [watercolour, 1870s] from the George Powell Bequest.

Bottom left: A Lottery Heritage Award has funded a purpose-built archive and reference room for works on paper.

Right: Harry Morley (1881-1943) *The Coursers*, [engraving 1931].

The School holds an extensive collection of original prints representing the Etching Revival from James McNeill Whistler and Samuel Palmer to the 1930s, with fine examples of works by James McBey, Graham Sutherland, Robin Tanner, F. L. Griggs, Joseph Webb and Gerald Brockhurst.

Below: The School runs a fortnightly visiting lecturer programme; students are often involved in the organisation and selection of speakers. Multi award-winning artist Stuart Pearson Wright worked at the School for an extended period during 2007.



Degree Schemes

Our degree schemes in Fine Art, Art History, and Museum and Gallery Studies are structured to permit both a specialised and interdisciplinary approach to these subjects. The disciplines may be studied in ratios and combinations that best reflect your interests and aptitudes. They may also be pursued in conjunction with other disciplines to provide you with a broader education in the humanities.

Each degree scheme is made up of modules worth 120 credits per academic session. Each module is worth 10, 20, 30 or 40 credits and has a notional workload of 100 hours (including class time and work outside the classroom) per 10 credits of study. All degree schemes have a core of required modules, optional modules offered by the School, and, if desired, elective modules from other departments.

In this way, you are prepared to become fine arts practitioners whose technique and vision are informed by historical awareness, or historians and scholars enlightened by fine art practice. As versatile and articulate graduates, you will be able to pursue careers as artists, historians, educators and curators, or to continue your studies with an educationally sound foundation.

Fine Art

Why go for it?

Apart from being intellectually stimulating and personally rewarding, the study of art has many practical benefits. It fosters a hands-on approach to the challenges of everyday life, encourages creative problem solving, improves the ability to adapt in a changing world, and enhances interpersonal liaison skills. These assets, sought after in today's job market as transferable skills, are actively promoted during your course of study at the School of Art.

By combining traditional skills with new technologies (such as computer software and digital photography), our courses aim to give you a competitive edge by broadening and enhancing your portfolio.

The School specialises in the history and practice of two-dimensional studies, principally Drawing, Painting, Book Illustration, Printmaking, Photography and Multimedia (installation, digital art, video and sound). Drawing is at the heart of the student's experience and is fundamental to the training in all other mediums. Accordingly, it occupies a central position in the curriculum, particularly in the first year of the degree schemes. In light of the recent revival of interest in traditional drawing skills, the School is at the vanguard of contemporary art education.



I am looking for ways to represent my encounters with the beauty and power of the natural landscape; to find visual equivalents for the sensual, aural, and other non-visual experiential qualities. Nevertheless, I still think it is important to retain a degree of naturalism; weather and emotion require a familiar stage if they are to be convincing actors. They need something to batter, whistle and moan through, warm, freeze, ruffle – a place which people can recognise.

Hester Berry, BA Fine Art

Sleeping Figure by Third Year Student Stephanie Rogers



My photography seeks to challenge the idea of human dominance of our environment. The presence of exotic and deadly creatures within comfortable homely settings challenges our sense of security, a security which can only be an illusion. Lighting and contrast play an important role within my work, and assists this sensation of uncomfortable presence. The method behind my images is a sequence of steps that involve digital technology and the traditional SLR camera. A fusion of these techniques creates a raw effect, which I strive to preserve with little further manipulation.

Charlotte Pitt, BA Fine Art and Art History



In the field of photography, we are committed to both new technologies and an exploration of traditional but neglected imaging techniques as well as new, alternative processes of manufacturing photosensitive products. As photo-digital technologies have subsumed the areas of commercial and popular photographic practice, our interest is in a range of alternative and historic imaging processes applied in a fine art context.

Nature and freedom decoratively captured and displayed inside. Created within the bold, repetitive, colourful constraints of screen printing, this ornamental interior exhibits souvenirs from the great outdoors.

Ginette Guiver, BA Fine Art and Drama



All Fine Art schemes may be pursued with specialisation in Painting, Photography, Book Illustration, Printmaking and Multimedia or taken up more generally; the course code is the same in each case.

BA Single Honours Fine Art

UCAS: W100 Route A, E100 Route B
A specialised study of Fine Art

BA Joint Honours Fine Art and Art History

UCAS: WV31
A combined study of Fine Art and Art History in equal parts

BA Joint Honours Fine Art

UCAS: See list of codes, above
A combined study of Fine Art and another arts, languages or humanities subject in equal parts

Fine Art (W100 route A, E100 route B), may be combined with:

American Studies WT17
Art History WV13 + W1V3
Drama WW14
Education WX13
English Literature WQ13
Film & Television Studies WW16
French WR11
German WR12
Geography WL17
History WV11
Information & Library Studies WP11
Irish WQ15
Museum and Gallery Studies WP1C
Mathematics WG11
Performance Studies WW1K
Scenographic Studies WWC4
Spanish WR14
Welsh WQ15
Welsh History WV12

BA Joint Honours Museum and Gallery Studies with Art History and Fine Art

UCAS: WV31
A study of Museum and Gallery Studies/Art History and Fine Art in equal parts



Plato speaks of truth, which by its nature is unchanging. In this series of miniatures I hope to question the ultimate truth of our bodies and minds by highlighting their impermanence. This contrasts the steady and ever-accessible nature of a bright silence I have experienced in the work of Vermeer amongst others, and when painting with great attentiveness.

Eloiza Mills

Entry Requirements for Fine Art

AS/A Level 240 pts, including 60 points in Art or Art and Design, plus portfolio

International Baccalaureate 29 points, including Art at higher level, plus portfolio

European Baccalaureate 65% overall including art, plus portfolio

Portfolios for Fine Art courses

The work in your portfolio should reveal a genuine intellectual and perceptual curiosity about the world, as well as the capacity to make clear and strong statements. We believe that these qualities are often best displayed in drawings or paintings from observation.

To find out whether you qualify or are suited for its particular schemes, you are encouraged to visit the School and to talk to a member of staff either during the Visiting or Open Days. If that is not practical, you may make an appointment through the School's office to visit at another time.



This series of collagraphs is an apposite conclusion to a sustained period of experimentation with other printing techniques and ideas pertaining to texture. Whilst the colours and abstract forms of Aberystwyth's fishing boats are used as a control throughout; I essentially capture synergy between different textures or surfaces, focusing on contrasts and changes between eroded and unblemished sections. Objets trouvés, memories, and photographs provide inspiration. The tendency of collagraphy towards unpredictability, makes this time-consuming process both frustrating and exciting, reflecting its perpetual exploratory nature.

Alex Dudbridge, BA Fine Art



As an intellectual and professional pursuit, Fine Art requires training, creative intelligence, and a thorough knowledge of theory and practice both present and past. At the School of Art, we are dedicated to the development and innovative application of traditional skills.

Art History

Why go for it?

As an art historian, you will examine the products of cultures and trace their development in painting and printmaking, in photography and digital art, in book illustration and the media, as well as ceramics and the plastic arts. In a visual-minded world such as ours, this ability to interpret images and grasp the meaning of signs is becoming increasingly important.

In its approaches to cultures, Art History is interdisciplinary. It involves anthropology, sociology, philosophy, literature, history, as well as cultural and gender studies. As such, it promotes the sort of critical thinking that has many practical applications today. It provides an excellent foundation for careers in education and publishing, in journalism and advertising, and in the administration and conservation of art.



This Philip Eglin ceramic sculpture was recently acquired with the support of the ArtFund and V&A/MLA Purchase Grant Fund.



School of Art students have a preview of the newly refurbished Italian galleries at the National Museum of Wales

The schemes provide a general survey of the discipline as well as a specialised and in-depth study of specific subjects. Core and optional modules cover a period from the Renaissance to the present day, with courses dedicated to the historical study of particular Fine Art mediums, conservation, museology, display, and collection management.

There is also the possibility of exciting combinations of Art History with either Fine Art or another subject (for example, European Languages, English, History, Information Studies, Drama, or Television and Film Studies).

Many of the modules are delivered by scholars who are practicing artists as well; this ensures that the study of the discipline is intimately related to and immediately informed by the experiences and techniques under discussion.

While dedicated to the study of art as an international phenomenon, the School is also mindful of its particular relationship and commitment to the visual arts in Wales. We aim to provide a critical account of the country's art history and visual culture through optional art history modules on Art in Wales.



Students have access to one of the most extensive collections of original prints in the UK, spanning 15th century to present day.



A major source of primary research material, the School of Art Museum continues to develop holdings that are unique in Wales and of international importance.

Art History is the study of artefacts and techniques, texts and concepts within social, historical, and philosophical contexts. The degree schemes emphasise the ability to conduct research, to investigate and analyse, and to articulate the ideas so gathered both orally and in writing.

BA Single Honours Art History

UCAS: V350

A specialised study of Art History

BA Joint Honours Art History

UCAS: See list of codes, above

A combined study of Art History and another arts, languages or humanities subject in equal parts



Students on a field trip to the National Museum of Wales are shown original drawings and watercolours by Blake, Turner, Daumier, Cézanne, Pissarro and Kokoschka from the Gwendoline and Margaret Davies Bequest.

Art History (v350) may be combined with:

- American Studies TV73
- Fine Art WV13
- Drama VW34
- Education VX33
- English Literature QV33
- Film & Television Studies VW36
- French RVL3
- Geography LVR3
- German RV2H
- History VVC3
- Information & Library Studies PV13
- Irish QV5H
- Mathematics GV13
- Scenographic Studies WW49
- Spanish RVK3
- Welsh QV54d
- Welsh History VVF3

BA Single Honours Museum and Gallery Studies with Art History

UCAS: P131

A specialised study of Museum and Gallery Studies and Art History

BA Joint Honours Museum and Gallery Studies with Art History and Fine Art

UCAS: WV31

A study of Museum and Gallery Studies/Art History and Fine Art in equal parts

"I chose to study at Aberystwyth because it offered my course, it's by the sea and it's such a pretty seaside town. I love it!

The department is amazing. The staff are easy to talk to and friendly, and everyone gets on well together. The University's academic facilities are also good. The library always has what I'm looking for and there is, of course, the National Library nearby just in case!

The Arts Centre on campus is invaluable to me. As an artist, the cultural facilities enable me to connect with the modern art world. The School of Art also puts on various events.

What I like best about Aberystwyth is that everything is so compact and accessible – it's good for cycling and walking."

**Alex Dudbridge,
BA Fine Art with Art History,**



BA Joint Honours Museum and Gallery Studies with Art History (and another subject)

UCAS: See list of codes, above

A combined study of Museum and Gallery Studies/Art History and another arts, languages or humanities subject in equal parts

The School of Art offers you the choice of the following Joint Honours degree schemes

Museum and Gallery Studies with Art History (P131) may be combined with:

American Studies PTC7
Education PX13
English Literature PQ1H
Fine Art WP1C
French PRC1
German PRC2
History PVC1
Information & Library Studies P102
Irish Language and Literature PQ1M & PQCM
Spanish PRC4
Welsh QP51
Welsh History PV12

For further information and syllabi see: www.aber.ac.uk/art

Entry Requirements for Art History

AS/A level 240 pts
International Baccalaureate 29 pts
European Baccalaureate 65% overall

In addition to AS/A levels in arts, languages and humanities subjects, the School welcomes enquiries from students with science and mathematics qualifications.

Museum and Gallery Studies

Why go for it?

Today, museums and galleries are an integral part of an expanding and diversifying market for cultural institutions. They are concerned not only with the exhibition of art and crafts, but with questions of local and national identity, as well as socio-economic regeneration. To be involved in the representation, preservation, and renewal of and through the visual arts opens you to exciting and rewarding careers as curators, archivists, managers and conservators of fine art and cultural artefacts.

Museum and Gallery Studies provides you with the expertise and skills that enable you to attain entry-level positions in a variety of cultural institutions. Embracing new technologies and addressing issues of access and diversity, our schemes prepare you for courses leading to a professional qualification in museum studies. You may also pursue Museum and Gallery Studies as a Joint Honours scheme with Fine Art or other university subjects.

BA Single Honours Museum and Gallery Studies with Art History

UCAS: P131

A specialised study of Museum and Gallery Studies and Art History

BA Joint Honours Museum and Gallery Studies with Art History and Fine Art

UCAS: WV31

A study of Museum and Gallery Studies/Art History and Fine Art in equal parts

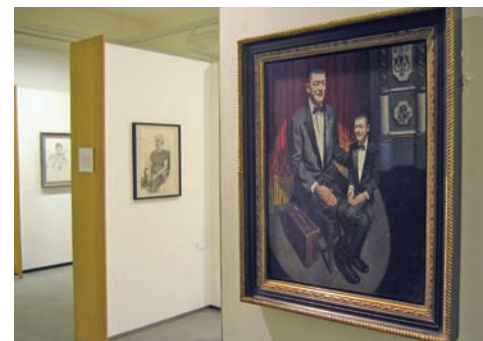
BA Joint Honours Museum and Gallery Studies with Art History (and another subject)

UCAS: See list of codes, above

A combined study of Museum and Gallery Studies/Art History and another arts, languages or humanities subject in equal parts



Keith Vaughan 1912-1977 Seaweed Hoists, Finnisterre, Lithograph 1949 from the School of Art Collection



*An MLA Partnership Grant helped the School of Art, National Library of Wales, and Jenny Williamson set up an easel painting conservation studio in Aberystwyth. Williamson offers modules in Easel Painting Conservation, Preventative Conservation, and Traditional Painting Techniques. She also leads field trips to the National Conservation Centre in Liverpool, the Conservation Department of the National Museum in Cardiff, and elsewhere. Here Jenny restores Richard Wilson's *The Destruction of Niobe's Children*.*



Today's museum and gallery professionals have to be flexible and highly skilled. Innovative and comprehensive, our degree schemes prepare you for the dramatic changes in the exhibition, interpretation, and management of art that have taken place in recent years. They are designed for students who consider pursuing careers in museums, private galleries and auction houses, in public art organisations, art gallery administration, and as freelance curators or exhibition organisers.

The School of Art offers you the choice of the following Joint Honours degree schemes

Museum and Gallery Studies with Art History (P131) may be combined with:
 American Studies PTC7
 Education PX13
 English Literature PQ1H
 Fine Art WP1C
 French PRC1
 German PRC2
 History PVC1
 Information & Library Studies P102
 Irish Language and Literature PQ1M & PQCM
 Spanish PRC4
 Welsh QP51
 Welsh History PV12

Entry Requirements for Museum and Gallery Studies

AS/A level 240 pts
 International Baccalaureate 29 pts
 European Baccalaureate 65% overall

In addition to AS/A levels in arts, languages and humanities subjects, the School welcomes enquiries from students with science and mathematics qualifications.

For further information and syllabi see: www.aber.ac.uk/art

Study Trips

Each year the School offers museum and gallery study visits within the UK and cultural tours abroad. Recent destinations have included Madrid, Paris, Amsterdam, New York, Vienna, Barcelona, Venice and Budapest.



A study trip to the National Gallery of Fine Arts, Budapest 2008



Museo del Prado, Madrid

Invited Visiting Lecturers since 2006 have included:

Gideon Koppel

(international independent film maker)

Nadia Hebson

(Berlin-based painter, winner of Rome Scholarship 2008)

Tim Davies

(mixed media artist, short listed for Artes Mundi 2004)

Geriant Evans

(painter and Head of MA painting programme at Wimbledon)

Elsbeth Lamb

(printmaker, Royal Scottish Academician)

Andy McDonald

(mixed media artist, exhibited in British Art Show 2006)

Ivan and Heather Morrison

(mixed media collaborative artists, exhibited in British Art Show 2006 and represented Wales at the Venice Biennale)

Vicky Shaw

(ceramic artist)

Merlin James

(painter, writer and art critic, represented Wales at the Venice Biennale)

Heike Roms

(writer, researcher and lecturer in performance studies)

Catrin Webster

(painter, winner of the Abbey Major Rome Scholarship, co-founder of Wales at Venice)

David Gepp

(photographer)

Lucienne Cole

(performance artist)

Helen Sear

(photographer and holder of Abbey Major Award at British School at Rome)

Iwan Bala

(mixed media artist and writer)

Matt Stokes

(mixed media artist, winner of Becks Futures 2006)

Zoe Irvine

(mixed media and sound artist, Lecturer in New Media Studies at Dundee)

Jennie Savage

(mixed media artist)

Charlotte Hodes

(ceramic and mixed media artist)

David Barker

(printmaker and historian of Chinese printmaking)

Norman Ackroyd

(Royal Academician and printmaker)

Stuart Pearson Wright

(Painter, printmaker and film maker)

Teaching and assessment

The School's teaching uses a wide range of educational methods including lectures, seminars, practicals, workshops, tutorials and field trips. Individual tutorials are the principal means of instruction and learning in fine art.

Our teaching aims to enable you not only to acquire knowledge but also to apply it to your own experience as a developing practitioner or historian. Assessment is by course work and/or examination (depending on the nature of the module) and takes place periodically throughout the academic year.

The purpose of assessment is to track your advancement so as to guide you in your studies. The process of assessment is incremental and in some cases cumulative, designed to keep you fully informed of your progress throughout the three years of the degree scheme. It is backed by an advisory provision that ensures you choose a study scheme appropriate to your aptitude and development.



Through regular contact with their tutors, students establish the pace, scope, focus and context of their work.



Entrance Scholarships, Excellence Bursaries and Prizes

The University offers Entrance Scholarships worth up to £3,600 for applications to the School of Art. Through the generosity of our benefactors, we annually award between 150 and 200 Entrance Scholarships and Merit Awards. Examinations for this competition are held in February of each year for students wishing to enter in the following autumn.

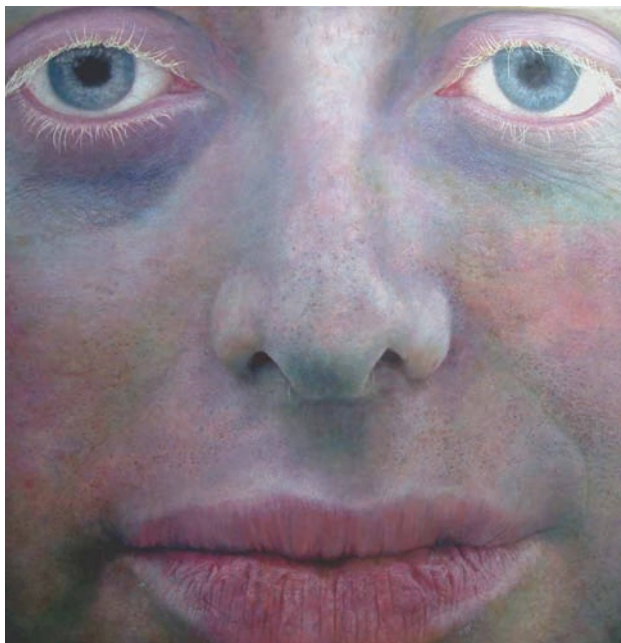
Excellence Bursaries worth £2,000 are now available to UK/ EU candidates who apply for one of Joint Honours Fine Art, Art History or Museum and Gallery Studies combined with French, German, Spanish, Welsh or Mathematics.

The School of Art annually awards the

- Frances Williams Prize for the most outstanding first-year student in Fine Art and in Art History,
- Louise de Burgh Prize for the best second-year student in Art History,
- Frances Williams Prize for the most outstanding final year student in Art History,
- Sir Ben Bowen Thomas Prize for the most outstanding final year student in Fine Art.



Barry Charlton



Michael Roberts

That our students also earn the distinction of being awarded national prizes further attests to their consistently high standard of achievement and the high regard for their work. Recently, printmakers from the School of Art have been included in the prestigious exhibition *Originals 06: The Contemporary Printmaking Show* at the Federation of British Artists, Mall Galleries, in central London. Others have exhibited at the BP Portrait Award at the National Portrait Gallery and in 2007 3rd-year student Andrew Baldwin was named Welsh Printmaker of the Year.

The work of student Barry Charlton was selected for the biannual Wales Portrait Award at the National Portrait Gallery's partner institution in Bodelwyddan Castle. He also won second prize at the Mercury Awards, the UK's premier student art competition and exhibition.

Michael Roberts won second prize at the Boundary Gallery annual Figurative Art Exhibition. Showing alongside students from Middlesex, Wimbledon, Slade, Brighton, Ruskin, Reading, Goldsmiths, and the Royal Academy Schools, two students represented Aberystwyth University: Michael Roberts and third-year painter Clare Rose had paintings exhibited.

Where will you go from here?

The School of Art has an excellent record of employment for its students. Mindful of the career prospects of its graduates, it maintains a close relationship with the university's Careers Service. Throughout the three years of the degree schemes, it actively advises and encourages students in their career options and identifies viable, practical skills to ensure that graduates are well prepared for the job market.

As a result, our graduates enter high-profile careers in a variety of subjects both within and outside the arts, craft and design. The records show that degrees in art, art history, and museum and gallery studies provide a solid foundation for diverse and rewarding career paths.

Recent School of Art graduates have moved on to become:

- heads of art in a school or university department
- art school lecturers and secondary school teachers
- stage designers
- art therapists
- art gallery managers and university art gallery directors
- conservation officers
- newspaper picture researcher
- freelance children's book illustrators, photographers and graphic designers
- medical photographer and illustrator
- art directors in publishing and advertising
- public records office librarian
- picture agency librarian
- artist/illustrators's agents
- art officer regional arts association
- television graphics designer
- employees with the Design Council, Arts Council, Tate Gallery, Royal Academy, Carlton Television, Observer, Saachi Gallery, Damien Hirst, BBC, and the Universities of St Andrews, Lancaster, Kingston and Oxford

Year in Employment and Placement Schemes

If you consider a year out between your second and third years to work in a museum, art gallery, art studio or related activity, then this scheme will assist you to fulfil your ambitions. Many students who have participated in the scheme have received considerable benefit in their preparations for their future careers.



Since graduating, Germano Ovani has illustrated several children's books for international publishers.

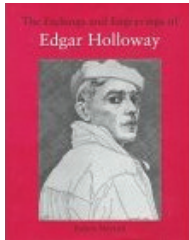


David Gleeson's *Aphrodite* in the British Museum [acrylic on linen, 2000] was prize winner at the 2007 Centenary Alumni Reunion Exhibition.

Staff

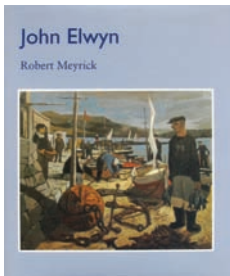
The School of Art staff is committed to the implementation of both traditional and innovative methods of teaching. All members are active in Fine Art and Art Historical research; their experience and expertise actively informs the teaching. The School also provides the results of its research through exhibitions, the publication of books and articles, by organising touring exhibitions and providing catalogues, attending conferences and giving outside lectures, and fostering research links with other countries.

Through the work of individual members of staff, the School also contributes to such distinguished organisations as the Arts Council of Wales, the Print Curators Forum of Great Britain, Gregynog Press, the University Museums Group, the Association of Art Historians, Society of Psychical Research, the American Academy of Religion, the Royal Photographic Society, the Royal Society of Painter-Printmakers, and the Royal Watercolour Society. Through its active involvement with the practice, history, and curation of art, the School seeks to provide a rich environment for the student.



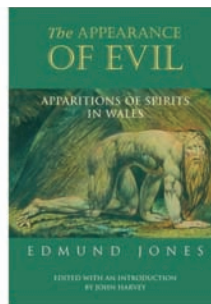
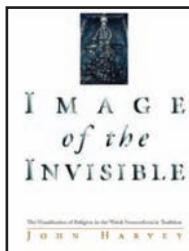
Head of School
Robert Meyrick,
BA (Wales) MA (Wales) Hon RE

Fine Art (drawing, painting, and printmaking), Art History. Research interests: history of printmaking (especially 20th century British), book illustration and private presses, art in Wales (20th century), 19th and 20th century British Art, School of Art Collection, museums and galleries.



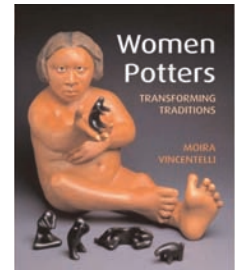
Professor of Art
John Harvey,
BA (CNA) MA (Wales) PhD (Wales)

Fine Art (drawing and painting), Art History. Research interests: visual culture of religion, Protestantism and art, Nonconformist visual expression, image and text, religious architecture, working-class visual culture in south Wales, contemporary art (Europe and USA), landscape art (especially 19th and 20th century Britain), art in Wales.



Senior Lecturer in Art History and Curator of Ceramics
Moira Vincentelli,
MA (Edinburgh) Dip Hist Art (Edinburgh)

Art History. Research interests: 19th century to the present in European and World. Art especially gender and identity in art, craft, and design, and contemporary and traditional ceramics.



Research Lecturer
Colin Cruise
DipAD (Hornsey) PGCE (Middx) MLit (Keele) PhD (Keele)

Research interests: Pre-Raphaelitism: particularly in the practices of DG Rossetti and Solomon; nineteenth century painting and its relation to gender, sexuality and religion; art and literature; artistic circles in nineteenth century Britain.



Lecturers in Fine Art

Paul Croft

**BA (Edinburgh) PGDip (Edinburgh)
PGCE (Ulster) TMP (Albuquerque) ARE**

Fine Art (printmaking, drawing and painting), Art History (history of printmaking, lithography)

Simon Pierce

**BA (London) MA (Essex)
PGCE (Birmingham) ARWS**

Fine Art: drawing and painting. Art History. Research interests: Italian Renaissance (art and theory), post-war Australian painting, landscape art (especially mountain), landscape and identity.

Christopher Webster

**ND (South Africa) NHD (South Africa)
PhD (Wales)**

Fine Art (photography), Art History. Research interests: history of photography, visual culture of religion (19th century), landscape and photography, Pre-Raphaelite Brotherhood, spirit photography, Surrealism (especially collage and photography).

Miranda Whall

BA (Wales) PG Cert (RA School, London)

Contemporary fine art, history of the representation of female autoeroticism in art and literature.

Curator of Collections

Neil Holland

**BA (Wales) MA (Wales) Dip Mus
(Leicester)**

Easel Painting Conservator

Jenny Williamson

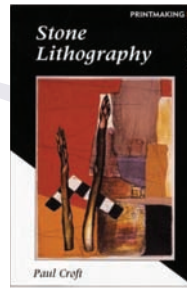
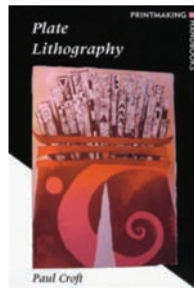
BA (Cambridge) ACR (Courtauld)

Archive Assistants (Ceramics
Archive)**Louise Chennell**

BA (Wales)

Adriana Kiss-Davies

Magistrat (Nitra, Slovakia) MA (Wales)



A Fellow of The Alpine Club. Simon Pierce is a painter of the Himalayan mountains and has curated the touring exhibition Kanchenjunga: Imaging a Mountain Landscape.



Tutors

Judy Macklin

**BA (Wales) PGdip (St Martins) MA
(Wales) PGCE (Huddersfield)**

Patricia Moffett

BA (CNA) MA (Wales)

Karen Pearce

BA (Wales) MA (Wales)

Caroline Walker

BA (Wales) PhD (Oxford)

Paul Webster

ND (South Africa) MA (Wales)

Honorary Professor

Mary Lloyd Jones

NDD (Wales) ATD (Wales)

Honorary Fellows

Peter Wakelin

**BA (Oxon) MSoc Sc (Birmingham) PhD
(Wolverhampton)**

Clive Hicks-Jenkins RCA

Honorary Lecturer

Stephen Hughes

**BA (Birmingham) MPhil (Birmingham)
FSA**

Senior Technician

**Andrew Baldwin
BA (Wales)**

Technician and Collections

**Catalogue/Database Coordinator
Phil Garratt BA (Wolverhampton) MPhil
(Wales)**

Administrator

**Belinda Marking
BA (Wales)**

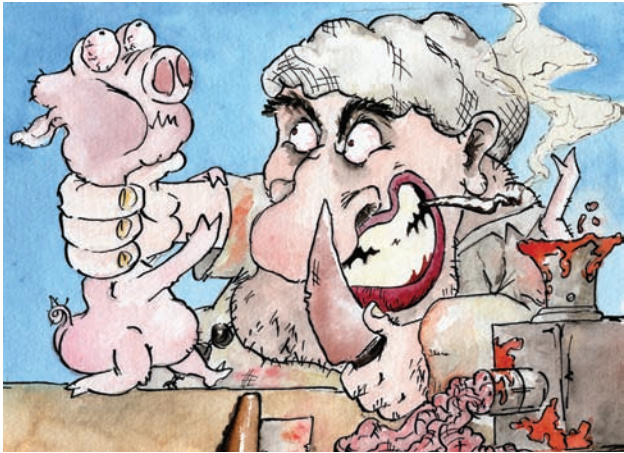
Senior Secretary

Myfanwy Cowdy

Undergraduate Secretary

**Diana Gordon
BA (Blackpool & Fylde)**

Pictures at an Exhibition



Alexander Baird *The Pig*, 19.5 x 25 cm, Watercolour and Ink Pen



Ben Purser *Buchaille Etive Mor*, 1200 x 1000 mm Oil



Teresa Davies *And how is Lady Pole?*, 42 x 30 cm, Watercolour



Arron Bryan *Face off*, 15 x 10 cm, Digital Print



John Tomczynski Our Objective and Subjective Distortion of reality, 92 x 132 cm, Soft Pastel



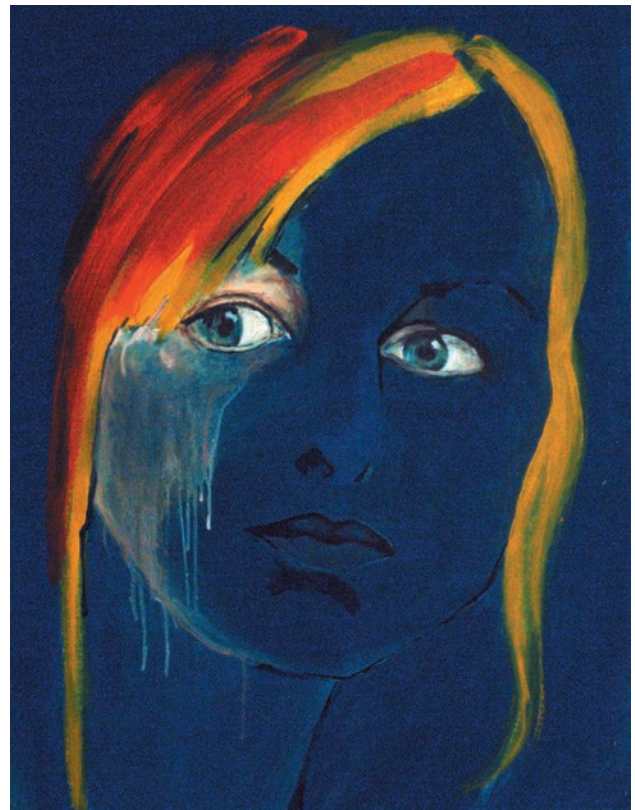
Sarah Byfield Mossy Seat Cascade, 37.5 x 27 cm



Andrew Baldwin Beggars Belief, 20 x 31 cm, Etching and Aquatint



Michael Weir Friend, 15 x 15 cm, Photograph



Sian Kingscott-Smith Kate McCann, 101 x 79 cm, Acrylic on Board

The reviews are in

Clearly, this is an exciting time to be studying at Aberystwyth. A number of recent surveys have shown that Aberystwyth is one of the UK's most popular universities, with high marks for facilities, location, and community.

The School of Art is the only art department in Wales to be placed in The Times Top Ten Universities Guide 2006 for both Fine Art and Art History.

The Good University Guide placed Aberystwyth 8th overall in the UK for student satisfaction, the University was awarded the highest score for a UK institution in the same category by The Times Good University Guide 2008.

The 2007 National Student Survey rated student satisfaction at Aberystwyth at 90%.

In the Times Higher Awards for 2007, it ranked among the six universities in Britain short-listed in the category 'Best Student Experience.'

A survey of nearly 34,000 student reviews shared on the website Accommodation for Students concluded Aberystwyth to be the UK's favourite university town.



