

BURREN COLLEGE OF ART

MFA Academic Handbook 2007-08

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Contents	Page
Personnel	3
Background to the MFA	4
Award Titles	4
Mode of Study	4
The Aims of the MFA programme	4
The Learning Outcomes	5
Programme Content	5
Programme Description and Curriculum	6
Module Descriptions	9
Assessment	21
Admissions	21
Financial Aid	21
Equipment	23
Transport	23
Required Reading	23
Recommended Reading	24

Personnel

BURREN COLLEGE OF ART

Mary Hawkes-Greene	President / Administrator
Prof. Timothy Emlyn Jones	Dean / Graduate Director
Tom Molloy	Head of Painting
Aine Phillips	Head of Sculpture
Martina Cleary	Lecturer in Photography and Art History
Anna Downes	Director of Marketing and Admissions
Gwen Ryan	Librarian and Information Officer, and Student Affairs Officer
Brid O'Loughlen	Receptionist
Robert Wainwright	Campus Co-ordinator

NUI GALWAY

Prof. Kevin Barry	Dean, Faculty of Arts
Declan Ashe	Administrator, Faculty of Arts

GRADUATE MENTORS

Ken Fandell	School of the Art Institute of Chicago
Yve Lomax	Royal College of Art, London
Prof. David Rayson	Royal College of Art, London
Prof Nigel Rolfe	Royal College of Art, London

MASTER OF FINE ARTS IN STUDIO ART (MFA)

INTRODUCTION

This information should be read in conjunction with the BCA Student Handbook and the Calendar of the NUI Galway

BACKGROUND TO THE MFA

The MFA is a joint Burren College of Art / National University of Ireland, Galway programme, based at the Burren College of Art. Students register as full students of both the Burren College of Art and the NUI Galway. The programme operates in association with the Royal College of Art, London and the School of the Art Institute of Chicago, which provide visiting faculty to the programme.

Students are based at the Burren College of Art and undertake their Studio, Theoretical and Professional Studies at the College. Students undertake selected projects at the National University of Ireland, Galway.

The Burren College of Art was established in 1994 in a sixteenth century castle with new purpose-built studios and workshops, in the Burren national park, located on the west coast of Ireland. Additional postgraduate studios were built in 2004. Initially, it provided undergraduate studies with students being given time, space, and the individual attention of faculty to develop self-awareness, clarify artistic aims and create meaningful work on study-abroad programmes. Emphasis in undergraduate studies is placed on the development of ideas and concepts that form the content and meaning of the works of art. The unique location of the Burren College of Art adds a distinctive flavour to learning through its remoteness from urban distractions, its unique sense of place, and its international network of contacts and influence. The success of the undergraduate provision at the Burren College of Art prompted the establishment of a Masters of Fine Art programme based on these strengths. This programme is the first of its kind in the Republic of Ireland.

The college has a mission to be the greatest little art school in the world, an ambition that is underpinned by a commitment to the high quality of its facilities, faculty and students.

THE AWARD TITLES

Master of Fine Arts in Studio Art (MFA) by Research, 120 credits, ECTS
Postgraduate Diploma in Fine Arts, 60 credits, ECTS

MODES OF STUDY

2 years full time. Modules may be taken on a credit accumulation basis by visiting students, normally with a minimum of 30 credits, ECTS

THE AIMS OF THE MFA PROGRAMME

The MFA is a two-year research based programme that aims to advance knowledge in and through the fine arts, and prepare students for fine arts practice. The MFA also aims to promote the creation and manifestation of ideas through innovative studio practice that integrates theoretical enquiry.

THE LEARNING OUTCOMES

Successful MFA graduates will:

- Produce a final exhibition, the quality of which will demonstrate that they have developed the imagination, knowledge, understanding and skills necessary to function successfully as artists.
- Be able to critically evaluate their own work and that of their peers, informed by an understanding of contemporary fine art research and practice.
- Exhibit strong expressive and communicative abilities in drawing, selected fine arts media, and verbal reasoning.
- Demonstrate high level intellectual capabilities and an understanding of the philosophical and cultural concerns of the fine arts.

PROGRAMME CONTENT

The programme comprises closely related modules (three each semester) operated as an integrated and progressive learning experience resulting in students' readiness for artistic practice and public exhibition. There are four stages to the programme, each comprising one semester and represented by a theme, each semester increasing the independence of study required. Semester 1 introduces students to studio graduate art research and is structured as a sequence of projects that explore the fundamentals of studio art and related studies. Semester 2 is focused on experimentation and exploration in which students establish their creative methods. Semester 3 is focused on the production of a body of work. Semester 4 is focused on the resolution and exhibition of the body of work. Students are supported by one on one and group contact with faculty throughout the programme.

The modules deal with distinct aspects of artistic practice but are operated together as parts of one holistic experience.

Studio Research: *These modules introduce students to the concepts and methods of art research that envision studio activity as a process of enquiry that can generate new knowledge and understanding. Subsequently, they enable students to develop a substantial body of innovative work. This is the core of the programme and it enables students to contribute to knowledge and understanding of art through their own work. Fields of enquiry are determined individually by each student through negotiation with the Graduate Director. These modules conclude in a thesis exhibition.*

Professional Studies: These modules enable students to develop the technical and organisational knowledge, skills and understanding necessary to professional practice and exhibition.

Historical and Critical Studies: These modules enable students to gain a well-informed perspective on contemporary art in its various contexts, and personal ability in critical discourse rooted in their own artistic interests.

PROGRAMME DESCRIPTION AND CURRICULUM

YEAR 1, SEMESTER 1: INTRODUCTION TO GRADUATE ART RESEARCH	
<p>Studio Research 1, Introduction to art research methods</p> <p>Investigating primary sources of knowledge, seeing for yourself. The exterior world; methods of observation and intervention The interior world; methods of observation and expression</p> <p>Investigating secondary sources of knowledge, other people seeing. Visual culture; identity, style and public image in the mass media Artistic culture; pictorial and plastic conventions in the fine arts</p> <p>Investigating the methods and methodology of other disciplines. Appropriating the methods of archaeologists, designers, poets, medics, physicists, mathematicians etc</p> <p><i>STUDIO, FIELD AND MEDIA RESEARCH PROJECTS</i></p>	20
<p>Professional Studies 1, Documentation of and as Artistic Production</p> <p>Investigating the role of the learning journal, and developing a personal approach</p> <p>Exploring ideas of the document, documentation and documentary work</p> <p>Enquiry into visual and other methods of recording artistic production.</p> <p>Discovering the business of being an artist</p> <p>Preparation for projects in Semester 2</p> <p><i>PROJECTS AND WORKSHOPS</i></p>	5
<p>Historical and Critical Studies 1, Bridging Theory and Practice</p> <p>Exploring critical methods, and how to construct an argument</p> <p>Exploring historical methods using gallery/museum/ library/internet research</p> <p>Exploring the intellectual terrain of contemporary art; modern and post-modern artists, and some key texts</p> <p><i>TALKS, SEMINARS, DEBATE, INDIVIDUAL PROJECTS</i></p>	5
<p><i>Timetable note:</i> in the first semester the modules are concurrent. Core days of full attendance are identified.</p>	

YEAR 1, SEMESTER 2: EXPERIMENTATION AND EXPLORATION

Studio Research 2, Refinement and Coherence of Enquiry and Practice

20

Experimenting, and developing personal creative methods

PERSONAL PROJECT

Professional Studies 2, Student Selected Project

5

Two projects

1. Artist led project at NUI Galway: an exhibition, installation, performance or screening
2. Research project - one of the following:
 - Investigating a business aspect of the art world such as public art commissioning, establishing an artists co-operative, art dealing, gallery management; and writing a report with conclusions (1000 words approx)
 - Researching the politics of the contemporary art world; and writing a report with conclusions (1000 words approx)
 - Investigating one of the financial dimensions of art practice, such as securing public sector funding for the arts; independent foundations; applying for grants; financial management; income tax for artists; and writing a report with conclusions (1000 words approx). This could include making a real grant application.

PROJECTS

Historical and Critical Studies 2, Formalising Discourse

5

Exploring - and experimenting with - ways of writing and talking about your own work

Investigating a current issue that relates to your art research practice. It is anticipated that this will form the basis of the dissertation of H&C2 (below)

TWO PROJECTS LEADING TO GROUP PRESENTATIONS

Timetable note: in the second semester students have personal timetables negotiated around the core days

SUMMER PERIOD: You are encouraged to travel to investigate art abroad, and to prepare for your Dissertation over the four months of the Summer Period. You may wish to apply for use of the AICAD studios in New York over the summer.

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YEAR 2, SEMESTER 1: THE DEVELOPMENT OF A BODY OF WORK	
<p>Studio Research 3, Working Towards an Exhibition</p> <p>Art research leading to the production of a substantial body of work</p> <p><i>Personal Project</i></p>	20
<p>Professional Studies 3, Organising and Publicising an Exhibition</p> <p>Preparing for the MFA exhibition, including: technical aspects; the production of invitations and catalogue; and publicity material</p> <p><i>Project</i></p>	5
<p>Historical and Critical Studies 3, The Dissertation</p> <p>A written dissertation on an issue related to the student's art research</p>	5
<p><i>Timetable note:</i> in the third semester students have personal timetables negotiated around the core days</p>	

YEAR 2, SEMESTER 2: THE RESOLUTION OF A BODY OF WORK	
<p>Studio Research 4, The MFA Exhibition</p> <p>Art research leading to the production of a substantial body of work representing your graduate thesis.</p> <p><i>Personal Project</i></p>	20
<p>Professional Studies 4, Exhibition Installation</p> <p>Curating and installing the exhibition that will represent your thesis.</p> <p><i>PROJECT</i></p>	5
<p>Historical and Critical Studies 4, The Artist's Statement</p> <p>Preparing a short text derived from your dissertation.</p>	5
<p><i>Timetable note:</i> in the fourth semester the modules are consecutive</p>	

MODULE DESCRIPTIONS

Course : MFA1
<u>Module Information</u>
Module Co-ordinator: Professor Timothy Emlyn Jones
Module Code:
Group or Subject to which this module belongs: MFA
Module Description (Title): STUDIO RESEARCH 1, INTRODUCTION TO ART RESEARCH METHODS
Module Type: Core
ECTS: 20
Semester: 1 (1 st Year)
Requisites: Pre-requirements: normal admissions. Co-requisites: Professional Studies 1, Documentation of and as Artistic Production Historical and Critical Studies 1, Bridging Theory and Practice Elective Studies 1
<u>Examination Information</u>
Assessment Type: Continuous assessment
Assessment Schedule:
Exam Session: Semester 1
Duration
List of Modules bonded to this module: the co-requisites, see above
Indicative Content <i>This module introduces students to the principles and procedures of fine arts research. It enables students to develop a plan of work for the two years of the MFA, which subsequently may be subject to periodic modification.</i> Three groups of research methods are taught: working from primary sources; working from secondary sources; and learning from methods of disciplines other than the fine arts. During this first module students quickly adapt their established methods of production to the new environment of a research based graduate programme. In the spirit of enquiry, students are expected to re-appraise the strengths and perspectives they possess on admission to the programme,. Students begin to identify their field of enquiry in terms of issues, ideas, creative opportunities, problems or methodology that they wish to explore. The students identify research questions as the foundation of their two-year MFA programme, and select or originate the methods by which they intend to pursue new knowledge through artistic production, in response to these questions. Faculty provide a course of induction into research methods, with reference to the three headings, and then provide support and constructive criticism in the identification and development of the students' intentions, which will come into focus in the second semester. Students will formulate their own statement of intent, in association with the Graduate Director. This module includes studio and field based enquiry by practical means, student led seminars, and an end of semester exhibition that establishes the first formal deadline for the production of a resolved work of art generated through a process of enquiry. The module also works as a catalyst that bonds the MFA community.

Course : MFA1
Module Information
Module Co-ordinator: Professor Timothy Emlyn Jones
Module Code:
Group or Subject to which this module belongs: MFA
Module Description (Title): PROFESSIONAL STUDIES 1, DOCUMENTATION OF AND AS ARTISTIC PRODUCTION
Module Type: Core
ECTS: 5
Semester: 1 (1 st Year)
Requisites: Pre-requirements: normal admissions. Co-requisites: Studio Research 1, Introduction to art research methods Historical and Critical Studies 1, Bridging Theory and Practice Elective Studies 1
Examination Information
Assessment Type: Continuous assessment
Assessment Schedule:
Exam Session: Semester 1
Duration
List of Modules bonded to this module: the co-requisites, see above
Indicative Content This module is based on the premise that all artists should be aware of the professional bases of art research and practice. Students explore a variety of modes of keeping a research journal, including sketchbooks, logbooks, diaries and innovative documentation of information. Students are introduced to how their success will depend on and be made public through a variety of documentary modes. Students also explore ideas of the document, documentation and documentary modes of artistic production. Additionally, students learn the basic aspects of photographing art, storage and presentation of documentation, digital possibilities, etc. They are also introduced to some of the key concepts of the business of being an artist.

Course : MFA1
Module Information
Module Co-ordinator: Professor Timothy Emlyn Jones
Module Code:
Group or Subject to which this module belongs: MFA
Module Description (Title): HISTORICAL AND CRITICAL STUDIES 1, BRIDGING THEORY AND PRACTICE
Module Type: Core
ECTS: 5
Semester: 1 (1 st Year)
Requisites: Pre-requirements: normal admissions. Co-requisites: Studio Research 1, Introduction to art research methods Professional Studies 1, Documentation of and as Artistic Production Elective Studies 1
Examination Information
Assessment Type: Continuous assessment
Assessment Schedule:
Exam Session: Semester 1
Duration
List of Modules bonded to this module: the co-requisites, see above
Indicative Content: This module provides students with a grounding in critical theory and the history and theory of art from the perspective of the art practitioner. Emphasis will be given to bridging the historic gap between theory and studio practice. Artists today curate exhibitions, write critical reviews of exhibitions, etc as part of their practice and this requires that conventions of the intuitive artist be reconsidered against the intellectual heritage of the fine arts. The theoretical content of the MFA programme will engage in such cross discipline opportunities. Lectures and seminars will take place with a view to the theorisation of practice with regard to key texts, and the encouragement of debate and reflection. Seminar topics will include a review of major art movements such as Modernism, Post Modernism and Contemporary Art, and key concepts of historical research..

Course : MFA1
Module Information
Module Co-ordinator: Professor Timothy Emlyn Jones
Module Code:
Group or Subject to which this module belongs: MFA
Module Description (Title): STUDIO RESEARCH 2, REFINEMENT AND COHERENCE OF ENQUIRY AND PRACTICE
Module Type: Core
ECTS: 15
Semester: 2 (1 st Year)
Requisites: Pre-requirements: Studio Research 1 Co-requisites: Professional Studies 2, Student Selected Project Historical and Critical Studies 2, Formalising Discourse Elective Studies 2
Examination Information
Assessment Type: Continuous assessment
Assessment Schedule:
Exam Session: Semester 2
Duration
List of Modules bonded to this module: the co-requisites, see above
Indicative Content In this module students are expected to refine their methods and methodology and establish a more coherent sense of enquiry and direction. A sign of work progressing in this way is the resolution of a number of related works that express a common concern or issue. Faculty assist in focussing dialogue on the students' declared interests. In the latter half of this module, students will produce a group show as a precursor to the subsequent thesis exhibition, and will be encouraged to exhibit off-campus.

Course : MFA1
Module Information
Module Co-ordinator: Professor Timothy Emlyn Jones
Module Code:
Group or Subject to which this module belongs: MFA
Module Description (Title): PROFESSIONAL STUDIES 2, STUDENT SELECTED PROJECT
Module Type: Core
ECTS: 5
Semester: 2 (1 st Year)
Requisites: Pre-requirements: Professional Studies 1 Co-requisites: Studio Research 2, Refinement and Cohesion in Practice Historical and Critical Studies 2, Formalising Discourse Elective Studies 2
Examination Information
Assessment Type: Continuous assessment
Assessment Schedule:
Exam Session: Semester 2
Duration
List of Modules bonded to this module: the co-requisites, see above
Indicative Content The Professional Studies module this semester will be negotiated in response to each students needs. The module may focus on a project or a technique that the students wish to learn, such as proposal/grant application writing; picture framing; art-business, etc., or it may take the form of an activity such as an artist's residency in a school or other location, or a site-specific work of art that the student negotiates for her/himself, or an investigation into the politics of the contemporary art world..

Course : MFA1
Module Information
Module Co-ordinator: Professor Timothy Emlyn Jones
Module Code:
Group or Subject to which this module belongs: MFA
Module Description (Title): HISTORICAL AND CRITICAL STUDIES 2, FORMALISING DISCOURSE
Module Type: Core
ECTS: 5
Semester: 2 (1 st Year)
Requisites: Pre-requirements: Historical and Critical Studies 1 Co-requisites: Studio Research 2, Refinement and Cohesion in Practice Professional Studies 2, Student Selected Project Elective Studies 2
Examination Information
Assessment Type: Continuous assessment
Assessment Schedule:
Exam Session: Semester 2
Duration
List of Modules bonded to this module: the co-requisites, see above
Indicative Content Whilst students will have previous experience of a number of modes of writing, this module assumes that writing about one's own ideas at the time of their formation presents particular issues in understanding discourse. This modules enables students to explore a variety of writing modes with a view to finding their own voice(s). As engaged, aspiring artists, the MFA students constantly challenge each other with ideas and critical notions about art and culture. Students are encouraged to dig deeper into their chosen field of enquiry and establish an academically informed position on it. Each student will construct a formal presentation of a current issue they find relevant to their artistic interests with a view to informing their studio practice. It is anticipated that this topic will provide the basis for the Dissertation in Year 2.

Course : MFA2
Module Information
Module Co-ordinator: Professor Timothy Emlyn Jones
Module Code:
Group or Subject to which this module belongs: MFA
Module Description (Title): STUDIO RESEARCH 3, WORKING TOWARDS AN EXHIBITION
Module Type: Core
ECTS: 20
Semester: 1 (2nd Year)
Requisites: Pre-requirements: Studio Research 2 Co-requisites: Professional Studies 3, Presenting an Exhibition Historical and Critical Studies 3, Preparing an Artist's Statement Elective Studies 3 (Optional)
Examination Information
Assessment Type: Continuous assessment
Assessment Schedule:
Exam Session: Semester 1
Duration
List of Modules bonded to this module: the co-requisites, see above
Indicative Content With the final MFA exhibition in view, at this stage of the programme each student should be working consistently towards the resolution of their chosen field of enquiry by means of a new body of work, having been assumed to have the ability to accomplish the work for the exhibition and being trusted to manage their time accordingly.

Course : MFA2
Module Information
Module Co-ordinator: Professor Timothy Emlyn Jones
Module Code:
Group or Subject to which this module belongs: MFA
Module Description (Title): PROFESSIONAL STUDIES 3, ORGANISING AND PUBLICISING AN EXHIBITION
Module Type: Core
ECTS: 5
Semester: 1 (2nd Year)
Requisites: Pre-requirements: Professional Studies 2 Co-requisites: Studio Research 3, Working Towards an Exhibition Historical and Critical Studies 3, Preparing an Artist's Statement Elective Studies 3 (Optional)
Examination Information
Assessment Type: Continuous assessment
Assessment Schedule:
Exam Session: Semester 1
Duration
List of Modules bonded to this module: the co-requisites, see above
Indicative Content This module assists students in the preparatory work of organising and publicising their MFA exhibition. This will include the production of invitations, catalogues, and other printed material associated with an art exhibition. It will also provide technical advice to students individually to help predict particular challenges associated with installing various media within a public, gallery context.

Course : MFA2
Module Information
Module Co-ordinator: Professor Timothy Emlyn Jones
Module Code:
Group or Subject to which this module belongs: MFA
Module Description (Title): HISTORICAL AND CRITICAL STUDIES 3, THE DISSERTATION
Module Type: Core
ECTS: 5
Semester: 1 (2nd Year)
Requisites: Pre-requirements: Historical and Critical Studies 2 Co-requisites: Studio Research 3, Working Towards an Exhibition Professional Studies 3, Presenting an Exhibition Elective Studies 3 (Optional)
Examination Information
Assessment Type: Written Dissertation
Assessment Schedule:
Exam Session: Semester 1
Duration
List of Modules bonded to this module: the co-requisites, see above
Indicative Content Students are required to produce a well-resolved statement or dissertation supporting the outcomes of the exhibition. This may be in the form of a written and bound thesis of a 5000 - 8,000 words on paper or may take an alternative form such as CD, Novelette, or dramatic expression of comparable weight, provided that the theoretical dimension of the conclusions is evident..

Course : MFA2
Module Information
Module Co-ordinator: Professor Timothy Emlyn Jones
Module Code:
Group or Subject to which this module belongs: MFA
Module Description (Title):
STUDIO RESEARCH 4, THE MFA EXHIBITION
Module Type: Core
ECTS: 20
Semester: 2 (2nd Year)
Requisites:
Pre-requirements: Studio Research 3
Co-requisites:
Professional Studies 4, Exhibition Installation Historical and critical Studies 4, The Artist's Statement Elective Studies (Optional)
Examination Information
Assessment Type: Thesis exhibition
Assessment Schedule:
Exam Session: Semester 2
Duration
List of Modules bonded to this module: the co-requisites, see above
Studio work during this time is focused on the MFA Exhibition. Students finish the body of work to be presented for the exhibition. Each student will be making final editorial and curatorial decisions. The Exhibition will be the culmination of two years of research and must evidence artistic process and conclusions.

Course : MFA2
Module Information
Module Co-ordinator: Professor Timothy Emlyn Jones
Module Code:
Group or Subject to which this module belongs: MFA
Module Description (Title): PROFESSIONAL STUDIES 4, EXHIBITION INSTALLATION
Module Type: Core
ECTS: 5
Semester: 2 (2nd Year)
Requisites: Pre-requirements: Professional Studies 3 Co-requisites: Studio Research 4, The MFA Exhibition Historical and critical Studies 4, The Artist's Statement Elective Studies (Optional)
Examination Information
Assessment Type: Thesis exhibition
Assessment Schedule:
Exam Session: Semester 2
Duration
List of Modules bonded to this module: the co-requisites, see above
Indicative Content This workshop will engage students in all relevant aspects of installing the MFA exhibition. This may include transport of artwork, hanging of work, control of installation space, i.e. lighting, sound, etc.

Course : MFA2
Module Information
Module Co-ordinator: Professor Timothy Emlyn Jones
Module Code:
Group or Subject to which this module belongs: MFA
Module Description (Title): HISTORICAL AND CRITICAL STUDIES 4, THE ARTIST'S STATEMENT
Module Type: Core
ECTS: 5
Semester: 2 (2nd Year)
Requisites: Pre-requirements: Historical and Critical Studies 3 Co-requisites: Studio Research 4, The MFA Exhibition Professional Studies 4, Exhibition Installation .Elective Studies (Optional)
Examination Information
Assessment Type: Thesis exhibition
Assessment Schedule:
Exam Session: Semester 2
Duration
List of Modules bonded to this module: the co-requisites, see above
Indicative Content The distillation from the Dissertation of a sophisticated, concise statement of artistic intention and conclusion to accompany the MFA Exhibition.

ASSESSMENT

In year 1 assessment is by continuous assessment based on the outcomes of projects and critiques. In year 2 assessment is by a thesis exhibition with a related dissertation. Details of the assessment for each module is given in the module descriptions.

Assessment is conducted by internal examiners who are the faculty teaching on the programme. In the final examination they are joined by an Extern Examiner, an independent person appointed by the university to assure critical distance and objectivity in the examination process.

ADMISSIONS

Applicants should have a Bachelors Degree with Honours of at least 2.1 or a Major in Fine Arts with a GPA of 3.50, or evidence of equivalent achievement. In the case of an exceptional portfolio a 2.2 or 3.00 GPA may be accepted. Applicants should also demonstrate their suitability by means of a portfolio and a supporting statement. All suitable applicants will be interviewed either in person or by telephone.

FUNDING AID FOR GRADUATE STUDENTS

Burren College of Art Awards

1. *Michael Greene Memorial Scholarship Fund*
This Trust provides means-based part scholarships to facilitate participation by the most talented artists from outside the EU on the MFA programme. A number of awards up to €5,000 per year of tuition are made. Selection is based on evaluation of financial need and portfolio assessment.
2. *Burren College of Art President's Award*
Scholarships are available to successful applicants from Ireland and the EU who demonstrate exceptional ability on entering the Burren College of Art. These represent €11,500 per year of tuition over the two-year period, conditional on maintaining the required standard of excellence throughout the programme. Selection is based on portfolio evaluation.

National University of Ireland, Galway

1. *NUI Galway Post-Graduate Fellowship*
A two-year fellowship of up to €7,000 is available to Irish, EU and overseas students through the Arts faculty at NUI Galway. This is normally awarded every other year on merit and evidence of financial need. The next award should become available in 2007-08

Applications for the above should be made only by successful applicants to the MFA programme.

EXTERNAL SOURCES OF FUNDING

1. *The O'Reilly Foundation Scholarship Programme*
1-2 Upper Hatch Street, Dublin 2
Contact: Amanda Hopkins
Email: info@oreillyfoundation.ie
Web: www.oreillyfoundation.ie
O'Reilly Scholars are Irish/EU individuals who have an excellent academic record and have demonstrated leadership qualities, as well as the potential and desire to make a significant contribution to the future of Ireland.

2. *Bank of Ireland Millennium Scholars Trust*
The Trust Office, National College of Ireland, IFSC, Dublin 1
Email: boischolars@ncirl.ie
Web: www.ncirl.ie
Open to Irish applicants who must be proposed by a nominating body - i.e. the Burren College of Art.
3. *Clare County Council Scholarship*
Clare County Council Arts Office offer one scholarship annually for an outstanding MFA applicant. The value of this scholarship is €14,000. Contact the College for more information on this award.
4. *North-South Scholarships*
Universities Ireland, the body which promotes collaboration between the 9 universities in Northern Ireland and the Republic of Ireland, is offering 2 scholarships to students undertaking a recognised Master's course. This scholarship is worth €20,000 and must be taken up in September/October 2006. The closing date for applications is 5pm, Monday 12th June and further information is available from :
Patricia McAllister
Universities Ireland
C/O The Centre for Cross Border Studies, 39 Abbey Street, Armagh BT61 7EB
Email: p.mcallister@qub.ac.uk
5. *The Leverhulme Trust "Study Abroad Scholarships"*
Web: www.leverhulme.org.uk
This scheme supports postgraduate-level and postdoctoral-level scholars. Its aim is to support students from the UK to spend an extended period of advanced study or research at a centre of learning overseas. Approximately 20 awards are offered annually.
6. *Federal Financial Aid for US Students*
Successful US students seeking federal financial aid should note that for this purpose the designated institution is the National University of Ireland, Galway (ID No: G12766) rather than the Burren College of Art.
If you are applying for Federal Aid you should look at the NUIG Student Fees and Grants Office webpage for information on tracking your application
Web: http://www.nuigalway.ie/fees_grants/services/us_federal_aid.html
The School of the Art Institute of Chicago website has useful links for applying for federal financial aid on its website.
Web: www.saic.edu
7. *The US-Ireland Alliance*
This organisation sponsors a prestigious, competitive, national scholarship to enable US citizens between the ages of 18 and 30 to study at universities on the island of Ireland. The George J. Mitchell Scholarships are intended to familiarise and engage the next generation of America's leaders with the island of Ireland. These scholarships allow Americans to pursue one year of post-graduate study in any discipline offered at institutions of higher learning in Ireland and Northern Ireland. The Mitchell Scholarship provided tuition and housing for one year along with international travel and a living expenses stipend.
Further information and application forms can be obtained on www.us-irelandalliance.org
Any scholarship related queries should be addressed to Dell Pendergrast, Director, Mitchell Scholarships.
Email dellp@us-irelandalliance.org

Additional information on financial aid is made available from time to time

ESSENTIAL EQUIPMENT

Students should own the following items at the beginning of the MFA programme

- Laptop or desktop computer
- Camera, 35mm or digital
- Sketchbook for day to day recording of visual material. This should be A5 or larger.
- Journal for day to day recording of textual material.
- Waterproof medium size haversack or rucksack, large enough to carry your sketchbook, camera, folding stool and other art material
- Anorak and waterproof leggings, Strong walking shoes or boots

OTHER EQUIPMENT

Other items used routinely in art practice are obtainable from the small art supplies shop in the College or from the several sources of art supplies in Galway. There are many further sources of art materials in Dublin, and some of these will mail items direct to you in Ballyvaughan. UK brand items such as Winsor and Newton and Rowney are easily obtainable.

You may wish to bring items of other equipment and materials with you, but this is not necessary for routine items, which can be obtained in Ireland. If you have some favourite item or brand of equipment or materials, especially if it is unusual then we recommend that you do bring them with you.

If you envisage working out of doors regularly then you should obtain a folding stool.

TRANSPORT

The college provides students with a daily minibus service between the college and Ballyvaughan village in the mornings and at the end of the day although some students prefer to walk, especially in good weather. The college can also provide students with pedal cycles at cost, the benefit of these being greater flexibility of mobility within the Burren. Some graduate students have chosen to buy a used car at the beginning of the programme that they sell after graduation. This not only provides increased mobility within the Burren, but also enable travel further afield such as to Galway when city resources are required. We recommend that all graduate students consider getting a car as experience has shown that this greatly enhances the experience of being here. There are several vendors of cars in the area including one in Ballyvaughan.

Being a rural area, public transport here is somewhat limited. There is a daily public bus service that connects Ballyvaughan and Galway. From Galway it is possible to travel by coach or train to other Irish cities such as Dublin.

There are several taxi services locally.

REQUIRED READING

Please read these books before the beginning of the academic year.

- Berger, John, *Ways of Seeing*. Penguin
- Ehrenzweig Anton, *The Hidden Order of Art*. Weidenfeld and Niclson
- Moon, Jennifer, *Learning Journals*. Routledge
- Robertson, Jean and McDaniel, Craig, *Themes of Contemporary Art: Visual art after 1980*. Oxford University Press
- Sontag, Susan, *Regarding the Pain of Others*. Penguin

RECOMMENDED READING

Please read at least two of these books before the beginning of the academic year.

On art

- Anderson Richard L, *Calliopes Sisters: A comparative study of philosophies of art*. Prentice Hall
- Barrett, Terry, *Why Is That Art: aesthetics and criticism of contemporary art*. Oxford University Press
- Bourriard, Nickolas, *Relational Aesthetics*. Les Presse Du Reel: France
- Du Gay, Paul, Evans, Jessica, Redmen, Peter (eds) *The Identity Reader*. SAGE Publications
- Heathfield, Adrian (ed), *Art at the Turn of the Millenium*. Taschen
- Heathfield, Adrian (ed), *LIVE: art & performance*. Tate
- Isaac, Jo Anna, *Feminism & Contemporary art* . Routledge
- McNiff Shaun, *Art-based Research*, Jessica Kingsley Publishers Ltd
- O'Doherty, Brian, *Inside the White Cube: The ideology of the gallery space*. University of California Press
- Richter, Gerhard, *The Daily Practice of Painting*. Thames and Hudson

On subjects related to art

- Abbs Peter, *The Symbolic Order*. Routledge Falmer
- Barthes, Roland, *Camera Lucida*. Vintage
- Barthes Roland, *Mythologies*. Vintage
- Baudrillard Jean, *The Conspiracy of Art Manifestos*, Texts, Interviews (Foreign Agents). MIT Press, 2005.
- Butler, Judith, *Gender Trouble, Feminism and the Subversion of Identity*. Routledge
- De Beauvoir, Simone, *The Second Sex*. Vintage
- De Certeau, Michel, *The Practice of Everyday Life*. University of California Press
- Foster, Hal, *The Return of the Real*. MIT Press
- Foucault Michael, *Archaeology of Knowledge*, Routledge; Rev Ed edition, 2002.
- Freud, Sigmund, *The Interpretation of Dreams*
- Gablik, Suzi, *Progress in Art*, Rizzoli, 1977.
- Gablik, Suzi, *The Reenchantment of Art*, Thames and Hudson, 1995.
- Jung C.J, *The Archetypes and the Collective Unconscious (The Collected works of C. G. Jung)* Routledge; New Ed edition, 1991
- Hallward Peter, *Out Of This World: Deleuze and the Philosophy of Creation*, Verso Books, 2006.
- Kemp, Martin, *The Science of Art*, Yale University Press, 1992.
- Kristeva Julia, *Strangers to Ourselves (European Perspectives: A Series in Social Thought and Cultural Criticism)*, Columbia University Press; New Ed edition, 1994
- Lefebvre Henri, *The Production of Space*, Blackwell Publishers, 1995.
- Nicholson, Linda J (ed), *Feminism/Postmodernism*, Routledge, 1990.
- Pollock Griselda, *Psychoanalysis and the Image: Transdisciplinary Perspectives (New Interventions in Art History)*, Blackwell Publishing, 2006.
- Redfield Jamison Kay, *Touched with Fire: Manic-Depressive Illness and the Artistic Temperament*, Simon & Schuster Ltd; New Ed edition, 1996.
- Robinson Hillary, *Reading Art Reading Irigaray*, I B Tauris & Co Ltd, 2006.
- Schon, Donald, *The Reflective Practitioner*. Arena
- Zizek Slavoj, *Looking Awry: An Introduction to Jacques Lacan Through Popular Culture*, The MIT Press; New Ed edition, 1992.

On Photography

Barrett Terry, *Criticizing Photographs*, third edition, McGraw-Hill, 2000.

La Grange Ashley, *Basic Critical Theory for Photographers*, Focal Press, 2006

Sontag Susan, *On Photography*, Penguin Books, 1979.

Trachtenberg Alan, *Classic Essays on Photography*, Leete's Island Books Inc, 1980