



The University of Southern Queensland

Course Specification

Description: Artists, Works and Processes

Subject	Cat-Nbr	Class	Term	Mode	Units	Campus
VIS	2014	14970	2, 2002	ONC	1.00	TWMBA

Academic Group:	FOART
Academic Org:	FOA007
HECS Band:	1
ASCED Code:	100300

STAFFING

Examiner: Sandy Pottinger

Moderator: Charlie Boyle

PRE-REQUISITES

Pre-requisite: VIS 2013

RATIONALE

The process of artistic self-realization involves the study of artists, art works, and art process in a cultural context. This course will encourage the student to achieve a greater understanding, and be more aware of, the broad spectrum of the visual arts. The course explores the process of historical networking, that is, the development and extension of certain themes and images that recur throughout the history of the visual arts. The role of the artist in the context of society, the influence of philosophical concepts, politics, culture, and the environment will be discussed. Students will be encouraged to develop an awareness and an understanding of the external influences on their own use of imagery. The development of an emerging personal philosophy based on the application of research and analysis will be encouraged.

SYNOPSIS

The process of artistic awareness involves the study of artists, artworks and art process in a cultural context. This course will help the student to have a greater understanding and be more aware of the broad spectrum of the visual arts. This course explores the development of certain themes and images that recur throughout the history of the visual arts. The role of art in the context of society, philosophy, and the environment will be discussed. Students will be encouraged to develop an awareness and an understanding of influences on their own work and to recognise and develop an emerging personal philosophy.

OBJECTIVES

On successful completion of this unit students will be able to:

- understand the diversity in the interpretation of certain themes and images throughout the history of the visual arts;
- develop an awareness of the creative process expressed through a range of art works within a cultural, social, and historical context;
- understand the relationship between aesthetics, philosophy, and stylistic expression in arts practice;
- research, document and analyse reference material with respect to a directed project;
- document and critically evaluate personal skills and an aesthetic response in the process of identifying, articulating and presenting an informed philosophical understanding.

TOPICS

Description	Weighting (%)
1. THEMES IN ART a. History and Narrative as subject. b. Landscape: Identity, location and locality. c. The Portrait and Self Imagery. d. Still Life: Object as Subject. e. The Studio/Market Place Relationship; Public Art. f. Towards a Philosophy of Art: The works and processes of some key artists. g. The Antipodean Image: Place and identity in Australian art. h. Identifying a post-colonial image.	0.00

TEXT and MATERIALS required to be PURCHASED or ACCESSED:

Books can be ordered by fax or telephone. For costs and further details use the 'Book Search' facility at <http://bookshop.usq.edu.au> by entering the author or title of the text.

Will relate to the individual programme of work as undertaken by the individual student.

REFERENCE MATERIALS

Reference materials are materials that, if accessed by students, may improve their knowledge and understanding of the material in the course and enrich their learning experience.

JOURNALS/PERIODICALS: Art and Australia; Artlink; Australia Art Monthly; Art in America; Artforum; Art and Text; Burlington; Leonardo; Parkett

Alberti, L (translated by John Spencer) 1966, *On Painting*, Yale University Press, New Haven, Conn.

Baudrillard, J 1990, *Seduction*, St Martins Press, New York.

Baxandall, M 1986, *Painting and Experience in Fifteenth Century Italy*, Oxford University Press, Oxford.

Benjamin, A, Osborne, P, (eds) 1991, *Thinking Art: Beyond Traditional Aesthetics*, Institute of Contemporary Art, London.

Braidotti, R 1991, *Patterns of Dissonance*, Polity, Cambridge.

- Bryson, N, Holly, M A, Moxey, K, (eds) 1994, *Visual Culture: Images and Interpretations*, Wesleyan University Press, University of New England, Hanover.
- Burke, E 1980, *On the Sublime and Beautiful*, Harvard University Press, Cambridge.
- Burn, I, Lendon, N, Merewether, L, Stephen, A 1988, *The Necessity of Australian Art*, University of Sydney Press, Sydney.
- Butler, R, (ed) 1996, *What is Appropriation? An Anthology of Critical Writing in Australian Art in the 80's and 90's*, Ima Power Institute, Brisbane.
- Chipp, H 1968, *Theories of Modern Art*, University of California Press, Berkeley.
- Clark, K 1986, *Landscape into Art*, John Murray,
- Connor, S 1997, *Postmodernist Culture*, 2nd edition, Basil Blackwell, Oxford.
- Derrida, J 1987, *The Truth in Painting*, University of Chicago Press, Chicago.
- Foster, H 1985, *Recodings: Art Spectacle, Cultural Politics*, Bay Press, Port Townsend, Washington.
- Gablik, S 1991, *The Reenchantment of Art*, Thames & Hudson, London.
- Haese, R 1989, *Rebels and Precursors*, Penguin, Ringwood, Vic.
- Holtzman, H, James, M, (eds) 1987, *The New Art - The New Life (Collected Writings of Piet Mondrian)*, Thames & Hudson, London.
- Hughes, R 1990, *Nothing if Not Critical*, Harper-Collins, London.
- Hutcheon, L 1989, *The Politics of Postmodernism*, Routledge, London.
- Janson, H W 1997, *History of Art*, 5th edition, Thames & Hudson, London.
- Kandinsky, W 1977, *Concerning the Spiritual in Art*, Dover, New York.
- Lindsay, A D 1934, *Kant*, Oxford University Press, Oxford.
- Lowenthal, A, (ed) 1996, *The Object as Subject: Studies in the Interpretation of Still Life*, Princeton University Press, Princeton, NJ.
- Lynton, N 1989, *The Story of Modern Art*, 2nd edition, Phaidon, Oxford.
- Nelson, R S & Shiff, R 1996, *Critical Terms for Art History*, University of Chicago Press, Chicago.
- Norris, C 1990, *What's Wrong with Postmodernism?*, Harvester Wheatsheaf, New York.
- Preziosi, D (ed) 1998, *The Art of Art History: A Critical Anthology*, Oxford University Press, Oxford.
- Rosenblum, R 1983, *Modern Painting and the Northern Romantic Tradition*, Thames & Hudson, London.
- Sandler, I 1970, *The Triumph of American Painting*, Harper & Row, New York.
- Schama, S 1996, *Landscape and Memory*, Fontana Press, Harper Collins, London.
- Smith, B 1979, *Place, Taste, and Tradition: A Study of Australian Art Since 1788*, Ure Smith,

Stangos, N (ed) 1994, *Concepts of Modern Art from Fauvism to Postmodernism*, 3rd edition, Thames & Hudson, London.

Stiles, K, Selz, P 1996, *Theories and Documents of Contemporary Art*, University of California Press, Berkeley.

Suleiman, S R 1986, *The Female Body in Western Culture*, Harvard University Press, Cambridge, Mass.

Tucker, P 1998, *Manet's Le De'Jeuner sur L'Herbe*, Cambridge University Press, Cambridge.

Vasari, G 1987, *Lives of the Artists (Pts 1 & 2)*, Penguin, Baltimore.

STUDENT WORKLOAD REQUIREMENTS

ACTIVITY	HOURS
Lectures	26
Private Study	126
Tutorial	13

ASSESSMENT DETAILS

Description	Marks Out of	Wtg(%)	Required	Due Date
WRITTEN ASSIGN WITH PRAC. COMP	100.00	35.00	Y	30 Aug 2002
WRITTEN ASSIGNMENT 2	100.00	30.00	Y	18 Oct 2002
TUT JRNAL OF RESEARCH	100.00	35.00	Y	01 Nov 2002 (see note 3)

NOTES:

3. Refer to Course Specifications for information about assignment due dates and assessment marking. The Journal will include reviews, tutorial research preparation for oral presentations in tutorials as well as lecture notes.

OTHER REQUIREMENTS

- 1 Students are expected to pass all categories of assessment and the final grade is determined on the basis of the total accumulated points/percentage across all items of assessment.
- 2 Assignments submitted after the due date, and without prior approval of an extension from the examiner, will be penalised at the rate of 10% per working day up to 5 days, after which a grade of zero will be awarded.
- 3 ADDITIONAL INFORMATION ON ASSESSMENT NO. 3 JOURNAL OF RESEARCH AND TUTORIAL PREPARATION AND PARTICIPATION: The Journal will include reviews, tutorial research preparation for oral presentations in tutorials as well as lecture notes.