



The University of Southern Queensland

Course Specification

Description: Introduction to Studio Practice

| Subject | Cat-Nbr | Class | Term | Mode | Units | Campus |
|---------|---------|-------|---------|------|-------|--------|
| VIS | 1001 | 20932 | 1, 2003 | ONC | 2.00 | TWMBBA |

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

STAFFING

Examiner: Alexis Tacey

Moderator: Allan Bruce

Team Members: Kerry Zerner, Stephen Spurrier, Lawrence Bendle, Charlie Boyle, Ann-Maree Reaney.

SYNOPSIS

This course is concerned with building a practical foundation in all six studio areas and in Gallery Studies. By exploring a variety of methods and materials students will be encouraged to develop their technical, conceptual and observational skills. Studio practice will be supplemented with project work which will be undertaken in the two-dimensional disciplines of Drawing, Painting and Printmaking and in the three-dimensional disciplines of Ceramics, Sculpture and Textiles, and Gallery Studies. Studio practice will be reinforced by lectures and discussion on contemporary arts/crafts practice, analysing the work of established professionals in order to increase student insight into concepts expressed visually in all aspects of studio practice. This will be underpinned by history and theory lectures in associated visual arts courses.

OBJECTIVES

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

- demonstrate an understanding of materials and how to manipulate them through practice and experimentation in each of the two- and three-dimensional areas offered;
- demonstrate an ability to apply principles of design to their two- and three-dimensional product;
- demonstrate the ability to see things analytically, and record or exhibit them appropriately;
- demonstrate the ability to use materials and techniques to conceptually convey ideas;

- demonstrate a growing appreciation of the nexus between theory and practice;
- demonstrate skills in the correct, safe handling of materials and processes in each workshop discipline;
- demonstrate the responsible attitudes and work habits essential for continuing studio practice.
- demonstrate an ability to understand curatorial issues and concepts.

TOPICS

| Description | Weighting (%) |
|--|---------------|
| 1. DRAWING Studies include: The nature of observation; Basics of perspective; Uses of line, tone and colour; Utilisation of different materials; Analysing and recording the built and natural environment; Drawing organic and manufactured objects; Imagination and interpretation. | 10.00 |
| 2. PAINTING Studies include (by way of Lectures, Demonstrations, Student Practice and Set Projects): Approaches to painting techniques, processes and media, both traditional and contemporary; Elements of composition, harmony and proportion, and colour theory; Theory of historical and contemporary art practice. | 10.00 |
| 3. PRINTMAKING Studies include: Introduction to the history and nature of printmaking; Relief prints in black and white and their history; Editioning: the repetitive quality of prints; The history and nature of etching; Introduction to etching techniques. | 10.00 |
| 4. CERAMICS Studies include: Ceramics as an art form; Ceramics as a technology; Integration with other disciplines; Analysis of artists' and students' work. Techniques: Kiln firings, clay bodies, construction techniques, glaze, glaze application. | 15.00 |
| 5. SCULPTURE The nature and language of sculpture; Approaches to sculpture: concepts of relief and the round; Traditional and contemporary approaches; Modelling, carving, direct fabrication of forms; Installations; Techniques of sculpture (practical) - methods of armature-making - basic applications; Analysis of work produced by selected sculptors. | 15.00 |
| 6. TEXTILES Studies include: Introduction to textiles, fibres and fabrics as an art form, design and craft; Traditional and contemporary approaches to textiles; Exploration of materials, techniques and processes in traditional and non-traditional textiles. | 20.00 |
| 7. GALLERY STUDIES Studies include an introduction to curatorial concepts and exhibition installation. | 20.00 |

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.

To be advised by the lecturer in each area.

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.

, , *Art and Australia*,

, , *ArtForum*,

, , *Art in America*, 709.73 P1.

, , *Object*, 745.5 P7.

, , *Art International*, 700 P7.

, , *Ceramics: Art and Perception*, 738.05 P1.

Arnheim, R 1954, *Art and Visual Perception (also revised edition 1974)*, University of California Press, Los Angeles, 701.15 ARN.

Colchester, C 1993, *The New Textiles, Trends and Traditions*, Thames & Hudson, London, 746 COL.

Constantine, M, and Larsen, J 1981, *The Art Fabric: Mainstream*, Van Nostrand Reinhold, New York, 746.0904 CON.

Gablik, S 1984, *Has Modernism Failed?*, Thames & Hudson, London, 709.04 GAB.

Godfrey, T 1990, *Drawing Today*, Universe Books, New York, 741.09 GOD.

Herbert, R, L 2000, *Modern Artists on Art*, 2nd edition, Dover, New York, 709.04 MOD.

Jung, C G 1978, *Man and His Symbols*, Pan Books, London, 154 JUN.

Krauss, R 1981, *Passages in Modern Sculpture*, MIT Press, Melbourne, 735.23 KRA.

Nelson, G C 1971, *Ceramics: A Potter's Handbook*, 3rd edition, Holt, Rinehart, Winston, New York, 738.14 NEL.

Pogany, W 1996, *The Art of Drawing*, Madison Books, Lanham, 741.2 POG.

Preble, D 1999, *Artforms*, 6th edition, Harper & Row, New York, 700 PRE.

Print Council of Australia , , *Imprint (Quarterly Journal)*, 769.994 P1.

Saff and Sacilotto 1978, *Printmaking: History and Process*, Holt, Rinehart, Winston, New York, 760.28 SAF.

Simpson, I 1987, *The Encyclopedia of Drawing Techniques*, Quarto, London, R741.203 SIM.

STUDENT WORKLOAD REQUIREMENTS

| ACTIVITY | HOURS |
|---------------------------------|-------|
| Laboratory or Practical Classes | 143 |
| Lectures | 26 |
| Private Study | 161 |

ASSESSMENT DETAILS

| Description | Marks Out of | Wtg(%) | Required | Due Date |
|---------------|--------------|--------|----------|----------------------------|
| WORKSHOP | 0.00 | 0.00 | Y | 03 Mar 2003 (see note) |
| PROJECT FOLIO | 100.00 | 100.00 | Y | 03 Mar 2003 (see note) |

NOTES:

- . Further details about the due dates will be announced by Examiner.
- . Further details about the due dates will be announced by Examiner.

ASSESSMENT NOTES

- 1 Assessment will be by a panel of Visual Arts staff representing each of the seven areas of study who will provide written feedback.
- 2 At assessment, students will present work from all their studio areas as directed by the lecturers in charge of these areas and will be in attendance to discuss their work.

OTHER REQUIREMENTS

- 1 There will be regular studio critiques to review students' work in progress.
 - 2 Students will be expected to satisfactorily complete all studio requirements in order to pass the course.
 - 3 It is essential from the point of view of sequential learning and an understanding of workplace, health and safety issues and practices that students aim at full attendance in all workshops. Medical certification or appropriate documentation must be produced in cases of non attendance.
 - 4 A student who does not complete up to 2 of the 7 areas but has made an obvious attempt may be given the opportunity of a make up (IM), however anyone not completing 3 or more of the 7 areas without good reason or a student who does not attempt all areas without due reason will fail.
 - 5 The final grade as per USQ's grading system will be arrived at by averaging the percentage of marks in each of the seven areas.
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