



The University of Southern Queensland

Course Specification

Description: Artists, Works and Processes

Subject	Cat-Nbr	Class	Term	Mode	Units	Campus
VIS	2014	24971	2, 2003	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: VIS2013

OTHER-REQUISITES

Prerequisites 92529

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	100.00
1.1. History and Narrative as subject	
1.2. Landscape: Identity, Location and Locality	
1.3. The Portrait and Self Imagery	
1.4. Still Life: Object as Subject	
1.5. The Studio/Market Place Relationship; Public Art	
1.6. Towards a Philosophy of Art: The works and processes of some key artists	
1.7. The Antipodean Image: Place and Identity in Australian Art	
1.8. Identifying a Post-colonial Image	

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 1988, *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.

Brilliant, R 1997, *Portraiture*, Reaction Books, London.

Bryson, N, Holly, M A, Moxey, K, (eds) 1994, *Visual Culture: Images and Interpretations*, Wesleyan University Press, University of New England, Hanover.

Burke, E 1993, *On the Sublime and Beautiful*, Easton Press, Norwalk.

Burn, I 1990, *National Life and Landscape: Australian Painting 1900-1946*, Bay Books, Sydney.

Burn, I (et al.) 1988, *The Necessity of Australian Art*, Power 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, London.

Connor, S 1997, *Postmodernist Culture*, 2nd edition, Basil Blackwell, Oxford.

Derrida, J 1987, *The Truth in Painting*, University of Chicago Press, Chicago.

Ede, S (ed.) 2000, *Strange and Charmed: Science and the Contemporary Visual Arts*, Calouste Gulbenkian Foundation, London.

(Not held by USQ Library)

Finkelpearl, T 2000, *Dialogues in Public Art*, MIT Press, Cambridge, Mass.

Foster, H 1985, *Recodings: Art Spectacle, Cultural Politics*, Bay Press, Port Townsend, Washington.

Gablik, S 1991, *The Reenchantment of Art*, Thames & Hudson, London.

Gell, A 1998, *Art and Agency: Anthropological Theory*, Clarendon Press, Oxford.

Haese, R 1988, *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.
- Kuspit, D 2000, *The Rebirth of Painting in the Late Twentieth Century*, Cambridge University Press, Cambridge.
- Lane, J 1996, *A Snake's Tail Full of Ants: Art, Ecology and Consciousness*, Resurgence, Totnes.
- Lawrence-Lightfoot, S & Hoffmann-Davis, J 1997, *The Art and Science of Portraiture*, Jossey-Bass Publishers, San Francisco.
- Letinsky, L & Bloom, E 1998, *Space/Sight/Self*, University of Chicago Press, Chicago.
- Levitus, G 1997, *Lying About the Landscape*, Craftsman House, Sydney.
(Not held in USQ Library)
- 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.
- Martin, J R 1969, *Rubens and the Antwerp Altar Pieces*, Thames & Hudson, London.
- 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 1978, *Modern Painting and the Northern Romantic Tradition*, Thames & Hudson, London.
- Rubin, J H 1997, *Courbet*, Phaidon, London.
- Sandler, I 1970, *The Triumph of American Painting*, Harper & Row, New York.
- Schama, S 1995, *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.

Wartenberg, T 2002, *The Nature of Art*, Harcourt, Sydney.

Westfahl, G, Slusser, G & Church Plummer, K (eds.) 2002, *Unearthly Visions: Approaches to Science Fiction and Fantasy Art*, Greenwood Press, Connecticut.

Willats, S 2000, *Art and Social Function*, Ellipsis, London.

Woodall, J (ed) 1997, *Portraiture: Facing the Subject*, Manchester University Press, Manchester.

STUDENT WORKLOAD REQUIREMENTS

ACTIVITY	HOURS
Lectures	26
Private Study	126
Tutorial	13

ASSESSMENT DETAILS

Description	Marks Out of	Wtg(%)	Required	Due Date
WTN ASSGN WITH PRAC COMP	35.00	35.00	Y	29 Aug 2003
WRITTEN ASSIGNMENT 2	30.00	30.00	Y	17 Oct 2003
TUT JRNAL OF RESEARCH	35.00	35.00	Y	31 Oct 2003 (see note)

NOTES:

ASSESSMENT DETAILS Description: Tutorial Journal of Research, Tutorial Preparation and Participation. Refer to Course Specifications for information about assignment due dates and assessment marking. The Journal will include articles, reviews, tutorial research preparation for oral presentations in tutorials as well as lecture notes.

IMPORTANT ASSESSMENT INFORMATION

- Attendance requirements:
It is the students' responsibility to attend and participate appropriate in all activities (such as lectures, tutorials, laboratories and practical work) scheduled for them, and to study all material provided to them or required to be accessed by them to maximise their chance of meeting the objectives of the course and to be informed of course-related activities and administration.
- Requirements for students to complete each assessment item satisfactorily:
To complete each of the assessment items satisfactorily, students must obtain at least 50% of the marks available for each assessment item.
- Penalties for late submission of required work:

If students submit assignments after the due date without prior approval, then a penalty of 10% of the total marks available for the assignment will apply for each of the first FIVE working days late, after which a zero mark will be given.

- 4 Requirements for student to be awarded a passing grade in the course:
To be assured of a passing grade, students must demonstrate, via the summative assessment items, that they have achieved the required minimum standards in relation to the objectives of the course by: (i) satisfactorily completing the examination and assignments; and (ii) obtaining at least 50% of the total weighted marks for all summative assessment items.
- 5 Method used to combine assessment results to attain final grade:
The final grades for students will be assigned on the basis of the weighted aggregate of the marks (or grades) obtained for each of the summative assessment items in the course.
- 6 Examination information:
There is no exam for this course.
- 7 Examination period when Deferred/Supplementary examinations will be held:
Given the details under (6) above, there are no deferred exams for this course. However, if any deferred/makeup work is granted, it would have to be submitted by a date set by the examiner.
- 8 University Regulations:
Students should read USQ Regulations 5.1 Definitions, 5.6 Assessment, and 5.10 Academic Misconduct for further information and to avoid actions which might contravene University Regulations. These regulations can be found at the URL <http://www.usq.edu.au/SECARIAT/calendar/Part5/> or in the printed version of the current USQ Handbook.

ASSESSMENT NOTES

- 9 (a) The due date for an assignment is the date by which a student must lodge the assignment at the USQ. The onus is on the student to provide proof of the despatch date, if requested by the Examiner. (b) Students must regain a copy of each item submitted for assessment. This must be produced within five days if required by the Examiner. (c) In accordance with University's Assignment Extension Policy (Regulation 5.6.1), the examiner of a course may grant an extension of the due date of an assignment in extenuating circumstances such as documented ill-health. (d) Students who have undertaken all of the required assessments in the course but who have failed to meet some of the specified objectives of the course within the normally prescribed time may be awarded the temporary grade: IM (Incomplete-Makeup). An IM grade will only be awarded when, in the opinion of the examiner, a student will be able to achieve the remaining objectives of the course after a period of non-directed personal study. (e) Students who, for medical, family/personal, or employment-related reasons, are unable to complete an assignment or sit for an examination at the scheduled time, may apply to defer an assessment in the course. Such a request must be accompanied by appropriate supporting documentation. One of the following temporary grades may be awarded: IDS (Incomplete - Deferred Examination; IDM (Incomplete Deferred Make-up); IDB (Incomplete - Both Deferred Examination and Deferred Make-up).

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.
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