



The University of Southern Queensland

## Course specification

This version produced 20 Dec 2007.

The current and official versions of the course specifications are available on the web at  
<<http://www.usq.edu.au/coursespecification/current>>.

Please consult the web for updates that may occur during the year.

### Description: Artists, Works and Processes

Subject	Cat-nbr	Class	Term	Mode	Units	Campus
VIS	2014	66571	2, 2007	ONC	1.00	Toowoomba

<b>Academic group:</b>	FOART
<b>Academic org:</b>	FOA005
<b>Student contribution band:</b>	1
<b>ASCED code:</b>	100300

### STAFFING

Examiner: Kyle Jenkins

Moderator: Kerry Zerner

### REQUISITES

Pre-requisite: VIS2013

### 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:

1. understand the diversity in the interpretation of certain themes and images throughout the history of the visual arts;
2. develop an awareness of the creative process expressed through a range of art works within a cultural, social, and historical context;
3. understand the relationship between aesthetics, philosophy, and stylistic expression in arts practice;
4. research, document and analyse reference material with respect to a directed project;
5. 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

ALL textbooks and materials are available for purchase from USQ BOOKSHOP (unless otherwise stated). Orders may be placed via secure internet, free fax 1800642453, phone 07 46312742 (within Australia), or mail. Overseas students should fax +61 7 46311743, or phone +61 7 46312742. For costs, further details, and internet ordering, use the 'Textbook Search' facility at <http://bookshop.usq.edu.au> click 'Semester', then enter your 'Course Code' (no spaces).

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.

, , *Art and Australia*,

, , *Artlink*,

, , *Australia art monthly*,

- , , *Art in America*,  
 , , *Artforum*,  
 , , *ArtUS*,  
 ((previously Art and Text))  
 , , *Burlington*,  
 , , *Leonardo*,  
 , , *Parkett*,  
 Alberti, L 1966, *On painting*, Yale University Press, New Haven, Conn.  
 (translated by John Spencer)  
 Baudrillard, J 1990, *Seduction*, St Martins Press, New York.  
 (translated by Brian Singer)  
 Baxandall, M 1988, *Painting and experience in fifteenth century Italy: a primer in the social history of pictorial style*, 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: a study of women in contemporary philosophy*, Polity, Cambridge.  
 Brilliant, R 1991, *Portraiture*, Reaktion 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 landscapes: Australian painting 1900-1946*, Bay Books, Sydney.  
 Burn, I et al 1988, *The necessity of Australian art: an essay about interpretation*, Power Press, Sydney.  
 Butler, R ed 1996, *What is appropriation? an anthology of critical writing on Australian art in the 80's and 90's*, Ima Power Institute, Brisbane.  
 Chipp, H 1968, *Theories of modern art: a source book by artists and critics*, University of California Press, Berkeley.  
 Clark, K 1986, *Landscape into art*, John Murray, London.  
 Connor, S 1997, *Postmodernist culture: an introduction to theories of the contemporary*, 2nd edn, Basil Blackwell, Oxford.  
 Derrida, J 1987, *The truth in painting*, University of Chicago Press, Chicago.  
 (trans. Geoff Bennington and Ian McLeod)  
 Ede, S (ed) 2000, *Strange and charmed: science and the contemporary visual arts*, Calouste Gulbenkian Foundation, London.  
 Finkelppearl, 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: an anthropological theory*, Clarendon Press, Oxford.

- Haese, R 1988, *Rebels and precursors: the revolutionary years of Australian art*, Penguin, Ringwood, Vic.
- Holtzman, H & James, M (eds and trans) 1987, *The new art - the new life*, Thames & Hudson, London.
- (Collected Writings of Piet Mondrian)
- Hughes, R 1990, *Nothing if not critical: selected essays on art and artists*, Harper Collins, London.
- Hutcheon, L 1989, *The politics of postmodernism*, Routledge, London.
- Janson, HW 1997, *History of art*, 5th edn, Thames & Hudson, London.
- Kandinsky, W 1977, *Concerning the spiritual in art and painting in particular 1912*, 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.
- Lindsay, AD 1995, *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 edn, Phaidon, Oxford.
- Martin, JR 1969, *Rubens; The Antwerp altar pieces; the raising of the cross; the descent from the cross*, Thames & Hudson, London.
- Nelson, RS & Shiff, R 2003, *Critical terms for art history*, 2nd edn, University of Chicago Press, Chicago.
- Norris, C 1990, *What's wrong with postmodernism?: critical theory and the ends of philosophy*, 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: Friedrich to Rothko*, Thames & Hudson, London.
- Rubin, JH 1997, *Courbet*, Phaidon, London.
- Sandler, I 1970, *The triumph of American painting: a history of abstract expressionism*, 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 Pty Ltd, Sydney.
- Stangos, N (ed) 1994, *Concepts of modern art from Fauvism to postmodernism*, 3rd edn, Thames & Hudson, London.
- Stiles, K & Selz, P (eds) 1996, *Theories and documents of contemporary art: a sourcebook of artists' writings*, University of California Press, Berkeley.

- Suleiman, SR 1986, *The female body in western culture*, Harvard University Press, Cambridge, Mass.
- Tucker, P (ed) 1998, *Manet's Le De'Jeuner sur L'Herbe*, Cambridge University Press, Cambridge.
- Vasari, G 1987, *Lives of the artist*, Penguin, Baltimore.  
(trans. George Bull. Parts 1 & 2)
- Wartenberg, T 2002, *The nature of art: an anthology*, 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) 1996, *Portraiture: facing the subject*, Manchester University Press, Manchester.

## STUDENT WORKLOAD REQUIREMENTS

ACTIVITY	HOURS
Lectures	26.00
Private Study	126.00
Tutorials	13.00

## ASSESSMENT DETAILS

Description	Marks out of	Wtg(%)	Due date
WRITTEN ASSIGNMENT 1	100.00	30.00	27 Aug 2007 (see note 1)
WRITTEN ASSIGNMENT 2	100.00	30.00	08 Oct 2007 (see note 2)
TUT JRNAL OF RESEARCH	100.00	40.00	05 Nov 2007 (see note 3)

### NOTES

1. This assignment is aligned with Objectives 1, 2 and 3.
2. This assignment is aligned with Objectives 1, 2 and 3.
3. **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. This assessment item is aligned with Objectives 4 and 5.

## IMPORTANT ASSESSMENT INFORMATION

- 1 Attendance requirements:  
It is the student's responsibility to attend and participate appropriately 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. For this course, normal class attendance consists of one 2 hour lecture and one 1 hour tutorial per week.
- 2 Requirements for students to complete each assessment item satisfactorily:

To successfully complete an individual assessment item, a student must achieve at least 50% of the marks or a grade of at least C-. This statement must be read in conjunction with Statement 4 below.

- 3 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 receiving a passing grade a student must achieve at least 50% of the total weighted marks available for the course.
- 5 Method used to combine assessment results to attain final grade:  
The final grades for students will be assigned on the basis of the aggregate of the weighted marks 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:  
Any makeup/outstanding assessment must be completed 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/corporateservices/calendar/part5.htm>

## **ASSESSMENT NOTES**

- 9 (a) The due date for an assignment is the date by which a student must lodge the assignment at the USQ. (b) All Faculty of Arts assignments must be lodged in the Faculty Assessment Centre on the Ground Floor of Q Block no later than 12 noon on the due date. (c) In the event that a due date for an assignment falls on a local public holiday in their area, such as a Show holiday, the due date for the assignment will be the next day. Students are to note on the assignment cover the date of the public holiday for the examiner's convenience. (d). Students must retain a copy of each item submitted for assessment. This must be despatched to USQ within 24 hours if requested by the Examiner. (e) 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. (f) 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. (g) 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).