



## **SDNY ARTH 3311**

### **Art Down Under: From the Dreamtime to the Present**

#### **Course Description**

This course provides an insight into many of the major movements and accomplishments that have occurred in Australian art. Each topic will look at specific works of art and the historical and sociological context in which they were produced. The influence of international art movements on Australian art will be examined. The major ideas and issues regarding Aboriginal art will be introduced, focusing on the themes of tradition, identity and place. The course also investigates the influence and contribution to Australian art of feminism and multiculturalism. By exploring different approaches to Australian art students will gain a greater understanding of Australian society and culture and how it reveals itself through art.

#### **Course Aims**

- To understand the major movements and debates that occurred in Australian art since colonisation by the Europeans.
- To develop skills of visual analysis and awareness over a range of artistic medium.

#### **Requirements and Prerequisites**

There are no pre-requisites for this class.

#### **Learning Outcomes**

- a. Students will be able to recognize, describe, and interpret examples of the impact of globalization in the urban environment from their examination of relevant artistic works and through their exploration and analysis of the institutions of their host city.
- b. Students will be able to reflect on the differences and similarities within their student community and between their home and host environments and be able to describe and interpret these through their visual analysis.
- c. Students will be able to understand concepts of, and implications of, the realities of power, privilege, and inequality in urban environments as well as develop a greater appreciation of cultural differences and respond accordingly.
- d. Students will be able to demonstrate independence & creativity, goal orientation, the ability to give and receive criticism, and flexibility through the development of their visual analysis.
- e. Students will be able to confidently and critically analyse art works.

## Developmental Outcomes

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

## Class methodology

This course is a lecture course in which class participation and discussion is encouraged. The course has compulsory readings and students will be given copies of these readings at the commencement of the course. In addition to these readings students will be supplied with a bibliography of useful texts. Students are expected to make use of local libraries and come to class prepared to discuss the topic assigned. They are also expected to demonstrate at a reasonably sophisticated level, both orally and in written form, their visual awareness of and personal responses to a range of Australian art.

## Field Component(s)

CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in the field activity(s) for this course is required. You will actively explore the Global City you are currently living in. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

The assigned field component(s) are:

- The Australian Gallery at the Art Gallery of New South Wales
- Colonial architecture in Macquarie Street

Students are strongly encouraged to participate in co-curricular program activities, among which the following are suggested: Museum of Sydney, The Brett Whitely Studio, The Museum of Contemporary Art.

## Assessment & Grading

| Task                  | Weighting | SLOs Assessed |
|-----------------------|-----------|---------------|
| 1. Participation      | 10%       | a,b,e         |
| 2. Class Presentation | 20%       | a,b,c,d,e     |
| 3. Research Papers    | 20%       | a,b,c,d,e     |
| 4. Virtual Exhibition | 20%       | a,b,c,d,e     |
| 5. Exam               | 30%       | e             |

| Descriptor                     | Alpha | Numeric | GPA     | Requirements   |
|--------------------------------|-------|---------|---------|--|
| <b>Excellent</b>               | A     | 95+     | 4.0     | Shows superior use and understanding of extensive literature beyond the textbook and notes               |
|                                | A-    | 90 - 94 | 3.7     |  |
| <b>Good</b>                    | B+    | 86 - 89 | 3.3     | Shows significant use and understanding of extensive literature beyond the textbook and notes            |
|                                | B     | 83 - 85 | 3.0     |  |
|                                | B-    | 80 - 82 | 2.7     |  |
| <b>Average</b>                 | C+    | 76 - 79 | 2.3     | Shows a clear understanding and some insight into the material in the textbook and notes, but not beyond |
|                                | C     | 73 - 75 | 2.0     |  |
| <b>Below Average/<br/>Poor</b> | C-    | 70 - 72 | 1.7     | Fails to show a clear understanding or much insight into the material in the textbook and notes          |
|                                | D+    | 66 - 69 | 1.3     |  |
|                                | D     | 60 - 65 | 0.7-1.0 |  |
| <b>Fail</b>                    | F     | <60     | 0       | Shows little or no understanding of any of the material  |
| <b>Incomplete</b>              | I     |         |         | Please see CAPA policy in Faculty Handbook   |

### 1. Participation 10%

The participation mark is based on a student's preparation for class and their input into group discussion in all classes (excluding the class of their presentation - for which a separate mark is given). The student will need to demonstrate that they have read and thought about the set material for each week. Participation in class discussion will be marked on the constructiveness of their input to the class discussion and debate. Please review the following table as a guide:

| Grade          | Discussion  | Reading  |
|----------------|---|--|
| <b>A range</b> | <b>Excellent: consistent contributor; offers</b> original analysis and comments; always has ideas on topics of the readings; takes care not to dominate discussion. | Obviously has completed all readings; intelligently uses resultant understanding to formulate comments and questions for the discussion. |
| <b>B+</b>      | <b>Very Good: frequent, willing, and able</b> contributor; generally offers thoughtful comments based on the readings.  | Has done most of the readings; provides competent analysis of the readings and applies insights from class appropriately.                |
| <b>B / B-</b>  | <b>Satisfactory: frequent contributor; basic</b> grasp of key concepts but little original insight; comments/questions are of a general nature.                     | Displays familiarity with some readings and related concepts, but tends not to analyse them.   |
| <b>C range</b> | <b>Poor: sporadic contributor;</b> comments/questions betray lack of understanding of key concepts; often digresses in unhelpful ways.                              | Displays familiarity with few readings; rarely demonstrates analytical thought.  |
| <b>D / F</b>   | <b>Very Poor: rarely speaks; merely quotes text</b> or repeats own comments or those of others.   | Little to no apparent familiarity with assigned material or application to relevant discussion.  |

### 2. Class Presentation 20%

During the first week of class, students will be asked to choose a topic from one of the weeks. They will be required to give a 15-20-minute presentation, which will be given during the class period scheduled for the chosen topic. Depending on the class numbers students may give individual presentations or a team presentation, at the discretion of the lecturer.

To prepare for your presentation they will be expected to read and critically analyse and report on the set readings, and further readings around the topic. If required, the student will be referred to further suitable material. The presentation may be presented in a variety of formats, such as discussion, debate, visual display. The presentation should aim to engender discussion and debate in the class. The student is encouraged to raise further questions that may have arisen out of their research for the class to consider and debate.

### 3. Gallery Research Papers 20% (10% each)

Students will be required to submit two (2) gallery research papers. The course includes three gallery visits, so students may wish to submit three gallery research papers, with the best two results used to calculate the final grade (10% each)

Each gallery research paper will require research on at least one of the artists and their art works examined on a gallery visit. Students will also be required to relate the gallery visit, and the works of art, to the themes and ideas raised in class. Students will be taken on at least 3 gallery and / or museum visits. From these visits they are to choose an artist from each gallery to research. Each paper is due one week after the gallery visit.

The gallery research papers must include at least three (3) references. At least one reference must be from a non-Internet source. The word length of each gallery research paper is 1000 words.

Both gallery research papers must:

- Be entirely the student's own work
- Be within 10% of the required length
- Include a reference list of a minimum of 3 items
- Include at least 1 reference from a non-Internet source

- Be adequately and correctly referenced
- Demonstrate their research skills

In addition, please format as follows:

- Leave a space and a half between lines
- Write text on one side of the paper only
- Leave a wide left hand margin for the marker's comments
- Number and staple together all pages
- Ensure your name is clearly written on each essay page

To achieve a Credit grade on a paper it is expected that they will consult references beyond those in the course outline and/or present their discussion in a coherent and analytical fashion. To achieve a Distinction or High Distinction they will need to undertake extended research and present the information and material gained from their research in a critical, analytical and sophisticated fashion. If a paper contains little or no research the essay will be failed. Students should ensure they retain a copy of their work at all times in case of lost or misplaced essays.

#### **4. Online research            20%**

The Virtual Exhibition (online research)

For this research presentation you will conceptualise & curate your own exhibition based on Australian art works.

Your final work will include a Powerpoint presentation with images of Australian artworks (including details of artist, title, medium & dimensions), a floor plan / map of the exhibition, a curator's statement (rationale of the exhibition), an introductory panel to the exhibition (1 page) and an explanation of the key artwork in the exhibition (text panel ½ page). Art works may be chosen from any gallery or museum in Australia. Suggested works: minimum of 10 and a maximum of 30.

#### **5. Exam                            30%**

The final examination will take place in class in week 12. The exam consists of 2 parts: 1) slide recognition and 2) formal essay response. The students will be given a short list of images two weeks prior to the exam. Students will be examined on 6 from the 30 slides and required to identify and discuss the art works shown. The works will have been examined throughout the course. Preparation and discussion regarding the exam will take place during class. The essay questions in the exam will be based on topics and themes covered throughout the course.

### **Course Materials**

#### **Required Readings**

Students will receive the readings and a bibliography of useful texts in the first class.

#### **Recommended Reading**

For background reading and reference throughout the course, the following are particularly useful texts.

John McDonald, *Art in Australia* (Macmillan, Aust. 2008),

Bernard Smith with Terry Smith & Christopher Heathcote, *Australian Painting 1788-2000*, (Oxford Uni. Press 1991. Reprinted 2001)

Christopher Allen, *Art in Australia: From Colonization to Postmodernism*, (Thames and Hudson, 1997)

#### **Library and research facilities**

The TAFE library facilities are available for your use. Please use the library to print assessments and access the internet. You can also photocopy or scan TAFE Library books for your own use. More information on CAPA Sydney library and research facilities can be obtained by looking through your Orientation Pack or by speaking to a CAPA Sydney staff member.

## Weekly Schedule

| Date | Seminar topics  | Class activities  |
|------|---|---|
|      | <p><b>Seminar 1 - Overview and introduction to course issues and themes</b><br/>           Colonialism: displacement and adaptation<br/>           The Landscape Tradition: Australia / America<br/>           Focus Artists: John Glover, Eugene Von Guerard, Augustus Earle, Nicholas Chevalier, WG Piguenit</p> <p><b>Required Reading</b><br/>           Patrick Mc Caughey, <i>New Worlds from Old: 19<sup>th</sup> century Australian and American Landscapes</i>. Introduction. Likeness and Unlikeness: The American-Australian Experience. 1998.</p>   | <p><b>Class</b><br/>           Lecture, Slide presentation<br/>           Discussion</p> <p><b>Online</b><br/>           Virtual exhibition</p> |
|      | <p><b>Seminar 2 - The Colonial Outpost</b><br/>           Guest lecturer TBC</p>  | <p><b>Class</b><br/>           Lecture, Slide presentation<br/>           Discussion</p> <p><b>Online</b><br/>           Virtual exhibition</p> |
|      | <p><b>Seminar 3 - Art and Architecture of the City</b><br/> <b>Field trip to Macquarie St.</b></p> <p>Students will examine the architecture and public sculpture of early Sydney through an exploration of historical sites on Macquarie Street and Circular Quay. These will include buildings designed by the convict architect, Francis Greenway (Hyde Park Barracks; St James Church); the Sydney Hospital ("The Rum Hospital"). Students will also examine the use of public buildings such as State Parliament House, the State Library and Customs House as venues for historical and contemporary art exhibitions.</p> | <p><b>Class</b><br/>           Guided Field trip</p> <p><b>Online</b><br/>           Virtual exhibition</p>                                     |
|      | <p><b>Seminar 4 - The Heidelberg School</b><br/>           The construction and question of an Australian vision<br/>           Focus Artists:<br/>           Tom Roberts, Frederick McCubbin, Arthur Streeton, Charles Conder.</p> <p><b>Required Reading</b><br/>           Christopher Allen, <i>Art in Australia: From Colonization to Postmodernism</i>, Thames and Hudson, London, 1997. Ch 2: Settlement</p>   | <p><b>Class</b><br/>           Lecture, Slide presentation<br/>           Discussion</p> <p><b>Online</b><br/>           Virtual exhibition</p> |
|      | <p><b>Seminar 5 - Modernism I</b><br/> <b>I: Early 20th Century / Between the wars: The Body Beautiful</b><br/>           What did modernism come to mean in Australia? How were artists who utilised modernist practices received? A discussion of historical and social</p>   | <p><b>Class content</b><br/>           Discussion, presentations</p> <p><b>Online</b><br/>           Virtual Exhibition</p>                     |

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|  | <p>factors that brought change to Australian urban life in the early 1900s.</p> <p>Focus artists:<br/>Margaret Preston, Grace Cossington Smith, Thea Proctor, Roland Wakelin, Roy de Maistre, Max Dupain, Charles Meere</p> <p><b>Required Reading</b><br/>Anne-Marie Willis, 'Making the Image of Modern Australia', <i>Illusions of Identity</i>, Hale &amp; Iremonger, Sydney, 1993.</p>   |  |
|  | <p><b>Seminar 6</b><br/><b>Modernism II: The Post-War Generation to Abstraction</b></p> <p>How did representations of the Australian landscape and identity change in the 1940s-1960s?<br/>A discussion of Australian society at the time.<br/>Focus Artists:<br/>Sidney Nolan, Arthur Boyd, Albert Tucker, William Dobell, Fred Williams, Brett Whitely.</p> <p><b>Required Reading</b><br/>Phillip Drew, 'Things Becoming', <i>Veranda: Embracing Place</i>, Angus &amp; Robertson, Sydney, 1992.</p>   | <p><b>Class</b><br/>Lecture, Slide presentation<br/>Discussion</p> <p><b>Online</b><br/>Virtual Exhibition</p> |
|  | <p><b>Seminar 7 - Field trip - Australian Icons of Art: Art Gallery of NSW</b></p> <p>The Art Gallery of NSW has recently reopened its Australian Galleries which have been expanded and revitalised. Students will be guided through a selection of works from the colonial to the contemporary, from the Gallery's collection of Australian art - one of the finest in the country.</p>   | <p><b>Class</b><br/>Guided Field trip</p> <p><b>Online</b><br/>Virtual exhibition</p>                          |
|  | <p><b>Seminar 8 -</b><br/><b>Indigenous Art I – Traditional to Contemporary</b></p> <p>Introduction of the themes of diversity, connection and continuity and how they relate to Aboriginal art practice. A discussion of the reception and treatment of Aboriginal art within the dominant settler art industry.</p> <p><b>Required Reading</b><br/>Andrew Sayers, 'Art and the Dreaming', <i>Australian Art</i>, Oxford University Press, 2001.</p> <p><b>Indigenous Art II – The Art Market</b></p> <p>A discussion of Papunya Tula and Geoffrey Bardon, and the issues and debates regarding the commercialisation of Aboriginal art and artists.</p> | <p><b>Class</b><br/>Lecture, Slide presentation<br/>Discussion</p> <p><b>Online</b><br/>Virtual exhibition</p> |

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|--|---|--|
|  | <p>Focus Artists:<br/>Clifford Possum Tjapaljarri and artists of the Papunya Tula Group.</p> <p><b>Required Reading</b><br/>Roger Benjamin, 'Aboriginal Art: Exploitation or Empowerment?' <i>Art in America</i>, Vol.78, No7, July1990. Republished in Rex Butler ed., <i>What is Appropriation?</i>, Power, Sydney, 1996.</p>   |  |
|  | <p><b>Seminar 9</b><br/><b>Feminism, Globalisation and cross-cultural exchanges</b><br/>Focus of this lecture has been on Australia's relationship with Global art movements, Feminism and multiculturalism, and will include artists who have dealt directly with the theme of identity in their art.<br/>Focus Artists:<br/>Hou Leong, Tracey Moffat, Julie Rrap, Fiona Hall, Patricia Piccinini</p> <p><b>Required Reading</b><br/>Sandy Kirby, 'The Subject of Art and Craft', <i>Sight Lines: Women's art and feminist perspectives in Australia</i>, Craftsman House, 1992</p> <p><b>Additional Reading</b><br/>Melissa Chiu, 'Asian Australian Artists – Cultural Shifts in Australia', <i>Art &amp; Australia</i>, Vol.37, No2, 1999.</p> | <p><b>Class</b><br/>Lecture, Slide presentation<br/>Discussion</p> <p><b>Online</b><br/>Virtual exhibition</p> |
|  | <p><b>Seminar 10 –</b><br/><b>Australian Postmodernism and Contemporary Art</b><br/>A discussion of different media &amp; new technologies in contemporary art. This will include a discussion of the technique of appropriation, and how it is used to express the often complex notion of identity.<br/>Focus artists:<br/>Imants Tillers, Juan Davila, Daniel Boyd, Lin Onus</p> <p><b>Required Reading</b><br/>Christopher Allen, 'Homeless', <i>Art in Australia: From Colonization to Postmodernism</i>, Thames and Hudson, London, 1997.</p>   | <p><b>Class</b><br/>Lecture, Slide presentation<br/>Discussion</p> <p><b>Online</b><br/>Virtual exhibition</p> |
|  | <p><b>Seminar 11 - Revision</b><br/>Presentation of Virtual exhibitions<br/>Conclusion and Revision</p>   | <p><b>Class</b><br/>Student presentations<br/>Revision of Course content</p>                                   |
|  | <p><b>Seminar 12 - Final Examination</b></p>  | <p><b>Class</b><br/>Exam</p>   |

## **Attendance, Participation & Student Responsibilities**

### **Attendance**

CAPA has a mandatory attendance policy. Students are also expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Attendance is mandatory and is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and ultimately in a F for the course.

### **Missing classes for medical reasons**

If you need to miss a class for medical reasons or for a family emergency, you must send an e-mail to let the Director of Academic Affairs (DAA) or Resident Director know at least one hour in advance of your class or meeting by emailing [jmiller@capa.org](mailto:jmiller@capa.org). Note that calling the CAPA Center (02 9217 5977) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your instructor and make up any missed assignments.

### **Class Participation**

Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

### **Academic Integrity**

The faculty expects from you, the student, a high level of responsibility and academic honesty. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

### **Use of electronic equipment in class**

All devices such as laptops, I-pods, I-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are NOT allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Director of Academic Affairs or the Resident Director at the beginning of Term.

### **Use of Electronic Translators**

In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

### **Late Submission**

Late submission of papers due, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

### **Behavior during Examinations**

During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.