RMIT
SCHOOL OF ART

PROGRAM INFORMATION FOR STUDENTS:
2009

Title: Bachelor of Arts (Fine Art)
Code: BP201
Welcome to RMIT School of Art, one of the most highly regarded art school’s in the Australia-Pacific region. Art has been taught at RMIT since 1887 and the School of Art has a long and proud tradition of educating many of Australia’s foremost practicing artists, across all of its nine major studio areas.

At RMIT School of Art you become part of a rich international community of artistic practice. The School has established collaborative programs in Hong Kong and links with artists and art academies in Australia, New Zealand, China, Korea, Europe and the USA.

The BA Fine Art program offers you the opportunity to specialise in one of the nine major studio areas or to explore a range of studio areas in accordance with your own developmental needs. Studio staff will assist students in making informed decisions that ensure their enrolment best reflects their goals and aspirations. Studio practice is complemented by studies in Art History and Theory, Professional Practice and a broad range of University Electives, as well as regular Forums featuring artists and writers.

We encourage you to engage enthusiastically and energetically with all that the School has to offer you and wish you well in your studies.

Associate Professor Kevin White
Program Manager – BA Fine Art
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# SCHOOL CONTACT DETAILS

**School of Art Administration Office**

<table>
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<tr>
<th>Office Hours</th>
<th>9.00am – 5.00pm (closed between 1.00 – 2.00pm)</th>
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<tbody>
<tr>
<td>Location</td>
<td>Building 2, Level B, Room 4 (2.B.4)</td>
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<tr>
<td>Phone</td>
<td>9925 1988 / 9925 2922 / 9925 2215</td>
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<td>Fax</td>
<td>9925 3755</td>
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**Head of School**

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<tr>
<th>Name</th>
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<tr>
<td>Professor Elizabeth Grierson</td>
<td>9925 2219</td>
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**Executive Assistant**

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<tr>
<th>Name</th>
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<tr>
<td>Bronwyn Hughes</td>
<td>9925 2219</td>
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**Reception**

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**Administration Officer**

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Soko Mapapalangi</td>
<td>9925 2922</td>
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**Administration Manager**

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<tr>
<th>Name</th>
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<tr>
<td>Michelle Strange</td>
<td>9925 2215</td>
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**Studio/Theory Coordinators:**

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<tr>
<th>Field</th>
<th>Coordinator</th>
<th>Phone</th>
<th>Location</th>
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<tbody>
<tr>
<td>Program Director</td>
<td>Kevin White</td>
<td>9925 1988</td>
<td>Building 2.B.9</td>
</tr>
<tr>
<td>Art History</td>
<td>Linda Williams</td>
<td>9925 2369</td>
<td>Building 37.2</td>
</tr>
<tr>
<td>Ceramics</td>
<td>Chris Sanders</td>
<td>9925 3865</td>
<td>Building 4.1</td>
</tr>
<tr>
<td>Drawing</td>
<td>Godwin Bradbeer</td>
<td>9925 5386</td>
<td>Building 87.6.7</td>
</tr>
<tr>
<td>Fine Art Photography</td>
<td>Shane Hulbert</td>
<td>9925 5236</td>
<td>Building 9.2.48</td>
</tr>
<tr>
<td>Gold &amp; Silversmithing</td>
<td>Mark Edgoose</td>
<td>9925 3540</td>
<td>Building 2.A.</td>
</tr>
<tr>
<td>Media Arts</td>
<td>Ian Haig</td>
<td>9925 2022</td>
<td>Building 9.2.49</td>
</tr>
<tr>
<td>Painting</td>
<td>Peter Ellis</td>
<td>9925 2838</td>
<td>Building 2.D.7</td>
</tr>
<tr>
<td>Printmaking</td>
<td>Richard Harding</td>
<td>9925 1035</td>
<td>Building 49.B</td>
</tr>
<tr>
<td>Sculpture</td>
<td>Don Gore</td>
<td>9925 3625</td>
<td>Building 37.1.3</td>
</tr>
<tr>
<td>Sound</td>
<td>Phil Samartzis</td>
<td>9925 5207</td>
<td>Building 9.2.47</td>
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All staff contact details can be found on the School website. To email a staff member:

[firstname.surname@rmit.edu.au](mailto:first_name.last_name@rmit.edu.au)
IMPORTANT INFORMATION

Alumni

All students are encouraged to join the School of art Alumni once you have completed your degree, please register at the following: www.alumni.rmit.edu.au/register/

Assessment/Results

You will be notified of the assessment dates for your courses by the lecturers during the semester. You can view your results at: https://enrol.rmit.edu.au/eol/

Cancelling your enrolment

Discuss the cancellation with your studio coordinator, complete a cancellation form and submit to the Hub or the School administration office with your student card

Deadline Semester 1  March 31
Deadline Semester 2  August 31

Change of Address

It is very important to keep your address up to date at all times. You can change your address online or at the Hub by completing a change of Personal information form.

Claiming Credit (exemptions)

**Single Courses** Complete an application for single course credit; have it approved by your studio coordinator for studio courses or the history coordinator for history courses. Once approved submit to the administration office with a copy of the transcript from your previous study. If you are enrolled in the course that you have been given credit for you must drop it from your enrolment.

**Block Credit** – Students that have been given advanced standing are required to submit a block credit application form together with a copy of transcript from previous study to enable advanced standing credits to be processed.

Deadline for submission of credit applications  March 31

Course Guides

Course guides can be viewed on the web by typing in the Course Code E.G. VART1316 www.rmit.edu.au/ use the search option.

Enrolment

You are responsible for ensuring that you are enrolled in the correct courses. You must notify the office of any errors immediately. You can view your enrolment on-line at https://enrol.rmit.edu.au/eol/ Please ensure you check your enrolment each semester.

Varying your enrolment

Before you add or withdraw from a course it is recommended that you seek academic advice.

**Adding a course** – Check pre-requisites, program structure
Deadline to add courses Semester 1  13 March
Deadline to add courses Semester 2  31 July

Graduation

If you are a graduating student you will need to apply to graduate in order to receive your testamur even if you are not attending the ceremony. To attend the ceremony you will need to apply by the end of August/early September – www.graduation.rmit.edu.au
Noticeboard

The School noticeboard is located outside the administration office in building 2, level B. Current Exhibitions, awards and course information is displayed here.

Postgraduate Applications

If you wish to apply for Honours or Masters by Coursework, you will need to complete a Direct Application form and submit to the Info Corner by 10 November, you will also need to complete a supplementary form and submit this to the School.

If applying for a Research program please contact the School Research office on 9925 1947.

Room Locations

Fine Art Class locations are found on the timetable E.G. 9.2.19 = Building 9, Level 2 Room 19.

Siemens Scholarship

The Siemens RMIT Fine Art Scholarships are open to current RMIT undergraduate and postgraduate students enrolled in Fine Art programs. Siemens sponsors a total of eight scholarships. An exhibition of finalists work will be held in November / December. Awards will be made on the basis of excellence in the arts. Applications are available from the end of August.

SSCC (Student Staff Consultative Committee)

SSCCs provide you with an opportunity to give feedback and contribute to the improvement of your program and to your experience as a student. Membership is made up of the Coordinator of Programs, staff teaching into the programs, and students. It meets at least three times in each semester, with the first meeting being held no later than the end of the fourth week of classes. In the School of Art the SSCCs are structured in the following way.

Student Administration Forms

All forms can be downloaded from the RMIT Website — www.rmit.edu.au/students, or are available from the administration office.

Student Email

All students enrolled into RMIT University are issued a student email and are expected to use this as a foremost contact point to and from teaching staff, administration and the University. The email is the letter S, followed by your student number @student.rmit.edu.au example: s1234567@student.rmit.edu.au

Taking Leave of Absence

Complete an application for Leave of Absence. You will need approval from your studio coordinator. Once form is signed submit the form and your student card to the administration office.

**Deadline Semester 1**  March 31
**Deadline Semester 2**  August 31

Timetables

Each semester you are required to timetable your classes on STS (Student Timetabling System), you will be advised when the system is open for you to do this.

Link for Student Timetabling System http://sts.rmit.edu.au/STS/index.jsp

Hardcopy timetables will be available from the Art Administration office in building 2.
The Hub – Can assist you with the following services:

Here are some of the things you can do at the Hub:

- access online learning support
- attend a health education seminar or drop-in session
- attend a study skills workshop
- book a room
- browse through online databases and reference materials
- find out about counselling services available
- referral to housing services
- referral to services for students with a disability
- gain career advice, interview skills and resume writing
- get a referral to the Aboriginal and Torres Strait Islander Unit
- get directions around the campus
- referral to learning skills professionals
- get your transcript and Confirmation of Enrolment
- have your concession form stamped
- look into scholarships available to RMIT students
- obtain financial advice
- pay a non-cash fee or apply for a refund
- support for international students
IMPORTANT DATES GO HERE
PROGRAM STRUCTURE

Total Credit Points required - 288
(48 credit points each semester = 4 courses)

1st Year Students
All students in first year of the program enrol in:
• 2 Studio/Workshop Specialisation courses per semester
• 1 Alternative Studio Course per semester
• Art History & Theory 1 in first semester
• 1 Student elective in second semester

2nd Year Students
All students in second year of the program enrol in:
• 2 Studio/Workshop Specialisation courses per semester
• 1 Alternative Studio Course per semester
• 1 History/Theory course in either semester
• 1 student elective in either semester

3rd Year Students
All students in third year of the program enrol in:
• 2 Advanced Studio courses per semester
• 1 Alternative Studio Course per semester
• 1 History/Theory course in either semester
• Professional Practice in either semester

Art History & Theory
All students must complete 3 Art History and Theory courses throughout the degree. In first year it is a core survey course whilst second and third year students will elect from amongst a range of options.

Alternative studio Courses
Students complete one alternative studio course each semester; there are two options available to complete this requirement.

Option 1 **Ballot system** – choose from a range of options each semester. Students enrol into the generic course code via EOL and then complete the preference form for Alternative studio subjects

OR

Option 2 **Inter-media courses** – You can enrol any of the Inter-media courses.

Student Electives

RMIT requires that every student complete two 12 credit point student electives in the course of their degree. Student electives can be taken from any School. All electives that are on offer can be viewed on: [https://apps-farm.rmit.edu.au/studentelectives/](https://apps-farm.rmit.edu.au/studentelectives/)

In addition to these courses listed by schools as Student electives, students are also able to complete their Student Elective requirement by undertaking any course within the BA – Fine Art providing pre-requisites have been met.

Enrolment
When enrolling it is important to check that you do not enrol into a course that you have already completed and passed as the credit points will not be counted.
Enrolment program structure goes here
ART HISTORY & THEORY

COURSE DESCRIPTIONS

HUSO 2186 Art History & Theory 1
This course provides a thorough introduction to modernism in art and concludes with issues central to current debates on contemporary art. The course is based on the premise that art cannot be understood in isolation from its wider social, historical and theoretical context. The course begins with an introduction to the discipline of art history & theory and a discussion of key terminology and methodology, it then focuses on important developments in art & society from 19th century Europe to late 20th century Australia.

HUSO 2244 The Social Role of the Artist
This course uses the self-portrait as a means of exploring the changing role and status of the artist in different cultural contexts and at different historical moments. One of the emphases of the course is the examination of what artists had to say about themselves, their art and the world in which they lived. The extent to which these statements reflect the cultural, aesthetic and philosophical climate of the period is also explored.

HUSO 2247 Theme & Variation: Art Yesterday and Today
This course is designed to introduce students to the historical and theoretical background of key issues in contemporary art by investigating aspects of selected works. It will: Locate pluralist and hybrid contemporary practice within a series of lineages, contextualize recent art work through exploration of recurrent themes and concerns in past works, build knowledge of current theoretical and critical debates relevant to art practice and develop skills applicable to research for artists The emphasis will be on exploring issues across a wide range of media.

HUSO 2249 The Body in Art & Thought : Deep Genealogies
This course offers a study of the sonic dimension to Western social history and its connections to other cultural formations including visual culture, poetics and literary narrative. In distinction to studio-based theories of sound, the course locates sound and music in its broader social, historical and theoretical contexts. The course is designed for students in all nine studio disciplines offered in the School of Art.

HUSO 2259 Sonic History & Critical Theory
This course offers a study of the sonic dimension to Western social history and its connections to other cultural formations including visual culture, poetics and literary narrative. In distinction to studio-based theories of sound, the course locates sound and music in its broader social, historical and theoretical contexts. The course is designed for students in all nine studio disciplines offered in the School of Art.

HUSO 2261 Lens and Screen
The course will cover the development of photography, cinema & video and the relationship of these media to modern and post-modern ideas, culture and art practice with particular reference to the contemporary context. The seminars will focus on the central theories and practice of photography, its impact on art practice and its interaction with popular culture.

HUSO 2298 Thinking and Making
This course will explore recent theories on thinking and knowledge in relation to the development, making and experiencing of art works. You will learn to directly apply these theories in close relationship to your studio practice. The focus of the course will be on relationships between practice, research and learning.

CERAMICS

VART 1892 Ceramics Studio 1A1 Process & Concept
This course is focused around developmental approaches to contemporary ceramics within a Fine Art context. It introduces students to a range of hand-building construction techniques suitable for the development of both functional and non-functional work. Students will acquire a sound knowledge of health and safety issues as they apply to the production of ceramics and develop a basic understanding of kiln firing and management. Studio practice will be integrated with lectures covering both historical perspectives and contemporary practitioners.

VART 1893 Ceramics Studio 1A2 Form & Structure
This course is designed to establish a materials skill base in a range of ceramic decorative processes and techniques and develop strategies for the integration of surface imagery with three-dimensional form. Students will be encouraged to develop a personal iconography through experimentation with the formulation and application of clay slips, burnishing, sgraffito, wax resist, latex and shellac, the use of various colourants and the development of textured/relief surfaces. Studio practice will be integrated with lectures covering historical perspectives, contemporary practitioners and health and safety.

VART 1895 Ceramics Studio 1B1 Process & Concept
Approaches to contemporary ceramics with a focus on developing skills in wheelwork and its interpretation within a Fine Art context. Students are encouraged to develop an understanding of form and the integration of technical and aesthetic judgments in relation to the construction of both functional and non-functional work. The course will also address the construction of large-scale work using thrown multiples. Studio practice will be integrated with lectures covering historical perspectives and contemporary practitioners.

VART 1896 Ceramics Studio 1B2 Form & Structure
This course is focused around developmental processes in contemporary ceramics within a Fine Art context. It offers students the opportunity to refine and further develop a personal iconography through experimentation with a broad range of ceramic decorative processes and techniques including the formulation and application of glazes; the application of underglaze and on-glaze colours, including brushwork and a range of alternative methods of application. Students will be introduced to high temperature firing and kiln management.
VART 1951 Ceramics Studio 2A1
This course further develops and refines the skills acquired in Ceramics Studio 1A1 and 1B1, providing students with an opportunity to engage in advanced production techniques and methodologies in wheelwork and/or hand-building as relevant to the development of a personal aesthetic. This course has a strong focus on independent research, integrated with class discussions and group critiques.

VART 1952 Ceramics Studio 2A2
This course further develops and refines the skills acquired in 1A2 and 1B2, providing students with an opportunity to further extend the development and refinement of a personal iconography through investigation of selected decorative processes and techniques. This course has a strong focus on independent research, integrated with class discussions and group critiques.

VART 1953 Ceramics Studio 2B1
This course builds on the skills acquired in Ceramics 2A1 and provides students with an opportunity to develop and refine their practice through a supervised individual program of studio work, planned by the student in consultation with the class lecturer. This course has a strong focus on independent research, integrated with class discussions, individual consultations and group critiques.

VART 1954 Ceramics Studio 2B2
This course builds on the skills acquired in Ceramics 2A2 and provides students with an opportunity to develop and refine their practice through a supervised individual program of studio work, planned by the student in consultation with the class lecturer. This course has a strong focus on independent research, integrated with class discussions, individual consultations and group critiques.

VART 1955/56/57/58 Ceramics Advanced Studio 1 - 4
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student’s transition to self-supervised art practice.

VART 3005 Architectural Ceramics (Student Elective)
Students will be able to apply theory and practice to a range of learning objectives. The course will offer students the opportunity to discover through research and design applications, how history, culture and social integration underpins the development of communities and cities, with particular reference to the integration of ceramics as both a construction material and applied architectural component.

DRAWING

VART 1904 Drawing Studio 1A1
A studio-based study in figure drawing which includes individual and group tutorials. There is a strong initial emphasis on perceptual analysis, although theory based commentary will be a significant part of the class. The intention is to establish a skill base to deal with conceptual, perceptual, aesthetic, and technical problems in fine art.

VART 1905 Drawing Studio 1A2
This course aims to develop a practical understanding of the link between traditional fine art disciplines and new media, with an emphasis on digital imaging. It offers students the opportunity to develop their practice in the studio and the computer laboratory within a student-centred framework. The course establishes a skill base for dealing with conceptual, perceptual, aesthetic and technical issues which are relevant to their discipline and contemporary fine art practice. Students will receive practical instruction in the use of digital imaging and other relevant software.

VART 1907 Drawing Studio 1B1
A studio-based study in figure drawing which includes individual and group tutorials. Theory-based commentary will be a significant aspect of the study. The intention is to establish a skill base to deal with conceptual, perceptual, aesthetic and technical problems in fine art both within and beyond the disciplines.

VART 1908 Drawing Studio 1B2
This class examines and re-interprets student generated imagery. Image interpretation establishes a context for visual ideas in computer digital imaging. The intention is to establish a synthesis between direct physical engagement and the creation of imagery through electronic media, defining strategies for addressing visual and graphic disciplines within fine art practice.

VART 1961 Drawing Studio 2A1
Exploration of the figure and its relationship to articulated space. The study is presented in a way that is related to technical, formal, and conceptual considerations of practice. Students will be expected to participate in a schedule of individual tutorials and group critiques.

VART 1962 Drawing Studio 2A2
The semester’s work will be developed as approved individual programs, negotiated between students and staff. Students will be required to initiate and sustain their own practices within an unstructured studio environment. Documentation of research is expected at a level appropriate to professional practice. Issues of conservation and health and safety in studio practice will be addressed.

VART 1963 Drawing Studio 2B1
Exploration of the figure and its relationship to articulated space. The study relates to technical, formal, and conceptual considerations of practice. Students will be expected to participate in a schedule of individual tutorials and group critiques.
VART 1964 Drawing Studio 2B2
The semester’s work will be developed as approved individual programs, negotiated between students and staff. Students will be required to initiate and sustain their own practices within an unstructured studio environment. Documentation of research is expected to a level appropriate to professional practice. Issues of conservation and health and safety in studio practice will be addressed.

VART 1965/66/67/68 Drawing Advanced Studio 1-4
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student’s transition to self-supervised art practice.

VART 1325 Drawing Single Elective – (Student Elective)
Classes in figure drawing, and figure related studies. The aim is to expand analytical and expressive capabilities in addressing human imagery. The studies will increase technical facility, but also encourage a lateral view of the figure as an expressive and conceptual device. It is assumed that students will have previous experience in figure drawing.

VART 1969 Drawing Intensive – (Summer Course)
An intensive course in observational drawing conducted over two weeks during the summer (Monday 15 – Friday 25 January 2007). The course does not require previous experience, and although it is designed to establish a strong skill base in drawing from observation, it can be equally challenging for people with an extensive background in drawing. The course is based within the genres of life drawing, object drawing, landscape and personal visual development. There is a significant theoretical aspect to the course. Assessment by folio submitted at the end of the course.

FINE ART PHOTOGRAPHY

VART 1572 Contemporary Photographic Ideas
Contemporary Photographic Ideas introduces students to ideas and issues pertinent to contemporary photographic art. Issues include the differences and similarities between art and other photographic disciplines, the nature of being an artist, gallery exhibition and current issues facing art and artists locally and internationally. Classes take the form of lectures, discussions, artist talks and visits to exhibitions.

VART 1573 Contemporary Photographic Practice
Contemporary Photographic Practice focuses on the student’s own production. Projects and discussion are aimed at developing ideas and producing work using a variety of methods and mediums. Through lectures, discussions and visits to exhibitions, students are encouraged to engage with issues including; the nature of being an artist, gallery exhibition, the differences and similarities between art and other photographic disciplines and current issues facing artists.

VART 1592 New Analogue Imaging 1a
This course introduces students to contemporary imaging technology and methodologies, with an emphasis on digital imaging. Links are established between traditional imaging practices and contemporary photographic imaging. The computer is demystified as a production tool, and imaging technology is critically engaged and evaluated in the investigation of the conceptual, technical and ideological foundations of the electronic photographic arts. Students receive practical and conceptual instruction in the advanced use of digital imaging hardware and software, including scanning, printing, direct digital capture, Photoshop, Aperture and other relevant photographic imaging software. This course is taught through a series of lectures and practical demonstrations.

VART 1593 New Analogue Imaging 1b
This course examines the development of digital photographic production methodologies, strategies and skills within the context of making sophisticated fine art photographic images. Key investigations include; advanced Photoshop, high bit scanning, advanced printing, image editing and advanced digital capture. Students will also investigate operating systems and how to set up a digital darkroom. This course is taught through a series of lectures and practical demonstrations.

VART 1590 Photomedia Processes 1a/VART 1591 Photomedia Processes 1b
This course deals with the methodologies, software and hardware available for the production of contemporary fine art photomedia based image production. Emphasis is placed on digital process, supporting imaging software/hardware and the ‘digital design’ of non-photographic analogue process. Student will also investigate options for alternative image distribution, such as online web galleries, publications, text and imaging. It is especially designed for students wishing to develop skills in digital photomedia software applications, such as Photoshop, Illustrator, Dreamweaver, Painter, Quark Xpress and Indesign. This course is taught through a series of lectures and practical demonstrations.

VART 1610 The Digital Fine Print 1a
This course explores the photographic print in the age of digital reproduction. Sophisticated techniques are employed to significantly expand the range of the fine print and its creative tradition. The finest photographic and digital imaging processes combine to produce prints of exquisite quality. It also presents a logical and comprehensive approach to accurately managing colour in a digital environment, and the suitability of different colour management systems, strategies, and equipment. This course is taught through a series of lectures and practical demonstrations.

VART 1611 The Digital Fine Print 1b
This course examines in detail the nature of a digital photographic print and the complexities of customising processes. Students will investigate custom colour managed environments, including monitor calibration and printer profiling. Real world processes will be investigated along side sophisticated visualisation strategies to enable students to produce digital prints of the finest quality. This course is taught through a series of lectures and practical demonstrations.
VART 1570 Fine Art Photography 1a
This course introduces students to the practice of contemporary fine art photography. The course is designed to assist students in developing analytical and technical photographic knowledge and skills, with a focus on current imaging technology and methodology, supported by traditional camera, lens, lighting and exposure skills. Students investigate: Camera controls, simple and advanced exposure, studio and flash lighting, exposure for digital capture, alternative photographic imaging technology and the effective presentation of photographic work. This course is taught through a series of lectures and practical demonstrations.

VART 1571 Fine Art Photography 1b
This course further develops a student’s understanding of photographic technology, visualisation and imaging methodology. Students develop more individual projects and investigate production methodologies. A detailed investigation into the history and key artists of fine art photographic imaging compliments student’s own imaging practice. This course is taught through a series of lectures and practical demonstrations.

VART 3006 Fine Art Photography Project 1a
The emphasis of this course is on the development and implementation of project based study and the realisation of a body of work based independent research and investigation. Classes assist students in developing an understanding of significant contemporary issues, and ways of incorporating these into a production strategy. Students will also explore a number of speculative and poetic texts that artists have found inspiring. Critical seeing and thinking are supported. Active participation in class discussions is essential and a willingness to apply theory to the student’s own practice.

VART 3008 Fine Art Photography Project 1b
This course is designed for second year students wishing to develop skills in the completion of a body of photographic work. Emphasis is on the implementation and completion of project based study. Classes assist students in finalising projects for gallery based presentation. Lectures consist of practical demonstrations, group consultations / discussions, and presentations of student work.

VART1980/ VART 1981/ VART 3014/ VART 3016 Inter Media Advanced Studio 1 – 4
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student’s transition to self-supervised art practice.

GOLD & SILVERSMITHING

VART 1916 Gold and Silversmithing 1A1
This course is focused around developmental approaches to contemporary silversmithing with a Fine Art context. It offers an opportunity to work with a broad range of hollow ware and flatware forming processes. Students will establish an understanding of the relationship between form and material and the human context. Students will develop fundamental understanding of the physical properties of a broad range of metals and an awareness of non-metallic construction materials. Students will also acquire and perform principles of hand forging, raising, basic fabrication and soldering processes while demonstrating competency in surface finishing such as filing, emery and polishing.

VART 1917 Gold and Silversmithing 1A2
This course is focused around developmental approaches to contemporary jewellery with a Fine Art Context. It offers an opportunity to work with a broad range of analytical thinking, visual perception while developing a skills base appropriate to making jewellery. Students will develop an understanding of the relationship between form and material and the human context and be guided in utilising metal as a jewellery making medium for artistic expression. The course is a pathway to initiate and pursue studies in directions that inform and further individual professional and creative growth and catalyse invention, innovation and refinement of personal work.

VART 1919 Gold and Silversmithing 1B1
This course is focused around developmental approaches to contemporary silversmithing with a Fine Art Context. It offers an opportunity to work with a broad range of hollow ware and flatware forming processes. Students will establish an understanding of the relationship between form and material and the human context. Students will develop fundamental understanding of the physical properties of a broad range of metals and an awareness of non-metallic construction materials. Students will also acquire and perform principles of hand forging, raising, basic fabrication and soldering processes while demonstrating competency in surface finishing such as filing, emery and polishing.

VART 1920 Gold and Silversmithing 1B2
This course is focused around developmental approaches to contemporary jewellery with a Fine Art Context. It offers an opportunity to work with a broad range of analytical thinking, visual perception while developing a skills base appropriate to making jewellery. Students will develop an understanding of the relationship between form and material and the human context and be guided in utilising metal as a jewellery making medium for artistic expression. The course is a pathway to initiate and pursue studies in directions that inform and further individual professional and creative growth and catalyse invention, innovation and refinement of personal work.

VART 1970 Gold and Silversmithing 2A1
This course will offer an opportunity to work with a broad range of hollow ware and flatware forming processes and developmental approaches to contemporary silversmithing with a Fine Art Context. Silversmithing will experiment with concepts and mediums, develops an analytical approach to personal enquiry and interpretation of the studio area’s potential and encourage the discriminating appraisal of various options with a view to realising the final form.
VART 1971 Gold and Silversmithing 2A2
This course will focus on consolidating aesthetic and intellectual considerations in contemporary jewellery, further developing an understanding of the relationship between form and material and the human context. It offers an opportunity to work with a broad range of analytical thinking, visual perception and develop a skills base appropriate to making jewellery. Students will investigate advanced decorative metal processes providing both cognitive and interpretative skills; repetitive forming processes, lamination and forming of relief work, casting, forging, mounting of gems and minerals and metal surface treatments.

VART 1972 Gold and Silversmithing 2B1
This course will offer an opportunity to work with a broad range of hollow ware and flatware forming processes and developmental approaches to contemporary silversmithing with a Fine Art Context. Silversmithing addresses; experiments with concepts and mediums; develops an analytical approach to personal enquiry and interpretation of the studio area’s potential; encourages the discriminating appraisal of various options with a view to realising the final form.

VART 1973 Gold and Silversmithing 2B2
This course consolidates the aesthetic and intellectual considerations in contemporary jewellery. It aims to further develop an understanding of the relationship between form and material and the human context. It will consolidate the development of an individual aesthetic based on a knowledge and appreciation of historical and contemporary trends within a Fine Art Context. It offers an opportunity to work with a broad range of analytical thinking, visual perception and develop a skills base appropriate to making jewellery. Students will investigate advanced decorative metal processes providing both cognitive and interpretative skills; repetitive forming processes, lamination and forming of relief work, casting, forging, mounting of gems and minerals and metal surface treatments.

VART 3424/25/26/27 Gold & Silversmithing Advanced Studio 1 – 4
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students undertake a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student’s transition to self-supervised art practice.

MEDIA ARTS

VART 1594 Video Art 1a
This course covers the historical genesis and theoretical basis, as well as the technical aspects, of video art practice. It is introductory in nature and encourages the development of a critical discourse between students and the history of video art practice as it relates to installation and purely screen-based modes of exhibition. Practical and strategic skills will be re-enforced through a series of exercises. Video art is a good course for people with no experience with video or those who have already studied Studio Video.

VART 1595 Video Art 1b
This course covers the historical genesis and theoretical basis, as well as the technical aspects, of video art practice. It is introductory in nature and encourages the development of a critical discourse between students and the history of video art practice as it relates to installation and purely screen-based modes of exhibition. Students undertake one thematic exercise and a solo project.

VART 1580 Hybrid Media 1a/ VART 1581 Hybrid Media 1b
To introduce students to the techniques, culture and practice of screen based experimental image sequencing with particular emphasis on the creative and economic use of stills, limited animation techniques photomontage and the drawn image. This class introduces various animation techniques such as: cut outs, drawing, scanning, frame grabbing, image processing, chroma-key and compositing. Software includes: Adobe Photoshop, Final Cut Pro, and Flash.

VART 1604 Experimental Animation 1a/ VART 1605 Experimental Animation 1b
To assist the student's theoretical, and practical development from their prior involvement with Hybrid Media and to further develop their skills more specifically in the area of Fine Art Animation. This class introduces various animation techniques both 2d and 3d, such as timing, storyboards, staging, lighting, keying and image manipulation, utilising After Effects, Final Cut Pro and stop-motion software, with an emphasis on incorporating and combining contemporary, experimental, & traditional animation techniques.

VART 1574 Formal Systems 1a/ VART 1575 Formal Systems 1b
Formal Systems is a course for students who have already studied video art for at least two semesters. The course is organised around a series of lectures, screenings and exercises exploring a range of formal approaches and techniques. The course emphasises developing a rigorous approach to the relationship between video technology, form and content. Students undertake a series of thematic exercises to extend their existing video art practice.

VART 1578 Screen Narrative
This introductory course explores narrative elements of story structure, creating characters, scriptwriting, scene and sequence construction for the moving image – through to broader screen applications of lighting, mise-en-scene and editing. Classes explore conventions and strategies for sequencing images, incorporating group analysis of historical examples with practical individual projects. First semester exercises may be developed into a major project in second semester.

VART 1579 Narrative Production
This course continues the exploration of narrative elements of story structure, creating characters, scriptwriting, scene and sequence construction for the moving image – through to broader screen applications of lighting, mise-en-scene and editing. Classes explore conventions and strategies for sequencing images, incorporating group analysis of historical examples with practical individual projects. A solo major project will form the basis of assessment.
VART 1629 New Genres 1a/ VART 1630 New Genres 1b
This course explores media art installation and intermedia practice and is aimed towards students who want to extend their work into an installation and or new media outcomes, utilising digital, kinetic, obsolete, mechanical, or projection technologies. The course offers a critical and historical overview of new media/intermedia installation practice. The course explores the methodologies of destruction, malfunction and DIY technology. Each year the course sees the mounting of and participation in an intermedia/installation exhibition, combined/included as part of a solo project.

VART1980/ VART 1981/ VART 3014/ VART 3016 Inter – Media Advanced Studio 1 – 4 (Media Arts)
3rd year students continue study of the concepts and technique of Media Arts projects in video, animation, and media installation. Aiding in bridging the development of undergraduate and independent professional practice. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student’s transition to self-supervised art practice.

PAINTING

VART 1886 Painting Studio 1A1 Visual research/Alternative materials
This course introduces students to a wide range of technical, perceptual and conceptual strategies used to generate and extend visual research. Emphasis is placed on how artists generate and develop ideas from their initial beginnings into resolved works, in a variety of media. Through experimental and structured projects students will experience the artist as scientist, chance and spontaneity, observation and perception, sketchbooks, diaries, zines and books, drawing in contemporary art, ephemeral work.

VART 1887 Painting Studio 1A2 Process & Concepts
Students are introduced to a variety of strategies and processes involved in contemporary painting practice. Projects are structured in a manner that encourages each student to enter their own level of experience and develop through experimental, practical research to generate painting related artworks. Students are encouraged to develop practical problem solving strategies in studio practice that relate to a range of visual experiences. Technical aspects of support preparation, grounds, oil painting, acrylic and use of papers are included. There are some field trips to gather research, slide talks and group tutorials and studio practice in consultation with lecturers.

VART 1889 Painting Studio 1B1 Visual research/Alternative materials
This course identifies a variety of strategies artists employ to generate and develop ideas into resolved works in a variety of media. These ideas are then extended and resolved through a range of visual responses using both traditional and experimental alternative materials. Individual work proposals are prepared by students in addition to directed research. Includes research strategies, understanding materials, the object found and fabricated, developing a personal iconography, surface chance, gesture, display and documentation, observation and imagination.

VART 1890 Painting Studio 1B2 process & Concepts
This course offers a student centred, flexible approach to studio based research relating to painting. In consultation with lecturers students formulate an individual work proposal relating to a planned series of artworks to be completed during Semester 2. In consultation with academic staff, students are encouraged to explore artists and issues surrounding their chosen direction and are guided through individual and group tutorials to consider content arising from their project in light of contemporary painting practice.

VART 1987 Painting Studio 2A1 Transformative Practices
This course develops skills in collage technique and philosophy which reinforces the idea of contemporary hybrid art practice. Students experience a complex understanding of the relationship for images, collage, assemblage, photomontage, the digital the object found and fabricated the multiple, the book and installation to inform individual expression. Experimentation is encouraged leading to resolved work in a variety of media. Includes seminars, and historical overview from Duchamp to Jake and Dinos Chapman. Gallery visits, lectures and demonstrations, group and individual tutorials complement studio research.

VART 1988 Painting Studio 2A2 Contemporary Concepts
This studio based course will enable students to develop individually realised works within the framework of contemporary ideas. Through individual research strategies, students will develop a strong conceptual basis for their personal expression. Using a variety of media and processes students will develop an awareness and understanding of how broad social and cultural perspectives can be reflected in a personal contemporary art practice. Investigation may include the body in art, contemporary abstraction, text, language and narrative, time based practices, the environment, gender, political and cultural identity. The personal and social, idiosyncratic art, appropriation, new art from old, popular culture, the outsider and art brut.

VART 1989 Painting Studio 2B1 Transformative Practices
This intermediate course extends and refines skills in collage technique and philosophy which reinforce the idea of contemporary hybrid art practice. Directed research projects and individual student work proposals are complemented by seminars, group and individual tutorials. The use of images, assemblage, painting and drawing, installation practice, photo based and digital technologies are employed to inform individual expression. Students experience the potential for initial ideas to transform into a variety of outcomes.

VART 1990 Painting Studio 2B2 Contemporary Concepts Projects
This course extends and refines studio research within the framework of contemporary ideas. Students will consolidate a strong conceptual basis for their practice, and will prepare individual work proposals in consultation with staff. Emphasis is on how broad social and cultural perspectives can be reflected in a personal visual language. Investigation includes the body, narratives in art, environment, nostalgia and history, cultural identity, popular culture, observation and documentation.
VART 1983/84/85/86 Painting Advanced Studio 1 – 4
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student’s transition to self-supervised art practice.

VART 1316 Painting Single Elective (Student Elective)
This is a learner directed course that explores appropriate methodologies for developing visual projects in print and print related media. In consultation with lecturers students will devise projects that engage with individual areas of interest. Research in contemporary visual art practice will be the primary aim of this course. Individual and group tutorials are an integral part of developing projects.

PRINTMAKING

VART 1988 Printmaking Process and Concept 1a
Process itself is a viable conceptual basis for a work of art. Printmaking offers a rich range of choices for this approach to art production. Materials used in the process of making a print can contribute to art practice in innovative ways. Projects will address concepts around recycling, colour transparency and layering and cross media-projects through lithography, relief and papermaking processes.

VART 1901 Printmaking Process and Concept 1B
Process itself is a viable conceptual basis for a work of art. Printmaking offers a rich range of choices for this approach to art production. Materials used in the process of making a print can contribute to resolved work in innovative ways. Projects will address concepts around recycling, colour transparency and layering and cross media-projects through lithography, relief and papermaking processes.

VART 1899 Printmaking The Multiple 1a
The multiple is a recurring element in contemporary art practice. The idea of the multiple is also inherent in the nature of Printmaking. Notions of duplication, difference, variation and corruption will be investigated through workshops and studio practice. Aspects of relief and etching printmaking processes will be introduced with projects.

VART 1902 Printmaking The Multiple 1b
The multiple is a recurring element in contemporary art practice. The idea of the multiple is also inherent in the nature of Printmaking. Notions of duplication, difference, variation and corruption will be investigated through workshops and studio practice. Printmaking processes including photographic screenprinting and etching will be introduced in studio workshops and used as a medium for visual investigation.

VART 1992 Printmaking Chance and Order 2a
Through projects this course will consider printmaking’s relationship to contemporary art practice. Aspects of random selection in both content and process will be investigated within the context of formal visual language. The course aims to diversify the options for art practice and develop analytical thinking in visual perception. Individual and group tutorials are an integral part of developing projects.

VART 1994 Printmaking Articulation and Practice 2b
Through projects this course is designed to align the process of articulation and application of concepts and ideas to print and print-related materials and methods of production. Appropriate methodologies and print related technologies will be used to develop individual visual projects. Individual and group tutorials are an integral part of developing projects.

VART 1993 Printmaking Project 2a
This is a learner directed course that introduces appropriate methodologies for developing visual projects in print and print related media. In consultation with lecturers students will devise projects that engage with individual areas of interest. Research in contemporary visual art practice will be the primary aim of this course. Individual and group tutorials are an integral part of developing projects.

VART 1995 Printmaking Project 2b
This is a learner directed course that explores appropriate methodologies for developing visual projects in print and print related media. In consultation with lecturers students will devise projects that engage with individual areas of interest. Research in visual art practice will be the primary aim of this course. Individual and group tutorials are an integral part of developing projects.

VART 1996/97/98/99 Printmaking Advanced Studio 1 – 4
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student’s transition to self-supervised art practice.

VART 1221 Printmaking Single Elective (Student Elective)
To establish an understanding the potential of Printmaking processes. Topic areas include the Investigation of the processes of printmaking. These may include intaglio, relief and other methods of transferring images.

VART 1994 Printmaking Articulation and Practice 2b
Through projects this course is designed to align the process of articulation and application of concepts and ideas to print and print-related materials and methods of production. Appropriate methodologies and print related technologies will be used to determine an individual approach to visual expression. A variety of painting and drawing media will be researched. Technical aspects of support preparation, grounds, oil, acrylic paint, watercolour and the use of paper will be experienced. Slide talks and group tutorials compliment the study program.

VART 1993 Printmaking Project 2a
This is a learner directed course that introduces appropriate methodologies for developing visual projects in print and print related media. In consultation with lecturers students will devise projects that engage with individual areas of interest. Research in contemporary visual art practice will be the primary aim of this course. Individual and group tutorials are an integral part of developing projects.

VART 1995 Printmaking Project 2b
This is a learner directed course that explores appropriate methodologies for developing visual projects in print and print related media. In consultation with lecturers students will devise projects that engage with individual areas of interest. Research in visual art practice will be the primary aim of this course. Individual and group tutorials are an integral part of developing projects.

VART 1221 Printmaking Single Elective (Student Elective)
To establish an understanding the potential of Printmaking processes. Topic areas include the Investigation of the processes of printmaking. These may include intaglio, relief and other methods of transferring images.
This course continues to focus on the processes artists employ to develop their ideas from concepts through various developmental stages to finished art works. It offers theoretical and practical knowledge of these developmental processes by facilitating students' engagement with a range of creative working processes in relation to sculptural form. Experimental approaches to object making.

This course focuses on the processes artists employ to develop their ideas from concepts through various developmental stages to finished art works. It offers theoretical and practical knowledge of developmental and experimental processes by facilitating students' engagement with a range of creative working processes in relation to sculptural form. Students will be expected to develop a deeper understanding of the implications of working processes on their own creative production.

This course is focused on parallel creative approaches for contemporary sculpture. It explores how artists develop and materialize ideas through forms and processes such as drawing, photography, text and digital media, conceptual analysis and play. Projects address relations between public space and personal meaning, method and theory. Through analytic and synthetic processes students will explore the relationship between idea, object and process.

This course provides a 'hands on' introduction to 'lost wax' metal casting. The goal of the course is to assist students with an introduction to one of the most traditional techniques in sculpture. It seeks to provide students not only with a basic knowledge of the lost wax process, but also to help them become aware that while there is a great deal of mystique surrounding sculpture 'in bronze', there is an important balance between the inherent quality of an idea and the material it may be made from.

This course is designed to introduce students to the practical traditions of sculpture, initiating the development of an individual folio of work and facilitate student's transition to self-supervised art practice. Students will be expected to develop a deeper understanding of the implications of working processes on their own creative production.

This course investigates the creative space that exists between object and visual languages. It explores how artists develop and communicate information and sculptural ideas through forms and processes such as drawing, modelling, aesthetics, conceptual analysis and play. Projects address relations between public space and personal meaning, method and theory. Through analytic and synthetic processes students will explore the relationship between idea, object and process.

This course features streams of study related to the compositional theory and technical practice of working in the electronic studio environment. Practical workshops will feature an in-depth exploration of Protools, and a basic overview of Reaktor and Ableton Live. A wide range of 20th century composition will be analysed -- with styles including Industrial, Noise, lowercase sound, ambience, electronic, post-classical, glitch, 'classic electronic', electro acoustic, Plunderphonia and Metal. And whilst the course is grounded by a musically traditional examination of the structures and devices underpinning all composition, such content and perspectives are then broadened through discussion of Neuro aesthetics, linguistics and the footprint of technology. This course is recommended for intermediate and advanced students.
COMM 1241 Audio Technology/ COMM 1242 Sound Culture
This course provides an introduction to the key developments that have informed sound culture over the last 125 years in order to demonstrate the broad range of concepts and practices available to the contemporary sound artist and/or musician. Areas of investigation include noise, silence, minimalism, indeterminacy, appropriation, electronic music, soundscape, free jazz, turntablism and musique concrète. Technical demonstrations include digital audio tape recording, microphones, hard disk recording, mixing, spatialisation, digital signal processing and synthesis.

COMM 1243 Sound Design 1a/ COMM 1244 Sound Design 1b
This course studies the relationship between sound and image across a variety of studio areas. Theories will range from perspectives on historic and contemporary conventions through to those more abstract and scientific (synaesthesia, psychoacoustics, evolutionary biology etc). Whilst the Hollywood cinematic model will be featured, it will be used as a point of departure/comparison for the sonic needs of media such as computer games, contemporary dance, theatre, television and earcons. And although the course will concentrate on approaches to score, the fundamental principles of sound design are also studied. This allows students to focus on musical and/or non-musical options when working on set exercises and the collaborative projects that form the basis for assessment. Technical demonstrations include QuickTime formatting, hard disc recording, sampling and midi control. This course is recommended for intermediate and advanced students.

COMM 1271 Studio Recording/ COMM 1272 Studio Production
This course explores the potential of the recording studio to creatively record and shape a broad range of sound sources and materials, including band and instrumental recordings as well as sound effects, foley and atmospheres. Areas of investigation include rock, jazz, folk, blues, dub, classical, electronica and improvisation. Technical demonstrations include microphones, hard disk recording, mixing, digital and analogue signal processing, effects delegation, spatialisation and mastering. This course is recommended for intermediate and advanced students.

COMM 2313 Live Audio-Vision
This course instructs students on how to use Max/MSP and Jitter in order to investigate the traction between sound and vision in live performance. Classes will involve software demonstrations, course work, and analysis of performance strategies. Students will be instructed to 1) competently use Max/MSP software; 2) competently use Jitter software; 3) formulate approaches towards live performance; 4) produce interactive audio-visual projects; 5) utilise plug-ins and effect modules; 6) develop stereo and surround spatialisation in live performance; 7) conceptualise temporal structure.

COMM 2314 The Modern Soundtrack
This course provides an overview of key trends and concepts that have informed the development of sound design and music in narrative film. Students will be instructed to 1) consider soundtrack options in a range of audio-visual productions; 2) become knowledgeable of the history of sound in the cinema; 3) become articulate in the communication of aural concepts and technical terminology in soundtrack production; & 4) consider aesthetic and technical ramifications of considering the soundtrack in pre-production and during production.

COMM 1267 Immersive Environments 1a / COMM 1268 Immersive Environments 1b
This course explores the intersection of sound and space in order to investigate the potential of surround sound to render sophisticated sound fields that extend and modulate zones of aural experience. Areas of exploration include spatial hearing, psychoacoustics, installation, performance, interaction, navigation and composition. Technical demonstrations include DVD authoring, hard disk recording, mixing, digital signal processing, surround sound spatialisation and mastering. This course is recommended for intermediate and advanced students.

VART1980/ VART 1981/ VART 3014/ VART 3016 Inter Media Advanced Studio 1 – 4
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Inter- Media studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student’s transition to self-supervised art practice.

NON STUDIO SPECIFIC

VART 2021 Fine Art Professional Practice
Fine Art Professional Practice aims to provide third year fine art students with a knowledge and understanding of the broad range of activities that support the professional development of an independent arts practitioner and to prepare students vocationally to meet the demands of a professional art practice by assisting the development of strategies that enable them to transcend the University environment, and make a sustainable commitment to the broader arts community.

HUSO 2145 Talking Art Inside the Artists practice (Student Elective)
This course offers the opportunity for students to meet with and hear professional artists speak about their own work from conception and on to new bodies of work. Through this program the idea and function of the artists studio will be explored as a side of production, distribution, display and promotion. The intention is to offer the student a diverse experience of what cutting edge practice is really like with visits to artists studios, galleries and museums. Through the processes of discussion, lectures and critiques, some of the key issues for artists in contemporary art practice will be explored.

VART 2027 Art in Public Space (Student Elective)
Art in Public Space is a holistic course combining both theory and practice of Art in Public Space. The course builds around a group of practical projects introducing the four key study areas: Project and Studio Practice including concept development, History and Theories of Public Art, Space, Place and Technology and Professional Practice.
HUSO 1072 New York Study Tour (Student Elective)
The New York Study Tour provides students with an exciting alternative to traditional classroom based learning. It offers students with first hand experience of the shaping of knowledge through experience of the cultural, historical and contemporary aspects of New York City. The course aims to develop student's self awareness and the ability to think critically about what they are experiencing and to keep effective written journals and visual diaries that are later sourced for writing an essay on their experience. Whilst in New York, the tour will visit a number of major museums, contemporary galleries, artist’s studios and experience talks delivered by specialists and authorities working in the New York. The students will encounter issues arising from the art-world. They will experience historical and contemporary aspects of the city and will involve themselves in the cultural diversity of New York. The study will provide the students with an excellent means to foster thoughtful reflection about cross-cultural contexts and appreciate the diverse complexity of a city such as New York.

Forum Program
The School of Art at RMIT University has a FORUM for debate and discussion pertaining to contemporary art within a broad range of theoretical, critical, and social contexts. Each week the forum focuses on a particular speaker, or group of speakers addressing key issues pertaining to the role of art in contemporary society. Speakers are invited from a wide field of contemporary artists, cultural critics and theorists, curators, designers, writers, philosophers and art historians. Students taking Forum as a university elective will be required to attend the forum, to keep a diary on the forum bearing evidence of research and critical reflection on issues raised in forum lectures and discussions, plus either an essay or oral presentation on a topic related to the Forum.

More detail for the courses listed above can be found at www.rmit.edu.au/students/courses

Alternative Studio Course descriptions
To attend one of these classes you must be enrolled into an alternative studio course code

CERAMICS

The Bowl and Brush: an introduction to wheel forming and decorating
Learn to use the potters wheel to develop strong thrown forms in ceramics, while gaining understanding of the application of majolica (white) glaze with painted oxide and ceramic stain decoration.

The Ceramic Surface: Graphic Investigations on Clay
Learn the applications for combining the different processes of drawing, painting and photography with the ceramic surface. This course will cover drawing, painting and printmaking techniques onto clay slabs, and will explore photomontage applications using ceramic decals applied to commercial white china. This subject will appeal to Printmaking, Photography and other students from digital media backgrounds who would like to work ‘hands-on’ 2D and 3D. Cross-disciplinary projects may be considered. Students interested in installation work which includes found or assembled pre-made ceramic multiples take note: this is your subject.

DRAWING

Life Drawing
The course offers a structured program of drawing from the human subject male and female clothed and unclothed. The course also develops ideas describing the subject within varying spatial contexts. Technical and formal conventions of drawing will be discussed and demonstrated and expressive aspects of practice will be critiqued. Students are required to initiate and sustain a personal body of art research additional to the life drawing component. All aspects of study should be comprehended within a historical and a contemporary art context.

Environmental Drawing
Environmental Drawing focuses on ideas relating to drawing and the physicality of space. Students are encouraged to consider issues relating to the environment and spatial drawing or activating drawing within a given space. Students are encouraged to investigate specific spaces. The technical and formal conventions of drawing will be discussed and demonstrated and expressive aspects of practice will be critiqued. Students are required to initiate and sustain a personal body of art research additional to structured activities. All aspects of study should be comprehended within a historical and a contemporary art context.

FINE ART PHOTOGRAPHY

Photographic Imaging
This course introduces students to the historical, cultural, theoretical and practical aspects of fine art photographic image making. Traditional photographic technologies and methodologies will be critiqued in combination with contemporary photographic imaging hardware and strategies. Central to this course is the development of an understanding of photographic hardware and it's place within historical, theoretical and conceptual photographic practice.

GOLD & SILVERSMITHING

Jewellery Casting for the Small Object
Students will explore a diversity of casting applications in the making of the collected object engaging with idea and concept. Metal casting has broad applications in industry as well as in the jewellery making community. This course will introduce and consolidate practical skills in casting as a means of making 3 dimensional forms in metal. Processes will include wax model making, lost wax casting, sand casting and replicating from originals.
Enamelling for Small Objects
This course is focused around developmental approaches to contemporary gold and silversmithing with a Fine Art Context. It introduces and develops the basic principles of enamelling, by developing a broad understanding of applying vitreous enamels to nonferrous metals. You are encouraged to develop conceptual ideas, expand methodologies and colour theories to complement your major practice.

Jewellery Fundamentals
This course offers an opportunity to explore the wide parameters of the subject including conceptual and utilitarian aspects of contemporary jewellery and develop a skills base appropriate to making jewellery. Processes studied cover basic metal preparation, forming and fabricating, surface enrichment; finishing, polishing. Non-metallic media is also covered. This activity is underpinned by introduction to workshop practice, health and safety procedures.

Small Object Ideation
This course introduces and develops four principle areas of ideation: Experimental drawing for small object, introduction to technical drawing, rendering, pattern making and model making; Generating resource references; visual, textual and other; Perception and Interpretation; articulating ideas via speech and paper, idea creation, and Journal Keeping; artist books within the studio.

Rapid Prototyping Jewellery Design
The elective is for students to experience and become proficient at jewellery design through rapid prototyping. Through a collaborative learning experience students will gain the necessary skills in the ideation and making of contemporary jewellery and develop a skills base in rapid prototyping in CAID modelling to create a range of jewellery for limited production.

Making Exhibition
In third year, you are expected to develop a greater self-reliance in the making of individual technical, aesthetic and expressive facilitate this process you are required to extensively research, document and archive your direct interest in your practice. It can have a broad definition encompassing technical, academic, conceptual or subjective inquiries framed within the making of a visual document and exhibition.

MEDIA ARTS

Temporal Drawing
This course creates a nexus between the practice of drawing and animation, to aid students in developing a deeper understanding of the developmental and temporal aspects of drawing/mark making and its translation to the moving image. To assist students to: 1). consider and incorporate a wide range of animated experiments, both into a single project, or series of short projects; 2). Gain confidence in both observational and conceptual drawing and its relationship to the moving image.

Comics for Artists
This course investigates the language of comics both from a historical and cultural perspective, through a series of lectures, critical discussions, screenings workshops, and cultural analysis of artists and publications from the early 20th century to contemporary web based comics. With a focus predominantly on Western comic culture, the course aims to provide students with a broad understanding of the rich visual language of comics and their diverse styles and genres as representative of concurrent artistic movements, subcultures and political dissention. In addition, students will learn practical skills on how to produce, structure self publish and distribute this unique form of visual media.

Electronics for Artists
This course provides a broad introduction for artists to explore the world of electronics and their application in media art installation works. Topics covered include basic wiring, basic circuits, modifications, circuit bending, sensors, triggers. The subject explores how electronics can extend interactive installations, kinetic works and Audio visual projects. The course will consist of a series of hands on workshops together with a screening and discussion program, with historical examples of how artists have utilised and integrated electronics into their media art installation practice.

PAINTING

Image Interpretation
Provides a foundation within the traditional fine art disciplines that facilitates and sustains the conceptual generation of practice through linking traditional technologies with new media. It offers students the opportunity to develop within their discipline in both the studio and the computer laboratory within a student-centered framework. The course establishes a skill base for dealing with conceptual, perceptual, aesthetic and technical issues in the fine arts both within and beyond the discipline. This class will generate work that takes place in both the studio and the computer lab. The intention is to establish a synthesis between direct physical engagement and the creation of imagery through electronic media.

Art and the Environment
Throughout history the natural and urban landscape have been a consistent theme in the visual arts in Western and Eastern art. This course allows students to investigate how the natural and urban landscape can be used as a source for creating art works. It examines how artists across the world use a range of different approaches to discuss their relationship to the environment in the 21st century. The course consists of a series of problem solving, studio based projects that allow the student to develop a capacity to create visual art works that investigate their environment.

Abstraction
A series of visual presentations by the lecturer will introduce the students to - Introduction and overview of abstraction, An overview of contemporary abstraction, An introduction to artist’s statements in relation to abstraction and an introduction to installation practice in relation to abstraction.
Studio Video
This course aims to develop a practical understanding of the link between traditional fine art disciplines and digital video. Students will use work created in the studio and related to their discipline area (eg painting, sculpture, drawing) as a starting point. This work will then be reinterpreted through digital video to extend and develop the conceptual, perceptual and aesthetic issues relevant to both their discipline and contemporary fine art practice. Students will receive practical instruction in the use of video editing software.

PRINTMAKING

Printmaking Photographic Screenprinting
Lectures will be studio based with projects focusing on print based works within the context of contemporary art practice. Methods will cover the preparation of imagery for screen based work and technical requirements for printing photographic material.

Printmaking Advanced Lithography
Through practical workshops this course will build on the student’s prior knowledge and experience with Lithographic processes and techniques gained in Lithography, drawing to print. Methods will cover the introduction of colour, reduction techniques and various transfer modes combining stone and plate lithography.

Printmaking Artist Books
Artist books are a popular art form across all media and disciplines. Using print based methods various approaches to constructing artist’s books will be investigated including traditional bookbinding techniques and contemporary ideas of the book as idea/object/artwork.

Printmaking Screenprinting as a cross media practice
Lectures provide skills and reflect on cross media practice in contemporary art using print based work as a starting point. This course introduces the processes of screen printing with varied application on a range of surfaces such as paper, canvas, metal, ceramics, wood and plastic.

Printmaking Lithography, drawing to print
This course introduces students to the processes and techniques of Lithography as a medium for drawing. Application of line and wash techniques will be developed over a series of projects. Students must have completed this course successfully to enrol in Advanced Lithography.

Printmaking Advanced Artists Books
This advanced course will build on the contemporary notions of books and book binding as object. Investigating a sophisticated mixture of traditional book making with print based methods of image making students will develop a set of contemporary artist’s books from their current conceptual concerns.

SCULPTURE

Art Object
This course is designed to introduce students to the traditions of sculpture, initiating the development of an individual ‘sculptural vocabulary’ with in the framework of individual students’ major discipline or course. Through practical involvement, this course introduces and develops concepts and processes in three dimensional form through sequential studio/workshop projects in object making. These are designed to develop manual and intellectual skills which can form a basis for progressive development through more advanced learning contracts and individual work programs.

Installation Art
This course focuses upon installation as spatial practice. It examines the history and critical reception of installation as a category and as a practice. What can we say installation is? How do conceptual, spatial and material needs define its language and application? Installation is a hybrid form that challenges boundaries of traditional art practices like painting, sculpture, video and film as well as museum practice. Recent approaches have raised issues of nomadism, political intervention, style and genre that intersect with a broader definition of what it is to be an artist. Students will undertake a group of individual and collaborative projects that respond to specific sites and challenges. Project works are supported by lectures, research tasks, exhibition visits, artist’s talks and the study of related skills. Students will examine aspects of context, the site of production, display and reception, temporality, documentation and installation practicalities.

Constructing Ideas
This course focuses on the processes artists employ to develop their ideas from concepts through various developmental stages to finished art works. It explores how artists develop and materialize their ideas in contemporary sculpture through diverse forms and processes such as drawing, photography, text and digital media, conceptual analysis and play. The emphasis is on the realisation of processes that support the development of thinking for sculptors. Students will undertake a series of workshops and projects exploring a range of technical processes and media. A wide range of spatial practices will be considered in the production of students’ work including object-based work, installation, performance and conceptually driven practices. Each class will involve the discussion of student’s work in progress.

Foundry
This course provides a ‘hands on’ introduction to ‘lost wax’ metal casting in the context of an individual work program/practice. The goal of the course is to assist students with an introduction to one of the most traditional techniques in sculpture and how that may be relevant to their personal means of expression. This course seeks to provide students not only with a basic knowledge of the lost wax process, but also to help them become aware that while there is a great deal of mystique surrounding sculptures ‘in bronze’, there is an important balance between the inherent quality of an idea and the material it
may be made from.

**The Body in Space**
This course develops knowledge and abilities in the study of the human body and its spatial context. It provides practical and theoretical methods for translating the body in space employing analytical, technical and interpretive processes. Over the course of the semester a series of studio classes, theoretical seminars and projects will address both contemporary and historical perspectives. The emphasis in this course is on the processes that underpin the realisation of the human body in space, a conception that encompasses private and public space, internal and external space, iconography, narrative, style and craft. Students will be taught essential skills for translating and manipulating the human figure in space with a focus upon modelling, two-dimensional translations, body measurement and anatomy. All students will complete a number of representations of the human figure using a range of two and three dimensional media and approaches. The semester culminates in the rendering of a scale figure modelled in clay.

**Live Art**
This course focuses upon Live Art as an ephemeral, time-based practice that draws on the visual and performing arts. It examines the history, theory and critical reception of Live Art and Performance as a category with a contemporary focus. This course incorporates a group of projects introducing students to the languages of Live Art. Students will develop two performance projects that explore materials, form, working processes and technical skills with innovative thinking and experimentation they will also explore the body as an artistic tool and consider the body as site of representation, issues of gender and autobiography.

**SOUND**

**Professional Sound Practices**
This subject is comprised of a series of lectures by leading composers, musicians, sound artists and designers examining key concepts and practices informing contemporary sound and media arts culture. The lecture series will comprise presentations on performance, installation art, algorithmic composition, sound design; surround sound spatialisation, musical interfaces, broadcasting, improvisation, appropriation and publication. Each week an artist or industry expert will be invited to talk on one of the outlined themes in order to highlight conceptual and practical methods informing their practice, as well as broader critical issues shaping the field. The subject will be of benefit to anyone interested in contemporary sound and media arts practices and will go someway in providing a comprehensive introduction to key professionals working in the field. Assessment will be based on either practical work or an essay to be negotiated with the course coordinator.

**NON STUDIO**

**Internship Program**

Students enrolled in this competitive course will be required to complete a minimum of 60 hours of work based experience or an artist residency. In recent years host arts organizations and arts practitioners such as the City of Melbourne – Art Play and Signal, Philip Brophy, the Centre for Contemporary Photography, West Space, St Vincent’s Hospital - Melbourne, Perks and Mini, Multicultural Arts Victoria, the School of Art Galleries, Gina Czarnecki, Experimenta and the State Library of Victoria have hosted student internships and artist residencies. New internships and student artist residencies are currently being negotiated and information regarding these opportunities will be available in February 2009.

Please contact me as soon as possible to register your interest and for semester 2 enrolment in the internship program. You will need to also forward me your CV and your internship and artist in residency options etc by mid March 2009 as selection of second semester student interns and artist in residency participants will commence from April 2009 with negotiations continuing until the end of the 1st semester 2009. You will have to meet with me to discuss your interests, abilities and internship options so please ensure that you book a meeting with me as soon as possible once you have emailed me your CV and your options in the first semester, 2009. Some of the host organizations and practitioners may also want to meet with you prior to selection. Please note that this is a competitive course, and negotiations with host organisations and practitioners can take some time. You will be informed as to the success of your application as soon as possible. Please list a couple of options from the list of host organization and practitioner options. These options are in the process of being re-negotiated so the full list will be available by the beginning of 1st semester 2009.

Lecturer: Dr Keely Macarow
keely.macarow@rmit.edu.au
Where can you go?
School of Art

The following universities have signed exchange agreements with RMIT University. They all offer Art programs.

Please consult with your Studio Coordinator/leader to discuss the suitability of these schools to your program requirements.

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<thead>
<tr>
<th>Country</th>
<th>Institution</th>
<th>Language of instruction</th>
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<tbody>
<tr>
<td>Estonia</td>
<td>Estonian Academy of Fine Arts</td>
<td>Estonian &amp; English</td>
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<tr>
<td>Finland</td>
<td>University of Art &amp; Design, Helsinki</td>
<td>Finnish &amp; English</td>
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<tr>
<td>France</td>
<td>The Advanced National School of Art (Villa Arson)</td>
<td>French &amp; English</td>
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<tr>
<td>Netherlands</td>
<td>Utrecht School of the Arts</td>
<td>Dutch &amp; English</td>
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<tr>
<td>Spain</td>
<td>Universidad Politecnica de Valencia</td>
<td>Spanish &amp; English</td>
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<tr>
<td>Switzerland</td>
<td>University of Art &amp; Design, Zurich</td>
<td>German</td>
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<td>UK- England</td>
<td>University of Newcastle upon Tyne</td>
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<td>UK- Scotland</td>
<td>Glasgow School of Art</td>
<td>English</td>
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Education Abroad Unit
RMIT Building 9, Level 1, Bowen Street,

Tel: 9925 3947
Fax: 9925 5235
email: eau@rmit.edu.au

If you have been approved to study abroad, please ensure you have your study plan stamped and copied at the administration office in building 2 prior to submitting at the Education Abroad Unit.

Once you have completed your exchange you will need to provide the Art office with a copy of your transcripts so that your results can be updated.