



The University of Sydney



Sydney College of the Arts Handbook 1999

Undergraduate Studies

Bachelor of Visual Arts

The Bachelor of Visual Arts is a three or four year (for Honours) course. The first year of study is the Foundation Year which introduces students to tertiary visual arts study, its theories, histories and studio practices; its technologies and skills. Foundation studies includes an introduction to 2D, 3D and 4D fundamentals (colour, drawing, representation, building, carving, constructing, time-based sound and video): the language of the two dimensional surface and means for constructing ideas in space and time. As the Foundation year of the course develops, students are introduced to more specialist studies. In years Two and Three, students study a particular discipline as their area of concentration, or will undertake inter-disciplinary study. All students also undertake Theories of Art Practice

In each semester students undertake study in three broad areas.

1. Major Study

Students work in one or more studio-based discipline of their choice from second year on. Studio work is undertaken in an area of concentration planned with and monitored by an Academic Adviser. This work may involve access to other discipline areas/facilities.

In the studio, individual work is pursued through structured or self-directed projects. Studio-based study includes regular group and individual tutorials and from the second year of the course onward, is increasingly directed towards independent study critically discussed in group tutorials or juries.

2. Materials and Methods

Materials and Methods involves technical workshops in specific core skills and processes which are to be further developed in studio-based learning. Foundation Materials and Methods includes skills and techniques related tuition, relevant to projects and facilities. In the second year of the course, students undertake workshops in Materials and Methods as advised or by choice to support studio-based study and provide practical skills relevant to the disciplines chosen. These may relate to an area of concentration or to other disciplines to which access may be required for particular projects.

3. Theories of Art Practice

Theories of Art Practice is oriented to studio-practice in order to support studio activity. Core and Studio components are included, each strand being individually assessed.

Honours Program

4th year of study

The objective of the Honours year is to provide students who have qualified for or been awarded an undergraduate pass degree in visual arts (not more than three years previously), the opportunity to extend and consolidate their studio work and research skills. Students may continue to work in the area of their undergraduate study or undertake research in a different area. Honours study allows students to prepare for higher degree study such as the Master of Visual Arts. The course is pursued predominantly through studio-based work, supported by a Research Paper of 5,000 to 7,000 words. It is also possible to undertake the course by thesis of 15,000 words

Students are expected to have developed a focus and direction in their work and be prepared for working in a tutorial environment with a supervisor. They also participate in seminars and attend lectures. They are examined at the end of the course at the Degree Show.

Organisational Units and Disciplines

Object Art & Design

Object Art & Design integrates disciplines of Ceramics, Glass and Jewellery & Metal. In this discipline group, common areas of interest are explored and specialist developments encouraged. Students may work entirely in one area or explore study in other areas of the course, either within this discipline group, in Fine Arts or Media Arts.

Students identify, clarify and develop their ideas to make work which demonstrates an understanding of its physical and cultural contexts — and as an object or image located within the broad parameters of present day art, craft or design practice.

In *Theories of Art Practice — Studio Theory*, students investigate the philosophical, historical, sociological and psychological developments that have shaped the evolution of Ceramics, Glass, Jewellery and the designed object. Students are encouraged to develop the capacity to critically assess their own work and that of others, and to articulate informed opinions.

Ceramics

Ceramics today embraces a wide range of practices in design, from functional objects to architectural ceramics; and from clay sculpture to installations and performance works. What is common to these diverse approaches is a particular focus on the use of clay. Clay provides us with a means of incorporating issues of personal and human significance into objects relevant to contemporary society and art, or working collaboratively in a design context.

Staff are active in contemporary ceramic art and craft in Australia and internationally.

Studies in Ceramics is supported by well-equipped workshops and is primarily 'hands-on' giving students the opportunity to develop a visual vocabulary through exploration of concepts and form. Studio classes cover a wide range of ceramic techniques including: hand building, throwing, slip casting, clay and glaze formulation and application, decoration techniques and firing. Idea development is emphasised at all levels. In addition to practical work, there are weekly seminars/tutorials. These are supplemented with visits to ceramics exhibitions, workshops and lectures by local and international visiting artists.

Students who work in a sculptural mode will further develop an understanding of this context through access to teaching in Fine Arts and Sculpture.

Glass

Glass studies seeks to generate self-motivated and critically informed artists, craftspeople and designers who utilise glass as a medium through which to express their ideas. The glass program will expose students to a diversity of approaches in utilising glass and its unique qualities. Students are encouraged to employ glass as a sole material or as a component material in an expanded field for object-making and sculpture. Students are taught the historical, contemporary and technical aspects of the use of glass. In Glass, a wide range of facilities and resources are provided, allowing students to explore a variety of techniques in realising their work. This is supported by access to facilities in Object Art & Design, or in other SCA disciplines.

An understanding of the material qualities of glass is paralleled with thematic theoretical projects that encourage students to apply these skills through a broad-based conceptual format. As students move through the program, they select paths of exploration that best

serve their ideas and individual interests, working solely within the medium or in conjunction with other materials and processes. An active visiting artist program, exposes students to artists and other professionals working within the field.

Academic staff sustain national and international profiles within their practice and involvement within glass and the visual arts.

Jewellery & Metal

Jewellery & Metal incorporates studies in the disciplines of contemporary jewellery and object design. These areas of practice, which range from small scale work to larger objects, have undergone a remarkable and vital renaissance in recent times.

The program in Jewellery & Metal is primarily aimed at people who wish to become practising artists and object designers in the field. Graduates can establish studio/workshops, whether individually or on a co-operative basis, from which to design and make their work. The work itself may take the form of one-off pieces, small runs of production work to be placed in galleries and shops, design for manufacture, or commission work. A combination of these is the most usual.

The BVA course helps students to identify, clarify and develop their ideas in present day art craft or design practice. It provides students with a substantial basis of skills, knowledge and understanding of the disciplines of jewellery and object design.

Media Arts

Media Arts includes the disciplines of Electronic Art and Photomedia. Students may choose to concentrate on the specialist areas of study in either 2 disciplines, or combine aspects of the course offered in the Media Arts group. These include black and white photography, colour photography, digital imaging, film and video, multimedia and sound production. Students may also choose to access the course in other groups of Fine Art or Object Art & Design.

Electronic Art

Electronic Art includes the time-based art practices and technologies of Video, Film, Sound and Multi-media /Computer Art. A general grounding course is offered as preparation for the development of specialised practice in particular media, or of work utilising two or more technologies or strands, or of work made in conjunction with other visual arts disciplines in SCA.

The program focuses on the use of electronic and mechanical means for the production of time-based works of art. The orientation of the course is towards work appropriate in scale and means to the art context, incorporating skills and concepts that may have much broader applications.

Photomedia

Photomedia studies comprises a range of theoretical and practical skills as a base for a career in photography and related fields. It is hoped that graduates will find careers as practising photographers, curators, teachers or writers.

Students are encouraged to explore a number of photographic concerns and experiment in a variety of approaches to the medium.

The program is based on theoretical and practical investigations of photomedia through an initial assignment program followed by self-initiated projects. A greater degree of specialisation is expected of second and third year students.

A number of study options / workshops are currently offered in the second year of the course covering a cross-section of photographic investigation: photo-illustration, photo-installation, documentary photography, extending and alternative processes and digital imaging. Each deals with specialised theoretical concerns and techniques relevant to the direction of the workshop.

Third year students, in regular consultation with their academic advisor, are expected to work through an assignment program including a self-initiated, project through either one or both options: Portfolio Development and Exhibition Practice, building on concepts and techniques acquired and developed in earlier years.

Honours students, in consultation with a supervisor, work on a self initiated year long project.

Fine Arts

The Fine Art group comprises three disciplines: Painting, Printmedia and Sculpture. These disciplines may be understood to offer both a specific education in the discipline and its histories but they also allow students to explore the possibility of computers, of temporal work in video and performance, installation and other spatial work.

Painting

The practice of painting has a broad range of representational, material and intellectual possibilities, which are explored through individual work and self-initiated projects.

Although the emphasis of Painting is on its familiar forms and materials, painting is broadly defined to include materials and processes common to contemporary art other than those traditionally associated with painting. Mechanical processes such as photography and printmedia, are all included as valid to the teaching of painting and the education of the contemporary artist in this field. Students may also explore the possibility of temporal work and installation.

Printmedia

Printmedia encourages students in the conceptual development and realisation of their work through the acquisition of technical skills. These skills range from the traditional to new imaging technologies and include various 2D computer programs, relief printing, intaglio, lithography, screen printing with the photo-process being integrated into all these areas.

Drawing is considered an essential basis for the graphic process in Printmedia and this is complemented by the exploration of new imaging technologies as part of the working process.

Sculpture

Sculpture has played a crucial and formative role in the expansion of possibilities for the exploration of the world within the visual arts and beyond. Contemporary sculpture is characterised by its vigorous research, incorporating insights gained from an extensive range of other disciplines in order to generate new possibilities of activity including: objects, performance and installation

Theories of Art practice

Core Theory and Studio Theory

Core Theory and Studio Theory extend over the full four years of the undergraduate course and addresses issues arising out of modern and contemporary art practice. There are four broad topics: Art History and Theory, History and Theory of the Designed Object, Critical Theories, and History of Ideas. It provides the central theoretical and historical framework of visual arts study.

The program is designed to develop students' written, verbal and critical skills through essays, class discussions and other projects. Students from all areas of the College come together in lecture, tutorial and seminar programs. From time to time, the regular teaching program is augmented by field trips to art museums and galleries. Visits to exhibitions and other special events take advantage of SCA's proximity to Sydney's active contemporary art scene.

Units of Study Descriptions

Foundation Year March Semester

FOUNDATION STUDY A

Students must successfully complete all components: Studio, Studio Drawing, Theories of Art Practice (Core), Theories of Art Practice (Studio) and Materials and Methods.

STUDIO

MSTD 1101 10 Studio A

10 Credit Points

Assessment: Successful completion of project work, 90% attendance, participation and engagement. **Offered:** March Semester. **Classes:** Lectures, group critiques, tutorials. 5 hours academic contact, 5 hours independent research per week. **Corequisite:** Drawing A MDRW 1011, Foundation Materials and Methods A FMTD 1301, Theories of Art Practice — Core A THAP 1201, Theories of Art Practice — Studio A THAP 1211.

In the March Semester Foundation Studio A will include **Fundamentals** and **Elective Studies** designed to introduce students to contemporary visual arts practice. In **Fundamentals**, emphasis will be placed on the exploration of colour, space, form and time problematics as a general introduction to the recording of visual and spatial phenomena. Projects will be set in four topics, two of which will be undertaken in Studio A and two in Studio B (July semester). In **Elective Studies**, concepts and techniques basic to the visual arts will be introduced through discipline-specific projects designed to engage students in the studio environment as a site for experimentation and constructive exploration. Discipline areas include painting, printmedia, photomedia, electronic temporal arts, jewellery and metal, ceramics, glass, and sculpture. Students will also be expected to keep visual diaries and engage in independent research.

DRAWING

MDRW 1011 4 Drawing A

4 Credit Points

Offered: March. **Classes:** 1 x 2 hour class plus 2 hour independent research per week. **Co requisite:** Studio A MSTD 1101, Foundation Materials and Methods A FMTD 1301, Theories of Art Practice — Core A THAP 1201, THAP 1211

Assessment: Satisfactory completion of project work, 90%

Students will be introduced to drawing through project based exercises involving still-life and life-drawing as well as landscape and architectural drawing. There will be an investigation of various drawing materials as well as formal systems of representation including for example, single-point and orthographic perspective.

THEORIES OF ART PRACTICE

Core Theory A

THAP 1201 4 Contemporary Art: Theory and Practice

4 Credit Points

2hrs contact, 2 hrs private study. **Offered:** March. **Classes:** 1 one-hour lecture, 1 one-hour tutorial. **Assessment:** One 1,500 word essay, and attendance.

Semester 1 of Foundation Year surveys contemporary art and design and places particular emphasis on the production and reception of

work from the past twenty years. Students are introduced to key concepts and theoretical frameworks relevant to this twenty year history. Contemporary art and design is addressed through contemporary theories of objects and history.

Reading: B.Wallis. *Art after Modernism: Rethinking Representation*, New Museum of Contemporary Art, N.Y., 1984. M. Carter, *Introducing Theory and the Visual Image*, Sydney, Hale and Iremonger, 1990.

THEORIES OF ART PRACTICE

Studio Theory A

THAP 1211 4 Studio/Project related studies in history, theory and criticism.

4 Credit Point

Assessment: successful completion of project work, 90% attendance, participation and engagement. **Offered:** March **Classes:** 2hrs contact, 2 hrs private study, Lectures, group tutorials. **Corequisite:** Studio A MSTD 1101; Drawing A MDRW 1101; Foundation Materials and Methods A FMTD 1301; Theories of Art Practice — Core A THAP 1201.

Study in this unit will be related to Elective Studies and will provide an introduction to the history and theory of contemporary art practice.

MATERIALS AND METHODS

FMTD 1302 2 Foundation Materials and Methods A

2 Credit Points

Assessment: Competence and proficiency in the workshop, 90% attendance, Participation and engagement. **Offered:** March Semester. **Classes:** 2 contact hrs. Class size and duration will depend upon particular technical variables. **Co requisite:** Studio A MSTD 1102, Drawing B MDRW 1012, Theories of Art Practice — Core A THAP 1202, Theories of Art Practice — Studio A THAP 1212

Foundation Materials and Methods addresses core skills that are directly related to the content of Foundation Studio A program. It is designed to give students the basic skills to develop their project work and to provide an introduction to the range of workshops and facilities that the College offers. **Workshop:** focus will be on the proper use of the facility including Health and Safety Issues and a practical introduction to the metal facilities but primarily centred on the machinery, materials, and processes commonly employed in the wood area. **Computer Lab:** introduction to the facilities, word processing, image scanning, networking etc. Each student to receive a basic introductory manual on word processing. **Library:** a comprehensive introduction to the Library's collection and to the wider access of reference and resource material available to students. This introduction should also include database searches and the use of the internet as a research tool.

Foundation Year July Semester

FOUNDATION STUDY B

Students must successfully complete all components.

STUDIO

MSTD 1102 10 Studio B

10 Credit Points

Offered: July. **Classes:** Lectures, group critique, individual tutorial: 5 hours academic contact, 5 hours independent research per week. **Co requisite:** Drawing B MDRW 1012, Foundation Materials and Methods B FMTD 1302, Theories of Art Practice - Core B THAP 1202, Theories of Art Practice - Studio B THAP 1212.

In the July Semester, Foundation Studio B will include **Fundamentals** and **Elective Studies** designed to continue basic explorations in contemporary visual arts practice.

In **Fundamentals**, emphasis will be placed on the exploration of colour, space, form and time problematics as a general introduction

to the recording of visual and spatial phenomena. Projects will be set in four topics, two of which will have been undertaken in Studio A (March semester) and two of which will have been undertaken in Studio B. In **Elective Studies**, concepts and techniques fundamental to the visual arts will introduce students to more specialist study through discipline-specific projects designed to explore the studio environment as a site for experimentation and constructive exploration. Students will also be expected to keep visual diaries and engage in independent research.

DRAWING

MDRW 1012 4 Drawing B

4 Credit Points

Assessment: Successful completion of project work, 90% attendance, Participation and engagement. **Offered:** July **Classes:** 2 hours/week. **Co requisite:** Studio B MSTD 1102

In the July Semester Drawing B will explore the graphic qualities of materials and techniques in order to develop skills in the expression and clarification of concepts. Formal issues will be developed through a series of exercises designed to complement the concerns of the Studio B conceptual theme. Students will also be expected to keep visual diaries and engage in independent research.

MATERIALS & METHODS

FMTD 1302 2 Foundation Materials and Methods B

2 Credit Points

Offered: July. **Classes:** size and duration will depend upon particular technical variables. Corequisite: Studio B MSTD 1102, Drawing B MDRW 1012, Theories of Art Practice — Core B THAP 1202, Theories of Art Practice — Studio B THAP 1212.

Foundation Materials and Methods addresses core skills that are directly related to the content of Foundation Studio B program. It is designed to give students the basic skills to develop their project work and to provide a thorough grounding in issues of health and safety.

THEORIES OF ART PRACTICE

Core Theory B

THAP 1202 4 Theories of Art Practice — Histories of Modernity and Modernism

4 Credit Points

Assessment: one 1,500 word essay, satisfactory attendance. **Offered:** July. **Classes:** one 1-hour lecture, one 1-hour tutorial, 2 hrs private study. **Prerequisite:** THAP 1201.

In semester 2 the unit surveys the histories and traditions of contemporary art and design by considering Modernism and its foundations in the nineteenth century. The unit addresses five significant theoretical areas that underpin Modernism and the cultural period of Modernity. These are: Romanticism and questions of subjectivity; Colonialism and Imperialism; new technology and representation; the dialectic of the handmade and the machine-made; museums and institutions of art and design.

Reading: H.B. Chipp and B. Herschel (Eds), *Theories of Modern Art*, Berkeley, University of California, 1968. sA. Huyssen, *After the Great Divide — Modernism, Mass Culture, Postmodernism*, Indiana University Press, 1986.

THEORIES OF ART PRACTICE

Studio Theory B

THAP 1212 4 Theories of Art Practice

4 Credit Points

Assessment: successful completion of project work; 90% attendance; participation and engagement. **Offered:** July Semester. **Classes:** Lectures, group tutorials; 2hrs contact, 2 hrs independent. **Corequisite:** Studio B MSTD 1102, Drawing B MDRW 1012, Foundation Materials and Methods B FMTD 1302, Theories of Art Practice — Core B THAP 1202.

Theories of Art Practice Studio B Study in this unit will be related to Elective Studies and will continue the introduction to the history and theory of contemporary art practice begun in Theories of Art Practice Studio A.

Year 2 March Semester

Major Study C

Project-based studio work under the supervision of an academic advisor from the student's major area of concentration. Students may undertake work and access facilities and staff in other areas apart from their major area. With permission of the Year Convenor and Program Coordinator, a student may choose an academic advisor from a discipline other than that identified as the major area of concentration.

Strands

Students will select a unit from Strand 1 or may select a unit from Strand 2 in addition to other approved university study. All students will enrol in Materials and Methods as a component of Major Study.

Strand 1 — Studio Major

Major study is a single, unified studio-based activity in an identified area of concentration — addressing ideas, approaches and skills, focusing on specialist study or a particular inter-disciplinary approach. Building on previous experience and knowledge developed in first year, Studio Major will develop a focus on studio work, its discipline and potential. Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three/bri. Projects will be undertaken within the context of purposeful work—that is, a student's imaginative response to a project.

7 contact hrs, 7 hrs independent studio-based practice.

STUDIO MAJOR ELECTIVES

MSTD 2111 14 Studio Major in Ceramics

14 Credit Points

Assessment: Assessment is based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities and discussions. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. **Academic staff:** Gudrun Klix, Mitsuo Shoji and/or other part time staff. **Offered:** March.

This semester will explore various approaches to the material through class projects that will encourage individual solutions. These will include both the domestic/ designed object and sculptural work. Students will explore and begin to develop various making/ construction skills as well as a range of firing/ finishing possibilities. Drawing is seen as integral to studio practice and it is expected that students maintain a drawing / studio portfolio and journal.

Reading: Dormer, Peter: *The New Ceramics: Trends and Traditions*. Peterson, Susan: *The Craft and Art of Clay: A complete Potter's Handbook*, Laurence King, 1995.

MSTD 2121 14 Studio Major in Glass

14 Credit Points

Assessment: Students will present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill / Richard Whiteley. **Offered:** March. **Classes:** 3-5 Hours of contact P/W. Minimum of 12 hours of independent working P/W.

The unit provides a studio-based approach to glass working. Throughout this semester students follow a project based curriculum which encourages the development of critical and practical skills. Technical introductions are supported with thematic approaches encouraging exploration within studio glass, object making and design and critical awareness of contemporary practice. Students may work exclusively within the medium of glass or in conjunction with other media and processes.

Reading: Ioannou, Noris. *Australian Studio Glass*, Craftsman House, 1995. Frantz, Susanne. *Contemporary Glass*, Harry N Abrams Inc. NY, 1989

MSTD 2131 14 Studio Major in Jewellery & Metal

14 Credit Points

Assessment: Based on performance and project work presented at nominated dates during the semester. Refer to *SCA Assessment Criteria*. **Academic staff:** Margaret West, Mark Edgoose. **Offered:** March.

A studio-based experience of jewellery and object design practice. Students are encouraged to explore a range of approaches to the disciplines, engaging with contemporary approaches to art, craft and design. Set projects, technical workshops and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Reading: Oppi Untracht, *Jewellery Concepts and Technology*.

MSTD 2141 14 Studio Major in Painting

14 Credit Points

Assessment: Assessment will be based on the progress of work in the studio, with a presentation of work at the assessment review.

Academic staff: Studio Lecturers Su Baker, Brad Buckley, Mathys Gerber. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and Supervised studio work. **Prerequisite:** Foundation Studio B. **Corequisite:** FSTD1002.

Major Study is a single unified studio-based activity in an identified area of concentration — addressing ideas, approaches and skills, focusing on specialist study of painting in the context of contemporary art. Students are required to submit an outline of their work program at the beginning of each semester which forms the basis of initial discussions with the academic advisor.

MSTD 2151 14 Studio Major in Printmedia

14 Credit Points

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review. **Academic staff:** Mirabel FitzGerald. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B FSTD 1002.

Building on experience and knowledge learned in the previous semester, Studio Major will focus on the development of technical and formal skills using print materials and processes integrated with an independent and critical ability to research and experiment. Study will be through project-based work, and will encourage independent research.

MSTD 2161 14 Studio Major in Sculpture

14 Credit Points

2hrs contact, 2hrs private study. **Assessment:** based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. **Academic staff:** Senior Lecturers — Tom Arthur, Nigel Helyer. **Offered:** March. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Foundation studio B FSTD 1002.

Major study in Sculpture, Performance and Installation is a single, unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice. Students will be encouraged to develop an individual studio practice which will be supplemented but small group projects, tutorials and critiques.

MSTD 2171 14 Studio Major in Photomedia

14 Credit Points

Assessment: Assessment is progressive as well as based on the work shown at the end of the semester. **Academic staff:** Studio Lecturers; Steven Lojewski and Rebecca Cummins. **Offered:** March. **Classes:** three workshop classes per week. **Prerequisite:** MSTD 1101 - Studio A and MSTD 1102 - Studio B or equivalent.

Major study is a unified studio-based activity where a student investigates their ideas through a variety of photographic approaches and technologies. In consultation with their academic advisor, students are expected to select study options which reflect their

individual concerns. Options which will be available are photo illustration, digital imaging, extending photography, photo installation, and a self directed project.

Students enrolled in MSTD 2171 Studio Major Photomedia, *in consultation with Photomedia staff* in week one of the semester, should enrol in two materials and methods components linked to the strands they elect in their major study in Photomedia. This commitment will give each student fourteen hours of materials and methods contact. It is possible that each student can do an additional fourteen hours of Materials and Methods outside of the photomedia studio.

MSTD 2181 14 Studio Major in Electronic Art

14 Credit Points

Assessment: progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester. **Offered:** March. **Classes:** Three classes per week. **Prerequisite:** MSTD 1101 Studio A and MSTD 1102 Studio B or equivalent

Major study is a unified studio-based activity where a student investigates their creative ideas through a variety of approaches to film, video, sound and multimedia. In consultation with their academic advisor, students are expected to select study options that reflect their individual concerns.

MTMD 2301 2 MATERIALS AND METHODS C

2 Credit Points

Assessment: on attendance and the successful completion of prescribed tasks. **Offered:** March. **Classes:** Workshop based activity. Contact between 14 hrs and 28 hrs for semester.

Short duration skills/process-based workshops to introduce students to particular processes and skills supportive of studio practice. Open to all students at 2000 level or above. Workshops will be offered by the discipline groups at scheduled programmed times. Classes will be introductory in nature, normally offered in 2 hour sessions. These will be subject to upper and lower quotas. Classes may be linked to the major areas of concentration undertaken as a requirement, or undertaken as an option.

The following are examples of options which may be available:

Ceramics

- Hand - Building
- Firing and Glazing I and II
- Mould Making

Computer Laboratory

- Image and Design I and II
- 3D Modelling and Animation I and II
- Desktop Publishing
- World Wide Web

Electronic Arts

- Sound Production I and II
- Video Production I and II
- Film
- Multi- Media (Director and Premier)

Glass

- Cold Working
- Casting
- Mould Making
- Kiln Construction
- Hot Glass Working

Jewellery & Metal

- Fabrication I (Jewellery)
- Fabrication II (Objects)
- Casting

Small Scale Production Techniques

Hot Joining of Metals (Soldering, Welding, Brazing)

Photomedia

B&W Processing and Printing

- including Film Processing and Spotting of Print

Camera Documentation

- including basic camera operation, exposure readings and lighting set-ups for copy work

Printmedia

Introduction to Intaglio

Introduction to Relief Printing

Introduction to Lithography

Introduction to Screen Printing

Painting

Stretcher construction and canvas preparation

Painting Mediums (Acrylic systems, Oils and Encaustic)

Sculpture

Metal and wood Fabrication (in conjunction with the College Workshop)

Hot Joining of Metals (Soldering, Welding, Brazing)

Wood and Stone Carving

Casting and Mould Making

Forging

Strand 2 — Inter-disciplinary Major

A single, unified studio-based study, addressing ideas and skills that may be combined with other approved units of study—normally within the University of Sydney—for an Inter-disciplinary Major Study. Engagement with Inter-disciplinary studies focuses on a specialist studio work undertaken, together with study in another university discipline. Building on previous experience and knowledge developed in Foundation year, Inter-disciplinary Major study will develop a focus on studio work in combination with other modes of study. Study will normally be through small group project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these *three foci*. Projects will be undertaken within the context of purposeful work — that is, a student's imaginative response to a project. Where two Studio Minors are chosen, an associate advisor will be assigned, with the Major Study taken in an Inter-disciplinary mode.

STUDIO MINOR ELECTIVES

MSTD 2411 7 Studio Minor in Ceramics

7 Credit Points

Assessment: based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities including discussions. It will reflect the progress the student has made throughout the semester both conceptually and practically. **Academic staff:** Gudrun Klix, Mitsuo Shoji. **Offered:** March. **Prerequisite:** F 1002. **Corequisite:** MTMD2301.

An introduction to ceramics that may be combined with other approved units of study. This unit encourages development in a range of approaches to ceramics. These will be explored through class projects and may include the domestic/ designed object and sculptural work. Students explore and develop various making/ construction skills as well as a range of firing/ finishing possibilities. Drawing is seen as integral to studio practice and it is expected that students maintain a drawing / studio portfolio and journal.

Reading: Dormer, Peter: *The New Ceramics: Trends and Traditions*. Peterson, Susan: *The Craft and Art of Clay: A complete Potter's Handbook*, Laurence King, 1995.

MSTD 2421 7 Studio Minor in Glass

7 Credit Points

Assessment: Students will present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill / Richard Whiteley. **Offered:** March. **Classes:** 3-5 Hours of contact PW. Minimum of 6 hours of independent working PW.

Studio minor in Glass is taken in conjunction with study in another discipline area or other University approved unit.

The unit provides a studio-based approach to glass working. Throughout this semester students follow a project based curriculum which encourages the development of critical and practical skills. Technical introductions are supported with thematic approaches encouraging exploration within studio glass, object making and design. A variety of skills are taught including: cold-working, polishing and cutting, engraving, kilnworking, casting and mould-making.

Reading: Ioannou, Noris: *Australian Studio Glass: Craftsman House*, 1995. Frantz, Susanne, *Contemporary Glass: Harry N Abrams Inc.* NY, 1989.

MSTD 2431 7 Studio Minor in Jewellery & Metal

7 Credit Points

Assessment: Based on quality of performance and project work presented at nominated dates during the semester. **Academic staff:** Margaret West, Mark Edgoose. **Offered:** March Semester.

A studio-based learning experience of jewellery and object design practice undertaken in conjunction with study in another discipline. Students are encouraged to explore a range of approaches to the disciplines, engaging with contemporary approaches to art, craft and design. Set projects, technical workshops and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Reading: Oppi Untracht, *Jewellery Concepts and Technology*, Jewellery & Metal Reading List.

MSTD 2441 7 Studio Minor in Painting

7 Credit Points

Assessment: Assessment will be based on the progress of work in the studio with a presentation of work at the assessment review. Assessment requirements and expectation will be proportionately adjusted. **Academic staff:** Studio Lecturers Su Baker, Brad Buckley, Matthys Gerber. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and supervised studio work. **Prerequisite:** Foundation Studio B. **Corequisite:** FSTD 1002

A single, unified studio-based study addressing ideas and skills that may be combined with other approved units of study, normally within the University of Sydney. Where two Studio Minors are chosen, one academic advisor will be assigned.

MSTD 2451 7 Studio Minor in Printmedia

7 Credit Points

Assessment: Assessment will be based on the progress of work in the studio with a presentation of work at the assessment review. **Academic staff:** Mirabel FitzGerald. **Offered:** March Semester. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B FSTD 1002.

Minor Study is a single studio-based activity addressing conceptual ideas and technical skills through printmedia in the context of con-

temporary art. Studio Minor will focus on the development of technical and formal skills using print materials and processes integrated with an independent and critical ability to research and experiment. Where two studio minors are chosen, one academic advisor will be assigned.

MSTD 2461 7 Studio Minor in Sculpture

7 Credit Points

Assessment: Assessment will be based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. Assessment requirements and expectations will be adjusted pro rata. **Academic staff:** Senior Lecturers Tom Arthur, Nigel Helyer. **Offered:** March. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Foundation studio B FSTD 1002.

Minor study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice which may be combined with other approved units of study, (normally within the University of Sydney). Students will be encouraged to develop an individual studio practice which will be supplemented but small group projects, tutorials and critiques.

MSTD 2471 7 Studio Minor in Photomedia

7 Credit Points

Assessment: Assessment is progressive as well as based on the work shown at the end of the semester. **Academic staff:** Studio Lecturers Steven Lojewski and Rebecca Cummins. **Offered:** March. **Classes:** one workshop class per week. **Prerequisite:** MSTD 1101 - Studio A and MSTD 1102- Studio B.

Minor study is a unified studio-based activity where a student investigates their ideas through a variety of photographic approaches and technologies. In consultation with their academic advisor, students are expected to select a study option which reflects their individual concerns. Options which will be available are photo illustration, digital imaging, extending photography, photo installation, and a self directed project. Students enrolled in MSTD 2471 Studio Minor Photomedia, in consultation with Photomedia staffs in week one of the semester, should enrol in one materials and methods component linked to the strand they elect in their minor study in Photomedia. This commitment will give each student seven hours of Materials and Methods contact. It is possible that each student can do an additional twenty one hours of Materials and Methods outside of the Photomedia studio.

MSTD 2481 7 Studio Minor in Electronic Art

7 Credit Points

Assessment: progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester. **Offered:** March. **Classes:** one class per week. **Prerequisite:** MSTD 1101 - Studio A and MSTD 1102 - Studio B.

Minor study is a single unified studio-based study addressing ideas and skills that may be combined with other approved units of study — normally within the University of Sydney, for an inter-disciplinary major study. Engagement with inter-disciplinary studies focuses on specialist studio work undertaken with study in another university discipline.

MTMD 2311 1 METHODS & MATERIALS C MINOR

1 Credit point

Offered: March. **Classes:** Workshop based activity

Description as for MTMD 2301: Where a student is undertaking a single Studio Minor enrolment in the relevant ICP, Materials and Methods unit is compulsory. **Important note:** Students undertaking 2 Studio Minors should enrol in MTMD 2301: contact between 7 hrs and 14 hrs for semester.

THEORIES OF ART PRACTICE

Core Theory C

THAP 2201 4 The Avantgarde and Cultural Criticism

Assessment: one 2,000 word essay and satisfactory attendance. **Offered:** March. **Classes:** one 1 hour lecture, one 1 hour tutorial. **Prerequisite:** THAP 12022 hours contact, 2 hours private study.

In semester 1 the unit addresses the history of the avantgarde since the early twentieth century, comparing it with claims of neo-avantgardism in the late twentieth century. As well as considering the radical challenges posed in the early twentieth century by collage, montage and readymades, the unconscious, dreams and chance, the unit will also consider late twentieth century critiques of the historical avantgarde.

THEORIES OF ART PRACTICE

Studio Theory C

2 hrs contact, 2 hrs private study. **Prerequisite:** THAP 1212.

Discipline-based studies in the history, theory and criticism of contemporary art and design practice. This unit focusses on early modernism and the avantgarde.

THAP 2221 4 Unpredictable Encounters: Photography and Electronic Art in the 20th Century.

4 Credit points

Assessment: Attendance, seminar presentation, essay. **Academic staff:** Electronic Art and Photomedia. **Offered:** March. **Prerequisite:** THAP 1212.

An investigation of the generic traditions and practices of photography, cinema and the electronic arts within the context of modernism and the historical avantgarde.

Reading: R. Krauss, *The Originality of the Avantgarde and Other Modernist Myths*, Cambridge Mass., MIT Press, 1985. P. Berger, *The Theory of the Avantgarde*, Manchester University Press, 1984.

THAP 2231 4 Modernism: critical moments of change

4 Credit Points

Assessment: based on Group seminar presentation, (group mark) 50%; An individual submission of 500-700 word essay on one of the topics covered in the semester. **Academic staff:** Su Baker, Mirabel Fitzgerald, Tom Arthur. **Offered:** March. **Classes:** 2 hour weekly seminar. **Prerequisite:** THAP 1212.

This unit plans to look at the work of artists that are considered significant in the developing discourse of modernism, from early modernism to the work of Pop. Key moments in the 20th Century, Constructivism, Dada, Fluxus, Minimalism and Pop.

Reading: Unit Reader and Bibliography.

THAP 2241 4 Object Art and Design

4 Credit Points

Assessment: Presentation of an Essay of 1,500 words. **Offered:** March. **Reading:** Unit reader. **Classes:** 2 hours per week.

This unit investigates the practices and work of artists from different backgrounds, and aims to expand notions of craft and explore its historical connections. It contextualises modes of expression for the contemporary practitioner. Issues of labour, memory and knowledge inherent to craft practice will be explored from the perspective of the history of craft and design since the Industrial Revolution.

Year 2 — July Semester

Major Study D

Project-based studio work under the supervision of an academic advisor from the student's major area of concentration. Students may undertake work and access facilities and staff in other areas apart from their major area. With permission of the Year Convenor and Program Coordinator, a student may choose an academic advisor from a discipline other than that identified as the major area of concentration

Strands

Students will select a unit from Strand 1, or may select a unit from Strand 2 in addition to other approved university study. All students will enrol in Materials and Methods as a component of Major Study.

Strand 1 — Studio Major

Major Study is a single, unified studio-based activity in an identified area of concentration — addressing ideas, approaches and skills — focusing on specialist study or a particular inter-disciplinary approach. Building on previous experience and knowledge developed in first year, Studio Major will develop a focus on studio work, its discipline and potential. Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three/oc;'. Projects will be undertaken within the context of purposeful work—that is, a student's imaginative response to a project.

7 contact hrs, 7 hrs independent studio-based practice.

STUDIO MAJOR ELECTIVES

MSTD 2112 14 Studio Major in Ceramics

14 Credit points

Assessment: based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities and discussions.

Academic staff: Gudrun Klix, Mitsuo Shoji. **Offered:** July. **Prerequisite:** MSTD 2111. **Corequisite:** MTMD 2302

Self-initiated projects are encouraged through consultation with supervising staff. Students select methods and technologies suitable for their individual programs and have the opportunity to extend or develop new skills through class projects and workshops. It is expected that students maintain a drawing/studio portfolio and journal.

Reading: Currie, Ian: *Stoneware Glazes: a Systematic Approach* Rawson, Philip: *Ceramics: a Philosophical Approach*
Periodicals: *American Ceramics*, New York, New York, USA; *Ceramics Monthly*, Columbus, Ohio USA; *Ceramics: Art and Perception*, Paddington NSW; *Neue Keramik*, Berlin, Germany; *Pottery in Australia*, St Leonards NSW; *Studio Potter*, Goffstown, New Hampshire, USA.

MSTD 2122 14 Studio Major in Glass

14 Credit Points

Assessment: Students will present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill / Richard Whiteley. **Offered:** July. **Classes:** 3-5 Hours of contact PW. Minimum of 12 hours of independent working PW.

Students begin to elect areas of study from approaches and skills acquired in semester 1. This is combined with ongoing set projects which further develop critical and technical skills. In consultation with academic staff, students begin to direct a path of exploration relevant to their interest and appropriate level of practical skill. Students may work exclusively within the medium of glass or in conjunction with other media and processes as required.

Reading: Rowley, Sue: *Craft and Contemporary Theory*. Allen & Unwin, Sydney, 1997. Frantz, Susanne: *Contemporary Glass*. Harry N Abrams Inc. NY, 1989.

MSTD 2132 14 Studio Major in Jewellery & Metal

14 Credit Points

Assessment: Based on quality of performance in studio develop a focus on studio work in combination with other modes of study. Study will normally be through small group, project-based work, which may address methods and project work, presented at nominated dates during semester.

Refer to *SCA Assessment Criteria*. **Academic staff:** Margaret West, Mark Edgoose. **Offered:** July.

A studio-based learning experience of jewellery and object design practice. Students are encouraged to explore a range of approaches to the disciplines, engaging with contemporary approaches to art, craft and design. Set projects, technical workshops and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Reading: Oppi Untracht, *Jewellery Concepts and Technology*; Jewellery & Metal Reading List.

MSTD 2142 14 Studio Major in Painting

14 Credit Points

Assessment: Assessment will be based on the progress of work in the studio, with a presentation of work at the assessment review.

Academic staff: Studio Lecturers Su Baker, Brad Buckley, Mathys Gerber. **Offered:** July Semester. **Classes:** 2 hours weekly tutorial meeting and Supervised studio work. **Prerequisite:** Foundation Studio B. **Corequisite:** FSTD 1002.

Major Study is a single unified studio-based activity in an identified area of concentration — addressing ideas, approaches and skills, focusing on specialist study of painting in the context of contemporary art. Studio Major will develop facility in the use of painting materials. Students are required to submit an outline of their work program at the beginning of each semester which forms the basis of initial discussions with the academic advisor. In the early part of the unit, much emphasis is put on experimentation and exploration of ideas.

MSTD 2152 14 Studio Major in Printmedia

14 Credit Points

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review. **Academic staff:** Mirabel FitzGerard. **Offered:** July. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B FSTD 1002.

This Studio Major will focus on the development of technical and formal skills using print materials and processes integrated with an independent and critical ability to research and experiment.

MSTD 2162 14 Studio Major in Sculpture

14 Credit Points

Assessment: based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. **Academic staff:** Senior Lecturers Tom Arthur, Nigel Helyer. **Offered:** July. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Sculpture Major MSTD 2161.

Major study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice. Studio activity will build upon previous experience and skills developed during first year. Students will be encouraged to develop an individual studio practice which will be supplemented by small group projects, tutorials and critiques.

MSTD 2172 14 Studio Major in Photomedia

14 Credit Points

Assessment: progressive as well as work shown at the end of semester. **Academic staff:** Studio Lecturers; Steven Lojewski and Rebecca Cummins. **Offered:** July. **Classes:** three workshop classes per week. **Prerequisite:** MSTD 2171 studio major Photomedia.

Major study is a unified studio-based activity where a student investigates their ideas through a variety of photographic approaches and technologies. In consultation with their academic advisor; stu-

dents are expected to select study options which reflect their individual concerns. Options which will be available are photo illustration, digital imaging, extending photography, photo installation, and a self directed project.

Students enrolled in MSTD 2172 Studio Major Photomedia, *in consultation with Photomedia staffs* should enrol in week one of the semester, in two materials and methods components linked to the strands they elect in their major study in Photomedia. This commitment will give each student fourteen hours of materials and methods contact. It is possible that each student can do an additional fourteen hours of materials and methods *outside of the photomedia studio*.

MSTD 2182 14 Studio Major in Electronic Art

14 Credit Points

Assessment: progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester. **Offered:** July. **Classes:** three per week. **Prerequisite:** MSTD 2181 Studio Major in Electronic Art.

Major study is a unified studio-based activity where a student investigates their creative ideas through a variety of approaches to film, video, sound and multimedia. In consultation with their academic advisor, students are expected to select study options that reflect their individual concerns

Reading: Studio production notes and readings

MTMD 2302 2 MATERIALS AND METHODS D

2 Credit Points

Assessment: on attendance and successful completion of prescribed task. **Offered:** July. **Classes:** Workshop based activity. Contact between 14 hrs and 28 hrs for semester

Short duration skills/process-based workshops to introduce students to particular processes and skills supportive of studio practice open to all students at 2000 level or above Workshops will be offered by the discipline groups at scheduled programmed times. Classes will be introductory in nature, normally offered in 2 hour sessions. These will be subject to upper and lower quotas. Classes may be linked to the major areas of concentration undertaken as a requirements, or undertaken as options.

or;

Strand 2 — Inter-disciplinary Major Study

A single unified studio-based study addressing ideas and skills that may be combined with other approved units of study, normally within the University of Sydney, for an inter-disciplinary Major Study. Engagement with inter-disciplinary studies, focusses on a specialist studio work undertaken together with study in another university discipline. Building on previous experience and knowledge developed in Foundation year, inter-disciplinary Major study will develop a focus on studio work in combination with other modes of study. Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three/ocz. Projects will be undertaken within the context of purposeful work — that is, a student's imaginative response to a project. Where two Studio Minors are chosen, an associate advisor will be assigned, with the Major Study taken in an inter-disciplinary mode.

STUDIO MINOR ELECTIVES

MSTD 2412 7 Studio Minor in Ceramics

7 Credit Points

Assessment: based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities and discussions.

Academic staff: Gudrun Klix, Mitsuo Shoji and/or other part time staff.

Offered: July. **Prerequisite:** MSTD 2411. **Corequisite:** MTMD 2012 or MTMD 2302.

Self-initiated projects are encouraged through consultation with supervising staff. Students select methods and technologies suitable for their individual programs and have the opportunity to extend or develop new skills through class projects and workshops. It is expected that students maintain a drawing / studio portfolio and journal.

Reading: Dormer, Peter: *The New Ceramics: Trends and Traditions*. Lane, Peter: *Ceramic Form*, Collins, London, 1988. Peterson, Susan: *The Craft and Art of Clay: A Complete Potter's Handbook*, Laurence King, 1995: *Pottery in Australia*, St Leonards NSW

MSTD 2422 Studio Minor in Glass

7 Credit Points

Assessment: Students will present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill/Richard Whiteley. **Offered:** July Semester. **Classes:** 3-5 Hours of contact PW. Minimum of 6 hours of independent working PW.

The unit provides a studio-based approach to glass working. Students begin to elect areas of study from approaches and skills acquired in semester one. This is combined with ongoing set projects which further develop critical and technical skills. In consultation with academic staff, students begin to direct a path of exploration relevant to their interest and appropriate level of practical skill. Students may work exclusively within the medium glass or in conjunction with other media and processes as required.

Reading: Rowley, Sue: *Craft and Contemporary Theory.*, Allen & Unwin, Sydney, 1997. Cochrane, Grace: *The Crafts Movements in Australia*. NSW Uni. Press, 1992.

MSTD 2432 7 Studio Minor in Jewellery & Metal

7 Credit Points

Assessment: Based on quality of performance in studio and project work, presented at nominated dates during semester. **Academic staff:** Margaret West, Mark Edgoose. **Offered:** July.

A studio-based learning experience of jewellery and object design practice undertaken in conjunction with study in another discipline. Students are encouraged to explore a range of approaches to the disciplines, engaging with contemporary approaches to art, craft and design. Set projects, technical workshops and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Reading: Oppi Untracht, *Jewellery Concepts and Technology*. Jewellery & Object Design Reading List

MSTD 2442 7 Studio Minor in Painting

7 Credit Points

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review. Assessment requirements and expectation will be proportionately adjusted. **Academic staff:** Studio Lecturers Su Baker, Brad Buckley, Mathys Gerber. **Offered:** July. **Classes:** 2 hours weekly tutorial meeting and supervised studio work.

A single, unified studio-based study, addressing ideas and skills that may be combined with other approved units of study. Minor study will develop a focus on studio work in combination with other modes of study. Where two Studio Minors are chosen, one academic advisor will be assigned.

MSTD 2452 7 Studio Minor in Printmedia

7 Credit Points

Assessment: Assessment will be based on the progress of work in the studio with a presentation of work at the assessment review.**Academic staff:** Mirabel FitzGerald. **Offered:** July. **Classes:** 2 hours weekly tutorial meeting and supervised studio time **Prerequisite:** Foundation Studio B FSTD 1002.

Minor Study is a single studio-based activity addressing conceptual ideas and technical skills through printmedia in the context of contemporary art. Studio Minor will focus on the development of technical and formal skills using print materials and processes integrated with an independent and critical ability to research and experiment. Where two studio minors are chosen, one academic advisor will be assigned.

MSTD 2462 7 Studio Minor in Sculpture

7 Credit Points

Assessment: based on the quality of an individual's participation and engagement within the Studio process and the quality of sculptural works presented for critical review. Assessment requirements and expectations will be adjusted *pro rata*. **Academic staff:** Senior lecturers Tom Arthur, Nigel Helyer. **Offered:** July. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Foundation studio B FSTD 1002, THAP2201

Minor study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice which may be combined with other approved units of study. Students will be encouraged to develop an individual studio practice which will be supplemented but small group projects, tutorials and critiques.

MSTD 2472 7 Studio Minor in Photomedia

7 Credit Points

Assessment: Assessment is progressive as well as based on the work shown at the end of the semester. **Academic staff:** Studio Lecturers; Steven Lojewski and Rebecca Cummins. **Offered:** July. **Classes:** one workshop class per week. **Prerequisite:** MSTD 2471 Studio Minor Photomedia.

Minor study is a unified studio-based activity where a student investigates their ideas through a variety of photographic approaches and technologies. In consultation with their academic advisor, students are expected to select a study option which reflects their individual concerns. Options which will be available are photo illustration, digital imaging, extending photography, photo installation, and a self directed project. Students enrolled in MSTD 2472 Studio Minor Photomedia, *in consultation with Photomedia staff*, should enrol in week one of the semester, in one materials and methods component linked to the strand they elect in their minor study in Photomedia. This commitment will give each student seven hours of Materials and Methods contact. It is possible that each student can do an additional twenty one hours of materials and methods *outside of the Photomedia studio*.

MSTD 2482 7 Studio Minor in Electronic Art

7 Credit points

Contact between 7 hrs and 14 hrs for semester.

Where a student is undertaking a single Studio Minor enrolment, a Materials and Methods Unit is compulsory. Minor study is a single, unified, studio-based study addressing ideas and skills that may be combined with other approved units of study — normally within the University of Sydney — for an inter-disciplinary major study. Engagement with inter-disciplinary studies focuses on specialist studio work undertaken with study in another university discipline. **Important Note:** Students undertaking 2 Studio Minors should enrol in MTMD 2302.

MTMD 2312 1 MATERIALS AND METHODS D MINOR

1 Credit point

Contact between 7 hrs and 14 hrs for semester. **Assessment:** based on attendance and the successful completion of prescribed tasks.**Offered:** July. **Classes:** Workshop-based activity. **Prerequisite:** Studio Major or Minor in Electronic Art, MSTD 2181 or MSTD 2481.

Short duration skills/process-based workshops to introduce students to particular processes and skills supportive of studio practice open to all students at 2000 level or above. Workshops will be offered by the discipline groups at scheduled programmed times. Classes will be introductory in nature, normally offered in 2 hour sessions. These will be subject to upper and lower quotas. Classes may be linked to the major areas of concentration undertaken as a requirement, or as an option. Where a student is undertaking a single Studio Minor enrolment in the relevant 1 cp, a Materials and Methods Unit is compulsory. 8cp of other approved University study. **Important Note:** Students undertaking 2 Studio Minors should enrol in MTMD 2302. Contact between 7 hrs and 14 hrs for semester.

THEORIES OF ART PRACTICE

Core Theory D

THAP 2202 4 Postmodernity & Contemporary Critique

4 Credit Points

2hrs contact, 2 hrs private study. **Assessment:** One 2,000 word essay, and satisfactory attendance. **Offered:** July. **Classes:** one 1-hour lecture, one 1-hour tutorial. **Offered:** July. **Classes:** 2 hour weekly seminar. **Prerequisite:** THAP 121.2

In semester 2 students engage with a detailed analysis of postmodern theory and practice as they emerge in postwar years. The unit analyses the evolution of major contemporary debates about art and culture and in particular it looks into the evolution of the criticism of Modernity and the past. The unit addresses the age of reproduction, mass media, and rapid communication and pays special interest to postmodern claims of rethinking art, deconstructing the frames of Modernity, and decentering the subject.

THEORIES OF ART PRACTICE

StudioTheory D

THAP 2232 4 The address of the eye—the photographic, the televisual and the cinematic

4 Credit Points

Academic Staff: Electronic Art and Photomedia. **Offered:** July. **Prerequisite:** THAP 2211

An introduction to photography, television and the cinema as both textural and cultural objects and their impact on the concerns and directions of contemporary art practice.

THAP 2242 4 The Language of the Object and contemporary art practice

4 Credit Points

Assessment: Presentation of 2,000 word essay. **Offered:** July. Reading: Unit reader. **Classes:** 2 hours per week.

An investigation of the many voices of the object, exploring/Mnccffon: its determining role, expressive potential, utility and poetics; form: as it follows function, process, imagination; material: function, structure, aesthetics, poetics, cultural resonance; processes and technologies: their enabling and/or determining roles, their poetics; context: public and private, institutional and domestic; object/body reciprocity, many bodies in one, scale. To be investigated through examples of contemporary and historical objects from a range of media and genres.

THAP 2252 4 Pictorial Space / Constructed Space

4 Credit Points

This unit looks at the changing forms of pictorial and constructed space and the relevant philosophical contexts out of which these emerge. Students examine a sequence of work from the historical field and identify the spatial devices and shifting philosophical and historical paradigms.

Year 3 — March semester

Major Study E

Project-based studio work under the supervision of an academic advisor from the student's major area of concentration. Students may undertake work and access facilities and staff in other areas apart from their major area. With permission of the Year Convenor and Program Coordinator, a student may choose an academic advisor from a discipline other than that identified as the major area of concentration.

Strands

Students will select a unit from Strand 1, or may select a unit from Strand 2 in addition to other approved university study.

Strand 1 — Studio Major

Major Study is a single, unified studio-based activity in an identified area of concentration addressing ideas, approaches and skills; focusing on specialist study or a particular Inter-disciplinary approach. Building on previous experience and knowledge developed in first year, Studio Major will develop a focus on studio work, its discipline and potential. Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these *three foci*. Projects will be undertaken within the context of purposeful work—that is, a student's imaginative response to a project. 8 contact hrs, 7 hrs independent studio-based practice.

STUDIO MAJOR ELECTIVES

MSTD 3111 16 Studio Major in Ceramics

16 Credit Points

Assessment: Assessment is based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in class critiques and discussions. Assessment will reflect the progress a student makes throughout the semester both conceptually and practically. Refer to *SCA Assessment Criteria*. **Academic staff:** Gudrun Klix and/or part-time staff. **Offered:** March. **Prerequisite:** MSTD 2112. **Corequisite:** MSTD.....

In Year 3 the studio program is largely self-directed. It is proposal based and will be guided by critical discussion with studio staff. The focus is on the exploration and development of a group of related works, culminating in a body of work for final presentation at the end of the year. The process involves a fine tuning of ideas, design and development of appropriate technologies. This semester students are expected to develop a personal language within their ceramic practice.

Reading: It is expected that students read international periodicals, theoretical texts related to the student's area of interest, as well as accessing appropriate technical information. Dormer, Peter: *The New Ceramics: Trends and Traditions*, Thames and Hudson, 1994. Thompson, Bob: *Forceps of Language: an Anthology of Critical Writing about Objects, Makers, Users and Society*, 1992, Crafts Council of Australia.

MSTD 3121 16 Studio Major in Glass

16 Credit Points

Assessment: Students will present evidence of work(s) for discussion at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the student's understanding of their practice. **Academic staff:** Maureen Cahill / Richard Whiteley. **Offered:** March. **Classes:** 2-5 hrs contact p/w. Minimum of 14 hours of independent working p/w.

Students, in conjunction with staff, develop individual proposals that extend areas of exploration relevant to their interest and appropriate level of practical skill. Emphasis is placed on developing theoretical and relevant skill towards realising set goals. Students are expected to present a body of work that is the realisation of this proposal. Students are introduced to business skills related to sustaining a visual arts/crafts practice.

Reading: Clements, Justin & Pennings, Mark: *Cultural Theory & Crafts Practice*, Craft Victoria, 1996. Rowley, Sue: *Craft and Contemporary Theory*, Allen & Unwin, Sydney, 1997. Zimmer, Jenny (ed): *Contemporary Craft Review*, Craft Victoria, 1995.

MSTD 3131 16 Studio Major in Jewellery & Metal

16 Credit Points

Assessment: Based on quality of performance in studio and project work, presented at nominated dates during semester. **Academic staff:** Margaret West and Mark Edgoose. **Offered:** March.

Studio-based learning experience of jewellery and object design practice. Students work independently to explore individually identified approaches to the disciplines and to develop personally expressive material language, engaging with contemporary art, craft and design. Individual and group tutorials and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Reading: Oppi Untracht, *Jewellery Concepts and Technology*, Jewellery and Object Design reading list.

MSTD 3141 16 Studio Major in Painting

16 Credit Points

Assessment: Assessment will be based on the progress of work in the studio with a presentation of work at the assessment review.

Academic staff: Studio Lecturers: Su Baker, Brad Buckley, Mathys Gerber. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Studio Major in Painting MSTD 2142.

Major Study at this level is advanced studio-based activity in painting in the context of contemporary art addressing ideas, approaches and skills. Students will be working in an increasingly self-directed manner with critical supervision from academic advisor consolidating their studio work.

MSTD 3151 16 Studio Major in Printmedia

16 Credit Points

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review. **Academic Staff:** Mirabel FitzGerald. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B. **Corequisite:** Minor Study in Printmedia MSTD 3451.

Major Study is a unified studio-based activity addressing conceptual ideas and technical skills through printmedia in the context of contemporary art. Along with the growth of independent technical capabilities, students are expected to develop a high degree of research skills and the ability to articulate their endeavours. Students will be working in an increasingly self-directed manner with critical supervision from academic advisor consolidating their studio work.

MSTD 3161 16 Studio Major in Sculpture

16 Credit Points

Assessment: Assessment will be based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. **Academic staff:** Senior Lecturers: Tom Arthur, Nigel Helyer. **Offered:** March. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Sculpture Major MSTD 2162.

Major study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice. Students will be encouraged to develop and refine their individual studio practice which will be supplemented by tutorials and critiques.

MSTD 3171 16 Studio Major in Photomedia

16 Credit Points

Assessment: is progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance.

Academic staff: Studio lecturers Steven Lojewski and Rebecca Cummins. **Offered:** March. **Classes:** at least one of the optional strands and regular academic contact. **Prerequisite:** MSTD 2172 Studio Major Photomedia.

Students will be expected to confidently explore working processes and directions which are personally relevant, to refine the skills and to demonstrate facility with the technical processes appropriate to this enterprise. A coherent body of work, evidence of an independent practice or to serve as a foundation for further study, is the desired outcome at this stage. Two optional strands are offered; Photo Illustration and Photo Art. Students are expected to participate in one or both throughout the semester and to engage in the relevant academic requirements.

MSTD 3181 16 Studio Major in Electronic Art

16 Credit Points

Assessment: based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities including discussions. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. **Practical Work:** Production of studio-based class and individual projects, development of studio portfolio/journal. **Offered:** March. **Prerequisite:** MSTD 2112 or 2412, MTMD 2302. **Corequisite:** Approved units from the University or series minor.

Students will be expected to confidently explore working processes and direction that are personally relevant, to refine skills and to demonstrate facility with the technical processes appropriate to this enterprise. Students will produce a coherent body of work that reflects evidence of an independent practice that may serve as a foundation for further study.

Strand 2 — Interdisciplinary Major Study

A single, unified studio-based study, addressing ideas and skills that may be combined with other approved units of study — normally within the University of Sydney — for an Inter-disciplinary Major Study. Engagement with inter-disciplinary studies, focusses on a specialist studio work undertaken, together with study in another university discipline. Building on previous experience and knowledge developed in Foundation year, Inter-disciplinary Major study will develop a focus on studio work in combination with other modes of study. Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three/ocz. Projects will be undertaken within the context of purposeful work — that is, a student's imaginative response to a project. Where two Studio Minors are chosen, an associate advisor will be assigned, with the Major Study taken in an Inter-disciplinary mode.

STUDIO MINOR ELECTIVES

MSTD 3411 8 Studio Minor in Ceramics

8 Credit Points

Assessment: based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities including discussions. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. **Academic staff:** Gudrun Klix, and /or part time staff. **Offered:** March. **Prerequisite:** MSTD 2112 or 2412, MTMD 2302. **Classes:** 2-5 Hours of contact PW. Minimum of 7 hours of independent working PW.

This unit may be combined with other approved units of study within the University or the College and builds on previous knowledge acquired. Self-initiated projects are encouraged through consultation with supervising staff. Students select methods and technologies suitable for their individual programs and have the opportunity to extend or develop new skills through optional participation in Materials and Methods workshops. Emphasis is placed on imaginative problem solving in relationship to the development of studio work.

Reading: Zimmer, Jenny (ed): *Contemporary Craft Review*, Craft Victoria 1995.

MSTD 3421 8 Studio Minor in Glass

8 Credit Points

Assessment: Students will present evidence of work(s) for discussion at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill/ Richard Whiteley. **Offered:** March. **Classes:** two classes per week. **Prerequisite:** MSTD 2482 Studio Major Electronic Art.

Studio minor in Glass is taken in conjunction with study in another discipline area or other University approved unit. The unit provides a studio-based approach to glass working. Students, in conjunction with staff, develop individual proposals that extend areas of exploration relevant to their interest and appropriate level of practical skill. Students are expected to present a body of work that is the realisation of this proposal. Students are introduced to businesses skills related to sustaining a visual arts /crafts practice.

Reading: Studio production notes and reading.

MSTD 3431 8 Studio Minor in Jewellery & Metal

8 Credit Points

Assessment: Based on quality of performance in studio and project work, presented at nominated dates during semester. **Academic staff:** Margaret West, Mark Edgoose. **Offered:** March.

Studio-based learning experience of jewellery and object design practice in conjunction with study in another discipline. Students work independently to explore individually identified approaches to the disciplines and to develop personally expressive material language, engaging with contemporary art, craft and design. Individual and group tutorials and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Reading: Oppi Untracht: *Jewellery Concepts and Technology*, Jewellery 6 Object Design Reading List.

MSTD 3441 8 Studio Minor in Painting

8 Credit Points

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review. Assessment requirements and expectation will be proportionately adjusted. **Academic staff:** Studio Lecturers, Su Baker, Brad Buckley, Mathys Gerber. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and supervised studio work. **Prerequisite:** Major or Minor Painting MSTD 2142 or MSTD 2442.

A single unified studio-based study addressing ideas and skills that may be combined with other approved units of study, normally within the University of Sydney. Building on previous experience and knowledge developed in first year, Minor study will develop a focus on studio work in combination with other modes of study. Where two Studio Minors are chosen, one academic advisor will be assigned.

MSTD 3451 8 Studio Minor in Printmedia

8 Credit Points

Assessment: will be based on the progress of work in the studio with a presentation of work at the assessment review. **Academic staff:** Mirabel FitzGerald. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B.

Minor Study is a unified studio-based activity addressing conceptual ideas and technical skills through printmedia in the context of contemporary art. Along with the growth of independent technical capabilities, students are expected to develop a high degree of research skills and the ability to articulate their endeavours. Students will be working in an increasingly self-directed manner with critical supervision from academic advisor consolidating their studio work.

MSTD 3461 8 Studio Minor in Sculpture

7 Credit Points

Assessment: based upon the quality of an individuals participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. Assessment requirements and expectations will be adjusted pro rata.. **Academic staff:** Senior Lecturers Tom Arthur, Nigel Helyer. **Offered:** March. **Classes:** weekly tutorial

meetings, workshops and supervised studio work. **Prerequisite:** Studio Major or Minor MSTD 2162 **Corequisite:** MSTD 2462.

Students will be encouraged to develop an individual studio practice which will be supplemented but small group projects, tutorials and critiques. Students will be required to submit an outline of their proposed study programme at the commencement of each semester and will be required to maintain a studio diary.

MSTD 3471 8 Studio Minor in Photomedia

8 Credit Points

Assessment: progressive throughout semester, taking into consideration attendance at scheduled classes and in the studio; the meeting of deadlines and any other requirements that may be set. **Offered:** March. **Prerequisite:** Studio Major or Minor in Electronic Art. **Assessment:** progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance. **Academic staff:** Studio lecturers; Steven Lojewski and Rebecca Cummins. **Offered:** March. **Classes:** one of the optional strands and regular academic contact. **Prerequisite:** MSTD 2472 Studio Minor Photomedia.

Students will be expected to confidently explore working processes and directions which are personally relevant, to refine the skills and to demonstrate facility with the technical processes appropriate to this enterprise. A coherent body of work, evidence of an independent practice or to serve as a foundation for further study, is the desired outcome at this stage. Two optional strands are offered; Photo Illustration and Photo Art. Students are expected to participate in one throughout the semester and to engage in the relevant academic requirements.

MSTD 3481 8 Studio Minor in Electronic Art

8 Credit Points

Students will create a coherent body of work, linking their Major and Electronic Arts strand as evidence of an independent practice or substantial investigation, consolidating an approach to the chosen strand in Electronic Arts.

MATERIALS AND METHODS

Year 3 students may take these short duration skills/process-based workshops to introduce students to particular processes and skills supportive of studio practice. Open to all students at 2000 level or above. No additional credit will be given to 3000 level students. Workshops will be offered by the discipline groups at scheduled programmed times. Classes will be introductory in nature, normally offered in 2 hour sessions. These will be subject to upper and lower quotas.

THEORIES OF ART PRACTICE

Core Theory E

THAP 3201 4 Contemporary Art in Australia and the AsiaPacific region

4 Credit Points

Assessment: one 2,500 word essay and satisfactory attendance. **Offered:** March. **Classes:** one 1-hour lecture/seminar, one 1-hour tutorial/seminar. **Prerequisite:** THAP 2202

Students will make intensive study of the specificity of the production of art and discourse in the Australian AsiaPacific region in the past twenty years. Within the historical framework of the last twenty years, the unit will examine how artists in Australia and the AsiaPacific region engage with regional issues and debates.

Reading: I. Burn: Dialogue: writings in Art History, Allen and Unwin, 1991.

THEORIES OF ART PRACTICE

StudioTheory E

Discipline based studies in history, theory and criticism of contemporary art. Students complete one of the following units:

THAP 3221 4 The Virtual Subject in Postmodern Culture

4 Credit Points

2hrs contact, 2 hrs private study. **Assessment:** lecture, seminar, tutorial, essay. **Academic staff:** Academic staff Electronic Art and Photomedia. **Offered:** March. **Prerequisite:** THAP 2212.

An introduction to the ideas and artistic practices of the virtual arts in contemporary practice, specifically as they impacted upon traditional notions of photography and electronic arts.

THAP 3231 4 Critical Issues in Contemporary Art

4 Credit Points

Assessment: based on (a) Group seminar presentation. (Group mark) 50% & (b) An individual submission of 500-700 word essay on one of the topics covered in the semester. **Academic staff:** Teaching team — Brad Buckley, Nigel Helyer. **Offered:** March. **Classes:** 2 hour weekly seminar. **Prerequisite:** THAP 2212

This unit looks at the work of significant contemporary artists of this decade and critical themes such as the Abject, New Minimalism, the return of the Ready-made as Commodity Art, and the impact of virtual and digital technology on the production of art. Reading: Unit Reader and Bibliography.

THAP 3241 4 Intersections — contemporary art and design

4 Credit Points

Assessment: 2,000 word essay or equivalent seminar presentation.

An investigation into the expanded fields and inter-disciplinary nature of contemporary practices in art, craft and design: how the practices of one set of disciplines inform another, and how practitioners work across disciplines, the hybridisation of disciplines in contemporary practice.

Year 3 — July Semester

Major Study F

Project-based studio work under the supervision of an academic advisor from the student's major area of concentration. Students may undertake work and access facilities and staff in other areas apart from their major area. With permission of the Year Convenor and Program Coordinator, a student may choose an associate academic advisor from a discipline other than that identified as the major area of concentration.

Strands

Students will select a unit from Strand 1, or may select a unit from Strand 2 in addition to other approved university study. All students will enrol in Materials and Methods as a component of Major Study.

Strand 1— Studio Major

Major Study is a single unified studio-based activity in an identified area of concentration addressing ideas, approaches and skills, focusing on specialist study or a particular inter-disciplinary approach. Building on previous experience and knowledge developed in second year, Studio Major will develop a focus on studio work, its discipline and potential. Study may be undertaken through individual student-generated projects or through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three/oci. Group projects will be undertaken within the context of purposeful work — that is, a student's imaginative response to a project.

8 contact hrs, 8 hrs independent studio-based practice.

STUDIO MAJOR ELECTIVES

MSTD 3112 16 Studio Major in Ceramics

16 Credit Points

Assessment: based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities and discussions. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. **Academic staff:** Gudrun Klix, Mitsuo Shoji. **Practical Work:** Production of individually based studio projects, development of studio portfolio/journal. **Offered:** July. **Prerequisite:** MSTD 2111. **Corequisite:** MTMD 2302.

This semester focusses on further development and refinement of self-directed, studio-based projects. Students meet and discuss their work regularly with staff, especially their academic supervisor. Students develop a time table for the completion of work for the final exhibition. The significance of this semester is that students have to show and perform to a professional level.

Reading: *Image & Idea: A View of Contemporary Ceramics in U.K.* British Council Exhibition, London, 1979. *Toh : The Best Selections of Contemporary Ceramics in Japan*, Kyoto Shoin, 1992.

MSTD 3122 16 Studio Major in Glass

16 Credit Points

Assessment: Students will present evidence of work(s) for discussion at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill / Richard Whiteley. **Offered:** July.

The unit provides a studio-based approach to glass working. Students, in conjunction with staff, develop individual proposals that continue to expand areas of exploration relevant to their interest and appropriate level of practical skill. Emphasis is placed on developing theoretical and relevant skills towards realising set goals. Students are expected to present a body of work that realises these goals. The body of work is expected to be cohesive and demonstrate competence in critical and technical terms.

MSTD 3132 16 Studio Major in Jewellery and Metal

16 Credit Points

Studio-based learning experience of jewellery and object design practice. Students work independently to explore individually identified approaches to the disciplines and to develop personally expressive material language, engaging with contemporary art, craft and design. Individual and group tutorials and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Reading: Oppi Untracht, *Jewellery Concepts and Technology*; Jewellery & Object Design Reading List

MSTD 3142 16 Studio Major in Painting

16 Credit Points

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review. **Academic staff:** Studio Lecturers Su Baker, Brad Buckley, Mathys Gerber. **Offered:** July. **Classes:** 2 hours weekly; groups, tutorial meeting and supervised studio time. **Prerequisite:** Studio Major in Painting MSTD 3141.

Major Study at this level is advanced studio-based activity in painting in the context of contemporary art addressing ideas, approaches and skills. Building on previous experience and knowledge developed in the second year, Studio Major will continue to develop a focus on studio work, its discipline and potential. Students will be working in an increasingly self-directed manner with critical supervision from academic advisor consolidating their studio work.

MSTD 3152 16 Studio Major in Printmedia

16 Credit Points

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review. **Academic staff:** Studio Lecturer Mirabel FitzGerald. **Offered:** July. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B.

Major Study at this level is advanced studio-based activity in printmedia, addressing ideas, approaches and skills in the context of contemporary art. Building on previous experience and knowledge, Studio Major will focus on the development of a major body of work for exhibition. Students will be working in an increasingly self-directed manner with critical supervision from an academic advisor to negotiate individual projects.

MSTD 3162 16 Studio Major in Sculpture Major projects in sculpture, including performance and installation

16 Credit Points

Assessment: based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. **Academic staff:** Senior Lecturers; Tom Arthur, Nigel Helyer. **Offered:** July. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Sculpture Major MSTD 3161

Major study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice. Studio activity will build upon previous experience and skills developed during second year. Students will be encouraged to develop and refine their individual studio practice which will be supplemented by tutorials and critiques. Students will be required to submit an outline of their proposed study programme at the commencement of each semester and will be required to maintain a studio diary.

MSTD 3172 16 Studio Major in Photomedia

16 Credit Points

Assessment: progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance. **Academic staff:** Studio lecturers; Steven Lojewski and Rebecca Cummins. **Offered:** July. **Classes:** at least one of the optional strands and regular academic contact. **Prerequisite:** MSTD 3171 Studio Major Photomedia.

Students will be expected to confidently explore working processes and directions which are personally relevant, to refine the skills and to demonstrate facility with the technical processes appropriate to this enterprise. A coherent body of work, evidence of an independent practice or to serve as a foundation for further study, is the desired outcome at this stage. Two optional strands are offered; Photo Illustration and Photo Art. Students are expected to participate in one or both throughout the semester and to engage in the relevant academic requirements.

MSTD 3182 16 Studio Major in Electronic Art

16 Credit Points

Assessment: progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester. **Offered:** July. **Classes:** two per week. **Reading:** Studio production notes and readings. **Prerequisite:** MSTD 3181 Studio Major, Electronic Art.

Students will be expected to confidently explore working processes and direction that are personally relevant, to refine skills and to demonstrate facility with the technical processes appropriate to this enterprise. Students will produce a coherent body of work that reflects evidence of an independent practice that may serve as a foundation for further study.

Strand 2 — Interdisciplinary Major Study

A single, unified studio-based study addressing ideas and skills that may be combined with other approved units of study — normally within the University of Sydney — for an inter-disciplinary Major Study. Engagement with inter-disciplinary studies focusses on a specialist studio work undertaken together with study in another university discipline. Building on previous experience and knowledge developed in first year, inter-disciplinary Major study will develop a focus on studio work in combination with other modes of study.

Study may be undertaken through individual student-generated projects or through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these *three foci*. Projects will be undertaken within the context of purposeful work — that is, a student's imaginative response to a project. Where two Studio Minors are chosen, an associate advisor will be assigned, with the Major Study taken in an inter-disciplinary mode.

STUDIO MINOR ELECTIVES

MSTD 3412 8 Studio Minor in Ceramics

8 Credit Points

Assessment: based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities including discussions. Assessment will reflect the progress a student has made throughout the semester, both conceptually and practically. **Academic staff:** Gudrun Klix, Mitsuo Shoji. **Offered:** July. **Prerequisite:** MSTD 3411 or 3111. **Corequisite:** Approved units from the University or MSTD 34-1 series Studio Minor.

This unit may be combined with other approved units of study within the University or the College and builds on previous knowledge acquired. Self-initiated projects are encouraged through consultation with supervising staff. Students select methods and technologies suitable for their individual programs and have the opportunity to extend or develop new skills through optional participation in Materials and Methods workshops.

Reading: Dormer, Peter: *The New Ceramics: trends and Traditions*, Thames and Hudson, 1994. Lane, Peter: *Studio Porcelain*: Collins, 1981. Rhodes, Daniel: *Clay and Glazes for the Potter*, Chilton, Pennsylvania, 1973.

MSTD 3422 8 Studio Minor in Glass

8 Credit Points

Assessment: Students will present evidence of work(s) for discussion at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill/ Richard Whiteley. **Offered:** July. **Classes:** 2 hours of contact p/w. Minimum of 7 hours of independent working p/w.

The unit provides a studio-based approach to glass working. Students, in conjunction with staff, develop individual proposals that continue to expand areas of exploration relevant to their interest and appropriate level of practical skill. Emphasis is placed on developing theoretical and relevant skills towards realising set goals. Students are expected to present a body of work that realises these goals. The body of work is expected to be cohesive and demonstrate competence in critical and technical terms.

Reading: Clements, Justin & Pennings, Mark: *Cultural Theory & Crafts practice*. Craft Victoria, 1996. Zimmer, Jenny (ed): *Contemporary Craft Review*, Craft Victoria 1995.

MSTD 3432 8 Studio Minor in Jewellery & Metal

8 Credit Points

Assessment: Based on quality of performance in studio and project work, presented nominated dates during semester. **Academic staff:** Margaret West, Mark Edgoose. **Offered:** July..

Studio-based learning experience of jewellery and object design practice undertaken in conjunction with study in another discipline. Students work independently to explore individually identified approaches to the disciplines and to develop personally expressive material language, engaging with contemporary art, craft and design. Individual and group tutorials and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Reading: Oppi Untracht, *Jewellery Concepts and Technology*; Jewellery & Object Design Reading List.

MSTD 3442 8 Studio Minor in Painting

8 Credit Points

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review. Assessment requirements

and expectation will be proportionately adjusted. **Academic staff:** Studio Lecturers Su Baker, Brad Buckley, Mathys Gerber. **Offered:** July. **Classes:** 2 hours weekly tutorial meeting and supervised studio work. **Prerequisite:** Major or Minor Painting MSTD 3142 or MSTD 3442.

A single unified studio-based study addressing ideas and skills that may be combined with other approved units of study, normally within the University of Sydney. Building on previous experience and knowledge developed in first year, Minor study will develop a focus on studio work in combination with other modes of study. Where two Studio Minors are chosen, one academic advisor will be assigned.

MSTD 3452 8 Studio Minor in Printmedia

8 Credit Points

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review **Academic staff:** Mirabel FitzGerald. **Offered:** July. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B.

Minor Study is a unified studio-based activity addressing conceptual ideas and technical skills through printmedia in the context of contemporary art. Along with the growth of independent technical capabilities, students are expected to develop a high degree of research skills and the ability to articulate their endeavours. Students will be working in an increasingly self-directed manner with critical supervision from academic advisor consolidating their studio work.

MSTD 3462 8 Studio Minor in Sculpture

Projects in sculpture, including performance and installation
7 Credit Points

Offered: July. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Studio Major or Minor MSTD 3161, MSTD 3461.

Minor study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice which may be combined with other approved units of study, (normally within the University of Sydney).

MSTD 3472 8 Studio Minor in Photomedia

16 Credit Points

Assessment: Assessment of studio major is progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance. **Academic staff:** Studio lecturers Steven Lojewski and Rebecca Cummins. **Offered:** July. **Classes:** at least one of the optional strands and regular academic contact. **Prerequisite:** MSTD 3171 Studio Major Photomedia.

Students will be expected to confidently explore working processes and directions which are personally relevant, to refine the skills and to demonstrate facility with the technical processes appropriate to this enterprise. A coherent body of work, evidence of an independent practice or to serve as a foundation for further study, is the desired outcome at this stage. Two optional strands are offered; Photo Illustration and Photo Art. Students are expected to participate in one or both throughout the semester and to engage in the relevant academic requirements.

MSTD 3482 8 Studio Minor in Electronic Art

8 Credit points

Assessment: progressive throughout semester, taking into consideration attendance at scheduled classes and in the studio; the meeting of deadlines and any other requirements that may be set. **Prerequisite:** Studio Major or Minor in Electronic Art. **Corequisite:** 8cp or other approved university study.

Where a student is undertaking a single Studio Minor enrolment in the relevant lcp, a Materials and Methods Unit is compulsory. **Important Note:** Students undertaking 2 Studio Minors should enrol in MTMD 2302. Contact between 7 hrs and 14 hrs for semester. Students will create a coherent body of work, linking their Major and Electronic Arts strand as evidence of an independent practice or substantial investigation, consolidating an approach to the chosen strand in Electronic Arts.

MATERIALS AND METHODS OPTIONS

Year 3 students may take these short duration skills / process-based workshops to introduce students to particular processes and skills supportive of studio practice open to all students at 2000 level or above. No additional credit will be given to 3000 level students. Workshops will be offered by the discipline groups at scheduled programmed times. Classes will be introductory in nature, normally offered in 2 hour sessions. These will be subject to upper and lower quotas.

THAP 3202 4 THEORIES OF ART PRACTICE

Core Theory F

2hrs contact, 2 hrs private study

Students complete one of the following units:

Strand A - Theories of 'Object'

Strand B - Theories of Technology and Design

4 Credit Points each

THAP 3222 4 Theories of 'Object'

Since artists frequently engage in a philosophical questioning of the desire to make and the desire to understand objects, this unit addresses the complex ways in which 'object' can be thought. Students are required to engage with theoretical notions of 'object' as these are contextualised in discourses including philosophy, psychoanalysis, art history and semiotics.

Reading: Strand A: T. de Duve: *Kant After Duchamp*, October Book, MIT Press, 1996.

THAP 3232 4 Theories of Technology and Design

Assessment: One 2,500 word essay. **Offered:** July. **Classes:** one 1-hour lecture/seminar, one 1-hour tutorial/seminar. **Prerequisite:** THAP3201.

The relationship between contemporary technology and design is analysed in terms of the concepts of reality and virtual reality. This unit traces the histories, concerns and visual productions grounded in technology and its impact on time and memory. In the contemporary context, technology is not a model of the subject, rather some argue computers are subjects in their own right.

Reading, Strand B: M. Christine Boyer: *Cybercities: Visual Perception in the Age of Electronic Communication*, Princeton, Princeton Architectural Press, 1996.

THEORIES OF ART PRACTICE

Studio Theory F

Discipline based project in history, theory and criticism of contemporary art. Students complete a tutorial paper within their discipline group. Students may substitute units from another faculty. Students complete one of the following units:

THAP 3242 4 Image and Text

Exploring inter-relationships between image-making, and the written and spoken word. An introduction to experimental writing for cinema, television, photographic practice and the digital arts.

4 Credit Points

Assessment: attendance, lecture, seminar, essay. **Academic staff:** Electronic Art and Photomedia. **Offered:** July. **Prerequisite:** THAP 3211.

THAP 3252 4 The Handmade and the Virtual

4 Credit Points

This class will explore the relationship between issues of the handmade, the technically aided and virtual design. Many object makers use a variety of traditional crafts skills in conjunction with more

recently developed materials and processes. The class will focus on the interrelation between these areas by exploring themes and looking at a diversity of craftspeople, designers and artists in several fields of creative production.

THAP 3262 4 Models of contemporary practice: contextualising the individual project

4 Credit Points

Assessment: based on (a) Group seminar presentation. (Group mark) 50% & (b) An individual submission of 500-700 word essay on one of the topics covered in the semester. **Academic staff:** Teaching team; Brad Buckley, Nigel Helyer. **Offered:** July. **Classes:** 2 hour weekly seminar. **Prerequisite:** THAP 2212.

This unit aims to consolidate the students understanding of the critical debates surrounding the traditional "Fine Arts" at the end of the twentieth century and to assist in developing a clearer understanding of the place of their own work in this history.

Reading: Unit Reader and Bibliography.

Year 4

Honours Year offers students the opportunity to advance their ability to analyse, research and evaluate material relevant to visual artists. Candidates must complete 24 credit points each semester

Candidates must nominate Studio Project and Research Paper or Thesis and Minor Studio Project.

*Applicants must meet minimum academic requirement of credit average. Application is competitive by proposal, interview and portfolio.

March Semester

In Semester 1 candidates are enrolled in the *Honours Studio Project A* and *Theories of Art Practice*.

Honours Studio Project A encompasses the daily practice of working in the Studio, as well as fortnightly Studio seminars where students in their specified group discuss each other's work.

In Semester 1 all candidates must complete *Theories of Art Practice* by attending weekly lecture/seminar/tutorial sessions and submitting an essay of 1,500*2,000 words.

MSTD 4101 16 Honours Studio Project A

Studio Project and fortnightly Studio Seminar.

*THAP 4201 8 Theories of Art Practice

Students must select one of the following options. Two strands offered in 1999 include the subject areas of:

a. Art practice and theory since 1960 with an emphasis on video, performance, film

b. Aesthetics and philosophies of art.

8 Credit points. **Offered:** March. **Coursework:** 1,500-2,000 word essay.

or

THAP 4211 16 Honours Thesis A

Thesis length 15,000 words

and

THAP 4201 8 Theories of Art Practice

July Semester

In Semester 2 candidates are enrolled in the Honours Studio Project B and Theories of Art Practice Research Paper.

Honours Studio Project B encompasses the daily practice of working in the studio, as well as a fortnightly studio seminar where students in their specified group discuss each other's work.

At the end of the semester, all candidates must submit their work for assessment in exhibition. In Semester 2 all candidates must complete either their Research Paper or Thesis.

MSTD 4102 16 Honours Studio Project B

Studio Project and fortnightly Studio Seminar. Body of work presented in exhibition.

and

THAP 4212 8 Research Paper

5,000 - 7,000 word research paper.

8 Credit points

Offered: July.

or

THAP 4222 16 Honours Thesis B

Thesis word length 15,000 words

and

MSTD 4112 8 Minor Studio Project

Studio project for thesis candidates.

UNDERGRADUATE STUDIES

Resolutions of the Senate

Bachelor of Visual Arts

1. (1) The degree of Bachelor of Visual Arts may be awarded in two grades, namely the Pass degree and the degree with Honours.
(2) There shall be three classes of Honours, namely, Class 1, Class 11 and Class 111. Within Class 11 there shall be two divisions, namely, Division 1 and Division 11.
2. (1) A unit of study shall consist of lectures, together with such studio and tutorial instruction, practical work, exercises and essays as may be prescribed by Sydney College of the Arts Board (Hereafter referred to as SCA Board).
(2) The words 'to complete a unit' and derivative expressions mean:
 - (a) to attend the lectures seminars tutorials and other prescribed meetings or instruction; *and*
 - (b) to attend studio for self directed work; *and*
 - (c) obtain a passing grade for that unit in accordance with the assessment criteria prescribed by SCA Board.
 (3) A candidate permitted to re-enrol in a unit which has previously not been satisfactorily completed shall again complete all the work of the course or satisfactorily complete such work as prescribed by SCA Board.
3. Where in these resolutions a power is given to SCA Board, subject to any express indication to the contrary or resolution passed by SCA Board, SCA Board may, in their discretion, in any particular case
 - (a) exercise the power,
 - (b) exercise the power conditionally, *or*
 - (c) decline to exercise the power
4. (1) A candidate for the degree shall complete 144 credit points from units of study set out in the associated Table .
(2) A candidate must nominate and be admitted by SCA Board to a studio based discipline or disciplines as their Major Study.
5. (1) A candidate readmitted to candidature for the degree after an absence of more than one year shall complete the degree under such conditions as SCA Board shall determine.
(2) Except with the permission of SCA Board, a candidate shall not enrol in a unit unless entry requirements prescribed for that unit have been satisfied and any required concurrent enrolments are met.
(3) Except with the permission of SCA Board, a candidate shall normally enrol in 24 credit points in each semester and may not enrol in more than 32.
(4) Except with the permission of SCA Board a candidate may not enrol in any units at 2000 or 3000 level unless all foundation year units are successfully completed.
(5) Except with the permission of SCA Board a candidate may not progress at 2000 level unless at least 12 credit points of study from the immediately preceding semester have been satisfactorily completed.
6. (1) A candidate may be granted credit towards the degree on the basis of courses, regarded by SCA Board as equivalent in work load and academic standard, successfully completed at another university or other tertiary institution, provided that the maximum credit granted shall not exceed 72 credit points.

(2) A candidate may be permitted by SCA Board to enrol in another course, that SCA Board deems to be equivalent, in another faculty of the University or in another institution, in place of a unit specified in the associated Table, or may enrol in another unit in addition to the courses specified subject to 5(3) with the permission of SCA Board.

7. Except with the permission of SCA Board, a candidate must complete all the requirements for the Pass degree within 10 semesters of enrolment and within 8 calendar years of admission to candidature.

8. Satisfactory Progress:

Candidates are expected to satisfactorily complete at least 50% of the credit points in which they are enrolled each semester. Candidates, other than those who are completing their degree, who do not complete sufficient credit points, or who fail the same unit of study twice, may be asked by SCA Board to show cause why they should be allowed to re-enrol in the following year. If they are allowed to re-enrol, SCA Board may impose additional conditions on their re-enrolment.

If SCA Board does not accept a candidate's explanation for failure to complete the required number of credit points, SCA Board can exclude the student for a minimum of two years. After two years, the candidate can apply to SCA Board for re-admission and, if re-admitted, will be bound by the regulations then in force.

9. Qualifications for Honours:

(1) SCA Board may permit a candidate who has qualified for a pass degree of Bachelor of Visual Arts at the University of Sydney or equivalent degree at another recognised institution to take the fourth year honours course.

(2) A candidate who has qualified for the pass degree with a weighted average grade of Credit, and satisfies discipline entry requirements, shall qualify for the award of the degree with Honours by completing a fourth year Honours course at an appropriate standard.

(3) Except with the permission of SCA Board, a candidate who is otherwise eligible to enter a fourth year Honours course shall not do so:

- (a) more than three years after having satisfied the entry requirement for that course;
- (b) if the candidate is in breach of any time limit imposed under section 7.

10. Honours conversion

A candidate who is otherwise eligible to enter a fourth Honours course shall not be precluded from doing so on the ground that the pass degree has been awarded. The pass degree shall not be awarded whilst a candidate is enrolled in a fourth year Honours course.

Postgraduate Studies

Doctor of Philosophy (PhD)

This degree is awarded for the successful completion of an approved program of supervised advanced research which constitutes an original contribution to knowledge.

At the completion of the PhD, you will have investigated and evaluated or critically studied an approved topic over not less than three years of full-time study resulting in an original contribution to knowledge. You will have demonstrated an understanding of research methods appropriate to the field, and will have presented the thesis perhaps with supporting creative work, to the satisfaction of the examiners.

Entry requirements

For admission to candidature, you should hold:

- the degree of Master; *or*
- the degree of Bachelor of Visual Arts with first or second class Honours, or equivalent, as provided by subsections 1(2) and 1(3) of the Resolutions of Senate relating to the degree of Doctor of Philosophy.

In addition to the academic qualifications, the SCA Research Committee must be assured that you have the necessary training and ability to pursue the proposed course of study and research, and that sufficient supervisory and other resources and facilities are available to enable successful completion of the program.

If English is not your first language you must also satisfy the SCA Research Committee that you can express yourself (in both written and spoken English) sufficiently well to pursue your research satisfactorily.

Application procedure

Applications should be submitted to the SCA Admissions and Courses Office on the appropriate application form and should include a detailed synopsis of your proposed program of research, your proposed methods of investigation, an indication of source material already consulted, and evidence of your ability to carry out research.

Course structure

The course is offered over three years full-time; or six years part-time. (International students may only study on a full-time basis.)

If you are prevented from making progress with your program of research (because of ill-health or other circumstances), enrolment may be suspended with the agreement of the Research Committee, but not for more than one year at a time.

The SCA degree program gives emphasis to structured knowledge-based research expressed through a thesis of a substantial length, not normally exceeding 80,000 words, which may be supported by research in a studio discipline, comprising works of art, design or communication in the form of originals, prototypes, models, drawings, photographs, films, sound or vision recordings, or digital information. The exact relationship between the primary work of the thesis and the supporting creative work will vary depending on the field of research as described in your research proposal.

Supervision and attendance

You will have a supervisor who will take primary responsibility for the conduct of your candidature and be responsible for the progress of your candidature. It is also usual for associate supervisors to be appointed.

It is the responsibility of the supervisor(s) to submit a progress report at the completion of each semester.

The nature and amount of supervision will be discussed with you.

Submission of work and examination

On completion of the program you will submit to the Registrar four copies of the thesis (in a form prescribed by the Academic Board), and four copies of a summary of the thesis (about 300 words in length).

The thesis may be submitted for examination with supportive creative studio work in a form agreed with the Postgraduate Convener. A submission must be accompanied by a certificate from the supervisor stating whether, in the supervisor's opinion, the form of presentation of the submission is satisfactory.

You will be examined by at least three appropriately qualified examiners, at least one of whom is external to the University.

Master of Visual Arts (MVA)

The Master of Visual Arts by research provides an opportunity for graduates and professionally qualified visual artists to pursue studio and theoretical studies in depth and extend their knowledge, understanding and competence within their major field of endeavour.

Work is undertaken in a tutorial environment under the guidance of a supervisor and through participation in a seminar program. It is assumed that those entering this unit of study are trained and competent in their particular field and are seeking to extend their practice at a higher level. The Unit emphasises an individual mode of advanced research in a particular studio discipline or across studio disciplines.

As an applicant you will need to have achieved a level of proficiency, direction and focus to sustain self-directed study and produce work of an original and speculative nature in one of the forms described in the Unit Requirements.

Full-time / Part-time Study

The Master of Visual Arts is normally undertaken full-time. As a full time candidate, you will be allocated a studio space at Rozelle Campus and will be expected to complete in 2 (two) years. Generally speaking, you will be expected to devote the equivalent of 35 hour week to your research. Part-time candidature is available on a limited basis. Priority will be given to mid-career candidates who have a demonstrated professional practice over 5 or more years. Part-time candidates must complete requirements in 3 years and may not be allocated studio space within SCA.

1. Admission Requirements

Applicants are expected to hold one of the following academic qualifications:

- a) An honours degree in Visual Arts
- b) Bachelor of Visual Arts and a Graduate Diploma in Visual Arts, *or*;
- c) Other qualifications considered by SCA Board to be equivalent to 4 years tertiary study in visual arts.

In some circumstances, applicants without the above qualifications may be admitted provided there is evidence to the satisfaction of SCA Board of the possession of equivalent professional skills and experience and the capacity to successfully undertake higher degree study. This would include having actively practised and achieved at a high level for a significant time in the professional field.

As there are some limitations on places and space, not all eligible applicants can be offered candidature. Selection is competitive based on your study proposal, slides of recent work and resume.

Probationary Admission

You may be admitted on a probationary basis for a period not exceeding one year. Upon completion of this probationary period, your work will be reviewed and your candidature confirmed or terminated.

Postgraduate qualifying /preliminary study

SCA may admit you to a period of preliminary study if the normal entry requirements have not been met. This may involve completing specified courses or carrying out a particular piece of research. A further application to the degree must then be made on completion of the preliminary program.

2. Requirements

You will be required to nominate one of the following methods:

- Studio Practice and Research Paper (10,000 to 12,000 words), culminating in a substantial exhibition, performance or installation of works in a joint show of candidates at the end of candidature, together with the Research Paper and oral presentation.
- Thesis (35,000 to 50,000 words) in the fields of art theory, art history, cultural studies or professional studies in visual art.

Over the first two semesters you will be required to attend a series of seminars. Part-time candidates must attend the seminars within the first two years, and in consecutive semesters. At the end of each semester you must submit a 2,000 word paper prescribed by the academic staff members coordinating the seminar series. In the first two semesters, you may also be required to undertake study in research and professional practice. In the third and fourth semesters of the unit, you will complete your research paper. You may also be required to undertake other units of study or produce certain work as directed.

3. Supervision of Study

You will be assigned a supervisor to be responsible for supervision of your studio and written research. This supervisor will be a member of SCA academic staff. There is also provision for associate supervision if appropriate. You will be expected to meet with your supervisor on a monthly basis during semester; that is, no less than 4 meetings each semester. It is your responsibility to maintain contact with your supervisor.

4. Annual Review

There will be a review of your work at the end of each academic year. Provided your progress in the unit is satisfactory, you will be permitted to proceed. The minimum composition for a Review Panel will be:

- the Director
- relevant studio staff
- your supervisor*
- the Postgraduate Convenor

An opportunity will be provided for the candidate to comment without the supervisor present.

Where 2 or more of the categories are filled by one person, the substitution of nominees will be approved by SCA Research Committee.

If your work is considered unsatisfactory by the panel, the panel may recommend that you be set a specific program of work to be submitted for assessment not later than 1 March of the following year. If this work is not satisfactory, your enrolment may be terminated. A candidate whose progress at any time during the year is unsatisfactory may be subject to the review process as described above.

Submission and Examination

By Studio Practice and Research

You must mount/submit for examination:

- 1) a substantial exhibition, performance or installation of the work or works with supporting visual material of work completed during candidature and an explanation of the structure and mode of exhibition and developmental process, and;
- 2) a Research Paper in English, on your work and its development, its cultural, historical and theoretical references.

The work or works of art and the Research Paper will be the result of original investigation in the approved study area; **or**;

By Thesis

You must submit for examination:

A Thesis of between 35,000 and 50,000 words which is the result of an original investigation in the fields of art theory, art history, cultural studies or professional studies in visual art. You must identify those components of assessable work which are respectively your own, and that of others.

You need to advise of your expected submission date in writing (form is available from the Admissions & Courses office) approximately 14 weeks in advance, so that appropriate examiners can be considered and other arrangements can be made in good time.

You will be examined by examination panel consisting of at least two persons, who have not been your supervisor during your candidature. The Examination Panel will examine the exhibition, performance or installation and the associated written work at a meeting chaired in a non-voting capacity by the Director or member of staff appointed by the Director.

DEGREES BY COURSEWORK

Master of Multimedia Design

The Master in Multimedia Design is a fee-paying postgraduate coursework degree, intended for people with some knowledge of digital media who hold an undergraduate degree or equivalent professional experience, and wish to upgrade and/or consolidate their skills for both personal and/or professional reasons. The program will be offered as 1 year full-time or 2 years part-time.

Program

The Master of Multimedia Design degree course is offered over two semesters of full-time study or four semesters of part-time study. The course combines design theory components and intensive hands-on experience.

First semester

Electronic Publishing

The first semester of study provides you with the opportunity to design, develop and publish an interactive CD-ROM title.

You will learn:

- the models of visual communication and design in multimedia production
- the software and hardware tools you will need in the multimedia authoring environment
- the principles of effective screen design
- how to work with digital video, graphics, animation, sound and text
- the principles and psychology of user-interface design
- how to work with navigational architecture and branching narrative structures in the multimedia environment
- the integration of media resources, prototype development and testing
- publishing and interactive CD-ROM.

Second semester

On-line Design

In semester two you will design, develop and publish a Web site.

You will learn:

- the models of design and communication for Internet/Web publishing
- the authoring systems, software and scripting tools you will need for Internet/Web design and production
- how to work with HTML in visual design
- the principles of representation, action and communication in screen-surface design
- how to work with digital video, graphics, animation, text and sound in the Web environment
- the principles of interface design metaphors, wayfinding strategies and user/human interaction in interface design
- the integration of media resources, prototype testing and the production of a Web site.

Admission Requirements

Applicants are expected to hold one of the following academic qualifications:

- a) a relevant undergraduate qualification or;
- b) other qualifications considered by SCA Board to be equivalent; **and**;
- c) evidence of ability to undertake the coursework demonstrated through application or interview.

Assessment

Assessment will be based on meeting attendance requirements at compulsory lectures, the completion of practical coursework objectives and a 3,000 word essay for each semester. You will be awarded the degree with honours if you achieve a distinction or high distinction for both:

- Electronic Publishing: The Multimedia Canvas (1) *and*;
- Online Design: The Multimedia Canvas (2)

Master of Teaching — Faculty of Education

The University of Sydney, Faculty of Education offers a Master of Teaching program. Art Curriculum Graduates in Visual Arts are eligible to apply.

Master of Studio Art

The Master of Studio Art by course work provides an opportunity for professional educators and artists to upgrade studio and critical skills by a return to studio practice within a professional art environment, enhancing their knowledge of contemporary art. The course provides a forum to engage at a high level in the critical debates pertaining to the visual arts and includes a seminar and small written component.

The program will be offered over two semesters, with seminars and supervised studio work undertaken in students' own studios. Students will also attend an intensive residency of three weeks in July.

Mode of Attendance

During 1999, a weekly seminar program will be scheduled on one day per week. Each student will have assigned a supervisor who will be available on campus or contactable on-line.

Details of this course are under revision.

POSTGRADUATE STUDIES

Resolutions of the Senate

Master of Visual Arts

Award of the degree

1. The degree of Master of Visual Arts shall be awarded in one grade only.

Eligibility for admission

2. An applicant for admission to candidature for the degree shall, except as provided in Chapter 10 of the By-laws—
 - (a) be a Bachelor of Visual Arts (Honours) of the University of Sydney *or*,
 - (b) hold the degree of Bachelor of Visual Arts and the Graduate Diploma of Visual Arts of the University of Sydney.
3. An applicant for admission to candidature must in support of the application submit for the approval of the Sydney College of the Arts Board (hereafter in these resolutions referred to as SCA Board) a proposal for a program of study in the discipline area nominated.
4. Applicants may be required to demonstrate to the satisfaction of SCA Board their ability to proceed by the method nominated.

Availability

5. Admission to candidature for the degree may be limited by quota.
6. In determining the quota the University will take into account—
 - (a) availability of resources, including studio space, library, equipment and computing facilities; *and*
 - (b) availability of adequate and appropriate supervision.
7. In considering an applicant for admission to candidature SCA Board may take account of the quota and will select in preference applicants who are most meritorious in terms of the admission criteria.

Probationary admission

8. (1) A candidate may be accepted by SCA Board on a probationary basis for a period not exceeding twelve months and upon completion of this period SCA Board shall review the candidate's work and shall either confirm the candidate's status or terminate the candidature.
- (2) In the case of a candidate accepted on a probationary basis, the candidature shall be deemed to have commenced from the date of acceptance.

Method of progression

9. A candidate for the degree shall proceed:
 - (a) by studio practice and research; *or*
 - (b) by thesis.

Discipline Areas

10. The degree may be taken in the following disciplines:

Ceramics	Glass
Jewellery and Meta	Electronic Art
Photomedia	Painting
Printmedia	
Sculpture (including performance and installation)	
Theories of Art Practice	

Time limits

11. A candidate may proceed on either a full-time basis or, with the permission of SCA Board, a part-time basis.
12. (1) A full-time candidate shall complete the requirements for the degree, unless otherwise determined by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, at the end of the second year of candidature
- (2) A part-time candidate shall complete the requirements for the degree, unless otherwise determined by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, by the end of the third year of candidature.
- (3) The dates for completion of requirements for the degree shall be adjusted for those candidates permitted to proceed on a part-time basis following their admission to candidature on a full-time basis, and vice versa.

Credit

13. A candidate, who before admission to candidature has spent time in advanced study in the University of Sydney or in another University or institution, may be deemed by SCA Board to have spent such time after admission to candidature provided that it represents no more than half of the total candidature.

Supervision

14. (1) SCA Board shall appoint to act as supervisor of each candidate, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, a full-time member of the academic staff of Sydney College of the Arts or a member of the academic staff of Sydney College of the Arts with a fractional appointment of .5 or greater.
- (2) SCA Board may appoint, from amongst appropriately qualified persons, an associate supervisor to assist in the supervision of any candidature.

Requirements for the degree

15. (1) A candidate proceeding primarily by thesis shall:
 - (a) complete such seminars and such units as may be prescribed by SCA Board;
 - (b) carry out supervised research on a topic approved by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts;
 - (c) write a thesis embodying the results of the research; and in completion of requirements for the degree—
 - (d) lodge with the Registrar three copies of this thesis, type written and bound in either a temporary or a permanent form.
 - (2) The degree shall not be awarded until the candidate has caused at least one copy of the thesis (containing any corrections or amendments that may be required) to be bound in a permanent form.
 - (3) The candidate shall state in the thesis the sources from which the information was derived, the extent to which the work of others has been used and the portion of the work claimed as original.
 - (4) The thesis shall be accompanied by a statement from the supervisor stating whether, in the supervisor's opinion, the form of presentation of the thesis is satisfactory.
 - (5) A candidate may not present as the thesis a work which has been presented for a degree in this or another university, but will not be precluded from incorporating such in the thesis provided that in presenting the thesis the candidate indicates the part of the work which has been so incorporated.
16. A candidate proceeding by studio practice and research
 - (1) shall:

- (a) complete such courses;
- (b) attend such seminars; *and*
- (c) complete such essay or other written work including a research paper; *and*
- (d) carry out such supervised research in a discipline or disciplines as may be prescribed by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts; *and*
- (2) present for exhibition, at a joint exhibition of candidates, and examination at the end of the second year of candidature a substantial exhibition, performance or installation, work or series of works of art.

Examination: Research and Thesis

17. On completion of requirements for the degree by a candidate proceeding primarily by thesis, SCA Board shall appoint on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, an examination panel consisting of at least two persons, who have not been supervisee of the candidate;
18. The reports of the examiners shall be made available to the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts who shall consult with the supervisor.
19. The Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts shall report the result of the examination of the candidature, together with a recommendation concerning the award of the degree, to SCA Board which shall determine the result.
20. In special cases SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts may require the candidate to take a further examination in the area of the thesis.
21. SCA Board may permit an unsuccessful candidate to revise and re-submit the thesis if, in the opinion of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, the candidate's work is of sufficient merit to warrant this concession, and may prescribe special conditions to be fulfilled by the candidate.

Examination: Studio Practice and Research

- 22 (1) On completion of the requirements for the degree by a candidate proceeding primarily by studio practice and research, SCA Board, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, shall appoint an examination panel consisting of at least two persons, who have not been supervisors of the candidate;
- (2) The Examination Panel shall examine the exhibition, performance or installation and the associated written work at a meeting chaired in a non voting capacity by the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts;
 - (3) Having received reports from the Examination Panel and having received reports on the examination of the coursework the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts shall report the result of the examination to SCA Board, which shall determine the result of the candidature.
23. In special cases SCA Board, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts may require the candidate to take a further examination.
24. SCA Board may permit an unsuccessful candidate to revise and re-submit the work if, on the recommendation of the Director or member of staff appointed by the Director to have supervisory

responsibility for the Master of Visual Arts, the candidate's work is of sufficient merit to warrant this concession, and may prescribe special conditions to be fulfilled by the candidate.

Progress

25. SCA Board may:

- (a) on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, call upon any candidate to show cause why that candidature should not be terminated by reason of satisfactory progress towards completion of the degree; *and*
- (b) **where, in the opinion of SCABOARD, the candidate does not show good cause, terminate the candidature.**

SCA Faculty & Staff

Director

Professor Richard Dunn, MA *RCA*

Object Art & Design

Ceramics

Senior Lecturers

Gudrun Klix, MA GeorgeWash, MFA Wisconsin
Mitsuo Shoji, MFA Kyoto

Technical Supervisor
Clive Cooper

Glass

Senior Lecturer

Maureen Cahill, MA *NSWIA (SCA)*

Lecturer

Richard Whiteley, MFA *Illinois*

Technical Supervisor

Shaelene Murray, BVA(Hons)⁵

Jewellery & Metal

Senior Lecturer

Margaret West, GradDip (Art) *RMIT*, DipEd *Melb State Coll*

Lecturer

Mark Edgoose, MA *E&RMIT*, PG Dip *RMIT*, Dip *RMIT*

Technical Supervisor

Valerie Odewann, GD OFM *University ofBallarat*

Media Arts

Electronic Art

Lecturers

Geoffrey Weary, MFA *UNSW*
John Conomos, BA *UNSW*, DipLib. *UNSW*

Associate Lecturer

Mahalya Middlemist, MA *UNSW*

Technical Supervisor

Glen Remington, BVA *SCA*

Photomedia

Senior Lecturer

Steven Lojewski, MA *SCA*

Lecturers

Rebecca Cummins, MA *New Mexico*
Judith Ahern, Grad. Dip.SCA MA Studio Art *NYU*.

Associate Lecturer

Simone Douglas, Grad.Dip. COFA, UNSW,BVA *SCA*

Technical Supennsor

Arthur Georgeson, GradDipEd *SCAE*, Dip AD *VCA*

Fine Arts

Painting

Senior Lecturers

Associate Professor Brad Buckley, *MVARISD*, GradDipEd *SCAE*
Su Baker, GradDipEd *WAIT*, GradDip (Visual Arts) *SCA*.

Lecturer

Matthys Gerber, MFA *UNSW*

Associate Lecturer

Maria Cruz, MVA *SCA*, PG Dip. *SCA*,

Technical Supervisor

Terry Burrows GradDip VisCom *SCA*

Printmedia

Senior Lecturer

Mirabel Fitzgerald, MFA *COFA*

Associate Lecturer

Justin Trendall, *MVA SCA*, Grad.Dip. *SCA*

Technical Supervisor

GlenConroy, DipFA5/r

Sculpture

Senior Lecturers

Tom Arthur, BSc(ArtEd) *Tufts DipFA Boston Mus Sch*
Dr Nigel Helyer, MA *RCA*, PhD *UTS*

Technical Supervisor

Colin Winter

Theories of Art Practice

Senior Lecturer

Dr Ann Elias, MA (Hons), PhD *Auckland*

Lecturers

Dr Eril Baily, PhD *USyd*
Christina Davidson, BA(Hons) *Melbourne*

SCA Workshop

Workshop Supervisor

Tony Mesiti Cert (Boilermaking), *STC*

Technical Supervisor

Colin Winter

Computer Laboratory

Computer Systems Co-ordinator

Damian Castaldi, Grad.Dip (*Syd*) MA (*UNSW*)

Admissions & Courses

Manager

Philip Gissing, BA(Hons) *UNSW*

Administrative Assistants

Christina Forte

Jennifer King

Deborah Saxelby

Helen Sharpe, BA *Syd DipSocStud Syd*.

Finance and Campus Services

Finance Officer

Jeanette Frost, Ace Cert *STC*

Administrative Assistant Finance

Elizabeth Quilty, BA *Syd*

Campus Services

Attendants in Charge

Tom King, Cert (Pur Sup Mgt) *STC*

George Steel

Attendant

Graham Martin

Attendant

Christine Atkinson

SCA Publications

Manager

Rodney Weier

Design & Publishing

Adele Barnett

SCA Library

Head

Jennifer Hayes, ALIAA, ASTC, BA M.Litt (*Comm*)

Senior Library Technician

Gillian McPherson, LibPracCert *STC*

Library Technician

Clair Gordon, LibTechCert, *STC*

Library Assistant

Lorraine Child, ALIA

SCA Academic Staff Profiles

Judith Ahem, Lecturer in Photomedia

Judith's interests include photography, writing, film and video. She is represented by Bryon Mapp Gallery in Sydney and exhibits her work there and overseas.

Tom Arthur, Senior Lecturer, Sculpture

A graduate of the School of Boston Museum of Fine Arts and Tufts University, Tom Arthur is principally known as a conceptual installation artist, whose works incorporate a wide range of processes, materials and contextual sitings. Tom's work is included in many private and public collections, has been exhibited in Australia and abroad, including Project and Survey exhibitions in the Art Gallery of NSW, the National Gallery of Victoria, The Australian National Gallery, the Serpentine Gallery in London, and several international Biennales and the Australian Perspecta. Tom is a keen collector and advocate of the indigenous art of Oceania and an active member of the Oceanic Art Society of Australia.

Dr Eril Baily, Lecturer, Theories of Art Practice

Eril Baily combines a pre-academic career in advertising with an academic career in philosophy. Her primary fields of interest and research are analysing the effects of historic symbolic constructs on contemporary visual practice, and the impact of technology on concepts of subjects and culture. In her spare time, Eril writes baroque fictions.

Su Baker, Senior Lecturer, Painting

Educated in Perth, moved to Sydney and completed her postgraduate degree at SCA. Su has been exhibiting prolifically for many years, in solo and groups around Australia and New Zealand and has participated in national exhibitions such as Perspecta 89, Art Gallery of New South Wales. Su won the 1996 Portia Geach Memorial Award and also received a number of development grants. She is represented in private, regional and state collections in Australia.

Associate Professor Brad Buckley, Senior Lecturer, Painting

Brad Buckley was educated in Sydney and graduated MFA from Rhode Island School of Design. He has exhibited widely in Australia and New Zealand, USA, Germany, Poland, Canada and Israel. His most recent works "Das Schlachthaus Projekt: Dieser Kreislauf des Begehrens" were shown at the Kunstlerhaus Bethanien, Berlin, Germany and "The Slaughterhouse Project: On the Edge" at Franklin Furnace, New York, USA during 1997.

Maureen Cahill, Senior Lecturer, Glass

Maureen Cahill has worked in the field of contemporary glass since 1972, specialising in architectural glass. Major large scale permanent glass installations include Parliament House, Canberra and World Congress Centre, Melbourne. Her work is in major national and international collections and she regularly exhibits at S.O.F.A. Chicago and New York, USA. She is currently a director of Craft Australia and is committed to promotions of Australian contemporary glass by curating touring exhibitions for national and international audiences.

Christina Davidson, Lecturer, Theories of Art Practice

Christina Davidson has published widely in the field of Contemporary Australian art and is currently researching contemporary German art Her special interests include Postcolonial and Transcultural Theory; regional cultural exchange; relations between theory, criticism and practice in contemporary art.

Rebecca Cummins, Lecturer, Photomedia

Rebecca Cummins enlists light and optics in installations which have incorporated wheelie-bins, caravans, portable toilets, removalist's trucks, paranoid dinner table devices, guns, video, computers, bird-baths, photographs and a rainbow making machine. Many of these works extend optical technologies which are considered practically obsolete, such as the camera obscura, periscope, photographic rifle, zoetrope and phantasmagoria.

Professor Richard Dunn, Director of SCA

A graduate of the Royal College of Art, London and although nominally a painter, Richard Dunn has exhibited nationally and internationally, work utilising photography, construction, painting and installation, arising initially from conceptual art and minimalism. His most recent writing has focussed on the relationship of art and architecture, addressing by analogy the body and space. Gallery work equally addresses the physical response to space, and material that defines it. Richard is the Director of SCA. Personal interests impacting on art is the history and culture of the American South — rock and roll, blues, country music, slavery and the Civil War.

Mark Edgoose, Lecturer in Jewellery & Metal

Mark Edgoose has fourteen years experience in making jewellery and objects for exhibition, multiple edition and private commission. He has exhibited extensively in Australia and internationally. Recently, he has spent considerable time working and studying in Tokyo and Paris in residency programs.

Dr Ann Elias, Senior Lecturer, Theories of Art Practice

Ann Elias lectures in the core program of Theories of Art Practice. She has helped design undergraduate courses for arts practitioners with the intention of demonstrating the connections of theory and practice. Her research concentrates on the area of still life and decorative aesthetics. She has written about objects that have been peripheral to traditional Art History, but have been part of mainstream culture, including flower painting, cake decorating and photography.

Mirabel FitzGerald, Senior Lecturer, Printmedia

Mirabel FitzGerald was educated at the Byam Shaw School of Art London & received her M.F. A. at U.N.S.W. She has been teaching in the visual arts since 1966 and exhibits both in Australia and internationally. Printmaking, and by extension Drawing, is central to her art practice. Currently her work is concerned with both personal and cultural memories that inhabit architectural spaces.

Matthys Gerber, Lecturer, Painting

Born in the Netherlands and in Australia since 1971, Matthys is an artist who works primarily with painting and photography. The work tends to hover uncomfortably between abstraction and representation, seeking out the failings of images and superimpositions of contradictory painting techniques. Any technique can be used, from photorealism to geometric abstraction. Matthys regularly exhibits in Australia and overseas and is represented by Sarah Cottier Gallery in Sydney.

Dr Nigel Helyer, Senior Lecturer, Sculpture

For the past decade, Nigel Helyer's practice has undergone a transformation in which discreet conceptual and methodological practices have converged to form a pluri-discipline — a cultural practice which synthesises sculpture with architectural or environmental sites and combines performed soundscapes (textual, musical or electronic) with public radio broadcast. Nigel's initial formation as a sculptor has provided him an orientation which insists upon an experiential, rather than representational means of expression. His practice is broadly intended to redress this apparent lack of awareness of the sonic domain in the fields of design, architecture and art practice with a program of sound-sculpture projects designed to signal and promote the creative, cultural and technological potentials of the aural.

Gudrun Klix, Senior Lecturer, Ceramics

Gudrun Klix has been working in Ceramics since 1972. Her early background was in thrown functional ware, but since receiving her MFA in 1979, has worked primarily with sculptural work, including installations. She has a broad technical background. Gudrun actively exhibits in Australia and overseas, having recently participated in a number of exhibitions in Germany.

Steven Lojewski, Senior Lecturer, Photomedia

Steven's photographic practice focuses on an exploration of cultural and geographic environments, attempting, through photography, to make sense of his surroundings. He deals with cultural aspects of Australian society, often depicting the mundane and ordinary in an approach which brings together an anthropological interest and an exploration of visual language. Photographic practice is not fixed on fine art expression, but equally sees its role as archiving and recording issues of historical and cultural significance.

Mahalya Middlemist, Lecturer in Electronic Art

Currently working on a CD ROM artwork in collaboration with Justine Cooper; Mahalya has a history of collaboration with a Sydney based dancer, Sue-Ellen Kohler, in the production of both dance films and live performance works, which incorporate projected film and video.

Mitsuo Shoji, Senior Lecturer, Ceramics

After graduation from Kyoto University of Arts, Japan, Mitsuo lectured in Australia, USA and Europe. After settling permanently in Australia in 1978, Mitsuo began teaching at SCA. His work in ceramics is broad — ranging from functional to sculptural objects and the experimental. Mitsuo has regularly exhibited within Australia and internationally and is a member of the International Academy of Ceramics.

Geoffrey Weary, Lecturer, Electronic Arts

Geoffrey Weary's art practice is based in film and photography in the context of digital media production. His recent work has focused on representations and fictional constructs in the histories of painting and photography, utilizing contemporary moving image technologies. In 1998 he was awarded the Silver Award for Digital Media at the Houston International Film Festival, Texas, USA. Geoffrey Weary is represented by Roslyn Oxley9 Gallery, Sydney.

Margaret West, Senior Lecturer, Jewellery & Metal

Margaret West's formal education includes a Diploma of Art followed by a Graduate Diploma of Art in 1976 from RMIT, majoring in Gold and Silversmithing; and a Diploma of Education in 1977 from Melbourne State College. She has exhibited widely in Australia and overseas. Her work is in the collections of all the major public art

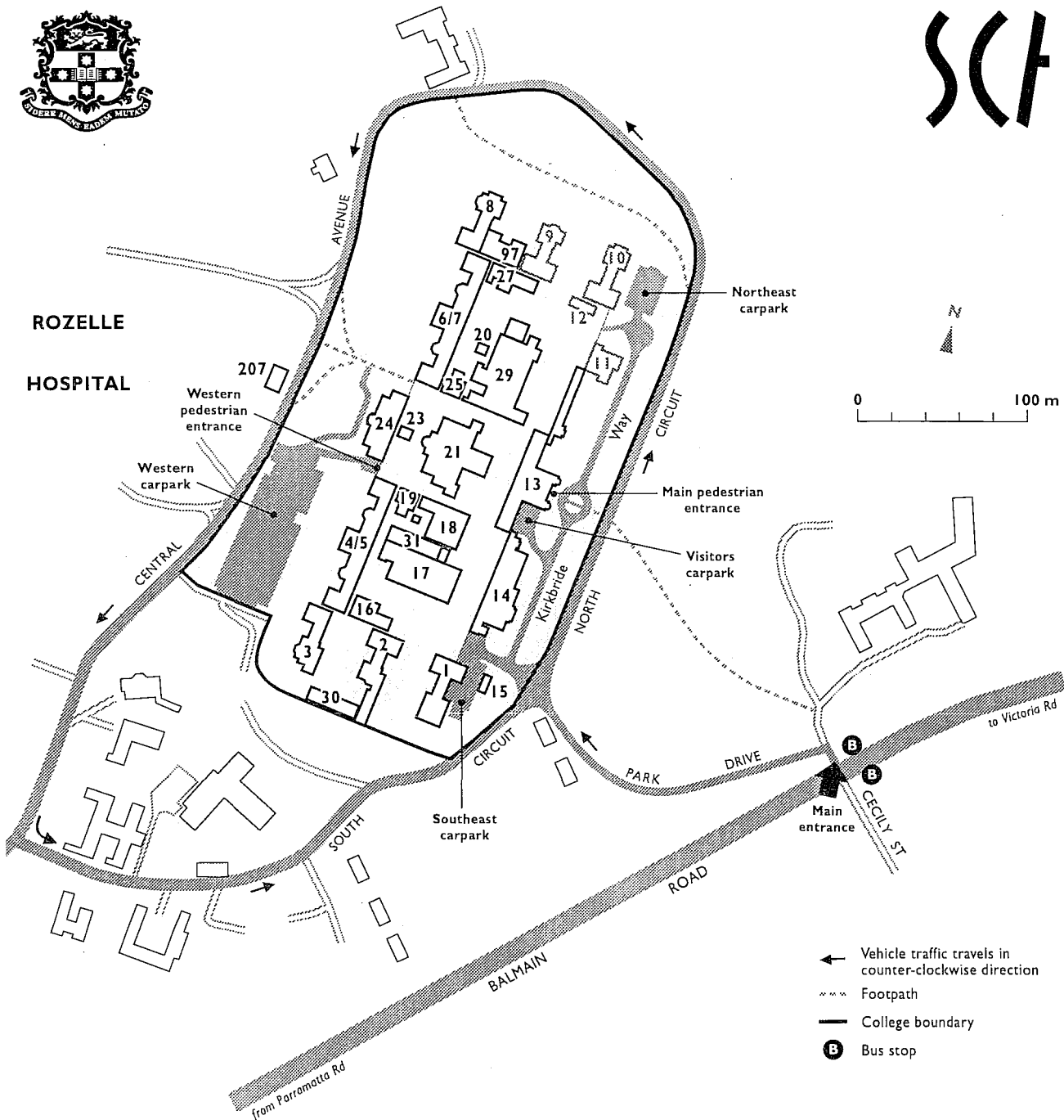
galleries in Australia. She has published poetry and essays in journals and anthologies and regularly participates at conferences. She has been actively involved in art education since 1965 and has lectured in jewellery and object design at Sydney College of the Arts since 1979.

Richard Whiteley, Lecturer, Glass

Richard Whiteley is an established practitioner in the field of contemporary glass and has participated in over 20 group or solo exhibitions both nationally and internationally. He also a Director of the Centre for Contemporary Craft and on the National advisory board for *Object* magazine.



SCA



Sydney College of the Arts

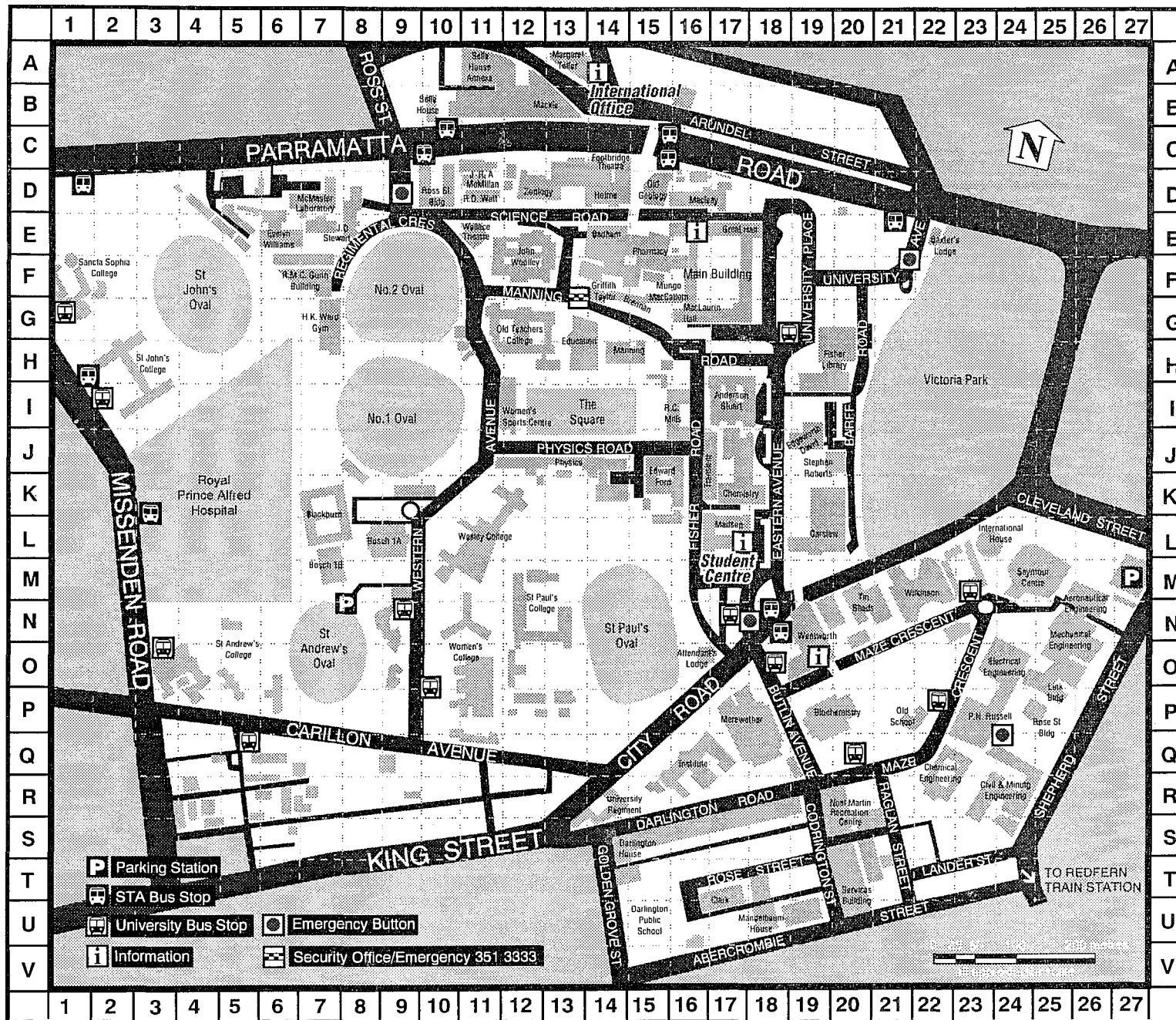
Balmain Road (opp Cecily Street) Rozelle Ph: 9351 1000

- | | |
|-----------------------------|-----------------------------|
| 1 SCA Library | 18 Glass |
| 2 Ceramics | 19 Glass |
| 3 Photomedia | 20 Watertower |
| Electronic Art | 21 SCA Lecture Theatre |
| 4/5 Photomedia | SCA Auditorium |
| Electronic Art | SCA Gallery |
| 6/7 Painting | 23 - |
| 8 Painting and Printmedia | 24 Administration |
| 9 - | Computer facility |
| 10 - | 25 Drawing and installation |
| 11 - | 27 Printmedia |
| 12 - | 29 Sculpture |
| 13 Theories of Art Practice | 30 Ceramics |
| 14 Jewellery & Metal | 31 Glass |
| 15 SASCA office | 97 Printmedia |
| 16 Drawing | |
| 17 College workshop | |

Public Transport
 A connecting 445 bus travels along Darling Street to Balmain Road, to Rozelle Campus. The 440 bus from the city to Leichhardt and Rozelle travels along Balmain Road.

Departments, schools and buildings - main campus

Academic & Executive Services	16E			Learning Assistance Centre	13G	St John's College 3	3H
Accounting	17P	Continuing Education, Centre for	13B	Linguistics	16J	St Paul's College 4	12N
Administrative Policy & Strategic Planning Division	16E	Coppleson Postgraduate Medical Institute	9K	Link Bldg	250	Sancta Sophia College 5	1F
Administrative Support Services Division	16E	Counselling Service	13G	Lost Property	14F	Scholarships	16F
Aeronautical Engineering	26M	Crop Sciences	13F	Mackie Bldg	13B	Schools Liaison	11E
Agricultural Chemistry & Soil Science	10D	Darlington House H66	14S	MacLaurin Hall	16G	Science Faculty Office	19L
Agricultural Economics	11D	Development Office	160	Macleay Bldg SMuseum	16D	Security & Bldg Services	14F
Agriculture Faculty Office	11C	Disability & Welfare Services	13G	Madsen Bldg	17L	Selle House	10B
Alma Street Glasshouse	23N	Econometrics	17P	Mail Room (Internal)	20T	Semitic Studies	17F
Anaesthesia	7K	Economic History	17P	Main Bldg	17F	Senate Room	16G
Anderson/Stuart Bldg	17I	Economics, Dept & Faculty Office	17P	Mandelbaum House	18U	Services Bldg	20T
Anatomy & Histology	17I	Edgeworth David Bldg	19J	Manning House	14H	Seymour Theatre Centre	24M
Animal Science	7F	Education Bldg & Faculty Office	13G	Margaret Telfer Bldg	13A	Shepherd St Parking Station	27M
Anthropology	16F	Educational Development & Evaluation	15K	Marketing, Dept of	16Q	Sir Hermann Black Gallery	19N
Archaeology, Classics & Ancient History	16F	Educational Psych., Measurement & Technology	13G	Marketing & Publications	11E	Social & Policy Studies in Education	13G
Architectural & Design Science	22M	Edward Ford Bldg	15K	Mathematics & Statistics	19L	Social Work & Social Policy	15I
Architecture, Dept & Faculty Office	22M	Electrical Engineering	240	McMaster Laboratory CSIRO	7D	Solicitor, University	16E
Archives	19H	Employment Service, Casual	13C	McMillan, J.R.A., Bldg	11C	<i>Sports:</i>	
Art Workshop	20M	Engineering Faculty Office	250	Mechanical & Aeronautical Engineering Bdg	25N	Noel Martin Recreation Centre	20R
Arts Faculty Office	16F	English	12E	Mechanical Engineering	25N	Sports Union	7G
Asset Management	13A	Equal Employment Opportunity Unit	16S	Media Office	16E	Swimming Pool	20R
Asian Studies	14F	Evelyn Williams Bldg	6E	Medicine	7K	Tennis courts	20D
Attendant's Lodge	160	Experimental Medicine	7K	Medicine, Dept of	7K	Ward, H.K., Gymnasium	7G
Badham Bldg & Library	14E	External Relations Division	16E	Medicine Faculty Office	15K	Women's Sports Association	12I
Banks (see Financial institutions)		Facilities Planning, Office of	20T	Merewether Bldg	17P	Stephen Roberts Theatre	20J
Baxter's Lodge	22E	<i>Financial institutions:</i>		Microbiology	20P	Stewart, J.D., Bldg	BE
Behavioural Sciences in Medicine	7K	Commonwealth	14C	Mills, R.C., Bldg	15I	Stores	20T
Biochemistry	20P	Credit Union	14D	Mungo MacCallum Bldg	15G	Student Centre*	17L
Biological Sciences	16D	National Australia	15E	Music	24M	Student Services"	13G
Blackburn Bldg	7K	National Australia	19N	Nicholson Museum	16G	SRC19N	
<i>Bookshops:</i>		Financial Assistance	13G	Obstetrics & Gynaecology	9K	SUPRA	4R
Medical	7K	Finance, Dept of	16Q	Occupational Health	15K	Surgery	7K
SRC Secondhand	19N	Financial Management & Reporting	13A	Old Geology Bldg	15D	SydneyU-tech	19U
University Co-operative	16J	Financial Services Division	16E	Old School Bldg	21P	Systems Development	13A
Bosch 1A (lecture theatres)	8L	Fine Arts	15I	Old Teachers' College Bldg	12G	Teaching & Curriculum Studies	13G
Bosch 1B Bldg	7M	Fisher Library	19G	Operations Accounting	13A	Tin Sheds Gallery	20M
Botany	16D	Footbridge Theatre	14C	Pathology	7K	Trades & Grounds Services	20T
Brennan, C, Bldg	15F	French Studies	15F	Performance Studies (entrance Manning Rd)	12F	Traffic Office	14F
Business Liaison Office	13D	Garage, University	21T	Personnel Services	13A	Transient Bldg	16J
Business Services	19U	Geography	16Q	Pharmacology	7M	Union, University of Sydney	
Campus Services	20T	Geology & Geophysics	19J	Pharmacy	15E	Wentworth Building	19N
Careers Centre	13B	Germanic Studies	15F	Philosophy	17G	Holme Building	14D
Carslaw Bldg	19L	Government & Public Administration	17P	Photowise Imaging	20T	Manning House	14H
Cashiers	13A	Great Hall	18E	Physics	13J	Unistaff	19U
Celtic Studies	12E	Greek, Modern	14F	Physiology	17I	University Collection	19H
Central Services	22E	Griffith Taylor Bldg	14F	Planning Support Office	16E	University of Sydney Club	15G
Centre for English Teaching	17L	Gunn, R.M.C., Bldg	7F	Post Office	15E	Urban & Regional Planning	22M
Centre for Teaching & Learning	19L	Health Service		Printing Services, University	20T	Veterinary Anatomy	8E
Chancellor's Committee Shop	17F	Holme Bldg	14C	Properties & Investments	13A	Veterinary Clinic	6E
Chaplains' Centre	10G	Wentworth Bldg	19N	Psychological Medicine	4K	Veterinary Clinical Sciences	6E
Chemical Engineering	22Q	History	15G	Psychology	14F	Veterinary Pathology	7E
Chemistry	17K	History & Philosophy of Science	19L	Purchasing	20T	Veterinary Science Faculty Office	8D
<i>Child Care:</i>		Holme Bldg	14C	Publications Unit	16E	Vice-Chancellor's Office	16E
Boundary Lane	16U	Industrial Relations, Dept of	16Q	Public Health & Community Medicine	15K	Wallace Theatre	11E
Carillon Avenue	9Q	Infectious Diseases	7K	Quadrangle	17F	War Memorial Gallery	17E
Laurel Tree House (Glebe)	16B	Information Technology Services	19U	Queen Elizabeth II Research Institute	9K	Watt, R.D., Bldg	11D
Union (Darlington)	21S	Institute Bldg	16Q	Regiment, University	14R	Wentworth Bldg	19N
Civil & Mining Engineering	24R	International Office & International Student Services	13A	Religion, School of Studies in	12E	Wesley College 6	11L
Clark Bldg	17T	International House	23L	Research & Scholarships	16E	Western Avenue Underground Parking Station	8N
Clock Tower	17F	Italian	15I	Revenue Services	13A	Wilkinson Bldg	22M
Community & Alumni Relations	19H	Koori Centre	12G	Risk Management	13A	Women's College 7	110
Computer Science, Basser Dept	17L	Language Centre	14F	Rose Street Bldg	24P	Women's Studies	15S
				Ross Street Bldg	10D	Woolley Bldg, John	12E
				Russell, Peter Nicol, Bldg	23P	Yeoman Bedell's Office	17E
				St Andrew's College 2	50	Zoology	12D



Student Centre (17L)

- academic transcripts
- admissions
- enrolments
- examinations
- graduations
- handbook sales
- HECS enquiries
- travel concessions

Student Services (13G)

- accommodation
- counselling
- financial assistance
- special services (disabilities, etc)

