ASSESSMENT:

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions. The student should expect to show evidence of the achievement of the subject objectives.

The subject will be assessed as follows:

Project 1 = 33.3%
Project 2 = 33.3%
Project 3 = 33.3%

METHOD OF DELIVERY:

* A combination of lectures with:

  – darkroom, video edit suite and sculpture workshop demonstrations by lecturers
  – darkroom, video edit suite and sculpture workshop projects
  – seminars, individual and group tutorials
  – review and critique sessions
  – guest speakers
  – gallery visits and field trips

RESOURCES/FACILITIES REQUIRED:

* lecture rooms
* workshops
* studios
* installation spaces
* performance venue with wooden floor
* video editing suites
* portable cassette recorders and microphones, SVHS camcorders, slide projectors.

RECOMMENDED TEXTS/REFERENCES:

Benjamin, Walter 1969, *The Work of Art in the Age of Mechanical Reproduction,* Illuminations, ed. Hannah Arendt, New York.

Cage, John 1971, *Silence: Lecture and Writing,* Marion Boyars.

Hayward, Philip (ed.) 1991, *Culture, Technology and Creativity,* John Libbey, London.

Squiers, C. (ed.) 1990, *Essays on Contemporary Photography,* Bay Press, Seattle.

THE UNIVERSITY OF NEW SOUTH WALES   COLLEGE OF FINE ARTS

SCHOOL OF ART
BACHELOR OF FINE ARTS

SUBJECT OUTLINE: TIME BASED ART 1   1996

COFA3015   **S2 HPW6 C20**
Prerequisite: Introductory Studies: Photomedia, Sculpture, Time Based Art

SUBJECT DESCRIPTION:

Time Based Art is a cluster of units dealing with the complex multiplicity of artistic forms which use the passage of and the manipulation of time as the essential element. Time Based Art 1 introduces key concepts in time based art with specific reference to film, video art and installation, sound, performance and multi-media computing. The subject develops critical awareness by close study of histories of the moving image and the expressive use of technology and the human body. Concurrently the subject provides preliminary technical training in the various technologies used in the production of video, sound and performance works.

SUBJECT CONTENT:

Each student will produce self initiated artistic work in video, sound and or performance. Interdisciplinary processes will be stressed through project work.

An extensive screening and presentation program will expose students to a range of concerns reflecting various approaches to artistic practice in time based forms.

Studio based theory will supplement and extend the concerns developing through practical work. Assessment will be through self generated practical projects, tutorial presentations and written papers and be project based.

SUBJECT OBJECTIVES:

All students will obtain proficiency in basic video shooting, video editing, lighting for video, portable multi-track cassette recorders and will produce individual project work on video. Through individual projects students will develop an individual artistic practice.

ASSESSMENT:

The subject will be assessed as follows:

Project 1 = 25%
Project 2 = 25%
Project 3 = 25%
Project 4 = 25%

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions. .

METHOD OF DELIVERY:

- Combination of lectures with:

  - seminars
  - guest speakers
  - studio based practice

RESOURCES/FACILITIES REQUIRED:

- 3 SVHS video edit suites
- large performance and presentation space
- 8 x SVHS camcorders
- professional cassette recorders and microphones
- 4 x light kits
- multi-track cassette recorders
- VHS and 16 mm film playback

RECOMMENDED TEXTS/REFERENCES:

Benedict, Michael (ed.) 1991, *Cyberspace: First Steps,* MIT Press, Cambridge.

Bordwell, David, & Thompson, Kristina 1993, *Film Art: An Introduction,* 4th edition, New York, McGraw-Hill.

Video Handbook, COFA

Zurbrugg, Nicholas (ed.) 1990, *Electronic Arts, in Australia,* Continuum: The Australian Journal of Media and Culture, Vol. 8, No. 1.

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SCHOOL OF ART
BACHELOR OF FINE ARTS

SUBJECT OUTLINE: TIME BASED ART 2   1996

COFA3025   **F HPW8 C40**
Prerequisite: Time Based Art 1 or Animation Elective or Multi-media Computing Elective or Performance Elective or Sound Studio Elective or Video Elective

SUBJECT DESCRIPTION:

This subject develops the conceptual understanding and technical skills underpinning practice in time based arts. Screening programs and analysis of sound, the moving image and performance augment the students knowledge of the traditions and contemporary contexts of technological and non-technological art forms. Students become familiar with the processes of video production, 16 mm cinematography and editing and/or computer-based image and sound technologies. Students are directed to develop a body of work which integrates technical and conceptual approaches.

SUBJECT CONTENT:

Students will obtain proficiency on Bolex cameras, basic vision mixing, 16 mm film editing and lighting for screen and performance, leading to the generation of individual artistic practice.
or

Students will obtain proficiency on Photoshop, Macromedia Director, Sound Edit Pro and basic vision mixing leading to the generation of individual artistic practice.

A screening and presentation program will explore and further develop issues and concepts crucial to the various time based art practices. All students will present work in the context of a screening, performance, sound program or exhibition. Assessment will be through self generated practical projects, tutorial presentations and written papers and be project based. Studio based theory will supplement and challenge the concerns of practical work.

SUBJECT OBJECTIVES:

Students will develop the technical, theoretical, conceptual and artistic skills to generate individual creation in time based art forms and will develop the critical language to present and critique these works to their peers. High levels of technical and conceptual proficiency will be gained by completion of project work.

ASSESSMENT:

The subject will be assessed as follows:

Project 1 = 25%
Project 2 = 25%
Project 3 = 25%
Project 4 = 25%

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions.

METHOD OF DELIVERY:

- Combination of lectures with:

  – seminars
  – guest speakers
  – studio based practice

RESOURCES/FACILITIES REQUIRED:

- 5 x Bolex 16 mm cameras
- access to computer laboratories video studio and edit suites
- large performance space
- sound studio and control room
- lighting kits
- VHS and 16 mm film playback

RECOMMENDED TEXTS/REFERENCES:

Frampton, Hollis 1983, *Circles Of Confusion: Film, Photography, Video: Texts 1968–1980* , Visual Studies Works, Rochester, New York.

Goodman, Danny 1987, *The Complete Hypercard Handbook,* Bantam.

Hanhardt, John 1986, *Video Culture: A Critical Investigation* , Peregrine Smith Books In Association With Visual Studies Workshop Press, Layton, Utah.

Martin, Adrian 1994, *Phantasms: The Dreams And Desires At The Heart Of Our Popular Culture*, Mcphree Gribble, Ringwood, Victoria.

THE UNIVERSITY OF NEW SOUTH WALES   **COLLEGE OF FINE ARTS**

SCHOOL OF ART
BACHELOR OF FINE ARTS

SUBJECT OUTLINE: **TIME BASED ART 3**   **1996**

COFA3035   **F HPW8 C40**
Prerequisite: Time Based Art 2

SUBJECT DESCRIPTION:

This subject furthers the students' knowledge of the art historical contexts and inter-disciplinary skills necessary to time based art practices. Students are expected to develop an area of research relevant to their individual art practice. The students concentrate on producing a substantial body of work which demonstrates an understanding and refinement of the concepts and contexts central to their work. Specialised content extend the students technical and conceptual skills in the use of film, video, audio and multi-media computing technologies. Concurrently, the subject deepens the students' critical comprehension of time based forms through study and analysis of different art works in the screening and presentation programs.

SUBJECT CONTENT:

Students will gain proficiency in 16 mm, sound production for film, and video production leading to the production of major film or video based works. It is not required that students make 16 mm sync films to final print but may complete on video. 16 mm and video combinations may be used. During the course students will have developed a significant body of work and a developed artistic practice.
or

Students will realise multi-media or electronic art based projects. During the course students will develop a significant body of work and establish an developed artistic practice.

Assessment will be through self generated practical projects, tutorial presentations and written papers and be project based. Studio based theory will supplement and challenge the concerns developed within the students work.

SUBJECT OBJECTIVES:

Each student will develop a body of work, part of which will subsequently be exhibited in the Graduating Exhibition. Content and form within the work will be of a high level of resolution and development.

ASSESSMENT:

The subject will be assessed as follows:

Project 1 = 25%
Project 2 = 25%
Project 3 = 25%
Project 4 = 25%

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions.

METHOD OF DELIVERY:

- Combination of lectures with:

  - seminars
  - guest speakers
  - studio based practice

RESOURCES/FACILITIES REQUIRED:

- video studios and edit suites
- computer laboratory
- Bolex, Aarton and CP16 cameras
- video cameras
- film editing suites
- Nagra and Dat recorders
- lighting kits
- VHS and 16 mm film playback

RECOMMENDED TEXTS/REFERENCES:

Deleuze, Gilles 1986, *Cinema 1: The Movement-Image,* University of Minnesota Press, Minneapolis.

Deleuze, Gilles 1989, *Cinema 2: The Time-Image,* Minneapolis Press, Minneapolis.

Goodman, Cynthia 1987, *Digital Vision,* Harry Abrame, Syacuse.

Schrader, Paul 1972, *Transcendental Style In Film,* Berkeley, University of California.

THE UNIVERSITY OF NEW SOUTH WALES   **COLLEGE OF FINE ARTS**

SCHOOL OF ART
BACHELOR OF FINE ARTS

SUBJECT OUTLINE: **PHOTOMEDIA 1**   **1996**

COFA3012   **S2 HPW6 C20**
Prerequisite: Introductory Studies: Photomedia, Sculpture, Time Based Art

SUBJECT DESCRIPTION:

This subject introduces the student to the broad experience of working with photomedia. The subject emphasises the development of a keen critical awareness in students by investigating the content and context of photographic images in contemporary visual art and culture. The questions of intent, content and context are focussed toward the development of the individual's visual language. Students will have the opportunity to explore the use of more traditional image-making processes such as montage, and the opportunity to investigate the relationship of photomedia to time-based media and three dimensional form.

SUBJECT CONTENT:

This studio based subject comprises the revision and refinement of technical skills including: camera operation, film exposure and development, basic black and white printing, print finishing, experimental photographic techniques, the use of filters, pushing and pulling film.

Students will investigate the historical and theoretical frameworks that surround photographic practice. This includes an investigation of the origins of photography in the 19th century and the expansion of photography in the 20th century. The relationship of these historical periods to contemporary Photomedia practices and the advent of new imaging technologies is analysed and discussed.

Health and safety issues and darkroom etiquette are addressed and applied as appropriate to photomedia at this level.

SUBJECT OBJECTIVES:

Studio based projects are set which direct the student towards the development of an individual visual language and which increase the student's awareness of photomedia in contemporary visual art practice and culture. An emphasis is placed on the student's potential to generate and develop their ideas for the set projects towards the self-directed production of artwork.

The student is directed towards an analysis of the content and context of their practice by undertaking individual research that is appropriate to their work, by undertaking gallery visits to view work by visual arts practitioners, and by experimentation.

It is expected that at the conclusion of this subject the student will exhibit a proficiency with basic camera operation and basic photographic technical skills. Also, the student is expected to have maintained a visual diary of their art process that provides a continuity to their work and experience.

ASSESSMENT:

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions. The student should expect to show evidence of the achievement of the subject objectives.

The subject will be assessed as follows:

Project 1 = 25%
Project 2 = 25%
Project 3 = 25%
Project 4 = 25%

METHOD OF DELIVERY:

- A combination of lectures with:

    - darkroom and workshop demonstrations by lecturers
    - darkroom and workshop projects
    - seminars, individual and group tutorials
    - review and critique sessions
    - guest speakers
    - gallery visits

RESOURCES/FACILITIES REQUIRED:

- photomedia seminar room
- darkrooms
- film processing areas
- photographic lighting studio
- preparation and finishing area
- photomedia student work spaces
- presentation area

RECOMMENDED TEXTS/REFERENCES:

Barthes, Roland 1981, *Camera Lucida*, Hill & Wang, New York.

Squiers, Carol (ed.) 1990, *The Critical Image*, Bay Press, Seattle.

SUBJECT OUTLINE: PHOTOMEDIA 2   1996

COFA3022   **F HPW8 C40**
Prerequisite: Photomedia 1 or Photomedia Elective

SUBJECT DESCRIPTION:

This is a studio based subject with an emphasis on placing the student's practice in the context
of art history and studio theory. The subject extends the development of photomedia technical
skills by introducing the student to digital/analogue colour processes and advanced studio
based equipment. Students explore a diversity of conceptual approaches in order to extend
their use of visual language. Students are directed toward an analysis and critical awareness of
current visual arts practice, central to the production and advancement of their own work.

SUBJECT CONTENT:

Students will expand the technical applications of the analogue by the introduction of image
construction, editing and output in a digital environment. They will investigate the differences
between colour for photomedia and the colour space of the computer.

New technical skills acquired will include:

Analogue – principles of colour theory, colour films and their exposure, light meter readings
for colour, balancing light source and film type, colour printing techniques, medium format
camera, artist book production, multiples and editions in art, archival considerations for
photomedia and large scale printing techniques.

Digital – software applications and uses, image resolution, filing, saving, storage of images,
image manipulation tools, texts and fonts for images, digital output-file types, prints,
transparencies and negatives.

Students will research contemporary artists' practices and the context of their work in
relationship to developing the following considerations: the image and its context, the 'siting'
of work and image/object relationships in contemporary art.

Health and safety issues across both analogue and digital environments are addressed and
applied as appropriate to the course work activities at this level.

SUBJECT OBJECTIVES:

The student is expected to demonstrate an understanding of the appropriate technical skills in
relation to the development of their ideas.

In the production of work students should recognise and demonstrate the significance of the
context in creating meaning.

Students are expected to question, develop and extend their own use of visual languages.
Projects are set that lead toward self-initiated proposals. The student continues the
development of an awareness of photomedia in contemporary visual art and culture by

undertaking individual research that is appropriate to their work, by undertaking gallery visits to view work by visual arts practitioners, and by experimentation. By undertaking studio based projects, students are expected to address issues of context specific to the siting of an artwork or an exhibition. This is achieved by examining the relationship between the production of work and its site of dissemination.

It is expected that at the conclusion of this subject the student will exhibit a proficiency with the new analogue and digital technical skills as outlined above. Also, the student is expected to have maintained a visual diary of their art process that provides a continuity to their work and experience.

ASSESSMENT:

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions. The student should expect to show evidence of the achievement of the subject objectives.

The subject will be assessed as follows:

Project 1 = 25%
Project 2 = 25%
Project 3 = 25%
Project 4 = 25%

METHOD OF DELIVERY:

- A combination of lectures with:

    – darkroom and workshop demonstrations by lecturers
    – darkroom and workshop projects
    – seminars, individual and group tutorials
    – review and critique sessions
    – guest speakers
    – gallery visits

RESOURCES/FACILITIES REQUIRED:

- computing teaching facilities (3 hours per week for each session)
- photomedia seminar room
- darkrooms
- film processing areas
- photographic lighting studio
- preparation and finishing area
- photomedia student work spaces
- presentation area

RECOMMENDED TEXTS/REFERENCES:

Crary, Jonathon 1992, *Techniques of the Observer: on vision and modernity in the nineteenth century*, MIT Press, Cambridge.

Mitchell, Professor William 1992, *The Reconfigured Eye: visual truth in the post-photographic era*, MIT Press, Cambridge.

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SUBJECT OUTLINE: PHOTOMEDIA 3   1996

COFA3032   **F HPW8 C40**
Prerequisite: Photomedia 2

SUBJECT DESCRIPTION:

In this subject the student will concentrate on the production of a substantial body of work
which demonstrates an understanding and refinement of the concepts and contexts central to
their individual art practice. The works produced will be a culmination of intensive research
and study within the area of photomedia. The investigation is initiated by the student and
undertaken with lecturer supervision. It is expected that students will continue to refine their
digital/analogue technical skills to a standard appropriate to the concerns in their work.
Students are directed toward an analysis and critical awareness of current visual arts practices
and issues. Interdisciplinary studies are encouraged where relevant to the projects undertaken.

SUBJECT CONTENT:

In this subject students will undertake a self-initiated program of work in consultation with
their lecturer. Students will address and debate current issues of concern in contemporary
visual arts practice as appropriate to the concerns of their work and to their seminar group.

Students will engage themselves in refining and focusing the intent of their work within the
context of photomedia and related practices, and within the broader arena of contemporary
visual art and culture.

Students are expected to develop an effective control and use of their selected media, relative
to the result required. The appropriateness of the means of production, the form of its
realisation, and its context and content are issues of concern at this level of the course.

Health and safety issues across both analogue and digital environments are addressed and
applied as appropriate to the course work activities at this level.

SUBJECT OBJECTIVES:

The student is expected to demonstrate a commitment to developing and refining the their
conceptual concerns and art making practices. They should evidence a dialogue with their
peers and supervising lecturers in relation to the extension of their research and the resultant
assemblage of intent as manifested in their artworks. This subjects places the student's
progression and work in the context of contemporary art issues and practices.

In this subject the student will concentrate on the production of a substantial body of work
which demonstrates an understanding and refinement of the concepts and contexts central to
their individual art practice.

Also, the student is expected to have maintained a visual diary of their art process that
provides a continuity to their work and experience.

ASSESSMENT:

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions. The student should expect to show evidence of the achievement of the subject objectives.

The subject will be assessed as follows:

Project 1 = 25%
Project 2 = 25%
Project 3 = 25%
Project 4 = 25%

METHOD OF DELIVERY:

- A combination of lectures with:

  - darkroom and workshop demonstrations by lecturers
  - darkroom, computer laboratory and workshop projects
  - seminars, individual and group tutorials
  - review and critique sessions
  - guest speakers
  - gallery visits

RESOURCES/FACILITIES REQUIRED:

- computing teaching facilities (3 hours per week each session)
- photomedia seminar room
- darkrooms
- film processing areas
- photographic lighting studio
- preparation and finishing area
- photomedia student work spaces
- presentation area

RECOMMENDED TEXTS/REFERENCES:

Bolton, Richard (ed) 1989, *The Contest of Meaning*, MIT Press, Cambridge.

Virilio, Paul 1994, *The Vision Machine*, Bloomington, Indiana University Press.

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SCHOOL OF ART
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SUBJECT OUTLINE: **BASIC COMPUTING WORKSHOP**   **1996**

COFA3810   **S1 or S2 HPW3 C10**

SUBJECT DESCRIPTION:

This subject will familiarise students with the basic use of Apple Computers. An introduction to the various potentials of the computer as an experimental expressive tool will be covered. An introduction to a range of software packages including Photoshop, Hypercard, and Microsoft Word will be covered.

SUBJECT CONTENT:

Students will learn about how computers work, how to work with various programs including an introduction to Photoshop and Hypercard, as well as how to generate, save and store computer based artwork. The class will include an introduction to computer based collage, introductory notions related to animation, multimedia computing and interactivity. Aspects of networking, file sharing, and the basic computing skills needed to work in the computer laboratory. Word processing will also be covered.

SUBJECT OBJECTIVES:

The student should leave the class with a basic understanding of the potentials of working creatively with computers as well as the technical skill to facilitate such creation. Macintosh programs are often based on a set of common elements and a related menu system. Students will learn these basic similarities and will be able to learn new apple software with increased sophistication over time.

ASSESSMENT:

The subject will be assessed as follows:

Project 1 = 50%
Project 2 = 50%

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions.

METHOD OF DELIVERY:

- Combination of lectures with:

  – seminars
  – practical workshops

RESOURCES/FACILITIES REQUIRED:

- word processing laboratory
- computing laboratory

RECOMMENDED TEXTS/REFERENCES:

Goodman, Danny 1987, *The complete Hypercard Handbook,* Bantam.

Photoshop Manual.

Hypercard Manual.

Word Manual.