

Course Last Updated 02/14/2024



Art Down Under: From the Dreamtime to the Present

Section I: Course Overview

Course Code: ARH355

Subject Area(s): Art History

Prerequisites: None

Language of Instruction: English

Total Contact Hours: 45

Credits: 3

Course Fees: None

Course Description

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

Learning Objectives

Upon successful completion of this course, from their examination of relevant artistic works and through their exploration and analysis of the institutions of their host city, students are able to:

- Recognize examples of the impact of globalization in the urban environment
- Identify the differences and similarities within their student community and between their home and host environments and be able to describe and interpret these through their visual analysis.

- Explain concepts of, and implications of, the realities of power, privilege, and inequality in urban environments.
- Recognize cultural differences.
- Demonstrate independence & creativity, goal orientation, the ability to give and receive criticism, and flexibility through the development of their visual analysis.
- Analyse art works confidently and critically.

Section II: Instructor & Course Details

Instructor Details

Name: TBC

Contact Information: TBC

Term: TBC

Course Day and Time: TBC

Office Hours: By appointment

Grading & Assessment

The instructor assesses students' mastery of course learning objectives by using the forms of assessment below. Each of these assessments is weighted toward the final grade. The Assessment Overview section provides further details for each.

Engagement - 20%

Class Presentation – 20%

Research Papers – 20%

Virtual Exhibition – 20%

Final Exam – 20%

Assessment Overview

This section provides a brief description of each form of assessment listed above. Forms of assessment may be slightly modified in the term syllabus.

Engagement (20%): Students are expected to be engaged in class, to have read the CEA CAPA Engagement Policy, and to understand the [Class Engagement Rubric](#) that outlines how engagement is graded.

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

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

Research Papers (20%): Students will be required to submit two (2) gallery research papers. The course includes three gallery visits, so students may wish to submit three gallery research papers, with the best two results used to calculate the final grade (10% each).

Each gallery research paper will require research on at least one of the artists and their art works examined on a gallery visit. Students will also be required to relate the gallery visit and the works of art, to the themes and ideas raised in class. Each paper is due one week after the gallery visit. The gallery research papers must include at least three (3) references. At least one reference must be from a non-Internet source. The word length of each gallery research paper is 1000 words.

Both gallery research papers must:

- Be entirely the student's own work
- Be within 10% of the required length
- Include a reference list of a minimum of 3 items
- Include at least 1 reference from a non-Internet source
- Be adequately and correctly referenced
- Demonstrate their research skills

The Virtual Exhibition (20%): For this research presentation students conceptualise & curate an exhibition based on Australian art works. The final work will include a PowerPoint presentation with images of Australian artworks (including details of artist, title, medium & dimensions), a floor plan / map of the exhibition, a curator's statement (rationale of the exhibition), an introductory panel to the exhibition (1 page) and an explanation of the key artwork in the exhibition (text panel ½ page). Art works may be chosen from any gallery or museum in Australia. Suggested works: minimum of 10 and a maximum of 30.

Final Exam (20%): The final examination will take place in class in the final session. The exam consists of 2 parts: 1) slide recognition and 2) formal essay response. The students will be given a short list of images two weeks prior to the exam. Students will be examined on 6 from the 30 slides and required to identify and discuss the art works shown. The works will have been examined throughout the course. Preparation and discussion regarding the exam will take place during class. The essay questions in the exam will be based on topics and themes covered throughout the course.

Active Learning

Experiential learning is an essential component of education abroad, and participation in field studies is a required part of coursework. In this course, students explore the city in which they are studying using a variety of methods. This provides the opportunity to gain nuance and perspective on the host context and course content, as well as to collect information and resources for assigned papers, projects, and presentations.

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

Readings and Resources

The below readings and resources are representative of what will be assigned as required in this course, but may vary slightly in the term syllabus.

All students are given access to the online library of the University of New Haven (UNH), accessible [here](#), and are expected to comply with [UNH Policies](#) regarding library usage.

Wherever possible, required readings are made accessible through the online library or Canvas. Students are responsible for obtaining all required readings.

Each course utilizes Canvas as its LMS. Students are expected to check Canvas regularly for updates and deadlines. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

Required

Allen, C. (1997). *Art in Australia: From Colonization to Postmodernism* (p. 147). Thames and Hudson Limited.

Brand, D. (1998). An urbane gaol: Macquarie's Sydney. *Journal of Urban Design*, 3(2), 225-239.

Caruana, W., & Clark, J. (2011). Buying and selling Australian Art: A Brief Historical Survey. In *The Cambridge Companion to Australian Art*. Cambridge University Press.

Galbally, A. (2011). National Life and Landscape: The Heidelberg School as Mythmaker 1880–1905. *The Cambridge Companion to Australian Art*, 71-83.

Gardner, A. (2001). Post-Provincial, still Peripheral: Australian Art on the Global Stage 1980-2009. In A. Sayers (Ed.), *Australian art*. Oxford University Press, USA.

Grishin, S. (2021). Australian High Modernism. *A Companion to Australian Art*, 343-360.

Johns, E. (1998). New worlds from old: 19th century Australian & American landscapes.

McLean, I. (2011). How Aborigines invented the idea of contemporary art. , p. 84

Mimmocchi, D. (2021). Color, Commerce and the Culture of Change: Sydney Modernism, 1915–1941. *A Companion to Australian Art*, 299-323.

Smith, T. (2001). Transnational Virtuality: New Media Art, Contemporary Concerns, Ch. 19 In A.

Sayers, (Ed.), *Australian Art*. Oxford University Press, USA

Willis, A. M. (1993). "Making the Image of Modern Australia." *Illusions of identity: The art of nation*. Hale & Iremonger.

Wally Caruana and Jane Clark, *Buying and Selling Australian Art: A Brief Historical Survey*, Ch 21, Andrew Sayers, Australian Art (Oxford: Oxford University Press, 2001)

Recommended

Chiu, M. (1999). Asian Australian Artists – Cultural Shifts in Australia, *Art & Australia*, Vol.37, No. 2.

Wilton, J. Eisenberg, J (1993). Unpleasant pictures by foreign named artists: Australian Responses to Émigré Artists, *Art & Australia*, Vol. 30, No. 4.

Course Calendar

Session 1	
Topics	Colonialism: displacement and adaptation The Landscape Tradition: Australia / America Focus Artists: John Glover, Eugene Von Guerard, Augustus Earle, Nicholas Chevalier, W.G. Piguenit
Activity	Lecture Discussions Virtual Exhibition Research
Readings & Assignments	Patrick Mc Caughey, <i>New Worlds from Old: 19th century Australian and American Landscapes</i> . Introduction. Likeness and Unlikeness: The American- Australian Experience. 1998. Christopher Allen, <i>Art in Australia: From Colonization to Postmodernism</i> , Thames and Hudson, London, 1997. Ch 1: Colonisation

Session 2	
Topics	The construction and question of an Australian vision The Heidelberg School. Focus Artists: Tom Roberts, Frederick McCubbin, Arthur Streeton, Charles Conder.
Activity	Lecture Discussions Virtual Exhibition Research
Readings & Assignments	Christopher Allen, <i>Art in Australia: From Colonization to Postmodernism</i> , Thames and Hudson, London, 1997. Ch 2: Settlement Ann Galbally, "National Life and Landscape: The Heidelberg School as Mythmaker 1880-1905", Ch.6, Jaynie Anderson, <i>The Cambridge Companion to Australian Art</i> (2011)

Session 3	
Topics	The Colonial Outpost – Art and Architecture of the City
Activity	Field trip to Macquarie St.
Readings & Assignments	Diane Brand, “An Urbane Gaol: Macquarie’s Sydney”, <i>Journal of Urban Design</i> , 3:2, 225-239, 1998

Session 4	
Topics	<p>Modernism I</p> <p>I: Early 20th Century / Between the wars: The Body Beautiful</p> <p>What did modernism come to mean in Australia?</p> <p>How were artists who utilised modernist practices received?</p> <p>A discussion of historical and social factors that brought change to Australian urban life in the early 1900s.</p> <p>Focus artists:</p> <p>Margaret Preston, Grace Cossington Smith, Thea Proctor, Roland Wakelin, Roy de Maistre, Max Dupain, Charles Meere</p>
Activity	<p>Lecture</p> <p>Discussions</p> <p>Virtual Exhibition Research</p>
Readings & Assignments	<p>Anne-Marie Willis, ‘Making the Image of Modern Australia’, <i>Illusions of Identity</i>, Hale & Iremonger, Sydney, 1993.</p> <p>Denise Mimocchi, “Colour, Commerce and the Culture of Change: Sydney Modernism, 1915-1941”, Ch.13, <i>A Companion to Australian Art</i>, ed. Christopher Allen, (John Wiley & sons, 2021)</p>

Session 5	
Topics	<p>Modernism II: The Post-War Generation to Abstraction</p> <p>How did representations of the Australian landscape and identity change in the 1940s-1960s?</p> <p>A discussion of Australian society at the time.</p> <p>Focus Artists:</p> <p>Sidney Nolan, Arthur Boyd, Albert Tucker, William Dobell, Fred Williams, Brett Whitely.</p>
Activity	<p>Lecture</p> <p>Discussion</p> <p>Student presentations</p>
Readings & Assignments	Sasha Grishin, “Australian High Modernism” Ch.15, <i>A Companion to Australian Art</i> , ed. Christopher Allen, (John Wiley & sons, 2021)

Session 6	
Topics	<p>Indigenous Art</p> <p>I – Traditional to Contemporary</p> <p>Diversity, connection and continuity</p> <p>Aboriginal art practice.</p>

	<p>The reception and treatment of Aboriginal art within the dominant settler art industry.</p> <p>II – The Art Market</p> <p>Papunya Tula and Geoffrey Bardon</p> <p>Commercialisation of Aboriginal art and artists.</p> <p>Focus Artists:</p> <p>Clifford Possum Tjapaljarri and artists of the Papunya Tula Group</p>
Activity	<p>Lecture</p> <p>Discussion</p> <p>Virtual Exhibition research</p>
Readings & Assignments	<p>Andrew Sayers, 'Art and the Dreaming', <i>Australian Art</i>, Oxford University Press, 2001.</p>

Session 7	
Topics	Australian Contemporary Art including Feminism, Globalisation and cross-cultural exchanges
Activity	<p>Lecture</p> <p>Discussion</p> <p>Virtual Exhibition research</p>
Readings & Assignments	<p>Christopher Allen, 'Homeless', <i>Art in Australia: From Colonization to Postmodernism</i>, (London: Thames and Hudson, 1997).</p> <p>Anthony Gardner, Post-Provincial, still Peripheral: Australian Art on the Global Stage 1980-2009. Ch. 18. Andrew Sayers, <i>Australian Art</i> (Oxford: Oxford University Press, 2001)</p> <p>Terry Smith, Transnational Virtuality: new media Art, <i>Contemporary Concerns</i>, Ch. 19 Andrew Sayers, <i>Australian Art</i> (Oxford: Oxford University Press, 2001)</p>

Session 8	
<p>Field Class. Australian Icons of Art: Art Gallery of NSW</p> <p>The Art Gallery of NSW has recently reopened its Australian Galleries which have been expanded and revitalised. Students will be guided through a selection of works from the colonial to the contemporary, from the Gallery's collection of Australian art - one of the finest in the country.</p>	

Session 9	
<p>Field Class. Self-directed gallery visit</p> <p>Choose one gallery from the following list to visit in your own time. This will form the basis of Gallery paper 1</p> <p>White Rabbit Gallery https://whiterabbitcollection.org/</p> <p>The Brett Whiteley Studio</p> <p>https://www.artgallery.nsw.gov.au/visit/brett-whiteley-studio/</p>	

Session 10	
Topics	<p>Australian Contemporary Art Feminism Globalisation and cross-cultural exchanges Multiculturalism Identity Different media & new technologies in contemporary art. Technique of appropriation</p> <p>Focus Artists: Imants Tillers, Juan Davila, Hou Leong, Tracey Moffat, Julie Rrap, Fiona Hall, Patricia Piccinini</p>
Activity	<p>Lecture Discussions Virtual Exhibition research</p>
Readings & Assignments	<p>Christopher Allen, 'Homeless', <i>Art in Australia: From Colonization to Postmodernism</i>, Thames and Hudson, London, 1997. Sandy Kirby, 'The Subject of Art and Craft', <i>Sight Lines: Women's art and feminist perspectives in Australia</i>, Craftsman House, 1992 Melissa Chiu, 'Asian Australian Artists - Cultural Shifts in Australia', <i>Art & Australia</i>, Vol.37, No2,1999. Janis Wilton and Joseph Eisenberg, 'Unpleasant pictures by foreign named artists: Australian Responses to Émigré Artists', <i>Art & Australia</i>, Vol. 30, No. 4, Winter, 1993.</p> <p>Gallery Paper 1</p>

Session 11
Field Class. Museum of Contemporary Art.

Session 12
<p>Presentation of Virtual exhibitions Conclusion and Revision</p> <p>Gallery Paper 2</p>

Session 13
Final Examination: time allowed 2 hours

Section III: Academic Policies and Standards

Academic Policies

Students are expected to review and understand all CEA CAPA student policies, including our [Academic Policies](#) and [Engagement Policy](#). CEA CAPA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. Additional requirements that may be associated with a specific course or program are addressed in the term syllabus.

Student Learning & Development Objectives

CEA CAPA has identified [Student Learning and Development Objectives \(SLDOs\)](#) for all programs in all locations: content in context, navigating differences, power and equity, critical thinking and intellectual curiosity, career and professional development, and sustainability and migration. These are meta-level learning objectives that transcend coursework and are infused across all elements of program delivery, beyond specifics of course offerings, addressing student learning holistically and framing it a larger learning context.