



SART2401 Painting and Technology

Term T1, 2019

Course Information

Units of Credit: 6

Course Overview

Course Description

This course encourages you to consider technology's relationship to the evolution of painting through both historical and contemporary contexts. You will explore the influence of lens-based technologies and the proliferation of images generated through mechanical and electronic media. You will investigate the impact of technology's effect in developing alternative perceptual and material processes for contemporary painting. You will employ strategies of imaging, mediation and manipulation to experiment with new possibilities for painting in the digital age.

The knowledge acquired in this studio course can be applied across a range of related BFA(Hons) and BMA(Hons) courses. This course complements the Year 2 Painting courses and prepares students for more advanced studies in the Year 3 level.

Course Learning Outcomes

On completion of this course, the student should be able to:

1. Undertake creative practices using digital, analogue, and mechanical technologies and processes
2. Develop paintings that mediate the photographic image
3. Research and collate visual and written support material to facilitate the development of a creative practice

Teaching and Learning in this Course

This course uses a variety of teaching approaches:

Blended/online

- Review - assessment tool
- Moodle - learning management system

Lectures

The lecturer will give formal presentations to introduce assessment tasks and relevant concepts. Students are expected to attend lectures and take notes.

Tutorials

Tutorials are a supplementary form of education delivery where matters already covered elsewhere in a course are discussed, clarified or elaborated. Students are expected to contribute to tutorial discussions.

Studio

Studio sessions facilitate the carrying out of practical work under the supervision of a lecturer, incorporating individual consultations and group critiques in order to provide instruction, feedback and

advice. Students are expected to seek advice from their lecturer with regard to the progress and development of their assessment tasks.

Assessment

	TITLE	WEIGHTING	ASSESSMENT TYPE
Assessment Task 1	Mediated Image	50%	Art Studio Work
Assessment Task 2	Breaches of Continuity	50%	Art Studio Work

References for this Course

References

Bourriaud, Nicolas (2002), *Postproduction. Culture as Screenplay: How Art Repograms the World*, New York: Lukas & Sternberg.

Gingeras, Alison M., ed. (2002), *Dear Painter, Paint Me...: Painting the figure since late Picabia*, exhibition catalogue, Paris: Centre Pompidou, particularly the catalogue essays by Michael Glasmeier ("In the Studio: Painting, Photography, and Other Realities", translated by Susan Schwartz, pp. 21-25) and Blazenka Perica ("Kitsch in the Age of Painterly Reproduction" translated by Susan Schwartz, pp. 18-20).

Hays, Dan, 'Painting in the Light of Digital Reproduction', *Culture Machine*, Vol. 9, 2007, <<http://www.culturemachine.net/index.php/cm/article/viewArticle/86/63>>.

Rugoff, Ralph (2007), *The Painting of Modern Life: 1960s to Now*, exhibition catalogue, London: Hayward Publishing.

Manon, Hugh S. and Temkin, Daniel, 'Notes on Glitch', *world picture* 6, Winter 2011, <http://www.worldpicturejournal.com/WP_6/Manon.html>.

Salz, Jerry, 'The Richter Resolution', *The Village Voice*: online, <<http://www.villagevoice.com/arts/the-richter-resolution-7140737>>.

Walker, John A. (2001), *Art in the Age of Mass Media* (3rd ed.), London: Pluto Press.

Weibel, Peter (2010), 'PITTURA/IMMEDIA: Painting in the Nineties between Mediated Visuality and Visuality in Context', translated by Claus Bratt Østergaard in *Contemporary Painting in Context*, ed. Anne Ring Petersen, Copenhagen: Museum Tusculanum Press, pp. 43-64.

For further resources, see downloadable PDF files and video links on MOODLE.

MATERIALS LIST FOR STUDENTS

To undertake studio activities, students will require basic painting, photo-imaging/editing media, and access to laser and inkjet printers. Paint materials include acrylic and/or oil paints, acrylic matte medium, gel medium, and a selection of brushes, palettes, water-containers, and appropriate painting solvents. Substrates will vary, but may include oil sketch paper, canvas board, and canvas. Assessment tasks may require discipline-specific and inter-disciplinary materials/mixed media.