



SART 2413

Drawing and the individual

Term T2, 2019

Course Information

Units of Credit: 6

Course Overview

Course Description

This is a studio based course that examines definitions and contexts related to the 'individual' through a series of practical projects. You will use drawing as an expressive medium to investigate figurative subjects in relation to culture, identity or technology. Your perception and representation of the individual in drawing practice will be actively challenged in response to such questions as, how do we understand the individual in a contemporary context? This course relates to companion companion drawing courses that collectively provide access to an ongoing studio experience, and it is recommended that you will have undertaken other drawing courses before attempting this course.

Course Learning Outcomes

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

1. Apply a range of drawing materials and techniques that examine and represent the individual.
2. Expand and critique the definitions, boundaries and materialities of the body through studio experimentation.
3. Engage in independent practice-led research that interprets contemporary themes and definitions related to the 'individual'.

Teaching and Learning in this Course

This courses uses a variety of teaching approaches:

Blended/online

- Review - assessment tool
- Moodle - learning management system

Assessment

	TITLE	WEIGHTING	ASSESSMENT TYPE
Assessment Task 1	Absence/Presence	30%	Art Studio Work
Assessment Task 2	Between Private and Public	40%	Art Studio Work
Assessment Task 3	Self-Portrait Portfolio	30%	Art Studio Work

References for this Course

Materials

To undertake studio activities, students will require basic drawing media and equipment: Graphite pencils, coloured pencils, texta pens, charcoal pencil, kneadable eraser, plastic Staedtler Mars eraser or equivalent, ruler, sharpener, blade, scissors, stencil knife, UHU glue. Paper type, quality and paper sizes will vary according to weekly activities: e.g. cartridge paper, hot or cold pressed drawing/watercolor papers. Basic

paint materials will also be required: Acrylic matte medium or gel medium, miscellaneous paint, a selection of brushes, palette, and water container.

Self-directed assessment tasks may require supplementary materials: e.g. Conté crayons, pastels, watercolour, oil sticks, collage and/or mixed media.

Bibliography

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John Lash (1993). *Twins and the Double, Series: Art and imagination* (New York, N.Y.). New York: Thames and Hudson.

Robert Klanten; Sven Ehmann; Floyd Schulze (2011). *Doppelganger: images of the human being*. Berlin: Gestalten.

Drew Leder (1990). *The Absent Body*. Chicago/London: The University of Chicago Press.

Amanda Bell. *Absence/Presence*, The Chicago School of Media Theory, The University of Chicago, <https://lucian.uchicago.edu/blogs/mediatheory/keywords/absence-presence/>

Eloise Lambert, *Absence and Presence in Contemporary Art*, <http://eloiselambert.com/texts/texts/absence-and-presence-in-contemporary-art>

Hal Niedzviecki (2009). *The Peep Diaries: How We're Learning to Love Watching Ourselves and Our Neighbours*. San Francisco CA: City Light Books.

Catherine Zuromskis (2013). *Snapshot Photography: The Lives of Images*. Cambridge MA: MIT Press.

Andrea Mubi Brighenti (2010) 'Artveillance: At the Crossroads of Art and Surveillance', *Surveillance Art*, 7 (2), pp. 175–186, <http://www.capacitedaffect.net/2010/Brighenti-2010-Artveillance.pdf>