



DART2100 Studio Art Practice 3

Term T1, 2020

Course Information

Units of Credit: 6

Course Overview

Course Description

Studio Art Practice 3 is the third in a sequence of six core courses that enables you to develop your independent artistic practice. This course builds on Studio Art Practice 1-2, and helps you to develop an awareness of how artists respond to a diverse range of influences and contexts through their practices. Through a series of structured studio classes, you are encouraged to consider how the studio provides a site not only for the transformation of materials, but also for the exploration of artistic, social, and cultural contexts. With an emphasis on identifying and responding to spheres of influence, this course allows you to explore new ways of working with materials, processes, and ideas. To support a focus on making, weekly topics provide diverse examples of how other artists have explored social and cultural contexts through material experiments and processes. By encouraging class discussions and collaborative work, this course also allows you to continue to develop your interpersonal and peer-to-peer skills as you advance your independent practice.

Course Learning Outcomes

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

1. Identify and analyse the influences on artistic practice.
2. Respond creatively to artistic influences and contexts through collaborative processes.
3. Create a series of artworks that respond to specific influences and contexts.

Teaching and Learning in this Course

This course uses a variety of teaching approaches:

Blended/online

- Review - assessment tool
- Turnitin - originality checking
- Moodle - learning management system

Assessment

| | TITLE | WEIGHTING | ASSESSMENT TYPE |
|-------------------|----------------------|-----------|-----------------|
| Assessment Task 1 | Studio Collaboration | 30% | Project |
| Assessment Task 2 | Studio Lineage | 30% | Written Report |
| Assessment Task 3 | Atemporal Practice | 40% | Portfolio |

References for this Course

Alex Byrne, Jim Ward & Kim Snepvangers, 'Makerspaces in a University Art and Design Context: Resourcing the Adult Imagination' in E. Garber et al. (eds), *Makers, Crafters, Educators: Working for*

Cultural Change, Routledge, New York, NY, 2018.

Laura Hoptman, *The Forever Now: Contemporary Painting in an Atemporal World*, exhibition catalogue, MOMA, New York, 2014. Excerpt available online [here](#).

James O. Young, *Cultural Appropriation and the Arts*, Blackwell Pub, Malden, MA, 2008.

John C. Zwisler, '(Mis)appropriation Art: Transformation and Attribution in the Fair Use Doctrine', *Chicago-Kent Journal of Intellectual Property Law*, pp.163-199, 2016.

Available at: <https://scholarship.kentlaw.iit.edu/ckjp/vol15/iss1/6>