



CIEE Global Institute – Sydney

Course name:	Representation of Society and Culture in Art
Course number:	ANTH 3101 SYAU
Programs offering course:	Open Campus
Open Campus Track:	Language, Literature and Culture
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Spring 2020

Course Description

The construction of identity through art is a reflexive process: art informs identity, and identity in turn, informs art. Australia has had a distinctive opportunity to create a sense of national identity from the colonial era. This identity has evolved over time in response to political ideology, international influences, world events, social movements and recognition of Aboriginal and Torres Strait Islander nations. Students will identify and critically appraise the influence of overt and covert political agendas and the unique contribution offered by female artists on creative style and output, from early in the twentieth century onward. They will seek to further understand the changing nature of international connections post World War II and their impact upon the nature of the creative arts. Students will explore the rise in accessibility of Aboriginal and Torres Strait Islander art in response to market mechanisms and movements towards equity, and critically appraise this distinctive contribution to national identity. Students will analyse the historic role of icons in generating a sense of national identity within the wider creative arts sector, and appraise the viability of these icons in the modern-day art setting. In this course, students will appraise selected art through various social, political and environmental lenses, and develop their own reflective response to the works. Immersive educational experiences will be offered through art gallery guided tours and city walking tours, and will act as key opportunities for the collection of information to be utilized in students' final assessment opportunity.

Learning Objectives

By completing this course, students will:

- Appraise selected artwork with reference to the four agencies of the art world (artist, audience, artwork and world).
- Evaluate and explain the significance of particular artworks and artists in relation to the development of national character.



- Critically appraise the function of iconic images and concepts within the art sector as a vehicle for national identity formation and resilience through art ‘curation’ processes.
- Reflect on historical influences on the nature of Australian artistic output from the colonial era to postmodern times.

Course Prerequisites

None.

Methods of Instruction

The course will be taught using lectures, seminars, case study discussions, an individual presentation, as well as field trips to significant Sydney art galleries. Classroom activities will involve group work and critical discussion of the key factors that influence the depiction of national identity through the creative arts. Students will be able to apply theories in-situ during planned art gallery visits through guided tours. Small group presentations will allow students to demonstrate their understanding of theoretical models in the analysis of artwork meaning, intent, and audience response in an Australian context.

Assessment and Final Grade

1. Multimedia Art Review	10%
2. Critical Reflection Portfolio	20%
3. Mapping Iconic Art: MyMaps Presentation	25%
4. Curated Gallery Website	25%
5. Class Participation	20%
TOTAL	100%

Course Requirements

Multimedia Art Review

Students create a FIVE slide tangential review of a selected art work from the Sydney Art Gallery using an application other than PowerPoint such as CANVA or another Infographic tool. The slides will use minimal written text but convey the student’s interpretation of the ideational messages they glean from the work of art; the narrative depicted in the piece and the interactional meaning between characters in the work and with that of the viewer. The slides are to incorporate words that may be from poetry, philosophical memoirs or quotes and bite slide sound or music to ground their interpretation. A student’s work will be graded on their

ability to appraise the art work critically and present their appraisal in a visually appealing way that reflects the interpersonal meaning that the artwork evokes for the student. It will be considered on a whole as a multimodal interpretive piece.

Critical Reflection Portfolio

Students will create a critical reflection portfolio of FOUR selected artworks. Each reflection in the portfolio will be more densely linguistic than the first assessment task and include a 375–word written response. In total the assessment will be 1500–words exactly.

Students will select FOUR artworks from the Art Gallery of New South Wales (permanent collection), and FOUR artworks from the Museum of Contemporary Art (the Winangali exhibition) to contribute to their portfolio. The critical reflection of each artwork will include:

- a copyright permissible image (if available)
- a description framed by the four agencies in the art-world: *artist, audience, artwork* and *world*.

The students will include FIVE scholarly articles from the readings list.

Mapping Iconic Art: MyMaps presentation

Students are required to identify FOUR sites in the Sydney Central Business District and/or surrounds, which evidence iconic imagery through art. They are to record these selected locations on a physical map they have been provided and on a virtual MyMaps using the Google application.

To gather their data, students will undertake a supported co-curricular walking tour of Sydney, with the aim to identify Australian icons in the built environment.

A predetermined number of locations will be marked on a map provided being:

- The 40,000-year old mural by Carol Ruff (Lawson Street, Redfern).
- British Medical Association House (135 Macquarie Street, Sydney).
- The Children’s Chapel mural in St James Church (173 King Street, Sydney).
- The Melocco Brothers terrazzo map of Australia (Central Station [near Platform 12]).

In groups, students will navigate their way to these specified sites using Google Maps. Once there, they will be required to take photographic evidence of all group members at the site. Additional photos / videos of the building / objects or art forms will be collected to their assessment quality.

Following the immersive walking tour of Sydney, students will compile their FOUR ‘iconic’ sites onto a Google MyMap.

The MyMap will include a place marker for each iconic art work visited and be accompanied by the following information contributing to 200–words each:

- A photo of the iconic art work.



- Film footage of the group exploring the artwork or the community immersion occurring around the art work.
- The context for their creation and preservation.

Students will present their MyMaps creation and an overview of the historical context for each location during one class.

Curated 'gallery' website

Students will prepare an *individually* curated 'gallery' of selected artworks. The gallery will be delivered via a website created during the course.

Featured within the student's website will be the:

- FOUR selected artworks from the Art Gallery of New South Wales (these artworks must be from the permanent non-Indigenous collection).
- FOUR selected artworks from the Museum of Contemporary art (these must be Aboriginal or Torres Strait Islander artworks).
- The FOUR examples of icons in Australian art and design from the immersive city walking tour.

Each of the artworks will be displayed using effective visual design and include the following information that contributes to 300-words for each art work:

- Review of the artwork utilising the conceptual framework.
- Supporting material to demonstrate the historical context of the artwork.
- Background to the social, economic, and political factors that have informed the Australian identity concepts evident in the artwork.

Each reflection must include at least ONE scholarly source from the readings list.

Participation

Participation is valued as meaningful contribution to tangible learning, utilizing resources and materials as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), and attentiveness during immersive field-site experiences.



Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, punctuality is critical to professional engagement in your studies. Students will be marked absent when 15-minutes or longer. Attendance policies also apply to any required co-curricular class excursion or event, as well as Internship, Service Learning or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate. Students risk being marked as absent if they fail to be present at the appointed time. Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; written warning
More than 20%	3 content classes, or 5 language classes	Automatic course failure , and possible expulsion

Weekly Schedule

Week 1 **Orientation Week**

Class 1:1 Introduction to the course

This opening lecture will introduce students to key terms that will be covered throughout the course and present an historical overview of art movements within Australia, from the colonial era through to post-modernism. It will explore the theory underpinning the conceptual framework of the four agencies: *Artist, audience, artwork and world*. By the end of this lecture students will be familiar with the broad scope of art movements within colonized Australian history, and be equipped with a model of art analysis for future course application.

Readings:

Churcher, B. (2014). *Australian Notebooks*. Melbourne: The Miegunyah Press.

Germov, J., & Poole, M. (2015). *Public Sociology*, 3rd Ed., New South Wales: Allen & Unwin.

Grishin, S. (2015). *Australian Art: A History*. Melbourne: Melbourne University Press.

Week 2

Class 2:1

Artists of the early colony

This lecture will introduce selected drawings, lithographs and paintings of the early colonial era by noteworthy artists such as John William Lewin, Richard Browne, and Joseph Lycett. It will explore how the representation of Australian landscapes were largely determined by migrant terms of reference (such as European art training). It will explore how early colonial artworks depicted Aboriginal people and the socio-political views that may have given rise to such portrayals. Students will undertake a guided reflective writing exercise covering both descriptive and analytical views using an Australian Art work as the muse.

Readings:

McLean, I. (2006). The Australianess of the English Claude: Nation and Empire in the Art of John Glover. *Australian and New Zealand Journal of Art*, 7(1), pp 125-142.

Monash University: Reflective Writing in Arts. Accessed at:

<https://www.monash.edu/rlo/assignment-samples/arts/reflective-writing-arts>

Class 2:2**Theory application: Appraising significant colonial works**

This class will discuss selected colonial artworks through a digital VR tour of the virtual collection Art + Artifice from the Art Gallery of Australia. Working in groups of two or three, students will select one artwork and critically appraise them. Students will apply the conceptual framework detailed in week one, in conjunction with knowledge of early colonial artists' world-views, in their appraisal of work.

Reading:

Butler, R., & Donaldson, A.D.S. (2008). Stay, Go, or Come: A History of Australian Art, 1920-1940. *Australian and New Zealand Journal of Art*, 9(1-2), pp 118-143.

Class 2:3**Colonial representations of Australian identity**

This class will continue building students' skills of appraisal and critique as they move into a more independent selection and reflection of THREE other artworks from the virtual colonial artworks collection Art + Artifice at the Art Gallery of Australia. Working individually, students will select their art works and critically appraise one. Students will apply the conceptual framework detailed in week one, in conjunction with knowledge of early colonial artists' world-views, in their appraisal. Students will then pair up and jointly review each other's' appraisal using the SWOT strategy or similar.

Reading:

Australian National Gallery, accessed at:

<https://nga.gov.au/collections/australia/gallery.cfm?displaygal=3C&mnuid=>

Due Date for Submission of Multi-Media Art Review Assessment**Week 3****Class 3:1****Social, Political and Economic Influences on Australian Visual Arts: 1850-1939****Australian Art Identity from the Gold Rush to Federation**

This lecture will offer an historical context of the gold rush and consider broadly its effect upon the fledgling colony. It will introduce the growing development of an Australian identity, supported through a nationalistic paradigm. The work of the artist Louis Buvelot and those he influenced, the 'greats' of Australian Impressionism – Arthur Streeton, Fredrick McCubbin and Tom Roberts will be reviewed. The role of a growing urban population and the romanticizing of the landscape (through frontierism) will be considered in terms of the visual arts.

Readings:

Bruce, C, (1999). The Nostalgic Landscape. *Australian Journal of Art*, 14(2), 111-127.

Hansen, D. (2017). Tom Roberts: 'End to a career – an old scrub cutter'. *Australian Historical Studies*, 48(2), pp 287-92.

Werskey, G. (2016). Forget 'Heidelberg'? Reimagining the art of imperial nationalism. *Meanjin*, 75(1), pp 159-168.

Class 3:2

Developing independent identity post World War I

This class will explore the loosening of boundaries in creative arts practice post World War I. The impact of increased expatriate study on the nature of artist output will be investigated. Reinterpretations of the rural frontier will be investigated through the analysis of work of Russell Drysdale, Albert Tucker and Sidney Nolan. Students will critically respond to artwork from this era, where key artists deliberately sought to 'shake-up' entrenched cultural establishments within Australian society.

Readings:

Quinn, S. (2017). Towards a global discourse: 'Making Modernism'. *Art Monthly Australia*, 296, pp 50-51.

National Gallery of Victoria: <https://www.ngv.vic.gov.au/essay/the-lost-wimmera-years-of-sidney-nolan-1942-44/>

Class 3:3

A New Voice of Modernism in the Inter-War Years

In this class students will further their knowledge on the Modernist inter-war period in Australian art, with particular emphasis on the contribution of the female artist. The practice of artists including Grace Cossington Smith, Grace Crowley, Clarice Beckett, Joy Hester and Margaret Preston will be explored, and their aesthetic representation of city life, domestic interiors and Australian landscapes will be referenced. The groundbreaking exploration of Aboriginal symbols by Preston will be considered. By the end of this workshop students will be able to understand the changing nature of national identity in response to the artistic work practices of significant female artists.

Readings:

Millner, J., Moore, C., & Cole, G. (2015). Art and Feminism: Twenty-First Century Perspectives. *Australian and New Zealand Journal of Art*, 15(2), pp 143-149.

Mimmocchi, D. & Edwards, D. (2005). Margaret Preston. *Art & Australia*, 43(1), pp 100-107.

Week 4

Class 4:1

Iconic Australia: How Icons Have Shaped Our Cultural Identity

The Place of Icons in National Identity Building

This class will present enduring icons within the Australian creative arts and crafts fields. Key images that have come to symbolize the unique Australian lifestyle and landscape will be discussed. It will convey the enduring icon of the 'great outdoors' in Australian art – from pioneering days through to Australians' continued affinity for the beach. The role of popular culture and its mechanisms in perpetuating these icons will be discussed. Icons including: The Sydney Harbour Bridge, the outback, Uluru, kangaroos, surf culture, the outline of Australia, the Southern Cross and Indigenous imagery will be identified through selected art and craft works.

Reading:

Searle, J. (2001). Architecture and the Decorative Arts in Federated Australia. *Art & Australia*, 38(3), pp 395-403.

Class 4:2

Co-curricular experience: Art Gallery of New South Wales

Students will attend a co-curricular activity to the Art Gallery of New South Wales. They will participate in a gallery introduction guided tour of the Australian art collection. During the guided tour, they will select the required number of artworks for their critical reflection portfolio that resonate with them.

Due Date for Submission of the Critical Reflection Portfolio Assessment

Class 4:3

Co-curricular Experience: Walking Tour of Sydney

Students will undertake a self-guided group walking field site visit around the city. Students will be given a map template with FOUR marked locations being:

- The 40,000-year old mural by Carol Ruff (Lawson Street, Redfern).
- British Medical Association House (135 Macquarie Street, Sydney).
- The Children's Chapel mural in St James Church (173 King Street, Sydney).

- The Melocco Brothers terrazzo map of Australia (Central Station [near Platform 12]).

Navigating their way to the designated sites, students will uncover an example of an Australian icon. Students are encouraged to take photographs and make notes about the artifact, the site, the context of the work and their response to it. Once all FOUR sites have been visited, students are then to continue exploring, looking to find more evidence of icons in the built environment. Data collected from the immersion will contribute to the Google MyMap assessment task.

Reading:

<https://mirrorsydney.wordpress.com>

Resource:

<https://support.google.com/mymaps/?hl=en#topic=3024924>

Week 5

Class 5:1

Indigenous Australian Art

Indigenous Art in the Early Colony through to the Mid 20th Century

This class introduces Aboriginal art as the longest continuous art tradition in the world. It will explore the traditional expressions of creativity within Australian indigenous culture (ceremonial clothing, rock painting, wood carving and weaving) through a range of examples. The role of mythology (the Dreaming) in the creative process, and its intrinsic connection to identity development will be discussed.

Reading:

McLean, I. (2016). *Rattling Spears: A History of Indigenous Australian Art*. Great Britain Reaction.

Class 5:2

Traditional and Contemporary Indigenous Art

This workshop will further examine the position of Indigenous art within the national context and focus on changes made to the nature of Indigenous art processes and empowerment of Aboriginal artists since the 1970's. A critical analysis of the impact of commercial markets on Indigenous nations and/or individuals with particular emphasis given to the Papunya Tula artists' cooperative will be undertaken. Students will discuss the implications of an art process steeped in age-old traditions being situated within the modern world, and what that might mean for issues of identity. The philosophical question of

whether the identity of Indigenous nations can or cannot be applied to a *national* identity will be debated.

Readings:

Annear, J. (2015). *The Photograph and Australia*. Sydney: Art Gallery of New South Wales.

Fisher, L. (2016). *Aboriginal Art and Australian Society: Hope and Disenchantment*. New York: Anthem Press.

Class 5:3

Immersive Co-Curricular Activity: The Museum of Contemporary Art

Students will attend a morning or afternoon co-curricular activity to the Museum of Contemporary Art. A guest speaker will explain the background to the cultural significance of the Museum site which stands the lands of the Gadigal people of the Eora nation. The background of the museum's art-deco style as a former Maritime Services Board Building will also be explored.

Students then participate in a 'gallery introduction' guided tour of the Winangali exhibition (curated works by Aboriginal and Torres Strait Islander artists). Following the guided tour, they are to select the artworks that resonated with them, and undertake a critique using the Conceptual Framework. A debrief group meeting regarding the selected art work and a quiet self-reflection will follow the field site.

Class 5:4

Workshop Group Presentations

This workshop is dedicated to the delivery of student group MyMaps presentations.

Due Date for Submission of the Mapping Iconic Art: MyMaps Presentation

Week 6

Concepts of National Identity

Class 6:1

The Visible and Invisible Cultural Representations in Art

In this class, students will examine current cultural representations in present day art making. It will explore the concept of 'cultural white-washing' to determine whether Australia's art sector is truly representative of Australia's cultural, ethnic, and gender diversity. Current issues in the Australian context will be compared with events and issues for other countries.

Reading:

The Guardian. (2018). Accessed at:

<https://www.theguardian.com/world/2004/jan/16/australia.film>

<http://diversityarts.org.au/project/the-colour-cycle/>

Class 6:2

The Visible and Invisible Representations of Culture through the Arts

Students explore the movement to represent cultural stories and histories through film. They view the important visualisation of the representation of Stolen Generation in the film *Rabbit Proof Fence* by Garry Westmore.

Students discuss the underlying issues and themes and then explore how art replicates this traumatic part of Australian History during their co-curricular immersion.

Reading:

Film 'Rabbit Proof Fence' evening viewing as a group.

Screens in the classroom (2017). *Exploring the Complexities and Horror of the Stolen Generations*, Screen Australia.

Class 6.3

Immersive Co-Curricular Activity: Personally Selected Galleries

Students undertake independent co-curricular visits to any one or more cultural institutions within the Sydney Metropolitan Region in view of collecting data for their curated gallery website. Possible sites include but are not limited to:

- The Art Gallery of New South Wales
- The Museum of Contemporary Art
- The Australian Museum
- The State Library of New South Wales
- The S.H. Ervin Gallery, and independent galleries.

Reading:

Rowe, A. (2017). Deserting Aboriginal Art Discourse, *Australian and New Zealand Journal of Art*, 17(1), pp 68-83.

Due Date for Submission of Curated Gallery Website Assessment



Course Materials

Readings

- Annear, J. (2015). *The Photograph and Australia*. Sydney: Art Gallery of New South Wales.
- Bruce, C. (1999). The Nostalgic Landscape. *Australian Journal of Art*, 14(2), p 111-127.
- Butler, R., & Donaldson, A.D.S. (2008). Stay, Go, or Come: A History of Australian Art, 1920-1940. *Australian and New Zealand Journal of Art*, 9(1-2), pp 118-143.
- Churcher, B. (2014). *Australian Notebooks*. Melbourne: The Miegunyah Press.
- Coleman, E.B. (2005). *Aboriginal Art, Identity and Appropriation*. Great Britain: Routledge.
- Fisher, L. (2016). *Aboriginal Art and Australian Society: Hope and Disenchantment*. New York: Anthem Press.
- Germov, J., & Poole, M. (2015) *Public Sociology* (3rd ed.). New South Wales: Allen & Unwin.
- Grishin, S. (2015). *Australian Art: A History*. Melbourne: Melbourne University Press.
- Hansen, D. (2017). Tom Roberts: 'End to a career – an old scrub cutter'. *Australian Historical Studies*, 48 (2), pp 287-92.
- Isaacs, J. (2011). *Spirit Country: Contemporary Australian Aboriginal Art*. Melbourne: Hardie Grant Books.
- Klepac, L. (2000). *Australian Painters of the 20th Century*, Sydney: Beagle.
- McLean, I. (2006). The Australianess of the English Claude: Nation and Empire in the Art of John Glover. *Australian and New Zealand Journal of Art*, 7(1),125-142.
- McLean, I. (2016). *Rattling Spears: A History of Indigenous Australian Art*. Great Britain: Reaction.
- Millner, J., Moore, C., & Cole, G. (2015). Art and Feminism: Twenty-First Century Perspectives. *Australian and New Zealand Journal of Art*, 15(2), pp 143-149.
- Mimmocchi, D. & Edwards, D. (2005). Margaret Preston. *Art & Australia*, 43(1), 100-107.
- Quinn, S. (2017). Towards a global discourse: 'Making Modernism'. *Art Monthly Australia*, 296, pp. 50-51.
- Searle, J. (2001). Architecture and the Decorative Arts in Federated Australia. *Art & Australia*, 38(3), pp 395-403.
- Werskey, G. (2016). Forget 'Heidelberg'? Reimagining the art of imperial nationalism. *Meanjin*, 75(1), pp 159-168.
- Willis, A-M. (1993). *Illusions of identity: the art of nation*. Sydney: Hale & Iremonger.

Online Resources

- <https://www.artgallery.nsw.gov.au/collection/artists/>
<https://www.artgallery.nsw.gov.au/channel/collection-areas/australian-art/>



<https://www.ngv.vic.gov.au/essay/depictions-of-aboriginal-people-in-colonial-australian-art-settler-and-unsettling-narratives-in-the-works-of-robert-dowling/>

<https://nga.gov.au/Video/>

<http://www.australiacouncil.gov.au/arts-in-daily-life/artist-stories/art-connects-and-creates-our-culture-into-the-21st-century/>

<http://www.australiacouncil.gov.au/arts-in-daily-life/artist-stories/art-connects-and-creates-our-culture-into-the-21st-century/>