



MMCS120

Curating Artistic Creativity

S1 Day 2014

Dept of Media, Music & Cultural Studies

Contents

| | |
|--|----|
| <u>General Information</u> | 2 |
| <u>Learning Outcomes</u> | 2 |
| <u>Assessment Tasks</u> | 3 |
| <u>Delivery and Resources</u> | 5 |
| <u>Unit Schedule</u> | 7 |
| <u>Policies and Procedures</u> | 12 |
| <u>Graduate Capabilities</u> | 14 |

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General Information

Unit convenor and teaching staff

Unit Convenor

John Potts

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Contact via john.potts@mq.edu.au

Y3A 165J

Monday 3-4

Credit points

3

Prerequisites

Corequisites

Co-badged status

Unit description

This unit is a broad introduction to the contemporary arts in Australia, covering a wide range of forms and disciplines. The unit looks at contemporary ideas and directions in the arts, the life and practice of the professional artist, the economics of the arts and arts policy and funding. The unit takes its point of view from the conviction that the arts are humankind's greatest cultural repository, and that they contribute to education, spirituality, identity, and cultural continuity. The unit specifically investigates the role of arts in forging an Australian national identity. We pay particular attention to the role of curating artistic creativity, in contemporary arts, music, and arts festivals.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

Learning Outcomes

On successful completion of this unit, you will be able to:

Demonstrate knowledge of curatorial practices in arts and music

Form judgements in critically analysing contemporary arts

Identify key themes in contemporary Australian art and culture

Demonstrate understanding of theoretical issues informing contemporary arts and performance

Analysye the economics of the art and culture industry

Demonstrate the social and cultural significance of curating contemporary arts

Assessment Tasks

| Name | Weighting | Due |
|-------------------------------------|-----------|----------------------|
| <u>Class Participation</u> | 10% | Continually assessed |
| <u>Report on Biennale of Sydney</u> | 10% | 11 April |
| <u>Presentation</u> | 20% | Weeks 4-13 |
| <u>Review</u> | 20% | 28 May |
| <u>Essay</u> | 40% | 16 June |

Class Participation

Due: **Continually assessed**

Weighting: **10%**

Class participation, including discussion of weekly readings and lecture materials. Participation includes written assignment to be submitted in class of Week 4, March 26, consisting of a one-page summary of two of the set readings for that week.

On successful completion you will be able to:

- Demonstrate knowledge of curatorial practices in arts and music
- Demonstrate understanding of theoretical issues informing contemporary arts and performance
- Analysye the economics of the art and culture industry
- Demonstrate the social and cultural significance of curating contemporary arts

Report on Biennale of Sydney

Due: **11 April**

Weighting: **10%**

Provide a short written report (750 words) on the 19th Biennale of Sydney (21 March - 9 June). Your report should include a review of the works at at least one Biennale venue exhibition. You may also discuss public program events (lectures, seminars, panel discussions, workshops). What were the aims, curatorial strategies, and approaches of the Biennale? How successful was the Biennale as a contemporary art event?

On successful completion you will be able to:

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- Demonstrate understanding of theoretical issues informing contemporary arts and performance

Presentation

Due: **Weeks 4-13**

Weighting: **20%**

Analyse the work of one contemporary Australian artist. What are the concerns and ideas expressed by this work? What techniques and methods does the artist use to convey these ideas?

15 minutes presentation (12 minutes followed by 3 minutes discussion). This is a verbal presentation, designed to develop skills of delivery and presentation. Students may refer to notes and use props (Powerpoint, DVD etc), but the presentation is not to be read. Students will be assessed on the content of the presentation, its effectiveness as communication, and responses to questions from the tutorial group.

On successful completion you will be able to:

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- Demonstrate understanding of theoretical issues informing contemporary arts and performance

Review

Due: **28 May**

Weighting: **20%**

Review of curated show, 1000-1200 words. Review a current or recent show of curated works. This show may be an arts festival, music festival, art exhibition, performance event, or other mixed media show. Discuss curatorial theme and strategy, and the means by which the show is organised. What are its merits or shortcomings?

On successful completion you will be able to:

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- Demonstrate understanding of theoretical issues informing contemporary arts and

performance

Essay

Due: **16 June**

Weighting: **40%**

Australian art has been concerned with a number of key themes such as landscape, history, gender and identity, including national identity. More recent themes concern globalisation, the environment, and technology. Choose one theme expressed in contemporary Australian arts. With reference to the work of at least two contemporary Australian artists or musicians, discuss the means by which this theme is explored. This essay should include references.

On successful completion you will be able to:

- Demonstrate knowledge of curatorial practices in arts and music
- Form judgements in critically analysing contemporary arts
- Demonstrate understanding of theoretical issues informing contemporary arts and performance
- Analyse the economics of the art and culture industry
- Demonstrate the social and cultural significance of curating contemporary arts

Delivery and Resources

CLASSES

For lecture times and classrooms please consult the MQ Timetable website: <http://www.timetables.mq.edu.au>. This website will display up-to-date information on your classes and classroom locations.

Lecture: Wednesday 9 am Y3A 212.

Tutorials commence in Week 2.

REQUIRED AND RECOMMENDED TEXTS AND/OR MATERIALS

A book of readings is available in the Co-Op bookshop.

UNIT WEBPAGE AND TECHNOLOGY USED AND REQUIRED

Online units can be accessed at: <http://ilearn.mq.edu.au/>.

PC and Internet access are required. Basic computer skills (e.g., internet browsing) and skills in word processing are also a requirement.

Please consult teaching staff for any further, more specific requirements.

There is a Facebook page for this unit, containing regular updates and information on contemporary Australian art:

Mmcs120

Assignment submission

Hard Copy Submissions

Written work must be submitted through the Arts Student Centre (via the appropriate assignment box) on Level 1, W6A (for internal students) or via COE (for external students). Internal students must print and attach a completed coversheet to all submitted work. A personalised assignment coversheet is generated from the student section of the Faculty of Arts website at:

http://www.arts.mq.edu.au/current_students/undergraduate/admin_central/coversheet.

Please provide your student details and click the *Get my assignment coversheet* button to generate your personalised assignment cover sheet. No other coversheets will be provided by the Faculty.

Return of marked work

During semester, marked work will be returned to students via tutorials, seminars or lectures.

Electronic Submissions

Information about how to submit work online can be accessed through the iLearn unit.

Examination

There is no examination in this unit.

Extensions and special consideration

Please note that late assignments will not be accepted without a medical certificate or other written evidence of serious misadventure. Students will lose 5% of their marks from their assignment for each day it is late, unless they have organised an extension of time with their lecturer before hand. Students should apply for special consideration if there are circumstances that they feel may affect overall performance in the course.

Unit Schedule

Week 1 Introduction to the Unit

5 March

Required Readings:

Glossary of Terms in Contemporary Art

Nick Waterlow, 'The Creation of Contemporary Australian Art', in *Current: Contemporary Art from Australia and New Zealand* (ed) Art & Australia (Sydney: Dott Publishing 2008)

Week 2 What Is Contemporary Art?

12 March

Victoria Lynn, 'Current Fragments' in *Current*

Terry Smith, 'Profiles in Currency: Contemporary Art Today' in Miranda Wallace (ed) *21st Century: Art in the First Decade* (GOMA 2010)

Rex Butler, 'The World is Not Enough' in Merewether & Potts (ed) *After the Event* (2010)

Anthony Bond, 'The Biennale of Sydney: Epic, Free-Ranging and Fun: Juliana Engberg', *Art & Australia* No. 51.3, 2014

Week 3

Photography

19 March

Judy Annear, 'Be Careful What You Wish For! – The Art of Tracey Moffatt' in Savage & Strongman (eds) *Tracey Moffatt* (Wellington: City Gallery 2002)

Nick Galvin, 'Changing look of Australian identity', *Sydney Morning Herald*, 7 February 2014, p. 17

Judy Annear, 'Photography and Place', *Broadsheet* 38:4, 2009

Week 4 Video

26 March

Michael Rush, 'Introduction' from *Video Art* (London: Thames & Hudson 2003)

Beryl Graham and Sarah Cook, 'Time Based Arts - Video and Performance' in *Rethinking Curating: Art After New Media* (2010)

'Shaun Gladwell' and 'Susan Norrie' from *Current* (2008); 'Daniel Crooks' and 'Patricia Piccinini' from *Move: The Exhibition*, Kaldor Art Projects catalogue (2010)

Week 5

Performance

2 April

Anne Marsh, 'A History of Performance Art in Australia', in *Art & Australia* 50/3 2013

Nikos Papastergiadis, '12 + 1 = 121: Expanding Universes' in *13 Rooms Catalogue*, Kaldor Art Projects, Sydney 2013

Week 6 Aboriginal Art

9 April

Hetti Perkins, 'Introduction', *Tradition Today: Indigenous Art in Australia* (Art Gallery of NSW 2004)

Wally Caruana, excerpts from *Aboriginal Art* (London: Thames & Hudson 2003)

Ian McLean, 'Aboriginal Art and Globalisation' in *21st Century*

MID-SEMESTER BREAK

Week 7

Curating Contemporary Art. Guest lecture: Rhonda Davis

30 April

Teresa Gleadowe, 'Curating in a Changing Climate' in Gavin Wade (ed.) *Curating in the 21st Century* (Walsall: New Art Gallery 2000)

Paul O'Neill, 'The Curatorial Turn: From Practice to Discourse' in Rugg & Sedgwick, *Issues in Curating Contemporary Art and Performance* (2007)

Rhonda Davis is Curator of the Macquarie University Art Gallery.

Week 8

Curating the Collection: Rhonda Davis

7 May

Lecture at Art Storage, 299 Lane Cove Rd.

Jerome Sans and Marc Sanchez (eds) *What Do You Expect from an Art Institution in the 21st Century?* (Paris: Palais de Tokyo 2003)

Beryl Graham and Sarah Cook, 'Introduction to Rethinking Curating' in *Rethinking Curating: Art After New Media* (2010)

Week 9 Promoting and Curating Music. Guest Lecture: Guy Morrow

14 May

J. Sinkovich, P. Ravanis & J. Brindisi, 'Pitchfork: Birth of an Indie Music Mega-brand' in *International Journal of Arts Management* Vol. 15:2 2013

Mark Jennings, 'Realms of Re-enchantment: Socio-cultural Investigations of Festival Music Space' in *Perfect Beat* Vol. 11.1 2010

Week 10 Programming the Contemporary Arts Festival. Guest lecture: Fiona Winning

21 May

Beryl Graham and Sarah Cook, 'Other Modes of Curating: Festivals' in *Rethinking Curating: Art After New Media* (2010)

Fiona Winning is Head of Programming, The Sydney Festival.

Week 11 Curating Independent Programs. Guest Lecture: Julie-Anne Long

28 May

Kate Lawrence, 'Who Makes Site-specific dance? The Year of the Artist and the Matrix of Curating' in Rugg & Sedgwick, *Issues in Curating Contemporary Art and Performance* (2007)

Julie-Anne Long is a choreographer, dancer, and lecturer in dance, MMCCS.

Week 12 Curating Media Arts and Sound Art

4 June

Darren Tofts, 'What is Media Art?' from *Interzone: Media Arts in Australia* (Melbourne: Craftsman House 2005)

Caleb Kelly, 'Can Someone Please Turn the Work Up? The Exhibition of Sound in Contemporary Australian Art'

in Art Monthly Australia No. 225, 2009

Week 13 Themes in Contemporary Australian Art

11 June

Julie Ewington, 'Symbols, Metaphors, Sorrow and Joy: Australian Artists in the Global Frame in *21st Century* (2010)

REFERENCES

The following books are held in the **Reserve** section of the library:

Current: Contemporary Art From Australia and New Zealand (ed) Art & Australia (Sydney: Dott Publishing 2008)

Issues in Curating Contemporary Art and Performance (eds Judith Rugg and Michele Sedgwick) Bristol: Intellect 2007

After the Event: New Perspectives on Art History (eds Charles Merewether and John Potts) Manchester: Manchester University Press 2010

The following books are held in the library.

Allen, Christopher, *Art in Australia* (London: Thames & Hudson 1997)

Bandt, Ros, *Sound Sculpture: Intersections in Sound and Sculpture in Australian Artworks* (Sydney: Craftsman House 2001)

Caruana, Wally, *Aboriginal Art* (London: Thames & Hudson 2003)

Coleman, Elizabeth Burns, *Aboriginal Art, Identity and Appropriation* (Aldershot: Ashgate 2005)

Cree, Laura Murray (ed) *Twenty: Sherman Galleries, 1986-2006* (Melbourne: Thames & Hudson 2006)

Curnow, Wytan, *Imants Tillers and the Book of Power* (Sydney: Craftsman House 1998)

Ewington, Julie, *Fiona Hall* (Sydney: Piper Press 2005)

Goldberg, RoseLee, *Performance Art: from Futurism to the Present* (London: Thames & Hudson 2011)

Graham, Beryl & Cook, Sarah (eds) *Rethinking Curating: Art After New Media* (Cambridge, Mass.: MIT Press 2010)

Green, Charles, *Peripheral Vision: Contemporary Australian Art 1970-1994* (Sydney: Craftsman House 1995)

Marsh, Anne, *Body and Self: Performance Art in Australia 1969-92* (Melbourne: Oxford University Press 1993)

Millner, Jacqueline, *Conceptual Beauty: Perspectives on Australian Contemporary Art* (Sydney: Artspace 2010)

Perkins, Hetti, *Art + Soul: A Journey into the World of Aboriginal Art* (Carlton: Miegunyah Press 2010)

Rush, Michael, *New Media in Art* (London: Thames & Hudson 2005)

Rugg, Judith & Sedgwick, Michele (eds) *Issues in Curating Contemporary Art and Performance* (Chicago: Intellect 2007)

Scheer, Edward: *The Infinity Machine: Mike Parr's Performance Art 1971-2005* (Melbourne: Schwartz City 2009)

Scheer, Edward: *Scenario* (Sydney: UNSW Press 2011)

Smith, Bernard, *Australian Painting 1788-1990* (Melbourne: Oxford University Press 1991)

Smith, Terry, *Transformations in Australian Art* (Two volumes) (Sydney: Craftsman House 2002)

Tofts, Darren, *Interzone: Media Arts in Australia* (Melbourne: Craftsman House 2005)

RECOMMENDED JOURNALS AND MAGAZINES

Art & Australia

Artlink

Australian Art Monthly

Australian Art Review

Broadsheet

Journal of Australian Studies

Real Time

Runway: www.runway.org.au

Scan Journal of Media Arts Culture: <http://scan.net.au>

SYDNEY VENUES

Art Gallery of NSW: Art Gallery Rd, The Domain. www.artgallery.nsw.gov.au

Museum of Contemporary Art: 140 George St, The Rocks. www.mca.com.au

Australian Centre for Photography: 257 Oxford St Paddington. www.acp.org.au

Artspace: 43-51 Cowper Wharf Rd, Woollomooloo. www.artspace.org.au

Performance Space: 245 Wilson St Eveleigh. www.performancespace.com.au

Stills Gallery: 36 Gosbell St Paddington. www.stillsgallery.com.au

Roslyn Oxley9 Gallery: 8 Soudan Lane Paddington. www.roslynoxley9.com.au

OTHER WEBSITES

Biennale of Sydney: www.biennaleofsydney.com.au/19bos

Australia Council for the Arts: www.australiacouncil.gov.au

NSW Ministry for the Arts: www.arts.nsw.gov.au

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcomes

- Demonstrate knowledge of curatorial practices in arts and music
- Form judgements in critically analysing contemporary arts
- Demonstrate understanding of theoretical issues informing contemporary arts and performance
- Analyse the economics of the art and culture industry

Assessment tasks

- Class Participation
- Report on Biennale of Sydney
- Review
- Essay

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Demonstrate knowledge of curatorial practices in arts and music
- Form judgements in critically analysing contemporary arts
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Assessment tasks

- Class Participation

- Report on Biennale of Sydney
- Presentation
- Review
- Essay

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Form judgements in critically analysing contemporary arts
- Identify key themes in contemporary Australian art and culture
- Demonstrate understanding of theoretical issues informing contemporary arts and performance
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Assessment tasks

- Class Participation
- Report on Biennale of Sydney
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- Review
- Essay

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Demonstrate knowledge of curatorial practices in arts and music
- Form judgements in critically analysing contemporary arts

- Identify key themes in contemporary Australian art and culture
- Demonstrate understanding of theoretical issues informing contemporary arts and performance
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Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Form judgements in critically analysing contemporary arts
- Identify key themes in contemporary Australian art and culture
- Demonstrate understanding of theoretical issues informing contemporary arts and performance
- Analyse the economics of the art and culture industry
- Demonstrate the social and cultural significance of curating contemporary arts

Assessment tasks

- Report on Biennale of Sydney
- Presentation
- Review
- Essay

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Demonstrate knowledge of curatorial practices in arts and music
- Form judgements in critically analysing contemporary arts
- Demonstrate the social and cultural significance of curating contemporary arts

Assessment tasks

- Report on Biennale of Sydney
- Presentation
- Review
- Essay

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Demonstrate knowledge of curatorial practices in arts and music
- Form judgements in critically analysing contemporary arts
- Identify key themes in contemporary Australian art and culture
- Demonstrate understanding of theoretical issues informing contemporary arts and performance
- Analyse the economics of the art and culture industry
- Demonstrate the social and cultural significance of curating contemporary arts

Assessment tasks

- Class Participation
- Report on Biennale of Sydney
- Presentation
- Review
- Essay

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's

historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcomes

- Form judgements in critically analysing contemporary arts
- Demonstrate understanding of theoretical issues informing contemporary arts and performance
- Analyse the economics of the art and culture industry
- Demonstrate the social and cultural significance of curating contemporary arts

Assessment task

- Essay

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcomes

- Identify key themes in contemporary Australian art and culture
- Analyse the economics of the art and culture industry