



**VCA**  
Victorian College  
of the Arts

# **VCA VISUAL ART**

**STUDENT GUIDE**

**2017**

In the spirit of reconciliation, The Victorian College of the Arts recognises that it is situated on country for which the people of the Kulin Nations have been custodians for many centuries and on which they have performed age-old ceremonies of celebration, initiation and renewal. We acknowledge their living culture and unique role in the life of this region and offer our deep appreciation for their contribution to, and support of, our artistic and academic enterprise.

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*Disclaimer: reasonable endeavours have been used to ensure that material contained in this guide was correct at the time of publication. Changes may be made if deemed appropriate and where possible will be notified. Check for confirmation with your relevant course coordinator if uncertain.*

## Welcome to the VCA and to the Bachelor of Fine Arts (Visual Art)

Welcome to the VCA's Bachelor of Fine Arts (Visual Art). Studying at VCA Art is a combination of a specialist focus on your chosen Studio Program – Drawing and Printmedia, Painting, Photography or Sculpture & Spatial Practice – and a broad access to programs that are relevant and useful to the development of your practice.

You will undertake other complimentary units that are mandatory Intensive Practice. In Semester 1 first year, Intensive Practice 1 is delivered as *Related Studies*. In Semester 2 you will have a choice of Intensive Practice 2 *Open Art/Faculty Elective*.

In second year, semesters 3 and 4, you will have a choice between Intensive Practice 3 and 4 or *Faculty Electives*. *Faculty Electives* are delivered across the VCA to students in all schools.

It is also possible for students to take Breadth options on the Parkville campus for their electives. However the student must first seek permission from their Course Coordinator before they can enroll in such subjects.

You will also undertake Critical and Theoretical Studies (CATS). This consists of a lecture and tutorial program delivered in each semester of first and second year. The third year CATS program offers you a choice from a range of seminar topics.

As well as the required coursework you will have the opportunity to work in the Digital Laboratory, developing fluency in the use of digital technologies to support your studio work. Your work may use these processes to a greater or lesser extent, so training and support will be offered at different levels.

All students will be expected to undertake the important introduction to studios and workshops and labs. You will not be able to use the equipment in these areas unless you have completed the required induction training. Assistance will be given if you need more specialized help at any time during your studies at the VCA. If in doubt about how to use the equipment or if you need a refresher, please ask a member of staff. (For further information, see the Occupational Health and Safety (OH&S) section on page 8 of this booklet.) It is expected that students gain confidence in working independently by the completion of their degree.

In all years of the course there is a mix of studio teaching, supervised studio time, studio demonstrations, workshops and seminars. Through projects, critiques and individual or group tutorials, you are supported and encouraged to develop conceptual rigor and critical self-aware practice, producing work that is of a high material, conceptual and professional standard. In consultation with the staff, you are encouraged to progressively assume greater responsibility for your own program of studio work throughout the years of the course. It is a major objective of the program to foster that which is personally, and professionally appropriate for your own creative project as an arts industry practitioner.

## **PROTOCOLS OF BEHAVIOUR AND CODES OF CONDUCT**

The School of Art, consistent with the University of Melbourne is committed to providing a safe working environment that is free from risks to health and safety for all students and staff. Again, consistent with the University of Melbourne, the school is committed to the principle of equity in education, employment and welfare for current and prospective staff and students. To this end all students and staff are entitled to pursue their educational and career goals in a safe and supportive environment free from discrimination, bullying and harassment.

This document is intended to reiterate the expectations of conduct and protocols of behaviour for all teaching and learning interactions - particularly, with reference to Classes, Seminars, Tutorials, Group Tutorials and Critiques.

### **All interactions should be conducted in a respectful and courteous manner.**

Seminars, Group Tutorials and Critiques are central to our teaching and learning environment. They are led and organised by academic staff in your program and are designed to give you the opportunity to present your work and research (practical and/or theoretical) to your particular cohort for response and discussion.

While the form, method and even the naming of this activity varies across the undergraduate and postgraduate levels as well as disciplines, there are particular protocols that need to be observed for this pedagogical process to operate beneficially for all concerned.

While we encourage robust discussion and stimulating debate of the conceptual, methodological, aesthetic, technical, material, expressive etc. considerations and context of the work/presentation, seminars, tutorials and critiques need be conducted in a respectful and courteous environment. A teaching and learning environment that encourages a thoughtful, considerate encounter and a critically constructive evaluation focusing on the work not the individual is essential to an equitable working environment.

When these protocols are observed, lively and spirited exchange operates and all perspectives and responses are actively encouraged. The discussions and responses should be engaged, critical, fearless, open but always respectful. This is not a time for settling scores or for personal attacks, nor is it a time for taking judgmental, prejudicial or highhanded approach to your fellow students. It is an expectation that students arrive on time as a courtesy to others who may be presenting, and it is unacceptable to arrive in the middle of another student's presentation, or to miss it entirely and expect due attention when it is your turn. The onus is on you as an actively engaged student to listen and conduct yourself in a considerate and courteous manner towards your fellow classmates.

These group interactions flourish on a generosity of spirit and are as much about the audience itself discovering and considering its own attitudes, as it is an investigation of the work presented. Also these encounters are a privileged opportunity to sit with a range of

work outcomes over an extended time and to participate in a lengthy discussion about them with your peers. Please take this opportunity to participate in a generous and open manner.

## **BACHELOR OF FINE ART (Visual Art)**

### **COURSE STRUCTURE**

#### **YEAR 1**

	<b>Points</b>
Studio Studies 1	25.00
Studio Studies 2	25.00
Intensive Practice 1 (Related Studies)	12.50
Intensive Practice 2 (Open Art /Faculty Elective)	12.50
Critical and Theoretical Studies 1	12.50
Critical and Theoretical Studies 2	12.50

**Total** **100.00**

#### **YEAR 2**

Studio Studies 3	25.00
Studio Studies 4	25.00
Intensive Practice 3 (Studio Options 1 or Faculty Elective)	12.50
Intensive Practice 4 or (Studio Options 2 or Faculty Elective)	12.50
Critical and Theoretical Studies 3	12.50
Critical and Theoretical Studies 4	12.50

**Total** **100.00**

#### **YEAR 3**

Studio Studies 5	37.50
Studio Studies 6	37.50
Critical and Theoretical Studies 5*	12.50
Critical and Theoretical Studies 6*	12.50

\*CATS Seminars, subject quotas apply

**Total** **100.00**

**TOTAL POINTS** **300.00**

For detailed information about subjects refer to the University Handbook at <https://handbook.unimelb.edu.au>

## SUBJECT OUTLINES

Detailed discipline specific subject outlines will be provided by the relevant teaching area.

### **Intensive Practice 1 (Related Studies)**

This program is designed to provide you with opportunities for embedding and inducting you into the studio discipline as well as encouraging you to push the boundaries of your practice through more focused and intensive experimental work. In this class you will encounter a series of set projects that will challenge you to be artistically and conceptually inventive and fearless!

### **Intensive Practice 2 (Open Art)**

Open Art is designed to introduce, familiarise and induct you into workshops and labs within the School of Art. You will undertake 2 x 6 week classes in workshops and labs other than your designated studio. Practical and conceptual lines of enquiry will be examined through set tasks including projects and class activities. Detailed information about available selections will be posted on LMS and Art School notice boards.

### **Intensive Practice 3 and 4 (Studio Options)**

In semesters one and two, you will be required to select a weekly class from a range of Studio Options offered by studio studies staff, or undertake a Faculty Elective. This is an intensive program designed to foster enrichment and elaboration of a particular aspect of your work practice including the development of specialised skills and techniques, methods and processes, new technologies, concepts and ideas. Detailed information about available selections for Studio Options 1, and Studio Options 2, will be posted on the LMS and Art School notice boards.

### **Faculty Electives**

Faculty Electives are offered in Semester 2 to first year students. You may choose between *Open Art* and a *Faculty Elective*. In second year, semesters 1 and 2, you will have a choice between Intensive Practice 3 and 4, or Faculty Electives. You must select your *Faculty Elective* from the 'Faculty Studies Subject list'. *Faculty Electives* are delivered across the VCA to students in all schools.

Students wishing to take subjects offered as Breadth options on the Parkville campus must first seek permission from their relevant Head of Studio.

### **Critical and Theoretical Studies (CATS)**

This is the theoretical and contextual studies designed specifically for visual art students to enable them to apply this knowledge to their own studio practice.

Unless approved otherwise by the Head of Critical and Theoretical Studies, you are required to enrol in at least one Critical and Theoretical Studies subject in each semester of your candidature, a total of six subjects.

## GENERAL INFORMATION

### Mid-semester review (studio)

An interim review will take place normally in week 7 of each semester to allow assessments to be made of your progress against the BFA (VA) course requirements. No grades are awarded at this time. Feedback will be given to you according to your progress. Any aspects of unsatisfactory performance will be noted at the mid-semester review and those at risk of failing will be formally notified and will be invited to meet with the Head of the studio area to discuss academic strategies for successful completion.

### LMS

The Learning Management System (LMS) is your subjects' online presence. It is accessed through the student portal or you can download the app for free to your portable devices. LMS is a valuable recourse for subject information, requirements, online submissions and general information. It is your responsibility to check you subjects regularly to ensure you are receiving current information. There is also a VCA Faculty Community, which is a valuable resource for Student Centre information and announcements. You can also navigate to the School of Art page where award, job and creative possibilities will be regularly posted. <http://lms.unimelb.edu.au/>

### \* Contacting You

**PLEASE NOTE THAT ALL EMAIL COMMUNICATION WILL BE CONDUCTED VIA YOUR UNIVERSITY EMAIL ACCOUNTS ONLY. IF YOU HAVE NOT DONE SO PLEASE ACTIVATE YOUR ACCOUNTS IMMEDIATELY AND CHECK THEM DAILY. Access is via the Online Student Portal.**

### \*Special Consideration

All special consideration applications are to be applied for and submitted via my.unimelb. These applications must be supported by a Health Professional Report (HPR) or validated by a report or other evidence relevant to the grounds on which the applicant relies. The HPR and a blank statutory declaration (for non-medical circumstances) can be downloaded via the Special Consideration form. Students can access all the required information on the process via my.unimelb, under Exams & Assessment. <http://www.my.unimelb.edu.au/>

Special Consideration applications will not be accepted through any other method. All requests for special consideration and extension of time to submit work will be considered in accordance with University Policy. All relevant policies relating to students can be accessed via the Melbourne University Policy Library - <https://policy.unimelb.edu.au/>.

Further information can be found online at <http://ask.unimelb.edu.au/>

### \*Assessment

University Assessment Policy can be accessed via my.unimelb. Specific assessment details will be advised in classes, while the University Handbook provides some information relating to assessment.

If you are struggling with any aspect of your course, or if you encounter any personal problems that may affect your study, please contact the appropriate Head of Studio. This should be done as soon as possible. Your Head of Studio can give you confidential advice on how to proceed with this if you are unsure. A school of Art Bachelor of Fine Arts (Visual Art) Assessment Criteria document is available under 'subject information' tab in each of your subjects' LMS sites.

### **\*Enrolment Changes**

All matters affecting your enrolment such as subject enrolment, address, leave applications, special consideration, etc. are handled by Stop 1 or managed via my.unimelb.

**\*Please refer to the Faculty Student Guide for further information regarding student academic administration processes and dates.**

### **Course Progression Requirements for Bachelor of Fine Arts (Visual Art)**

The maximum time permitted for completion of the course is six years. The progress of a student will be deemed to be unsatisfactory if the student:

- Fails to pass 50% of the total credit points in any semester; or
- Obtains two successive fails in any one subject.

### **Student Progress and Review**

Where a student fails at the end of the assessment period to meet the academic standards of progress for the course in which they are enrolled, they shall be subject to unsatisfactory progress review in accordance with the University's guidelines. Further information can be found online at <http://ask.unimelb.edu.au/>

### **Damage to Space and Equipment**

Students are accountable and financially liable for any damage they cause to the School's space, property and equipment. Any damage noticed or caused by a student must be reported to the relevant technician immediately.

### **Scholarships**

There are number of College-wide and School scholarships, awards and prizes. Application dates and details regarding eligibility will be posted on departmental and studio notice boards throughout the year. Please visit the website for further information.

<http://vca-mcm.unimelb.edu.au/scholarships>

### **Visitors' Policy**

Students expecting visitors must request them to meet at the Art School Reception. You should be with visitors at all times during the visit. People seen aimlessly wandering around with no clear purpose, goal or honourable intentions will be asked to leave by Security (telephone 903 59311 or 8344 6666 out-of-hours).

### **After Hours Access**

Access is permitted to your personal studio space from 7am to 11:30pm Monday to Saturday and 9am – 9pm on Sunday during teaching and folio preparation periods. A policy document regarding weekend and workshop access is forthcoming.

### **Library**

The Lenton Parr Music, Visual and Performing Arts Library is an essential resource. You should also make use of the library resources at the Parkville and other University of Melbourne campuses. Students are expected to be aware of art events, interviews, and exhibition reviews through local and international journals and magazines. Remember, you may be featured one day!

### **The VCA Workshops**

The VCA Workshops provide a wide range of centralised facilities for the construction of art works. They are multi-purpose, multi-user spaces and contain potentially hazardous materials and equipment, all of which need to be handled with great care and responsibility. As a consequence, use of the workshops is strictly restricted to staff and students that have completed the appropriate training. The VCA Workshops Manager is Dr Tim Edwards, [time@unimelb.edu.au](mailto:time@unimelb.edu.au). Please ensure you are familiar with the 'VCA WORKSHOPS STUDENT GUIDE' which is available under 'EH&S and Workshop Procedures' tab in each of your subjects' LMS sites.

### **Student Gallery**

Situated in the heart of the School of Art site, this gallery space is available for student exhibitions. This gallery is in high demand and heavily booked at the beginning of each year with departmental exhibitions. Any queries about potential bookings should be made well in advance. Contact the Studio and Exhibition Coordinator; [kmwhite@unimelb.edu.au](mailto:kmwhite@unimelb.edu.au), or call on 9035 9482.

### **Margaret Lawrence Gallery**

The Margaret Lawrence Gallery serves as a professional exhibiting space for graduate, postgraduate and alumni work for VCA School of Art projects, in-residence artists, VCA Art staff work, as well as independent local and international exhibitions.

### **Graduate Exhibition**

Each year in November the work of graduating students is exhibited in the VCA Graduate Exhibition. This exhibition is a showcase of each final year student's best work submitted for assessment, and denotes the culmination of their development of practice throughout their degree.

## **ALL SCHOOL EQUIPMENT LOAN**

Digital still, moving image, sound recording and lighting equipment is available to all Art School students within the Film and Television equipment store.

Booking via the crumpled archaic A3 sign-up sheet located in the film and tv entry at the rear of the building

Sheena Colquhoun

Store Officer VCA Digital Resources

Email: [sheena.colquhoun@unimelb.edu.au](mailto:sheena.colquhoun@unimelb.edu.au)

Phone: 9035 9192

## HEALTH AND SAFETY

Artists use a diverse range of media and materials. Many of these can have toxic effects on the body. Some effects may be experienced within a short time; others cause illness after longer periods and consequently the sources of the trouble are harder to detect.

Great emphasis is placed throughout VCA Art on ensuring that all students are made aware of potential hazards when handling materials.

Likewise, correct practices in handling tools will be covered by short training sessions with the technical staff in your studio area. (No tools are to be used until you have received the appropriate training). All teaching and technical staff will be happy to answer your queries to ensure that you can work safely.

All students must attend an initial studio area OH&S induction. This session covers safe work practice within your studio area. Access to tools and equipment is restricted to students who have completed this induction. If you work in an area outside your chosen discipline area you will be required to undertake OH&S training in that area before being allowed to access workshop facilities and/or equipment.

It is *your* responsibility to ensure that **all** electrical items that you bring onto the campus, whether your own, hired or borrowed, are checked and 'tagged' by a VCA Technician.

Each electrical item is required to be presented to a Technician and then be tested and 'tagged' **BEFORE** it is used. Only items with appropriate safety tags attached are permitted to be used. This includes extension cords, lamps, fans and any item plugged into a power point. Group tagging can be organised through your studio technician. This service is free to all students.

It is imperative that all OH&S signs are observed, and that proper protective clothing is worn in the workshop at all times.

Workshop closing times vary between areas. Please check with the relevant studio technician for access hours. By closing time, students must return all borrowed power or hand tools to appropriate workshop storage areas, in a clean state.

Faulty tools are to be reported immediately to technical staff so that they can be repaired or replaced. Willful damage of tools, workshop equipment, tables, chairs, screens or other VCA Art infrastructure is strictly unacceptable, and will require repair or replacement by the student. You must restore walls that you have painted or drawn on to white at the end of each semester. White paint for this is to be supplied by the student. The correct white paint can be purchased via the e-cart. Please discuss with the VCA technicians.

Students should familiarize themselves with each Studio area's safety procedures.

### **Accidents/Incidents**

All accidents and incidents **must** be reported to a staff member who can assist in completing an incident report.

### **Constructed Installations**

In order to comply with OH&S legislation it is essential that a risk assessment is completed with the relevant technician before any construction or installation is commenced. The requirements are reasonable and reflect those now placed on artists wishing to install similar types of installations in public or private galleries.

### **Requirements**

A brief must be submitted with a description of the project, design, dimensions, materials (including material safety data sheets) and the location of the construction/installation. This must be submitted to a technician, after approval from academic staff a week before installation for a Risk Assessment and consultation with appropriate designated bodies within the Faculty and University.

### **Prevention of Falls - Use of Portable Ladders**

Regulations apply when persons are exposed to a fall hazard of more than 2 metres, students are required to complete a working from heights induction. Compliant portable platform ladders that allow work at this height may only be used where other methods of working at height are not practicable and only after a risk assessment has been carried out.

### **Configuration of Studios**

The configuration of studios must not be altered. No structures attaching to walls, screens, floor or ceiling may be built. Walkways, corridors and studio entrances must be kept clear of art work, materials and any other obstruction at all times. Fire extinguishers, first aid boxes and emergency must not be moved or interfered with in any way.

The previous information applies to all students enrolled in the Bachelor of Fine Arts (VA) course. Details of studies in Drawing & Printmedia, Painting, Photography, Sculpture & Spatial Practice, Critical and Theoretical Studies, staff contact details and the academic calendar follow.

## CRITICAL AND THEORETICAL STUDIES

**All semesters, all students attend.** This program is a course in theoretical and contextual studies of visual art designed specifically for art students to enable them to apply this knowledge to their own studio practice.

Unless approved otherwise by the Head of Critical and Theoretical Studies, students are required to enroll in at least one Critical and Theoretical Studies subject per semester of their candidature, to a total of six subjects.

### **Class Registration**

All classes are available strictly through the Online Class Registration process via the Student Portal. Registrations open approximately one month prior to subject commencement. Class quotas apply.

## FIRST YEAR AND SECOND YEAR

### Critical and Theoretical Studies 1, 2, 3 and 4

**Lectures:** 18 hours of lectures per semester (1.5 hrs per week)

**Tutorials:** 12 hours of tutorials per semester (1 hour per week).

### **Pre-requisites**

- Critical and Theoretical Studies 1 must be successfully completed before undertaking Critical and Theoretical Studies 2.
- Critical and Theoretical Studies 2 must be completed before undertaking Critical and Theoretical Studies 3.
- Critical and Theoretical Studies 3 must be completed before undertaking Critical and Theoretical Studies 4.

## THIRD YEAR

### Critical and Theoretical Studies 5 and 6

Students can choose from a range of seminar topics.

**Seminars:** 36 hours per semester (3 hours per week)

### **Pre-requisites**

- Critical and Theoretical Studies 1, 2, 3 and 4 must be successfully completed before undertaking any Third Year Critical and Theoretical Studies subjects.

### **Assessment**

Assessment based on written assignments agreed to at beginning of semester.

## **PAINTING**

The major study in Painting is a studio-based program combining self-initiated work with some structured classes such as Related Studies and Professional Practice.

Throughout your course you are encouraged to explore your ideas through experimentation with a variety of materials, technologies and processes. Consistent studio practice will assist you to develop independent work strategies and a confidence in evaluating your work through an increasing level of critical discrimination.

As you progress through your course you will develop the ability and the confidence to discuss your work and the work of other artists, including the work of your fellow students. This is an important process that is central to your artistic development. Through reflection and discussion you begin to understand your own work within the context of national and international contemporary visual arts practice.

### **Related Studies**

An intensive experimental program designed to foster artistic and conceptual strengths, informing and underpinning individual research in the first year studio program. Practical lines of enquiry will be examined through a series of set projects. While the emphasis will be on drawing, students will also explore concepts through a wide range of traditional and new media and technologies. Students are required to participate in the structured program, in group critiques and discussions, and organised excursions.

### **First Year Professional Practice**

First year professional practice introduces students to the tools, skills and techniques of traditional painting methods and materials, as well as processes and methodologies employed in the broader range of contemporary art practice. A thorough understanding of good health & safety practices is also emphasised.

The program begins with an induction into the safe use of all machinery and equipment in the Art Workshop followed by group sessions in the Utility room, practical workshops in the Preparation room and off-campus visits to artists' studios.

### **Second Year Professional Practice**

This subject encourages an engagement, in a more direct way, with the local contemporary art world. By visiting local galleries, institutions, artists and art events, students become more familiar with the art world that surrounds them. Written, verbal and artistic responses enable students to assess, discuss and consider what they have experienced. This research into real life material creates a confidence within and awareness of the art world. Class time is divided between group sessions in the Utility room and off campus activities such as, a visit to Gertrude Contemporary Art Spaces that will include an exhibition viewing, a Gertrude curator's talk and a talk from a studio artist in their studio. The cost of this visit is under \$10.

Students work individually and in groups to experience, first hand, the diversity of visual art spaces and contemporary visual art practice that makes up the Melbourne contemporary art scene.

### **Third Year Professional Practice**

This subject focuses on issues specific to sustaining and managing a successful career as a practicing visual artist. The subject will offer practical advice on photographic documentation, how to write exhibition proposals, grant applications, artist statements, CVs and bios and cover self promotion as an artist, including artist talks, media releases, creating your own website, or blog, and presenting to curators. It will also cover how to set up or obtain a studio outside of art school, participation in group and solo exhibitions, commissions, and negotiations and expectations in dealing with public, commercial and artist run galleries. In addition, the course will give advice and promote discussion on sustainable practice through the building of artist community networks and other support systems.

### **Technical Methods**

As part of the follow-up on the professional practice programs, individual tutorials will be arranged to discuss the use of art materials, equipment and related OH&S issues. This is an opportunity for students to focus on their methods and procedures in order to refine and develop their art practice.

### **Tutorial Program**

Students in Painting have access to lecturers for discussion about their work at any time. Sometimes you will find that you need immediate advice regarding a technical problem or process; there may be a staff member who can come to your immediate aid. The Painting technician is also on hand to give you professional advice when required.

### **Individual Tutorials**

Each month a different lecturer in Painting will arrange time for a formal tutorial with you in your studio. Discussion will revolve around your work and the way it is developing, both in terms of your ideas/concepts and in the technical/artistic processes you are currently using. These tutorials are mandatory and part of your program, so if for some reason you cannot attend the scheduled time, you are expected to inform the relevant staff member in advance and make another appointment.

You will find that the discussion will extend to the work of other artists, both historical and contemporary. Your lecturer often refers you to the works and practices of other artists who could be useful in extending your knowledge and understanding of your practice/current project, and how it could be further developed.

These tutorials also assist you to develop an understanding of your practice, and a critical awareness of your artistic processes through dialogue with others. It might not seem likely at first but you will become confident in talking about your work, and understanding it in the light of the broader contemporary art world.

### **Group Tutorials**

In group tutorials students will meet with a lecturer/s for a discussion about works in progress. Over the semester, each student will present a number of current artworks which will provide the focus for a positive critical discussion that allows the group to contribute

both objective and subjective responses to the artwork. These discussions will form an important role in your development as an artist; you learn to present your work to an audience, and crucially, develop your response and critical voice in the appraisal of artworks other than your own. Your attendance is required at every scheduled tutorial. Each student will present their work twice during a semester.

### **Informal Tutorials**

Lecturers like to 'do the rounds' of the Painting studios, keeping up-to-date with the latest developments and stopping for informal chats. These exchanges often develop into very useful impromptu tutorials.

It is important to make sure that you arrange tutorials with each member of staff during the course of a semester so that they can become familiar with your work and with your ambitions for your artistic practice more broadly.

### **Exhibition Spaces**

The School has various venues in which you can exhibit your work, experiment with installation, curate an exhibition or use as an extension of your studio. You are encouraged to book these spaces at various times throughout your course. The spaces may be booked for variable periods up to one-week in duration. Installing on Monday mornings, removing work by 4.30pm Fridays. All exhibition spaces must be returned to their original condition after the exhibition. See technical staff for paint and filler, rollers and drop sheets.

**The Wall:** Running the whole length of Painting, The Wall has approximately 50 meters of wall space and is a central, dynamic part of Painting. Students can book the whole wall or part of it. Sign up on 'booking sheet' near staff offices or ask a staff member for advice.

**The Installation Room:** A large room off the main staircase landing. This space is ideal for experimental projects including film and video presentations, sound works and all types of 2D or 3D installations. It may also be used for classes/discussions throughout the year. See Kate Daw for bookings.

**The Screen:** a flat screen situated on the wall at eye height for playing of film and video work. See Kate Daw for bookings.

**Light Box:** A small wooden box with a glass front and interior light situated on the wall. Sign up on 'booking sheet' located next to it.

**Project Room/Projection Space:** A small room set up with data projector and media player suitable for film, and video screenings and installation work. See Kate Daw for bookings.

**In fairness to others all of these spaces should be left in good condition when you de-install. This means that any holes are patched and painted and the wall and roof colour are returned to white. The floor should also be returned to its original condition.**

**Other venues include:**

**Student Gallery:** See page 7 earlier in this publication.

**Margaret Lawrence Gallery:** See page 7 earlier in this publication.

**On site:** students are encouraged to develop work that is informed by, or utilises the VCA Campus Grounds. Sites can generally be negotiated, but is essential to check with technical staff and the Head of Department before use, and to ensure that a formal risk assessment has been carried out.

**The Black Hole:** Situated in the Postgraduate area. A space ideal for video projections as it has a projector installed in the wall and the walls are painted black. See Bernhard Sachs and booking sheet for details.

**The Cage:** Situated in the Postgraduate area. A bookable space for general exhibition and installation purposes. See Bernhard Sachs and booking sheet for details.

### **Notice Boards**

Notice boards are important because they let everyone know what's going on. They contain all the information you need to enable you to manage your hectic schedules. Notice boards are located along the corridor in Painting.

### **It is vital you check the notice boards regularly!**

They have various headings that contain particular information, such as:

**Year heading:** 1st, 2nd and 3rd: these contain the timetables, daily events, excursions, meetings, group and individual tutorial lists and most importantly, changes to the above.

**General information:** Timetables, student lists, year calendar, staff rosters etc.

School College events: information on prizes, Art Forum speakers and Art School activities.

**Opportunities and competitions:** work, scholarship applications, art prizes, exhibition proposals, competitions and employment opportunities.

**Current exhibitions:** invites, flyers and reviews.

### **The EH&S (Environmental Health & Safety) notice board**

This is an important information zone as it contains advice for safe working environments and practice and reference to the hazards associated with certain art materials. This notice board is located in the Painting Preparation Room.

### **Tools and Equipment:**

Listed below are the kinds of tools and materials that you would normally need in order to complete your course. Depending on the kind of work you do this list may not cover all your requirements. You can obtain advice from staff about any other items of equipment or materials that you may need for individual processes and practices.

Steel ruler

Range of paints, brushes, pencils,

Charcoal, eraser

Measuring tape

Disposable paper palette

Utility knife

Disposable gloves  
Push pins  
Glass jars with lids  
Plastic safety glasses

Dust masks – paper  
Bulldog clips, large  
Roll of paper towel

Individual students will be advised by staff of certain other items of equipment or media that might be required, including protective equipment (PPE) for individual processes and practices.

### **Tagging of electrical equipment**

All electrical equipment used in your studio or in an exhibition space at the VCA needs to be tagged as safe for use. See the technician who will assist you to comply with this requirement.

## **DRAWING AND PRINTMEDIA**

The Bachelor of Fine Art in Drawing and Printmedia is a major studio-based study program designed to reflect the diversity of contemporary fine art practice, and the nature of critical discourse surrounding it. Intensive training in Drawing and Printmaking will offer students an opportunity to explore a range of materials, studio methodologies, and conceptual approaches, in their work. There will be structured classes and specialist workshops, supervised studio access, and consultations with staff, to assist students in developing their individual studio practices. Group critique sessions and individual tutorials will support and extend skill development in all aspects of the course. In first year students will work across the disciplines of both Drawing and Printmedia, while second and third year students will be able to develop a more intensive focus on selected areas of specialisation.

### **FIRST YEAR**

In semesters 1 and 2, you will receive much of your training through structured specialist classes and workshops, where you will be introduced to a range of drawing and printmaking practices including figure drawing and intaglio printing, as well as experience with digital media and photographic imaging resources. During the year you will be guided through a series of studio based processes to assist you in testing out workable studio methodologies that can be developed further as you progress and grow as an art-maker. There will be a number of set projects that are designed to instruct and challenge you both conceptually and technically. You will also undertake Related Studies – Drawing and Printmedia, and Open Art, (or Faculty Elective, or Breadth subject at the Parkville campus). Attendance and participation in core classes and some specialist classes is compulsory.

In semester 2 you will be expected to gain a greater, more in depth understanding of drawing and print processes, with the aim of developing an independent and creative approach. You will build on the knowledge and skills learnt in first semester. A variety of drawing and printmaking techniques, basic principles and approaches, will be further

investigated through workshop demonstrations, individual instruction, and an expanded field of experimentation.

This program is aimed at developing your conceptual base, awareness of the working environment and the development of your own practice. An important aspect of this is Occupational Health and Safety in the studios and workshops. You will be expected to take part in official inductions and training, and be aware of essential OH&S practices so you can work safely with the various technologies, equipment and materials available. You will not be able to use workshop equipment until you have completed the necessary training and have been authorised in the use of the equipment by a member of staff.

### **RELATED STUDIES**

Related Studies explores a range of practical approaches to drawing and printmaking, and analyses syntactical structures of image processing, including the broader issues of how images operate within specific contexts, both historical and contemporary. You will be encouraged to investigate drawing and printmaking through experimentation around relationships between drawing, printmaking, and other studio based visual art practices. The subject comprises set projects and structured classes in perceptually based and expanded drawing and printmaking practices. Relevant imaging issues are addressed via regular group discussions and critique sessions. You will be required to maintain sketchbooks and visual diaries.

### **OPEN ART**

Open Art is delivered in Semester 2. It is designed to introduce, familiarise, and induct you into workshops and labs within the School of Art. You will undertake classes in workshops and labs other than your designated studio. Practical and conceptual lines of enquiry will be examined through set projects in classes and workshops.

This subject offers you the opportunity for an immersive, experiential exploration of concepts through a range of traditional and new media technologies. Classes and workshops will offer relevant practical information designed to stimulate and develop technical skills and diverse modes of enquiry. Projects are designed to complement and underpin individual studio-based research in the first year of study.

You are required to enroll and register into 2 x 6 week blocks of Open Art. The discipline offerings will be emailed to students and posted on the Art School notice boards towards the end of semester 1.

OR

Enroll and register into a VCA Faculty Elective

OR

After consultation and agreement from your relevant Studio Head, enroll and register into a breadth elective at the Parkville Campus

## **SECOND YEAR**

While the structure of the course is similar for second and third years, there will be different expectations in each semester. You should gain confidence and maturity progressively, and be able to speak about your work and the work of other artists. During semesters 3 and 4, you must demonstrate continued development of conceptual ability as an artist, become increasingly familiar with professional practices, and explore research methodologies suitable to your individual studio work. Developing a critical understanding of the role of the artist in culture is an important aspect of your training. You will be required to write semester-long Work Plans. These are intended to help you to reflect on your progress, to write about your practice, and to become increasingly independent in the studio. Your lecturers will guide you in setting up the Work Plan, and will discuss the development of your work with you in the context of group and individual tutorials.

You will also undertake: **Intensive Practice 3 and 4 (Studio Options)**

Please see the General Information section at the beginning of this booklet.

## THIRD YEAR

In semesters 5 and 6 you will be required to progress your studio practice with increased independence, confidence and maturity, presenting work of a high standard for the assessment at the end of the year. You will be required to develop a year-long studio project in consultation with your lecturers who will advise and support you throughout this process. You will be expected to further develop your conceptual ability as artists, gain experience in a range of professional practices, and be able to establish research methodologies suitable to your individual studio practice. You will be encouraged to develop a self-reflective, critical understanding of the role of the artist in culture and society, and an understanding of how individual artists and their work contribute to this.

### **Third Year Professional Practice**

This component is embedded in the studio subject and delivers information and experience in issues specific to sustaining and managing a successful career as a practicing visual artist. You will be asked to address aspects of professionalism including documenting work, self-promotion etc, but there will also be some discussion around practical considerations such as hanging site-specific art works, for example. You will receive guidance on writing exhibition proposals, grant applications, artist statements, CVs and bios. There will be advice about setting up a professional studio, participation in group and solo exhibitions, commissions, and negotiations and expectations in dealing with public, commercial, and artist run galleries.

### **Supervised Studio Access**

Supervised studio access is timetabled so you will have allocated time to work independently in your studio space, processing images and testing ideas on your own. During supervised studio access Drawing and Printmedia lecturers will be available to be booked to conduct individual tutorials. Contact can be made with lecturers via email. Students may also use this time to approach lecturers from other departments for individual tutorials, or to attend specialist workshops.

### **Tutorials**

The group and individual tutorials provide an opportunity for students to develop confidence, and an ability to discuss and understand their own work and the work of others, in the context of local, national, and international contemporary art practice. This is a key element of artistic development.

### **Group Tutorials**

Group tutorial rosters will be made available to students via a number of means. It is your responsibility to check the notice board, student emails and public digital postings for any changes and to record the allotted times and dates for your presentation in advance. It is very important that you allow adequate time to install your work before the discussion begins, and it is equally important that you arrive on time to participate in that discussion. Your punctuality is understood as a direct reflection of your level of professionalism and commitment.

Participation in the group tutorials is compulsory for all students at all year levels. The group tutorial is an integral part of the studio subject. Your lecturer will advise you about any special requirements regarding the details of the presentation.

### **Individual Tutorials**

These tutorials address technical instruction and conceptual development in relation to individual students' work in progress. This interaction is an ongoing process that helps to establish a thorough understanding of your work, your ideas and your intentions. Make sure you have plenty of support work, resource materials, and your visual diaries in your studio for discussion.

Your lecturers will periodically record a Progress Report Form about your progress, and place it on file. You may request to view these sheets at any time. This helps you to keep track of your development.

Students at all levels are required to have individual tutorials with lecturers in the Art School. You will be rostered for two individual tutorials per semester with Drawing and Printmedia lecturers. You are strongly encouraged to seek any number of individual tutorials with lecturers from other studio areas as well.

### **Informal Tutorials**

It is a requirement of the course that you make full use of the studio space and staff resources provided for you. Throughout the week lecturers 'do the rounds' of the department studios, keeping up-to-date with the latest developments and having informal conversations with students. These exchanges often develop into very useful impromptu tutorials, and students who are frequently found in their studios are most likely to benefit from them on a regular basis.

### **Exhibition Spaces**

The School has various venues in which you can exhibit your work, experiment with installation, curate an exhibition or use as an extension of your studio. You are encouraged to book these spaces at various times throughout your course. The spaces may be booked for variable periods up to one-week in duration. All exhibition spaces must be returned to

their original condition after the exhibition. See technical staff for paint, filler, rollers and drop sheets.

**Drawing and Printmedia Exhibition and Project Spaces:** You can access the Wall Spaces throughout the semester. The Wall space runs the length of the department on both sides of the main passageway. While managed by the Drawing and Printmedia department, those spaces are also available to students from other departments. Bookings are essential and must be made by entering your name on the booking sheet that is posted on the Department's course information notice board.

**The Black Hole:** Situated in the Postgraduate area. A space ideal for video projections as it has a projector installed in the wall and the walls are painted black. Bookings are made by putting your name on the booking sheet on the wall outside the space. Please see a lecturer in that area first. Drawing and Printmedia lecturers can advise students about these and any exciting new sites that become available during the year.

**Other venues include:**

**Student Gallery:** See page 7 earlier in this publication.

**Margaret Lawrence Gallery:** See page 7 earlier in this publication.

**On site:** students are encouraged to develop work that is informed by, or utilises the VCA Campus Grounds. Sites can generally be negotiated, but is essential to check with technical staff and the Head of Department before use, and to ensure that a formal risk assessment has been carried out.

**The Black Hole:** Situated in the Postgraduate area. A space ideal for video projections as it has a projector installed in the wall and the walls are painted black. See Bernhard Sachs and booking sheet for details.

**The Cage:** Situated in the Postgraduate area. A bookable space for general exhibition and installation purposes. See Bernhard Sachs and booking sheet for details.

### **Notice Boards**

Notice boards are important because they let everyone know what's going on. They contain all the information you need to enable you to manage your hectic schedules. Notice boards are located along the corridor in Drawing and Printmedia.

### **Meetings and Communication**

It is your responsibility to be in the communication loop. Failure to do so will put you at a significant disadvantage, and remember that it is a condition you have agreed to at enrolment. If you experience any difficulties accessing the student portal you should advise the Student Center immediately. Always maintain communication with your lecturers and fellow students. All lecturers can be contacted via email while permanent staff members have direct phone lines to their offices where messages can be left if the phone is unattended.

All students need to become frequent users of my.unimelb as important information and messages about your course will be sent to you through that system. You should also be familiar with LMS. It is a condition of your enrolment to check your email - [please check your University of Melbourne emails daily.](#)

**Note:** The [Drawing and Printmedia Department Notice boards](#) are our most direct means of communicating timetable changes and specialist workshops, presentations by visiting artists, and tutorial schedules. Events and opportunities, including student services, art prizes, current exhibitions, grants and awards, will be posted on the LMS and the notice boards. You are required to be present for all scheduled meetings held by Drawing and Printmedia staff. Notices will be posted well in advance wherever possible.

## TOOLS, EQUIPMENT AND SAFETY

### **Personal Protective Equipment (PPE)**

You will need to purchase the following items in order to work safely in the studios:

- A basic white face mask (to cover mouth and nose) when dealing with powdery substances, for example charcoal
- Clear eye goggles, used when installing work, for example hammering nails
- Gloves (cotton and/or surgical rubber - disposable) to be used when handling mediums that may cause skin irritation or allergies

You will be given information about studio safety and hazardous materials. However you should consult a staff member if you have any concern about a material or a studio practice you are about to undertake. The VCA and Melbourne University has very strict rules about safety and these must be observed at all times.

You should be considerate to other students, by respecting their privacy while working, by keeping the noise level at an acceptable volume and wearing earphones to listen to music.

You must always wear shoes in the studios. Footwear with covered toes is required for all workshop environments.

### **Personal Protective Equipment (PPE)**

You will not be permitted to use designated equipment or areas unless you are wearing appropriate personal protective equipment. The workshop has these items available for purchase at pre-GST prices.

- Safety goggles
- Respiratory mask and filters (one filter only supplied)
- Acid resistant gloves
- Shoes with enclosed toes

### **Tools & Materials:**

Listed below are the kinds of tools and materials that you would normally use during the course and will need to purchase yourself. This list may not cover all of your requirements as specific equipment needs and materials depend largely on the nature of the work you do.

Staff will advise on items of equipment or materials that you may need for individual processes and practices.

<b>Basic drawing materials</b>	<b>Studio</b>
Charcoal Grey lead pencils Malleable Eraser Fixative Ink Drawing paper	Sketchbooks Cutting blades Craft Mat Spirit level Hammer Pliers
Bulldog clips	Tape measure Pins (metal-headed push pins are recommended) Masking tape Blu tac

<b>Etching</b>	<b>Lithography</b>
Apron Etching needle Drypoint needle Newsprint Printing paper	Apron Pancake sponges Brushes (Hake) Litho crayons/pencils Newsprint
Acetate sheet Etching inks Copper plate Grey lead pencils Scraper/burnisher Eraser	Printing paper Other relevant consumable items

See Occupational Health and Safety Section for electrical tagging requirements

**Additional Drawing and Printmedia equipment available for student use:**

Lights Slide projector Digital video camera Extension cords SLR camera Tripods	Overhead projectors VHS video camera Digital stills cameras Cordless drill Data projector
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No equipment is to be borrowed without first seeing the department technicians or Drawing and Printmedia lecturers. Students must sign the borrowing sheet and fill out the details listed. Equipment must be returned in good condition, and any problems must be reported immediately to the technical assistant. There is a time limit for borrowing and in fairness to other students who may wish to use that equipment, this must be strictly observed.

Some of our more expensive items are kept elsewhere and will require you to present your student ID card prior to borrowing. Normal maintenance is carried out as far as the budget allows. You must agree to take personal responsibility for tools and equipment borrowed from the Art School. In cases of negligence, willful damage, or abuse of tools and equipment, the student responsible will be expected to pay for repairs or replacement at their own expense.

If you wish to use any of your own electrical equipment in the art school, it must be tested and tagged by one of the Art School's Technical staff members or a certified electrician. See Occupational Health and Safety Section for electrical tagging requirements, page 7 of this publication.

### **Assessment**

You are required to present a studio folio at the end of each semester in order to attain a grade for the studio subject. The folio is 100% of the assessment for the studio subject. The folio must include project work, class work, sketchbooks, visual diaries, and other work carried out in specialist workshops or independently, that the student wants to submit. Performance art and conceptual work must be adequately documented in order to be assessed. All backup and process work must also be included. Further detailed information in regards to assessment will be presented to you within your group critique classes.

See also the assessment section earlier in this publication.

## **SCULPTURE & SPATIAL PRACTICE**

### **FIRST YEAR**

The major study in Sculpture & Spatial Practice begins in first semester with making and conceptual explorations through a range of projects and introductory workshops, including basic training in safe use of materials and technical facilities.

Students are guided through project based units that provide an opportunity to learn new conceptual skills and technical and making skills, as well as explore areas of interest.

Note: You will be expected to purchase the appropriate safety equipment and some basic studio equipment as listed below.

### **Studio Studies and the Teaching Workshop**

'Project Assignments' are designed to introduce students to the intertwined creative process of making, ideation and critical thought development in the making of art, working between the studio, install spaces and the workshop. Projects also include workshop technical practices, the safe and effective use of materials and equipment, and the University's expectation of appropriate work practices such as complying with the Risk Assessment process. Project assignment sheets are introduced by the lecturer and will guide students through each project's requirements, length, and learning outcomes. Time to work

on these projects includes scheduled 'Studio' where a lecturer is in attendance to give you individual and group feedback; as well as Supervised Studio Access time where a specific lecturer is not assigned (for example, after 4.30 any weekday). Project Assignments will finish with a group critique of the work presented for the project. Twice a semester, the lecturer in charge of the studio studies class will fill in a Progress Report Form ('tute sheet'), which indicates students' progress in the course. The lecturer will file the Progress Report Form in your student file in the Sculpture office, which you may view at any time by request. Note that it is student's responsibility to keep up-to-date with LMS announcements.

Feel free to approach any other lecturer in the School of Art for feedback and guidance on your work.

### **Class Meetings and Communication**

*Please make sure you are a frequent user of the Online Student Portal as important information and messages about your course will be sent to you through that system. Please check your University of Melbourne emails daily.*

Attendance is essential for class meetings scheduled by staff during Studio Studies as important information is distributed at that time.

### **Assessment**

Assessment of Studio Studies in Sculpture & Spatial Practice occurs at the end of each semester and is based on the major folio of work undertaken in the subject. (100%). You are expected to attend and participate in all studio projects, presentations, critiques and class meetings, and at least four tutorials throughout the semester. A mid-semester review will also take place.

Support material such as visual diaries can also assist lecturers in understanding your development, intentions and work, although visual diaries in themselves do not form a specific assessment mark.

### **Intensive Practice 1 – S&SP Related Studies**

Related Studies involves the development of experimental and haptic learning processes using sculptural, spatial and image generating abilities, observational skills and the articulation of these in a range of media.

A series of studio workshops generate circumstances where students experiment with and develop work, exploring a range of generative techniques in various media in relation to sculptural and spatial practices.

### **Assessment**

Related Studies Assessment is based on a folio of work undertaken in this subject, submitted at the end of the semester (100%). You are expected to attend and participate in all studio projects, workshops, presentations, critiques and class meetings. A mid-semester review will also take place.

### **Intensive Practice 2 – Open Art**

Refer to the General Introduction at the commencement of this publication.

## SECOND YEAR

### General Expectations

While the structure of the course is the same for second and third years, there will be slightly different expectations in each semester. In Semester 3, 4 and 5 you will progressively gain in confidence and maturity. The aim in semesters 3 and 4 is that you continue to develop your material and conceptual ability as an artist, exploring aspects of workshop and material techniques, studio technologies and professional practice that enhance your evolution as an artist. The development of a self-reflective, critical understanding of the role of the artist in culture and society, and how you and your work contributes to this context will be developed. Support will be given critically from the academic staff, with technical staff support as required and available.

### Specific Expectations

In Semester 3, broad-based projects will be assigned. The projects are generally more in-depth and challenging than those in Semesters 1 and 2, and provide scope for you to develop your own methodologies and approach within a supportive and reflective environment, with set dates for completion and group critiques.

In Semester 4, you will be expected to draw up a semester-based 'semester plan', an important tool for learning to reflect on your own development, to speak and write about your practice, and to become increasingly self-paced and self-guiding in your artistic practice. Lecturers will guide you through setting up the Semester Plan, any changes you may need to make to the document, and discussing the development of your work, through both group and individual tutorials.

You are expected to organise **at least FOUR tutorials** with members of academic staff during the semester. It is your responsibility to **sign up for Tutorials** with available lecturing staff. Tute Sign-Up Sheets for tutes are posted on the notice board outside the Sculpture Staff Office. As in first year, staff will record a minimum of 2 Progress Report Forms ('tute sheet') about your progress, and file it in the Sculpture office. You may request to view these sheets at any time. This helps you to keep track of your development, and records for your benefit an informal assessment of your progress.

It is recommended that you organise tutorials with every member of staff available in the Sculpture & Spatial Practice area over the semester. At any time, also feel free to approach any other lecturer in the School of Art (i.e. other studio areas such as Painting, Photography, etc.) for feedback on your work.

A key aspect of the course is to attend **group critiques** when organised by your year-level or the S&SP Head. Group critiques are similar to 'examinations' in other fields of study; they are an opportunity for your work to be examined by your peers and seniors, which is a fundamental process of the art world. Therefore, participation in group critiques (i.e. attendance, punctuality, contribution) is critical to your progress in the course. Group critique times and dates will be on your project sheet, posted on the noticeboard, or they will appear on the 'tute sign-up sheet'. It is also expected that students comply with the University work processes such as Studio working protocols, safe handling of materials and

equipment and Risk Assessment procedures. Note that it is your responsibility to keep up-to-date with LMS announcements.

### **Class Meetings and Communication**

*Please make sure you are a frequent user of the Online Student Portal as important information and messages about your course will be sent to you through that system. Please check your University of Melbourne emails daily.*

Attendance is essential for class meetings scheduled by staff during Studio Studies as important information is distributed at that time.

### **Assessment**

Assessment at the end of the semester is based on the major folio of work undertaken in the Studio Studies (100%). Completion of your semester plan (Semester 4), tutorials, and participation in the group critiques contribute to the development of the folio of work you present for assessment. You are expected to attend and participate in all studio projects, presentations, critiques and class meetings, and at least four tutorials throughout the semester. A mid-semester review will also take place.

Support material such as visual diaries can also assist lecturers in understanding your development, intentions and work, although visual diaries in themselves do not form a specific assessment mark.

### **Intensive Practice 3 & 4 & Faculty Electives**

Refer to the General Introduction at the commencement of this publication.

## **THIRD YEAR**

### **General Expectations**

In Semesters 5 and 6 you will be expected to make progress in your work with increased independence, confidence and maturity and present work of a high standard for the assessment at the end of each semester. While each semester attracts a discrete mark, there is an understanding that the work in Semester 5 works toward the Semester 6 assessment goal to present finished work to be considered for the BFA (VA) curated Graduate exhibition.

The expectation in Semesters 5 and 6 is that you continue to develop your material and conceptual ability as an artist, exploring aspects of professional practice, workshop techniques, and studio technologies that enhance your evolution as an artist. The development of a self-reflective, critical understanding of the role of the artist in culture and society, and your artwork's contribute to this context is also expected. Support will be given critically from the academic staff, with technical staff support as required and available. It is expected that students comply with the University work processes such as Studio working protocols, safe handling of materials and equipment and Risk Assessment procedures.

### **Specific expectations**

As for Year 2, Semester 4.

### **Class Meetings and Communication**

*Please make sure you are a frequent user of the Online Student Portal as important information and messages about your course will be sent to you through that system. Please check your University of Melbourne emails daily.*

Attendance is essential for class meetings scheduled by staff during Studio Studies as important information is distributed at that time.

### **Assessment**

Assessment at the end of the semester is based on the major folio of work undertaken in the Studio subject (100%). Completion of your semester plan (Semester 5 & 6), individual tutorials, and participation in the group critiques contribute to the development of the folio of work you present for assessment. You are expected to attend and participate in all studio projects, presentations, critiques and class meetings, and at least four tutorials throughout the semester. A mid-semester review will also take place.

Support material such as visual diaries can also assist lecturers in understanding your development, intentions and work, although visual diaries in themselves do not form a specific assessment mark.

## **EXPERIMENTAL SPACES**

The School has various venues in which you can exhibit your work, experiment with installation, curate an exhibition or use as an extension of your studio. You are encouraged to book these spaces at various times throughout your course. The spaces may be booked for variable periods. All exhibition spaces must be returned to their original condition after the exhibition. See technical staff for paint and filler, rollers and drop sheets.

**EB Myer & the Sculpture Tute Room** are dedicated spaces for students to experiment and clarify their artistic endeavours. These spaces are reserved specifically for S&SP critique days however can be booked in off-peak times with staff in the S&SP office. This is strongly encouraged.

### **Other venues include:**

**Student Gallery:** See page 7 earlier in this publication.

**Margaret Lawrence Gallery:** See page 7 earlier in this publication.

**On site:** students are encouraged to develop work that is informed by, or utilises the VCA Campus Grounds. Sites can generally be negotiated, but is essential to check with technical staff and the Head of S&SP before use, and to ensure that a formal risk assessment has been carried out.

**The Black Hole:** Situated in the Postgraduate area. A space ideal for video projections as it has a projector installed in the wall and the walls are painted black. See booking sheet in the vicinity for details.

**The Cage:** Situated in the Postgraduate area. A bookable space for general exhibition and installation purposes. See Bernhard Sachs and booking sheet for details.

## Health and Safety Requirements

Refer to the Occupational Health and Safety Section earlier in this publication.

### Personal Protective Equipment

The VCA Workshops provide general Personal Protective Equipment (PPE) for specific tasks, such as welding. Students are required to provide the following personal protective equipment:

- Safety glasses
- Workshop jacket/overalls/boiler suit
- Sturdy covered toed shoes or boots
- Steel capped safety boots
- Hair ties (to contain long hair)

Students may also wish to consider purchasing their own:

- Rubber respirator mask with dust and fume cartridges

### Tools and Equipment

You are expected to provide some of your own tools and equipment. Regrettably, theft on campus is not unknown, so it is best to store this equipment in a lockable tool box in your area/studio or locker.

This is a list to start you off:

- Drawing tools (range of pencils and erasers)
- Drawing charcoal
- Pastels (small set)
- Bulldog clips
- Sketchbooks
- Assortment of nails and screws
- Heavy scissors
- Stanley knife with retractable blade
- Set square
- Plastic buckets
- PVA glue
- Masking and cello tape
- Tape measure
- Extension cord (tagged and tested)

If you wish to use any of your own electrical equipment in the art school, it must be tested and tagged by one of the Art School's Technical staff members or a certified electrician. See Health and Safety Section for electrical tagging requirements.

### **The Teaching Workshop, School of Art (Bldg.874)**

The Teaching Workshop is multipurpose, multi-user, technologically specific workspaces for VCA students producing curriculum-based projects. Several Sculpture & Spatial Practice classes take place in the Teaching Workshop. Please refer to the Workshops Student Guide for detailed information regarding the Teaching Workshop.

## **PHOTOGRAPHY**

A major study in Photography is designed to reflect the diversity in contemporary art practice. The course provides experience in contemporary photographic practice and theory and combines self-initiated work with some structured classes and projects. It aims to enable you to discover and to develop your ability so that you can practice independently as a creative individual. The course encourages and provides support for developing individual self-discipline, self-confidence and self-criticism.

### **FIRST YEAR**

The major study in Photography begins with introductory workshops including basic training in the safe use of materials and technical facilities.

#### **Studio**

In the first year you will begin an intensive studio and workshop practice. You are given the time and studio space in which to determine, research and construct your own working method. Your studio is the focal point of your activities. You determine the nature of your practice under the critical guidance of the academic staff. It is imperative that you establish a rigorous work ethic, develop the appropriate facility in the use of various technologies and become familiar with the critical issues relevant to contemporary art.

#### **Photographic Technologies (Whitewater)**

Whitewater is a series of conceptually led technical classes that will introduce you to a number of photographic process and related technologies, both analogue and digital, through a conceptual framework. Your interpretation of the technical concepts will be extended through a series of projects that will result in four outcomes. It is your responsibility to practice outside of these classes and become skilled in making judgments about the appropriate technical processes required in the development of your artwork. You will be supported in developing these skills by the technical and academic staff.

In first year your primary work environment for technical work is, everywhere and anywhere but also the darkroom, lighting studio, computer lab and your own studio.

Subjects covered will include:

- Apparatus: What camera, what is a camera?
- Optics: Seeing is harder than it looks.
- Duration: How long is long enough.
- Index: This was there.

Within these subjects process that will be covered include:

- traditional photographic processes including, film processing and darkroom printing (black & white and colour)
- digital image acquisition and workflow, digital output and colour management
- studio lighting
- camera, iPhone – 4x5 large format and everything in between

There will be four presentations in class of your project work. Discussion will be both on a conceptual and technical level. Photography academic and technical staff will be involved. These project outcomes will contribute to your semester's assessment. The assessment criteria for all parts of the course will be discussed at the beginning of the academic year. You will be given dates and information about the assessment processes and criteria.

### **Related Studies**

Related Studies is taught in First Semester and comprises 2 parts:

**Part A**, *On Photography* is a series of 1-hour+ lectures by Norbert Loeffler. Topics and discussions range from 'What is a Photograph?', 'What is the Welt?' to various artists and movements intrinsic to the history of the photographic.

**Part B** is a project class designed to provide you with opportunities for pushing the boundaries of your practice through more focused and intensive research-based work. This subject will generate discussion based on weekly 'Make a Fake' assignments. The classes are designed to familiarise students with key photo-based artists by developing independent research skills, image generating abilities, observational skills and the articulation of these through conceptual strategies. Sometimes a problem is resolved in a photograph and sometimes in a video - sometimes both, and at other times, neither. On occasion you will work collaboratively, but mostly you'll be making and researching on your own. The Related Studies class emphasises synthesising research and quick modes of production.

Assessment is based on class attendance and folio work undertaken in this subject.

### **Electives**

In Second Semester students are offered 6-week electives of which they choose two. Students must select Faculty elective subjects. Students wishing to take subjects offered as Breadth options at the Parkville campus should seek permission from the Course Coordinator.

The Photography Studio elective offered is:

### **Photography and the Five Obstructions**

Photography Studio presents The Five Obstructions, a project-based class designed to provide you with opportunities for pushing the boundaries of your practice through intensive experimental work using the language and practice of photography.

This class will generate discussion based around the weekly practical assignments that require you to remake an artwork from your previous semester's folio in 5 different ways using video and/or photography. The outcomes of the subject may include video and photographs that incorporate text, performance, sound, sculpture, painting, etc.

## **SECOND YEAR**

Second and third year students will undertake a mix of seminar and studio teaching, and supervised studio time. You are encouraged to establish your own ideas and interests, to trust intuition and, with critical awareness, determine your own direction, producing work that is of a high conceptual standard. In consultation with staff, you are encouraged to progressively assume greater responsibility for your own program of studio work.

### **Studio**

In second year you will continue intensive studio and workshop practice. You are given the time and studio space in which to determine, research and construct your practice. The studio is the working base that forms the focal point of your activities, and you will determine the nature of your practice under the critical guidance of the academic staff. It is imperative that you develop a rigorous work ethic.

### **General Expectations**

While the structure of the course is the similar for second and third years there will be slightly different expectations in each semester, and you should progressively gain in confidence and maturity over the four semesters.

The expectation in Semester 3 and 4 is that you continue to explore aspects of the photographic and computer lab technologies that interest you and that will assist in realising your personal artistic objectives.

Through the group tutorial program and the individual meetings you will be encouraged to develop ideas and material capacities in line with your interests. Support will be given both technically and critically from staff.

### **Photographic Technologies**

#### **Semester 3 and 4**

You will attend classes in advanced studio practice where your experience in photographic processes will be further extended through intensive workshops and group tutorials. You will be expected to expand upon the processes presented in these sessions throughout the production of your artwork. It is your responsibility to maintain a consistent studio practice and extend your skills in making the technical judgments required in the development of artwork. You are expected to thoroughly document and present works in development.

### **Studio Studies**

You will be expected to produce a substantial body of work for assessment at the end of the semester. You may work in any medium or combination of mediums you choose. Regular reviews and tutorials must be attended as directed during the semester.

### **Electives and ISP**

See page 3 in this publication. The elective taught in the Photography Studio is:

### **Problem Sets Still**

*Problem Sets Still* are project-based classes consisting of discussions focusing on weekly Problem Set assignments and related screenings. Problem Sets Still locate an emphasis on intensive experimental work that develops image generating abilities, observational skills and the articulation of these through conceptual strategies. Problem Sets Still examines conceptual processes, observation and action in the development of new ideas and modes of photographic thinking. Project outcomes may include photographic works that have other disciplines as its premise and/or incorporate explorations of text, performance, sound, etc.

## **THIRD YEAR**

### **Studio**

As for second year, see above.

### **Photographic Technologies**

You will have access to the photographic facilities and the staff to assist you in developing your own particular approach to your work. Staff can assist you in particular photographic technologies.

Third year should provide the means and opportunity to consolidate the previous two years of learning into developing your art practice. Regular reviews and tutorials must be attended as directed during the year. A professional practice program is introduced and integrated into the studio curriculum.

### **General Expectations**

In third year you will be expected to make progress in your work with increased independence, confidence and maturity and present work of a high standard for assessment at the end of semester 6.

### **All Photography Students**

*Note:* Tutorials are compulsory and formal records are kept in your studio area file.

### **Individual Tutorials**

Students must have a minimum of one individual tutorial with each photography academic staff member. Each student should have a minimum of three individual tutorials per semester.

You are encouraged to seek critical discussion with teaching staff outside photography.

At the beginning of each semester, you may be required to submit an outline of your work program, which forms the basis of initial tutorial discussions. In the early part of the course, much emphasis is placed on experimentation and exploration of ideas and the development of appropriate technical skills.

### **Group Tutorials**

1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Year students are required to attend four group tutorials per semester. The tutorials constitute the studio-teaching component of the course. It is part of the core curriculum. You will participate in the discussion of each other's work, to expand your own program by bringing a greater level of critical evaluation to the conceptual, aesthetic and technical considerations in their work. You will need to articulate, discuss and analyse your work and to be familiar with the historical precedents and contemporary influences that inform it.

Each student is to bring fairly substantially developed work to present to the group. The group will focus on this work and its production.

**\*Note:** The group tutorial is a formal exchange. Be punctual. It is unacceptable to arrive in the middle of another student's presentation or to miss it entirely! The groups are not interchangeable. Check your timetable; check your diary. Attendance is compulsory and punctuality is recorded. Your participation influences your assessment, as it is an indication of commitment, critical awareness and research. Above all, it supports your practice. **No food or drink allowed in class.**

### **Assessment**

During your assessment staff need to be able to efficiently locate the elements, which you consider important to an understanding of your semester's work so that they can make a fair assessment.

Ensure that you have clearly laid out the following items, as they will have a crucial effect on your final mark:

- evidence of gallery visits
- back-up work:
  - work books
  - documentation
  - works in progress
- main body of work.

### **Exhibition Spaces**

The School has various venues in which you can exhibit your work, experiment with installation, curate an exhibition or use as an extension of your studio. You are encouraged to book these spaces at various times throughout your course. The spaces may be booked for variable periods up to one-week in duration. Installing on Monday mornings, removing work by 4.30pm Fridays. All exhibition spaces must be returned to their original condition after the exhibition. See technical staff for paint and filler, rollers and drop sheets.

**In the Photography area:**

**The Ganzfeld:** Is a small white room off the colour darkroom area. It has fluorescent lighting in the ceiling. Dimensions: height – 335cm, width – 212cm, length - 412cm. Please see the Head of Photography if you would like to book this space. Priority is given to photography students.

**The West Wing:** The corridor area as you enter Photography from the Margaret Lawrence Gallery end. 4 wall sections. Dimensions: ceiling height - 299cm, width - 691cm, 617cm, 332cm and 215cm. This exhibiting space is used for an internal exhibition programme and cannot usually be booked.

**Fat Space:** A Flat Screen monitor mounted onto a wall in the corridor opposite the Computer Lab. This exhibiting space is used for an internal exhibition programme and cannot usually be booked.

**The Green Room & 11B:** These spaces opposite the Computer Lab may be used in Group Tutorials all day on a Tuesday and Thursday so are not available for booking on those days. The Green Room has a ceiling mounted video-projector and external speakers. Green Room dimensions: height - 294cm, width - 476cm and length - 660cm. 11BL space has a sliding door to either delineate the space or to keep it open. Dimensions: height - 298cm, width - 397cm and length - 568cm.

**Tutorial Room:** Students are encouraged to trial installing their work in this space when there are no classes. It has beautiful natural light and 2 wall-mounted brown heaters. See Photography Staff if you would like to use this room.

**Other venues include:**

**Student Gallery:** See page 6 earlier in this publication.

**Margaret Lawrence Gallery:** See page 6 earlier in this publication.

**On site:** students are encouraged to develop work that is informed by, or utilises the VCA Campus Grounds. Sites can generally be negotiated, but is essential to check with technical staff and the Head of Department before use, and to ensure that a formal risk assessment has been carried out.

**The Black Hole:** Situated in the Postgraduate area. A space ideal for video projections as it has a projector installed in the wall and the walls are painted black. See Bernhard Sachs and booking sheet for details.

**The Cage:** Situated in the Postgraduate area. A bookable space for general exhibition and installation purposes. See Bernhard Sachs and booking sheet for details.

**Photography Department Exhibition Program:**

2<sup>nd</sup> and 3<sup>rd</sup> Year Students are programmed into the departmental exhibition spaces. The schedule rotates weekly. Students must set up their work on Monday and take it down on Friday. Usually the work exhibited is the final body of work from the previous semester.

**Communication and Notice Boards**

Whilst enrolled at the VCA, students are expected to check their emails and to use LMS regularly. Also it is **vital** that students check the Whiteboard near the technicians' office. This is our most direct means of communicating important information, such as any unforeseen timetable changes, assessment information or exhibition/prizes/scholarship opportunities as they come to hand.

### **Tools and Equipment**

Listed below are the kinds of tools/materials you would normally need in order to complete your course. Depending on the kind of work you do this list may not cover all your requirements. Staff will advise you about any other items of equipment or materials that you may need for individual processes and practices.

- Camera – with full manual capability and with TTL meter or a hand held meter of professional quality
- Tripod – sturdy and with sufficient extension to use at eye level and remain steady
- Kodak grey card
- Flash – that can be used off camera. This generally requires that both the camera and flash have sockets that allow connection with a sync. lead
- Daylight film processing tank with reels
- Rubber gloves for processing, personal protective equipment and protective footwear.
- Thermometers (two minimum)
- Scissors
- Negative files/sheets
- Blower brush
- Sheet of proofing glass
- Set square – optional (for setting up easels)
- Fine brush for lifting dust off negatives
- Dodging and burning tools
- Hand towel
- Spotting dyes and 000 spotting brush

### **Your Studio:**

- Pen and paper
- Adhesive tapes
- Pushpins
- Snap blade cutter
- Permanent markers for labeling equipment, paper boxes, etc.
- Fine permanent marker for labeling slide mounts
- Plus everything else you might want to use in your work (e.g. hand tools, etc.)

Students must have a basic set of hand tools at their disposal.

Note that tools and materials in the technicians' office are for the use of technical staff, not the convenience of disorganised students.

## ART STAFF CONTACT DETAILS 2017

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## SCHOOL OF ART ACADEMIC CALENDAR - 2017

### Semester 1

27 February	Week 1
06 March	Week 2
13 March	Week 3
20 March	Week 4
27 March	Week 5
03 April	Week 6
10 April	Week 7 / Good Friday 14/4
17 April	NTP
24 April	Week 8
01 May	Week 9
08 May	Week 10
15 May	Week 11
22 May	Week 12
29 May	Folio / SWOT
05 June	Folio / SWOT
12 June	Assessment / Queen's B'day 12/6
19 June	Assessment

Non-teaching period > Mid-year break  
**26 June to 24 July**

### Semester 2

24 July	Week 1
31 July	Week 2
07 August	Week 3
14 August	Week 4
21 August	Week 5
28 August	Week 6
04 September	Week 7
11 September	Week 8
18 September	Week 9
25 September	NTP
02 October	Week 10
09 October	Week 11
16 October	Week 12
23 October	Folio / SWOT
30 October	Assessment / Interview
06 November	Assessment / Interviews
13 November	Interviews / Grad install
20 November	Interviews / Grad Exhibition
27 November	Interviews/ Masters install
04 December	Interviews/ Masters Exhibition

