

Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART2306 Art in the 20th Century II

No. of units: 3

Pre-requisite: VART2305 Art in the 20th Century I

Duration: 39 hours

I.1. Course Description & Rationale:

As visual artists, how we think, and how we understand the world around us, both affects and influences our creativity and the works we create. The art of the 20th century exemplifies this interplay between art, artist and society, marking a point of distinct artistic difference with the past and highlighting *Modernity* throughout culture and society. The responses to Modernity have incorporated new forms and expressions of visual art and developed a range of radical theories, attempting to define and contextualise the visual arts in a century of unprecedented global change.

Using the themes of Modernity as a platform – for example: revolution, gender, industrial advance etc. – we will examine the shaping of visual art of the 20th century. Considering the relationships and affinities between varieties of media, and investigating the theories and language of visual art, we will learn to understand contextually and visually the often ambiguous terms of ‘Modern’, ‘Modernity’ and ‘Modernism’.

This is a year course intended to offer the student a greater depth of understanding of issues, approaches and methodologies of art history and the interplay between visual art, the creative process and the influence of the political, cultural, economic and anthropological arenas of life.

I.2. Course Content:

| | Hours | % |
|---|-------|-----|
| Expressions and Expressionism: | | |
| · Abstraction to Minimalism; | 9 | 25 |
| · Pop Art and Fluxus; and | 6 | 15 |
| · Installation and experiments. | 6 | 15 |
| Consumption and Popular Culture: | | |
| · Fine Art and Folk Art; | 6 | 15 |
| · Modern and tradition revisited; and | 6 | 15 |
| · Phenomenon of the New. | 6 | 15 |
| | 39 | 100 |

I.3. Intended Course Learning Outcomes (CILOs):

Upon successful completion of this course, students should be able to:

| No. | Intended Course Learning Outcomes (CILOs) |
|-----|--|
| 1. | Apply critical observation and theory in the analysis of art works across a range of Visual Art forms; |
| 2. | Evaluate changes in visual culture in relation to social and political developments; |
| 3. | Research a broad range of objects in order to demonstrate knowledge of historical relationship; |
| 4. | Analyse how various Modern and contemporary art movements are related/connected/opposed to each other; and |
| 5. | Adhere to standards of professional practice and ethos. |

I.4. Alignment of CILOs with PILOs:

| Learning Outcomes | <i>Please indicate alignment by checking '✓' the appropriate box</i> | | | | | |
|-------------------|--|-------|-------|-------|-------|-------|
| | CILO1 | CILO2 | CILO3 | CILO4 | CILO5 | CILO6 |
| PILO1.1 | | ✓ | | ✓ | | |
| PILO1.2 | | | | | | |
| PILO2.1 | | | ✓ | ✓ | | |
| PILO2.2 | | | | | | |
| PILO2.3 | ✓ | | ✓ | | | |
| PILO3.1 | | | | | ✓ | |
| PILO3.2 | | | | | ✓ | |

* There may not be 6 CILOs, in which case, just leave columns empty.

I.5. Alignment of Teaching and Learning Activities with CILOs:

| No. | Teaching and Learning Activities | CILO | Hours |
|-----|--|------------|-------|
| 1. | Field trips to museum, art galleries and built sites of significance will be arranged to cultivate students' appreciation and understanding of the theories and processes of identification. | 1, 4, 5 | 3 |
| 2. | Lectures and presentations with aid of audio-visual media will introduce history and theory as well as contemporary issues of installation art to the students. The format of the lectures will encourage active student interaction through Q/A-sessions and seminar-style group-discussions. | 1, 2, 5 | 21 |
| 3. | Group and individual tutorials on research practice and methodologies will support students in boosting their research skills and improving their research outcomes. | 2, 3, 4, 5 | 15 |

* More may be added.

I.6. Assessment:

| No. | Assessment Methods/Activities | Weighting | Alignment with CILOs |
|-----|--|-----------|----------------------|
| 1. | Visual art research case study: students are required to assess and present their findings on a specific visual art's movement or issue and argue its contribution to the field of visual studies/culture in contemporary society. | 30% | 2, 3 |
| 2. | Essay: Students are required to independently explore in writing a given topic in the area of the course and demonstrate their understanding using art historical methods, approaches and relevant theory. | 40% | 1, 4 |
| 3. | Professional Attitude: Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence | 30% | 5 |

| | | | |
|--|---|--|--|
| | <p>is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p> | | |
|--|---|--|--|

**More may be added.*

I.7. References:

- Barthes, Roland. *Camera Lucida*, New York: Hill and Wang, 1981.
- Dikovitskaya, Margarita. *Visual Culture: The Study of Visual after the Cultural Turn*. Cambridge: MIT Press, 2005.
- Foster, Hal. *The Return of the Real*. Cambridge: MIT Press, 1996.
- Frascina, Francis. *Modern Art and Modernism. A Critical Anthology*. New York: Harper & Row, 1992.
- Gablik, Suzi. *Has Modernism Failed?* New York: Thames and Hudson, 1985.
- Harrison and Wood. *Art in Theory 1900-1990*. Oxford: Blackwell's, 1992.
- Jiang Jiehong. *Burden of Legacy from the Chinese Cultural Revolution & Contemporary Art*. Hong Kong: Hong Kong University Press, 2005.
- Kuspit, Donald. *The Cult of the Avant-Garde Artist*. Cambridge: University Press, 1993.
- Little, Stephen, ed. *Taoism and the Arts of China*. Chicago: Art Institute of Chicago, 2000.
- Pollock, Griselda. *Vision and Difference*. New York: Routledge, 1998.
- Sontag, Susan. *On Photography*. London: Penguin, 1977.

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.