

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

VART 3116 Painting: Expression and Exploration

No. of units: 3

Pre-requisite: VART 2116 Painting: Image and Interpretation

Duration: 52 hours

Cluster: Drawing & Painting

I.1. Course Rationale & Description (200–300 words):

This course aims to develop students' understanding of paint as an expressive tool and help students to explore their own direction through visual problem solving. Students will be provided with opportunities to experiment with different mediums and processes so as to investigate the unique qualities of painting. The course develops students' independence and consistent work pattern within the studio. It also fosters students to develop a personal language and aesthetic sensibility with an emphasis on the individual growth through technical as well as conceptual development.

The course also addresses the processes of transformation from ideas and images into visual art with consideration of contemporary ideologies and critical debates. Students will be encouraged to start with traditional approaches to painting in terms of seeing it as a self-sufficient discipline and further develop to experimental approaches towards interdisciplinary. Alongside with given studio exercises, lectures and tutorials will be scheduled for addressing major topics in contemporary painting relating to identity concerns, spiritual issues and political debates, and discussing how these issues are relevant to students own practice. By the end of the course, student will have a set of work completed according to their self-initiated theme, which will be further applied onto their future study of the subject.

I.2. Course Content:

No.		Hours		%
1.	Exploration of tools and materials: - Painting and mixed media; - Combined painting; - Alternative ways to paint.	14		27
2.	Technical and conceptual development: - Ideas generation and development; - Connection between materials and subjects; - Connection between seeing and making; - Philosophical issues in painting.	14		27
3.	Major painting issues in contemporary art: - Painting and society; - Painting and inter-disciplinary.	8		15
4.	Self-initiated theme: - Basic research methodologies for studio practice; - Individual thought and independent practice.	16		31
		52		100

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

(Please take note of the PILOs for the overall BA programme in the Programme Document.)

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

No.	Intended Course Learning Outcomes (CILOs)
1.	Investigate the material quality of paint and the expressive possibilities;
2.	Explore a variety of painting techniques, and experiment with mixed media in the expression of ideas;
3.	Generate paintings showing an awareness of aesthetic coherence;
4.	Analyse major art and cultural issues in contemporary fine art practice in relation to painting;
5.	Realize a self-initiated artistic work; and
6.	Adhere to standards of professional practice and ethos.

** More may be added.*

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.	Students will be given studio exercises to explore from conventional painting tools and materials to the experimental use of mixed media.	1, 2, 6	24
2.	Individual tutorials will be arranged for students to foster visual languages for personal expressions and give guidance to research study on self-initiated theme.	3, 4, 5, 6	8
3.	Selected topics of contemporary painting issues will be introduced through lectures and readings.	5, 6	6
4.	Regular group critiques will be scheduled for in-depth discussions on student resolved works and engaging them in self-reflection and self-assessment.	3, 4, 5, 6	10
5.	Guest talk by local or international artist to share the experience of art making.	4, 5, 6	4

**More may be added.*

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Class assignments: Approximately 5 pieces of art works showing progress and learning on techniques and concept will be assessed.	40%	1, 2, 4

2.	<p>Final project: A project consists of a set of art works. Creativity and individual development will be assessed. Project works should include research studies of a self-initiated theme, which result in new ideas and personal development of the subject.</p>	30%	3, 5
3.	<p>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 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>	30%	6

*More may be added.

I.7. References (up to 10 books):

Crow, Thomas. *Modern Art in the Common Culture*. New Haven: Yale University Press, 1996.

Elliott, Virgil. *Traditional Oil Painting: Advanced Techniques and Concepts from the Renaissance to the Present*. New York: Watson-Guption, 2007.

Elkins, James. *Why are our pictures puzzles? On the modern origins of pictorial complexity*. New York: Routledge, 1999.

Harrison, Charles. *Conceptual art and painting: further essays on art and language*. Cambridge: MIT Press, 2001.

Hockney, David. *Secret Knowledge, rediscovering the lost techniques of the old masters*. London: Thames & Hudson, 2001.

Rosenthal, Mark. *Anselm Kiefer*. Chicago: Art Institute of Chicago, 1987.

Storr, Robert. *Gerhard Richter: Forty Years of Painting*. New York: Museum of Modern Art, 2002.

Tapies, Antoni. *Tapies: catalogue raisonne*. Paris: Editions Cercle D'Art, 1989.

Thistlewood, David. *Sigmar Polke: Back to Postmodernity*. Liverpool: Liverpool University Press, 1996.

Weintraub, Linda. *Making contemporary art: how today's artists think and work*. London: Thames & Hudson, 2003.

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.