

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

VART3117 Life Drawing

No. of units: 3

Pre-requisite: VART 2115 Drawing: Visual Thinking and Observation OR VART2116

Painting: Image and Interpretation

Duration: 52 hours

Cluster: Drawing & Painting

I.1. Course Rationale & Description:

The exploration of the various shapes and postures of the human body has been a major subject of human creative production since prehistoric times. Especially since the *Accademia degli Incamminati* was founded in Bologna in the 16th century the drawing from live human models has become a centre-piece in the education of fine artists in particular, yet also designers benefit from an advanced understanding of the proportions and features of the human body to inform their creations.

Anatomical correctness however is only the initial concern in life drawing, as the artist's kinaesthetic response to the changing poses of the model, and other compositional choices open a space for deeper and more mature creative reflection on the 'condition humaine', i.e. the question of what makes us human.

The setup of VART3117 Life Drawing focuses on this more conceptual aspect of life drawing. It initially briefly introduces students to the specific skills and techniques necessary for working with life models, based on skills, which students are required to have built in previous courses. The course continues by exploring advanced manipulation of pictorial structure, colour and gestural expression, possible re-interpretations of the body/space relation, and the effects of form distortions. These techniques and their variations will serve as starting points when students move on to experiment with complex visual expressions that use representations of the human body as the subject for articulating advanced conceptual ideas.

While VART3117 Life Drawing allows the students to further their skills in various self-selected imaging media, both traditional and new, it is the main intention of the course to establish drawing as a methodology for conceptual artistic creation beyond mere representation of a perceived reality. It requires students to think in complex systems, to critically reflect their own practice, and to re-evaluate the human body as it encompasses and expresses the features of being human.

I.2. Course Content:

No.		Hours		%
1.	Basic Human Anatomy: - Drawing techniques specific to life drawing; - Proportions and relations of the body; - Muscle structure and gestures.	8		15
2.	Manipulations of Pictorial Composition: - Contour line and cross contour line; - Colour and tone; - Gesture massing and depth rendering.	8		15
3.	Spatial Re-interpretations: - Experimental figure-ground relations; - Picture plane narrations.	12		25
4.	Distortions of the Human Form: - Naturalism; - Distortion; - Idealisation; - Abstraction.	8		15
5.	Capturing the Human Condition: - The human body as object; - The human body as subject; - The human body in context.	16		15
		52		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.	Analytically observe the human body with an artistically lead mind;
2.	Apply advanced drawing techniques for rendering still and/or moving pictorial representation of the human body;
3.	Purposefully manipulate pictorial structure, colour and gestural expression, as well as proportion, spatial re-interpretation, and various forms of distortion in the depiction of the human body;
4.	Conceptualise human bodily expressions to create complex artistic works; 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					✓	

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

No.	Teaching and Learning Activities	CILO	Hours
1.	Workshop demonstrations will introduce and explain skills and techniques specific to life drawing.	1, 2, 5	8
2.	Studio practice including exercises and class discussions give opportunity to students to practice their observational, and representational skills.	3, 5	24
3.	Class assignments will require students to explore life drawing as an expression of conceptual ideas. Assignments may extend to beyond the studio space, and include 'real life' practice on site.	4, 5	16
4.	Formal lectures will introduce works by local and international artists to exemplify different approaches of conceptualising human bodily expressions.	4, 5	4

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Coursework Portfolio: Students are required to submit a portfolio of work produced within the course including sketches, preparatory studies and studio exercises. The collection should provide evidence of the students' abilities in human body representation, pictorial composition, and the purposeful manipulation of the human form.	40%	1, 2, 3
2.	Class Assignment(s): The work produced as outcomes from the class assignments should show a high degree of conceptual articulation through	30%	4

	the means of pictorial representations of the human body in its context.		
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 or critiques, and such like. Assessment evidence is continuously produced through attendance and participation class-records, presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc. For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p>	30%	5

I.7. References:

Ball, Emily. *Drawing and Painting People: A Fresh Approach*. Wiltshire: Crowood Press, 2009.

Beverly, Robert. *Master class in figure drawing*. New York, NY: Watson-Guption, 1985.

Blockside, Jeff, and Mary Burzlaff (eds). *Drawing and Painting People: The Essential Guide*. Cincinnati, OH: North Light Books, 2007.

Civardi, Giovanni. *The Human Form: Techniques for Drawing and Painting the Nude*. Tunbridge Wells: Search Press, 2011.

Cooper, Douglas. *Drawing and perceiving: life drawing for students of architecture and design*. New York, NY: Wiley, 2001.

Gregory, Danny. *An Illustrated Life: Drawing Inspiration from the Private Sketchbooks of Artists, Illustrators and Designers*. Singapore: How Books, 2008.

Hockney, David. *Secret Knowledge*. London: Thames & Hudson, 2001.

Katchen, Carole. *Figure drawing workshop: how to make inspiring figure drawings in all media*. New York, NY: Watson-Guption, 1985.

New, Jennifer. *Drawing from Life: The Journal as Art*. New York, NY: Princeton Architectural Press, 2005.

Wood, Bridget. *Life Drawing: A Journey to Self-Expression*. Wiltshire: The Crowood Press, 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.