

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

VART 3125 Convention and Innovation in Chinese Painting

No. of units: 3

Pre-requisite: VART 2125 Visual Literacy in Chinese Painting

Duration: 52 hours

Cluster: Chinese Arts

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

As Hong Kong serves as a point of convergence of Chinese and Western cultural narratives, “hybridity” comes to be a primary means for local artists, especially ink artists, to take into their art creation. For better understanding Chinese cultural heritage, the course requires students to explore the conventions embedded in *guohua* for thousands of years. The aim of such training is to enhance and build up visual literacy in Chinese painting. With the introduction of the concept of “hybridity”, students are expected to reveal the local cultural identity on the basis of the integration of the convention(s) of *guohua* with Western mode of expression.

This course is divided into two sections:

1. Exploration in conventional Chinese painting; and
2. Innovative creativity with the concept of “hybridity”.

The former section aims at exploring possibilities of *guohua* (literally translated as national painting) based on the research of the conventional concepts and ideas. Both *xieyi* (free style) and *gongbi* (fine-brush, or delicate, style) are the focuses. The provision of the latter section is the concept of “hybridity”, which is regarded as a crucial artistic means for ink artist to revive the ancient art form of *guohua* and reveal Hong Kong cultural identity. Through adapting, appropriating and revising the mode(s) of expression from Western art, students learn how to reconcile “Chineseness” and “modernism/contemporaneity” to create Chinese painting with a contemporary new look.

I.2. Course Content:

No.		Hours	%
1.	The Delicacy in <i>Gongbi</i> : - Study of <i>simao</i> (literally delineation of hair and feather); - The intimacy between the outward appearance and inner being; - The conventions of the Tang and Song tradition.	16	30.7
2.	The Powerful Expression of <i>Xieyi</i> : - Study of <i>pomo</i> (literally splashed-ink) and <i>jimo</i> (literally accumulated-ink); - Emotional expression in Chinese painting; - The relationship between “likeness” and “unlikeness”.	16	30.7
3.	Hybridity: - Hong Kong cultural identity; - Appropriation and adaptation of Western mode(s) of expression; - Revival of <i>guohua</i> through reconciliation of Chinese and Western cultural narratives.	20	38.6
		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.	Theorize about the concepts, ideas and technical skills embedded in conventional Chinese painting (especially of the Tang and Song traditions);
2.	Explore the conventions of <i>gongbi</i> and <i>xieyi</i> painting for further artistic development;
3.	Research on the concept and cultural meaning of “hybridity” in recent studies of Chinese painting;
4.	Adapt, appropriate or revise Western modes of expression;
5.	Reconcile Chinese and Western cultural narratives to create work with a modern/contemporary new look; and
6.	Adhere to standards of professional practice and ethos.

* More may be added.

I.4. Alignment of CILOs with PILOs:

Learning Outcomes	Please indicate alignment by checking '✓' the appropriate box					
	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.	Group discussions wherein students are required to provide analysis on the concepts, ideas and modes of expression embedded in conventional Chinese painting.	1, 6	4
2.	Series of demonstrations conducted by the course instructor to display how to apply diverse technical skills including <i>xieyi</i> and <i>gongbi</i> , and involved in studio practice to explore new opportunities on the basis of the understanding of the ancient models. Each student will be required to submit a number of in-class and take-home exercises, and two assignments for reinterpreting the traditional modes of expression in terms of <i>xieyi</i> and <i>gongbi</i> respectively.	1, 2, 6	20
3.	Group discussions wherein students are required to provide critique on the concepts of "hybridity" based on the recent studies of Chinese painting and Hong Kong cultural identity, as well as the modes of expression from the Western art.	3, 4, 6	8
4.	Studio practice under the guidance of the course instructor to integrate <i>xieyi</i> or <i>gongbi</i> with Western modern and contemporary art through adapting, appropriating and revising Western modes of expression. One final project wherein each student will be required to achieve the reconciliation of both cultural narratives will be submitted at the end of the semester.	3, 4, 5, 6	20
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.	<p>Class assignments:</p> <p>All assignments are assessed using the following criteria: originality (content; 25%), technical presentation and skill development (craftsmanship; 25%) and artistic expression (expression of form and content; 50%). Since group critique is a constructive way of sharing ideas designed to help both individuals and the class as a whole to come up with new ideas and ways for art development, it coincides with the completion of assignments. Students are required to attend all scheduled critiques. Problem solving is also a very important part of the art making process.</p>	40%	1, 2, 3
2.	<p>Final Project:</p> <p>This final project will be assessed based on the above assessment methods. But the focus of the “originality” criterion will be primarily on the revelation of “Chineseness” and “modernism/ contemporaneity”.</p>	30%	4, 5
3.	<p>Professional Attitude:</p> <p>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%	

**More may be added.*

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

Bush, Susan. *The Chinese Literati on Painting: Si Shih (1037-1101) to Tung Chi-chang (1555-1636)*. Cambridge: Harvard University Press, 1971.

Clarke, David J. *Art and Place: Essays on Art from a Hong Kong Perspective*. Hong Kong: Hong Kong University Press, 1996.

Clarke, David J. *Hong Kong Art: Culture and Decolonization*. Hong Kong: Hong Kong University Press, 2001.

Fong, Wen C. *Between Two Cultures: Late-nineteenth and Twentieth-century Chinese Paintings from the Robert H. Ellsworth Collection in the Metropolitan Museum of Art*. New York: Metropolitan Museum of Art, 2001.

Gulik, Robert Hans van. *Chinese Pictorial Art as Viewed by the Connoisseur: Notes on the Means and Methods of Traditional Chinese Connoisseurship of Pictorial Art, based upon a Study of the Art of Mounting Scrolls in China and Japan*. New York: Hacker Art Books, 1981.

Hobsbawn, Eric J., and Terrence Ranger, eds. *The Invention of Tradition*. Cambridge: Cambridge University Press, 1983.

Kao, Mayching, ed. *Twentieth-century Chinese Painting*. Hong Kong: Oxford University Press, 1988.

Lee Chun-yi (Li Junyi), ed. *Xianggang Xiandai Shuimohua Wenxuan* (Selected Essays on Hong Kong Modern Ink Painting), 香港現代水墨畫文選. Hong Kong: Hong Kong Modern Chinese Ink Painting Association, 2001.

Liu, Kin-wai (Liu Jianwei). *Xianggang Shuimohua Yundong Yanjiu* (Study on Hong Kong New Ink Painting Movement), 香港水墨畫運動研究 (M. Phil. thesis). Hong Kong: The Chinese University of Hong Kong, 1992.

Song, Xiaoxia, ed. *Reflections: Chinese Modernities as Self-conscious Cultural Ventures*, 「自覺」與中國的現代性. Hong Kong: Oxford University Press, 2006.

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.