

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

## **VART 3155 Bodily Perception in Artistic Practice**

**No. of units: 3**

**Pre-requisite: VART 2155 Bodyscape or VART2156 Interactive Art**

**Duration: 52 hours**

**Cluster: Body as Interface (2012 & 2013 Intakes) / Sculpture (2014 Intake and onwards)**

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

Gaining perceptual experience through our bodily senses (sight, hearing, smell, taste, touch and motion), and making use of it to discern various circumstances in the surroundings is the common ground for human communication. From the perspective of visual arts practice, this course aims to extend students' sensibility and capability in employing perceptual experience as a means of artistic investigations and expressions. It will also open up students' vision and mind to new creative possibilities. The study of bodily perception will be introduced in both practical and theoretical aspects in which relevant reading materials on Body Aesthetics and related art movements in the 20th Century will be explored.

With the influences of Dada, Fluxus, Happening, Performance and other related art movements in the 20th Century, the phenomenon of artists presenting art with their own bodies has become common. It particularly refers to the exploration of bodily perception and its possible implication in artistic expression. In recent years, this phenomenon extends to a wider scope of artistic practice and is now applied to more diverse creative disciplines such as wearable, spatial, product, multimedia and interface design. The study of bodily perception thus suggests an interdisciplinary platform to integrate various art forms and creative practices.

## I.2. Course Content:

No.		Hours	%
	Theoretical Part		
1.	Selected readings on Body Aesthetics e.g. “Phenomenology of Perception” (selected chapters) and “Eye and Mind” by Maurice Merleau-Ponty; “The Poetics of Space” by Gaston Bachelard etc.: Students will explore how the text can be conceived and interpreted through bodily experience.	10	19
2.	Body Art in the 20th Century, from Dada, Fluxus, Happening to Interactive Media: Students will be divided into small groups to do presentation on a selected topic in relation to Body Art.	10	19
	Practical Part		
3.	The Body as Perceived: Body Measurement and Body Mapping: Students will investigate diverse tools and methods to observe and to make documentation of the body in various aspects, such as body shape, body gesture, body weight, body rhythm, body movement, body temperature etc.	16	31
4.	The Perceiving Body: to Experience Space and Time: Students will explore how their own bodies interact with Space and Time in various situations, such as descending a stairs, walking in a straight line with the eyes blind-folded etc. The process and the documentation of it will be the emphasis.	16	31
		52	100

The Theoretical Part and the Practical Part in this course are not clearly separated. They are indeed integrated and interchangeable throughout the teaching and learning activities. The hour allocation is for reference and to indicate the “Half Theory / Half Practice” nature of the course.

## 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.	Extend sensibility to own bodily perception in the context of artistic investigation;

2.	Apply diverse methods and techniques in exploring and documenting own perceptual experience;
3.	Construct critical dialogue consciously on issues in connection to the study of body aesthetics;
4.	Transfer own perceptual experience in wide range of creative practices such as body sculpture, performance, moving-image and interactive art and others with appropriate media;
5.	Reflect how interdisciplinarity is one essential approach to the investigation and expression in visual arts; 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.	Lectures and tutorials on the theoretical content of the course	1, 2, 3, 6	12
2.	Workshops on body measurement, body mapping and bodily experiences in time and space	1, 2, 4, 6	16
3.	Discussion on assigned reading materials	2, 3, 6	8
4.	Class presentations and critiques on students' creative practice	3, 4, 5, 6	16

*\*More may be added.*

### I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Group presentation on a selected topic in response to the assigned reading materials and relevant artists' works.	30%	3, 5
2.	Individual Final Project: Each student has to finish a self-initiated project to explore the perceptual experience of own body and to investigate its connection to artistic expression. Students are expected to draw reference from relevant theories and art movements as well as to employ appropriate art forms and media to develop own project work.	40%	1, 2, 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 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.  For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.	30%	6

*\*More may be added.*

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

Bachelard, Gaston. *The Poetics of Space*. Boston: Beacon Press, 1994 (first published in 1969).

Goldberg, Rose Lee. *Performance Art: From Futurism to the Present*. London: Thames & Hudson, 2001.

Knoblich, Günther. *Human Body Perception from the Inside Out*. New York: Oxford University Press, 2005.

Merleau-Ponty, Maurice. *Phenomenology of Perception*. London & New York: Routledge Classics, 2002 (first published in 1962).

Merleau-Ponty, Maurice. *The Primacy of Perception*. Evanston: Northwestern University Press, 1964.

Knoblich, Günther. *Human Body Perception from the Inside Out*. New York: Oxford University Press, 2005.

O'Reilly, Sally. *The Body in Contemporary Art*. London: Thames & Hudson, 2009.

Siebers, Tobin Anthony, ed. *The Body Aesthetic: From Fine Art to Body Modification*. Ann Arbor: University of Michigan Press, 2000.

Vergine, Lea. *Body Art and Performance: The Body as Language*. Milano: Skira, 2000.

**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.