

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

## **VART3315 Concepts in Contemporary Arts**

**No. of units: 3**

**Pre-requisite: VART 2305 Art in the 20<sup>th</sup> Century I**

**Duration: 39 hours**

**Cluster: Art History and Theory (2012 & 2013 Intakes) / Drawing & Painting OR Media Arts (2014 Intake and onwards)**

### **I.1. Course Rationale & Description:**

This course will concentrate on the study of contemporary developments in the visual arts by thematic discussion. The study will explore art and artists from across the world and examine the linking of concepts and theories of contemporary trends from 1960.

The complexities of the contemporary art ecology will be examined through social, political and economic frameworks to encourage students to actively consider and interpret how ideas, forms, materials, process and purpose all contribute to meaning.

In addition, this course will examine the contemporary phenomenon of art fairs, the rise of the economic interests in contemporary art and the homogenization of art in the contemporary context. Examining and theorizing ideas of meaning and identity, this course will explore contemporary art from differing perspectives, to build a picture of how contemporary art functions in the local and global artistic environment.

This course will build on the previous learning from the core courses Art and its Histories I & II and Art in the 20<sup>th</sup> Century I & II, which collectively will provide an encompassing visual art survey.

## I.2. Course Content:

| No. |  | Hours | %    |
|-----|--|-------|------|
| 1.  | Theories and Movements since 1960:<br>· Pop and Post-Pop;<br>· Happening, Process Art, Body Art, Land Art, and Performance;<br>· Video Art, Installation Art, and New Media. | 6     | 15.4 |
| 2.  | Theories after Postmodernism   | 3     | 7.6  |
| 3.  | Art meets Contemporary Culture   | 6     | 15.4 |
| 4.  | Art, Oppression and Resistance   | 6     | 15.4 |
| 5.  | New Media concepts   | 6     | 15.4 |
| 6.  | Asian Art/Postcolonial Critiques   | 12    | 30.8 |
|     |  | 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.  | Investigate the history and theory of concepts in contemporary art since 1960; |
| 2.  | Evaluate sources and ideas critically;   |
| 3.  | Formulate sophisticated techniques of observation and visual analysis;         |
| 4.  | Apply cultural context to their expression in the creative output; 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  | CILOs   | Hours |
|-----|---|---------|-------|
| 1.  | Field trips to museums, art galleries and cultural centres will be arranged to cultivate their appreciation and understanding of the lecture based theories and processes. Student will submit regular case study reports and exercises that apply formal analysis to a diverse contemporary arts production and consumption. | 1, 4, 5 | 3     |
| 2.  | Lectures and presentations with aid of notes and audio-visual media will introduce the history and theory of Visual Arts since the 1960s to the students.   | 1, 4, 5 | 15    |
| 3.  | Student-led seminars in groups will give students opportunity to actively investigate and discuss course contents.  | 2, 3, 5 | 15    |
| 4.  | Group and individual tutorials on research practice and methodologies will support students in boosting their research skills and improving their research outcomes.  | 2, 3, 5 | 6     |

### I.6. Assessment:

| No. | Assessment Methods/Activities  | Weighting | Alignment with CILOs |
|-----|--|-----------|----------------------|
| 1.  | Individual Research Project:<br>Students are required to conduct a visual arts study with reference to the contemporary arts and cultural theories on an artwork/artist/art movement of the period following the 1950s.  | 40%       | 3, 4                 |
| 2.  | Student presentation on contemporary theoretical topics. Small group visual and verbal presentation on the visual arts studies of a chosen topic.  | 30%       | 1, 2                 |
| 3.  | Professional Attitude:<br>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. | 30%       | 5                    |

|  |   |  |  |
|--|---|--|--|
|  | For more information, please refer to the BA (Hons) in Visual Arts' Programme Document. |  |  |
|--|---|--|--|

**I.7. References:**

Alphen, Ernst V. *Art in Mind – How Contemporary Images Shape Thought*. Chicago and London: The University of Chicago Press, 2005.

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

Connor, Steven. *Postmodernist Culture: an Introduction to Theories of the Contemporary*. Oxford: Blackwell, 1989.

Doherty, Claire, ed. *Contemporary Art – from Studio to Situation*. London: Black Dog, 2004.

Hung, Wu, ed. *Chinese Art at the Crossroads: Between Past and Future, between East and West*. Hong Kong: New Art Media Limited, 2001.

Julius, Anthony. *Transgression: the Offences of Art*. London: Thames & Hudson, 2002.

Kocur, Zoya, ed. *Theories of Contemporary Art since 1985*. Oxford: Blackwell, 2005.

Nairne, Sandy. *State of the Art, Ideas and Images in the 1980's*. London: Chatto and Windus, 1987.

Rush, Michael. *New Media in Late 20th-Century Art*. London: Thames & Hudson, 1999.

Smith, Terry. *What is Contemporary Art?* Chicago and London: The University of Chicago Press, 2009.

**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.