

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

VART 2116 Painting: Image and Interpretation

No. of units: 3

Pre-requisite: VART1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses

Duration: 52 hours

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

This course aims to introduce students to the full range of materials and processes of painting. It provides opportunities for substantial skill development through extensive studio practice of different genres including portrait, landscape, still life and abstraction. The course also consolidates the technical expertise in painting including the understanding of the material quality of paint, the consideration of different painting supports, health and safety issues as well as the efficiency of studio practice.

The course also puts emphasis on examining how ideas and images are represented and explore how they relate to individual expression as well as social interpretation. Students will have opportunity to investigate the fundamental formal languages of painting through different exercises and will gain a solid understanding of the connection between form and content. Studio practice will be supported by lectures and tutorials, which purpose to investigate the debates surrounding the role of contemporary painting. Regular class discussions will also be held to examine the work of art by contemporary painters in terms of their cultural context and stylistic concern. At the end of the course, students will be equipped with preparation skills to discuss in oral and written forms the conceptual and visual elements in their paintings.

I.2. Course Content:

No.		Hours	%
1.	Investigation of tools and materials: - Oil/acrylic paints and mediums; - Surface preparation and canvas stretching; - Health and safety.	4	8
2.	Formal languages in painting: - Colour theory and colour mixing; - From composition to structure; - Connection between form and content.	12	23
3.	Painting approaches: - Representation and abstraction: - Expression and distortion.	12	23
4.	Ideas and images: - Relationship between ideas and images: - Transformation and interpretation.	16	31
5.	Work by contemporary painters: - Historical and cultural contexts: - Stylistic concern.	8	15
		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.	Employ a full range of painting tools and materials to depict different subject matters;
2.	Identify a variety of painting approaches and techniques for personal expressions;
3.	Apply the fundamental formal issues of painting such as colour, shape and composition;
4.	Explain different ways of seeing in painting process;
5.	Evaluate the formal and technical aspects of one's own works as well as the work of others; and

6.	Adhere to standards of professional practice and ethos.
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* 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			9	9		
PILO1.2	9	9				
PILO2.1						
PILO2.2						
PILO2.3					9	
PILO3.1						9
PILO3.2						9

* 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 practice on the varieties of painting techniques with concentration on fundamental formal elements.	1, 2, 3, 6	24
2.	Individual tutorials will be arranged to monitor student progress.	2, 3, 6	6
3.	Regular group critiques on student resolved work will be scheduled for sharing ideas and raising the ability of appreciation.	5, 6	10
4.	Students will be exposed to major art and cultural issues of painting through class discussions.	4, 6	4
5.	Selected works of contemporary painters will be introduced through lectures in responding to students' own practice.	4, 5, 6	4
6.	Group visits to the local museums will be organized to view works by international and regional artists.	4, 5, 6	4

*More may be added.

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
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1.	Class assignments: Approximately 5 pieces of art works showing progress and learning on techniques and concept will be assessed.	40%	2, 4, 5
2.	Final project: A project consists of a set of art works. Creativity and individual development will be assessed.	30%	1, 3, 5
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):

Bell, Julian. *What is painting: representation and modern art*. London: Thames and Hudson, 1999.

Bryson, Norman, Holly, Michael, and Keith Moxey, eds. *Visual theory: painting & interpretation*. New York: HarperCollins Publisher, 1991.

Hopkins, David. *After Modern Art: 1945-2000*. New York: Oxford University Press, 2000.

Krause, Anna C. *The Story of Painting: From the Renaissance to the Present*. Köln: Konemann, 1995.

Kuspit, Donald. *The rebirth of painting in the late twentieth century*. Cambridge: Cambridge University Press, 2000.

Le Clair, Charles. *Color in Contemporary Painting*. New York: Watson-Guption Publication, 1991.

Schwabsky, Barry, *The Triumph of Paintings*. London: Jonathan Cape, 2005.

Toney, Anthony. *Painting and Drawing: Discovering Your Own Visual Language*. Englewood Cliffs: Prentice-Hall, 1978.

Willis, Lucy. *Light, How to See It, How to Paint It*. Cincinnati: North Light Book, 1988.

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.