

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

## **VART 2125 Visual Literacy in Chinese Painting**

**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 Description & Rationale (200–300 words):**

This course provides comprehensive and fundamental training on *guohua*, literally translated as ‘national painting’ or ‘Chinese painting’. It is primarily divided into two sections:

1. Understanding of *Xieyi* (free style); and
2. Understanding of *Gongbi* (fine-brush, or delicate style).

Focuses are on the critical concepts and ideas, conventional modes of expression and technical skills of *guohua* in the ancient models. Students are expected to explore such models for reinterpreting and rejuvenating the traditional form of *guohua* in the end of the semester.

The rationale to offer this level-2 course is to allow students to understand one of the cores of Chinese arts – Chinese painting. Regarded as Hong Kong residents, art students are supposed to have sufficient art trainings in both Western and Chinese arts. However, Chinese art training has been in deficit in local educational system even after the handover of 1997. Thus this course is to provide relevant art trainings and cognitive knowledge for students to capture the Chinese cultural narratives through practicing Chinese painting.

## I.2. Course Content:

No.		Hours	%
1.	The Distinction between <i>Guohua</i> and Western counterparts	4	7.6
2.	Understanding of <i>Gongbi</i> : - <i>Baimiao</i> , literally line-drawing; - Studies of <i>fenran</i> (literally ink/colour-grading) and <i>pingtu</i> (literally ink/colour-flattening); - “Spirit-expression” through “form-modelling”; - Understanding of the Tong and Song <i>gongbi</i> style; - Rejuvenation of <i>gongbi</i> figure painting.	24	46.2
3.	Understanding of <i>Xieyi</i> : - The tradition of literati painting; - Self-cultivation and artistic pursuit in <i>xieyi</i> painting; - The applications of <i>zhongfeng</i> (the centre brush) and <i>cefeng</i> (the slanted brush); - The intimacy between painting and calligraphy.	24	46.2
		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.	Distinguish between <i>guohua</i> and Western counterparts;
2.	Explore the critical concepts, modes of expression and technical skills of both <i>gongbi</i> and <i>xieyi</i> ;
3.	Apply the various painting technique of <i>gongbi</i> on Chinese figure painting; and
4.	Express feeling and convey the idea of literati-painting painting tradition through employment of calligraphic brushwork in painting.
5.	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	9			9		
PILO1.2		9	9	9		
PILO2.1						
PILO2.2						
PILO2.3						
PILO3.1					9	
PILO3.2					9	

\* There may not be 6 CIOs, in which case, just leave columns empty.

#### I.5. Alignment of Teaching and Learning Activities with CIOs:

No.	Teaching and Learning Activities	CIO	Hours
1.	Group discussions wherein students are required to provide critiques on the distinction between <i>guohua</i> and Western counterparts, and the critical concepts of <i>xieyi</i> and <i>gongbi</i> paintings.	1, 5	4
2.	Series of demonstrations conducted by the course instructor to display how to employ <i>fenran</i> (colour grading) and <i>pingtu</i> (colour flattening), as well as <i>zhongfeng</i> (the centre brush) and <i>cefeng</i> (the slanted brush) based on the understanding of the ancient models. A number of in-class and take-home exercises will be given.	2, 3, 4, 5	19
3.	Studio practice under the guidance of the course instructor to explore the technical skills of <i>gongbi</i> and reinterpret the ancient art form of Chinese figure painting in relation to student's daily life. Each student will be required to submit one assignment.	2, 3, 5	19
4.	Studio practice under the guidance of the course instructor to explore the technical skills of <i>xieyi</i> and the intimacy between painting and calligraphy. One assignment wherein each student will be required to employ calligraphic brushwork to painting and achieve the tradition of literati painting will be given.	2, 4, 5	10

\*More may be added.

#### I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CIOs
1.	<i>Gongbi</i> assignment: The assignment is assessed using the following criteria: originality (content; 25%), technical presentation and skill development (craftsmanship; 25%) and artistic expression	35%	1, 2, 3, 4

	(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 assignment. Students are required to attend the scheduled critique. Problem solving is also a very important part of the art making process.		
2.	<i>Xieyi</i> assignment: Ibid.	35%	1, 2, 3, 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%	5

*\*More may be added.*

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

Clunas, Craig. *Art in China*. New York: Oxford University Press, 1997.

Fong, Wen C., et al. *Possessing the Past: Treasures from the National Palace Museum, Taipei*. New York: Metropolitan Museum of Art, 1996.

Kraus, Richard Curt. *Brushes with Power: Modern Politics and the Chinese Art of Calligraphy*. Berkeley: University of California Press, 1991.

Richard, M. Barnhart and Yang Xin, et al. *Three Thousand Years of Chinese Painting*. New Haven: Yale University Press and Beijing: Foreign Languages Press, 1997. (中譯本：楊新、班宗華等：《中國繪畫三千年》。北京：外文出版社及紐黑文：耶魯大學出版社，1997。)

Rowley, George. *Principles of Chinese Painting: With Illustrations from the Du Bois Schanck Morris Collection*. Princeton: Princeton University Press, 1959.

Silbergeld, Jerome. *Chinese Painting Style: Media, Methods, and Principles of Form*. Seattle: University of Washington Press, 1982.

Sullivan, Michael. *The Three Perfections: Chinese Painting, Poetry, and Calligraphy*. New York: George Braziller, 1999.

Wang, Yao-ting. *Looking at Chinese painting: A Comprehensive Guide to the Philosophy, Technique, and History of Chinese Painting*. Tokyo: Nigensha Publishing Company Limited, 1995. (中譯本：王耀庭：《中國繪畫賞鑒》。香港：三餘堂有限公司，1998。)

Xu, Fuguan. *Zhongguo Yishu Jingshen* (The Spirit of Chinese Arts), 中國藝術精神. Taizhong: Tunghai University, 1966.

Zhou, Jiyin, ed. *Zhongguo hualun jiyao* (Abstracts of Chinese Painting Theories), 中國畫論輯要. Nanjing: Jiangsu Fine Arts Publishing House, 1985.

#### **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.