

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

## **VART 2155 Bodyscape**

**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):**

In most all art forms, the artist is either moving away from the human form or closer to it. This fluctuation defines the need for further exploration of the body's ability to communicate and produce form that can further define artistic expression.

This course will explore the body as a landscape for appropriation. Students will look at the different techniques involved in using the human form as object and subject of their creative output. Students are to identify the human forms' innate ability to be abstracted and appropriated for self-expression. Students will explore the body in different mediums and processes from traditional to contemporary. There will be a focus on the connections that can be made between the generation of form, the creative process and the body as a performative object.

## I.2. Course Content:

No.		Hours	%
1.	Pictorial Body: - Students will use the traditional medium of photography to explore the body as a landscape for its' abstractive qualities; - Students will use figure drawing as a traditional medium to explore the body as contour and illusive landscape.	15	29
2.	Mimetic Body - Students will use life casting as traditional/ contemporary processes to explore identity, mimesis, present-ness and the uniqueness of the body.	17	32
3.	Landscape as Body - Students will use lost form casting to explore spatial relationships between the body and the environment; - Students will engage in an activity that activates the space around objects and themselves; - Students will look to capture space that is not scene and reframe their thinking from positive to negative form and impressions.	20	39
		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.	Explain the significance of the human form and body as relevant in contemporary visual arts context;
2.	Critically assess the direction of their personal project and their creative process;
3.	Apply conceptual frameworks related to human form and body during the development of their personal project;
4.	Creatively utilize practical techniques as learned within the course;
5.	Produce a visually compelling composition that reflects a personal position in relation to the human form and body; and
6.	Adhere to standards of professional practice and ethos.

#### I.4. Alignment of CILOs with PILOs:

Learning Outcomes	<i>Please indicate alignment by checking '9' the appropriate box</i>					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	9					
PILO1.2				9		
PILO2.1			9			
PILO2.2			9	9	9	
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.	Lost form casting Students will produce small variations on what lost form casting is and can be. They will then bring most – or if necessary all – relevant variations to a completed composition to represent their understanding about the technique.	4, 6	12
2.	Life casting: Students will explore body as landscape by casting parts of themselves and others. They will experiment with the abstractive qualities of the body through looking at and working with body casting in different variations.	4, 6	6
3.	Screenings of videos/documentaries/movies: Students will be expected to generate dialogue about the screenings' content and how it can apply to research done and projects undertaken in class. They will be required to articulate understanding of videos etc. as out of class Visual Journal exercises.	1, 3, 6	6
4.	Demonstrations: Regular demonstrations are intended to stimulate thinking and engage students. Students will be expected to and assessed on the production of material studies from these demonstrations to generate ideas.	4, 5, 6	16
5.	Figure drawing: Live models may be used during class period. Drawing in public spaces will be assigned for out of class	3, 4, 6	4

	visual journal activity.		
6.	Presentation of Final project: Will involve the in class selection and application of materials and techniques that are most appropriate for their concepts.	5, 6	4
7.	Photo documentation: Students will be expected to document their conceptual and observational development. Weekly photography assignments will be due in the Visual Journal.	2, 6	4

#### I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Course work: The students are to produce a body of practical work within the course and present it to the course audience. The work will be assessed for: - Quality of Craftsmanship; - Structurally sound decisions made in the execution of ideas; - Ability of the work to communicate visually the artists' intent; - Professional presentation.	50%	3, 4, 5
2.	Visual journal: The students are also required to keep a journal on their course activities. Exercises will be given and assessed to stimulate interaction with the journal and dialogue with the instructor. The journal will be assessed for: - Ability to communicate students' understanding of the class, techniques demonstrated and general creative development by the inclusion of drawing, writing, picture taking and theoretical and practical research done; - Quality of entries, and time taken by student to present their ideas clearly and effectively.	20%	1, 2, 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	30%	6

	<p>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>		
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*\*More may be added.*

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

Badessi, Laurent Elie. *Skin*. Zürich; New York: Stemmler, 2000.

Doner, Michele Oka. *Human nature: the figures of Michele Oka Doner*. Essay by Donald Kuspit. New York City: Charta, 2008.

Fischl, Eric. *Eric Fischl: Sculpture: a conversation about sculpture with Eric Fischl and Ealan Wingate*. New York: Gagosian Gallery, 1998.

Giacometti, Alberto. *Alberto Giacometti: sculpture, paintings, drawings*. Edited by Angela Schneider. New York. Prestel, 1994.

Gormley, Antony. *Antony Gormley inside Australia*. London: Thames & Hudson, 2005.

Inglot, Joanna. *The Figurative Sculpture of Magdalena Abakanowicz: Bodies, Environments, and Myths*. Berkeley: University of California Press, 2004.

Mengham, Rod. *Marc Quinn: recent work, recent sculpture*. Groningen: Groninger Museum, 2006.

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

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

Sussman, Elisabeth, and Fred Wasserman. *Eva Hesse: sculpture*. New Haven: Yale 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.