

Lingnan University
Department of Visual Studies

Course Title	: Studio Practice
Course Code	: VIS3298
Recommended Study Year	: 3 rd and 4 th years
No. of Credits/Term	: 3
Mode of Tuition	: Guided practice
Class Contact Hours	: 3 hours of studio work per week
Category in Major Programme	: Programme Elective
Prerequisite(s)	: N/A
Co-requisite(s)	: N/A
Restriction(s)	: Students may take this course a maximum of two times provided it is on different themes. Departures from this rule require the permission of the Director of the Visual Studies Programme.
Exemption Requirement(s)	: N/A

Brief Course Description

This course will be taught by visiting artists associated with the Visual Studies Artist-in- Residence Programme. The course, which is studio-based, will have a maximum enrolment of 15 students. The exact content of this course will vary from term to term, depending on the expertise of the visiting artists. Possible foci for the course include: painting, drawing, photography, web design, sculpture, printmaking, ceramics, and multimedia. The course will allow students to deepen their historical and theoretical understanding of visual phenomena through practical engagement with relevant techniques.

The artists will:

1. Introduce students to relevant techniques through a series of case studies and selected readings;
2. Help students to design manageable projects;
3. Provide basic instruction about materials, techniques, goals and strategies;
4. Oversee the execution of student projects in the art studio.

Aims

To enhance students' understanding of the visual arts through practical engagement with specific artistic techniques.

Learning Outcomes

This course is designed to allow students to acquire some basic techniques of artistic production. Through such hands-on experience, students will gain a deeper appreciation of the complexities of the works and tendencies that they study in an historical and theoretical vein in other courses. While students will focus on a clearly defined set of techniques and materials (such as, for example, ink and brush or clay), their enhanced insight into artistic creativity will have implications for their understanding of a much wider range of practices. The course will also help students to recognize the deliberative processes in which artists necessarily engage. This course will thus introduce students to the practitioner's perspective on art.

Indicative Content

An introduction to basic techniques in one or more of the following broad areas:

Photography
Drawing

Western painting
Chinese painting
Brush and ink
Oil
Sculpture
Printmaking
Ceramics
Multimedia

Teaching Method

The course will be taught as a combination of guided practice and case studies. The artist will introduce students to various techniques through exemplification and case studies, and will help students to practise these techniques through the design and execution of a substantial project.

Measurement of Learning Outcomes

Students' successful ability to execute a competent artistic project and to present a short paper outlining the project's design and relevance. Learning outcomes will be matched to specific tasks and evaluations provided by the individual instructor, and will take into account the constraints and possibilities of different artistic media and art forms.

Assessment

Assessment of the students will focus on their active participation in the course, on their ability to conceptualize an artistic project, on their ability to master relevant artistic techniques, and on their execution of the agreed upon project; in some cases, the instructor may require students to account for the design and execution of this project in a short written assignment. Percentage weighting of these requirements will be determined by the individual instructor. 100% continuous assessment.

Required Readings

Required readings will vary as a function of the instructor's interests. The following sources are indicative of the kinds of materials that visiting artists may choose to draw upon in developing the course.

Bosworth, Joy. *Ceramics with Mixed Media*. London: A & C Black Publishers, 2006.

Chan, Joseph. *Chinese Brush Painting: A Practical Guide*. Singapore: Times Editions, 1991.

Giordan, Daniel. *The Art of Photoshop for Digital Photographers: From Image Capture to Art*. Indianapolis: Sams, 2006.

Kwan Jung. *Chinese Brush Painting: Step by Step*. Cincinnati: North Light Books, 2003.

Patterson, Freeman. *Photography and the Art of Seeing: A Visual Perception Workshop for Film and Digital Photography*. Toronto: Key Porter Books, 2004.

Sinton, Christopher. *Raw Materials for Glass and Ceramics: Sources, Processes, and Quality Control*. Hoboken: John Wiley and Sons, 2006.

Stobart, Jane. *Printmaking for Beginners*. London: A & C Black, 2005.

Van Briessen, Fritz. *The Way of the Brush: Painting Techniques of China and Japan*. Boston:

Tuttle Pub., 1998.

Wells, Liz. *The Photography Reader*. London: Routledge, 2002.

Wells, Liz., ed. *Photography: A Critical Introduction*. London: Routledge, 2004.

Supplementary Readings

As supplementary readings will vary, the following titles are indicative only.

Barrett, Terry. *Criticizing Photographs*. Boston: McGraw-Hill, 2005.

Duby, Georges and Jean-Luc Daval, eds. *Sculpture: From Antiquity to the Present Day*. Taschen, 2006.

Clark, Garth., Clement Greenberg, Nancy Salvage. *Ceramic Millennium: Critical Writings on Ceramic History, Theory and Art*. Halifax: Press of the Nova Scotia College of Art and Design, 2005.

Hirsch, Robert. *Seizing the Light: A History of Photography*. Boston: McGraw-Hill, 2000.

Marien, Mary Warner. *Photography: A Cultural History*. Prentice Hall, 2003.

Parshall, Peter., et al. *Origins of European Printmaking*. New Haven: Yale University Press, 2005.

Stephens, Mitchell. *The Rise of the Image, the Fall of the Word*. Oxford: Oxford University Press, 1998.

Important Notes:

- (1) Students are expected to spend a total of 9 hours (i.e. 3* hours of class contact and 6* hours of personal study) per week to achieve the course learning outcomes.
- (2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
- (3) Students are required to submit writing assignment(s) using Turnitin.
- (4) To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on <https://pla.ln.edu.hk/>.

* Numbers of hours are subject to adjustment for individual courses.