

Lingnan University
Department of Visual Studies
B.A. (Honors) in Visual Studies

Course Title	:	Contemporary Drawing
Course Code	:	VIS 3354
No. of Credits/Term	:	3
Mode of Tuition	:	Lecture and Guided Practice
Class Contact Hours	:	3 hours per week
Category in Major Programme	:	Programme elective
Prerequisite(s)	:	
Co-requisite(s)	:	N/A
Restriction(s)	:	
Exemption Requirement(s)	:	N/A

Brief Course Description

This course will examine the vibrant and varied world of contemporary drawing from the 1980s to the present-day. Contemporary drawing is located in relation to its historical and social contexts. Some important aesthetic, theoretical and political debates that have informed the development of contemporary drawing are surveyed. The course adopts a thematic approach to examine contemporary drawings from a variety of cultural contexts and employing a diverse range of media. Themes discussed may include time and history, identity, place, the body, language and spirituality.

Aims

To acquaint students with contemporary drawing and some key aesthetic, theoretical and socio-political debates that have informed its development.

Learning Outcomes

Completion of the course should grant students:

1. A basic knowledge of the scope, diversity and forms of contemporary drawing.
2. An understanding of some key themes, issues and debates that have engaged contemporary artists from a range of cultural contexts.
3. Enhanced facility in utilizing the medium of drawing to engage, through guided and self-directed drawing projects, with these themes, issues and debates.
4. The critical, appreciative, and expressive skills to engage with contemporary drawing.

Indicative Content

Contemporary drawing is studied and practised in terms of themes such as:

- a. Time - visually representations of time; works that embody time; monuments and memorials; revised, invented and recovered histories; reflections on Mao-era history.
- b. Place - the expression of spiritual and socio-political aspects of place; invented or virtual places; home and displacement; ecologically-motivated expressions of place; the increasing popularity of the medium of installation.
- c. Identity - hybrid and fluid identities; relational identity; the expression of gender, sexual orientation, racial and cultural specificity in contemporary art.
- d. The body - the legacy of 1970's feminist art; artistic re-evaluations of Cartesian dualism; "abject art".
- e. Language - works of art employing text; the critique of legibility in recent Chinese art
- f. Spirituality – works expressing spiritual beliefs or values

Teaching Methods

Lectures and Guided Practice

Measurement of Learning Outcomes

Students' progress towards the learning outcomes outlined above will be measured by continuous assessment:

1. Active and consistent class participation
2. A visual journal in which drawing techniques are utilised to develop ideas for directed and self-directed drawing projects that engage with the key themes under discussion in the course.
3. A portfolio of drawings which demonstrates students' enhanced understanding of drawing as a medium that can effectively with concepts and themes.
4. A research paper which references assigned readings, supplementary texts and contemporary drawings.

Assessment

100% Continuous Assessment

Required Readings

Jean Robertson and Craig McDaniel. *Themes of Contemporary Art: Visual Art after 1980*. Oxford: Oxford University Press. 2005.

Supplementary Readings

Tania Kovats ed. *The Drawing Book: A Survey of Drawing: The Primary Means of Expression*. London: Black Dog Publishing, 2007.

Paul Wood and Gill Perry, eds. *Themes in Contemporary Art (Art of the 20th Century)*
New Heaven: Yale University Press, 2004. Eileen Adams and Ken Baynes.
Lines of Enquiry

Lutterworth: The Campaign for Drawing, 2004.

Linda Weintraub, Arthur Danto and Thomas McEvilley. *Art on the Edge and Over:
Searching for Art's Meaning in Contemporary Society 1970s – 1990s*. Lichfield, Conn.:
Art Insights, Inc. 1997.

Emma Dexter, *Vitamin D: New Perspectives in Drawing*. London: Phaidon, 2005.

Linda Weintraub. *In the Making: Creative Options for Contemporary Art*. N.Y.:
D.A.P./Distributed Art Publishers, 2003.

Linda Kauffman. *Bad Girls and Sick Boys: Fantasies in Contemporary Art and Culture*
USA: University of California Press, 1998.

Eileen Adams, *Space and Place*. Lutterworth: The Campaign for Drawing, 2004.

Anja Chavez. *Infinite Possibilities: Serial Imagery In 20th-Century Drawings*. Wellesley,
MA: Davis Museum and Cultural Center, 2005.

Steve Garner. *Writing on Drawing: Essays on Drawing Practice and Research*. London:
Intellect, 2008.

Leo Duff and Phil Sawdon (eds) *Drawing – The Purpose*, London: Intellect, 2008.

Laura Hoptman et al. *Drawing Now: Eight Propositions*. The Museum of Modern Art,
New York, 2002.

Wu Hung, Wang Huangsheng and Feng Boyi.

Reinterpretation: a Decade of Experimental Chinese Art : 1990-2000.

Guangzhou : Guangdong Museum of Art, 2002.

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.