

Lingnan University
Department of Visual Studies

Course Title	: Pictorial Art since 1900
Course Code	: VIS4254
Recommended Study Year	: 3 rd and 4 th years
No. of Credits/Term	: 3
Mode of Tuition	: Lecture and tutorial
Class Contact Hours	: 2 hours lecture per week 1 hour tutorial per week
Category in Major Programme	: Programme Elective
Prerequisite(s)	: N/A
Co-requisite(s)	: N/A
Exclusion(s)	: N/A
Exemption Requirement(s)	: N/A

Brief Course Description

An exploration of the diverse forms of pictorial art, focusing on major artists and movements as well as influential theories. Visual style in the fine arts as well as in design and popular representations will be examined.

Aims

To enhance understanding and appreciation of 20th century visual art through acquaintance with representative works and key features of the contexts of their production and reception.

Learning Outcomes

This course is designed to enhance students' knowledge of twentieth century pictorial art and the discourses that accompanied it.

Completion of the course should grant students:

1. A basic understanding of the scope of 20th century pictorial art: key movements, artists and works.
2. Knowledge of important texts on 20th century pictorial art, written by critics and scholars as well as artists.
3. Aesthetic appreciation of a range of pictorial products ranging from canonical works of art to design and popular representations.

This knowledge enables students to:

1. Recognise and discuss key works and styles of 20th century pictorial art and design.
2. Assess claims made about the value, meaning and impacts of specific examples of 20th century pictorial art.
3. Engage in further, independent reflection on the significance of particular styles and instances of 20th century pictorial art.

Indicative Content

1. Investigations of some of the major tendencies of 20th century pictorial art, such as abstract art, art deco, action painting, body art, computer art, constructivism, cubism, fauvism, futurism, installation art, kinetic art, minimalism, hyper-realism, pop art, op art, process art, earthworks and environmental art, expressionism, social realism, dada and surrealism,

- modernist and postmodernist visual design, etc.
2. Explorations of influences, background conditions, and rationales relevant to 20th-century visual representations. Art and anti-art; the avant-garde, divergent conceptions of the object of art and the point of art-making.
 3. Reflection on criticism and theory of visual art and on relations between verbal discourse and pictorial media.

Teaching Method

Lectures and discussions

Measurement of Learning Outcomes

Students' progress towards the learning outcomes outlined above will be measured by continuous assessment of the students' successful engagement with the lectures, tutorial discussions, readings, presentations and written assignments. In addition, students' knowledge of the subject will be assessed by a final examination at the end of the term.

Assessment

Assessment of the students will focus on their active engagement with the readings and issues, and their ability to develop articulate critical responses to visual representations and discourses about them.

Continuous assessment: 60%

Final exam: 40%

Required Readings

Selections from:

Arnason, H. H. *History of Modern Art: Painting, Sculpture, Architecture*. New York: Harry N. Abrams, 1977.

Harrison, Charles, and Paul Wood, eds. *Art in Theory 1900-2000: An Anthology of Changing Ideas*. Oxford: Blackwell, 2003.

Supplementary Readings

Bürger, Peter. *Theory of the Avant Garde*. Trans. M. Shaw. Minneapolis: University of Minnesota Press, 1984.

Fineberg, Jonathan. *Art Since 1940: Strategies of Being*. Englewood Cliffs, NJ: Prentice-Hall, 1995.

Gaiger, Jason, ed. *Frameworks for Modern Art*. New Haven and London: Yale University Press in association with The Open University, 2003.

Hoffmann, Katherine. *Explorations: The Visual Arts since 1945*. New York: HarperCollins, 1991.

Newman, Michael, and Jon Bird, eds. *Rewriting Conceptual Art*. London: Reaktion, 1999.

Risatti, Howard, ed. *Postmodern Perspectives: Issues in Contemporary Art*. Englewood Cliffs, NJ: Prentice Hall, 1990.

Schapiro, Meyer. *Modern Art: Selected Papers*. New York: George Braziller, 1978.

Walther, Ingo F. *Art of the 20th Century*. 2 Vols. Cologne: Taschen, 1998.

Wood, Paul, ed. *Varieties of Modernism*. New Haven and London: Yale University Press in association with The Open University, 2004.

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.