

themselves a historical data-bank about translation scholarship, and thus construct a basis on which to develop their own thoughts and ideas about the art and profession of translation, and about how they can best formulate strategies to tackle translation in their daily practices.

TRAN 4006 Theories and Philosophies II (3,3,0)

This course aims to train translation majors to engage critically with some of the most important and influential translation theories that have emerged in the West since the mid twentieth century. It studies and interrogates the use and usefulness of translation theory by focusing on how theory informs practice and how practice, in turn, can necessitate a radical re-examination of theory. Students will become aware of research possibilities opened up by the theories they have studied and develop greater awareness of how they translate; they can explain with greater confidence why they translate in a particular manner, and thus obtain the key to effective self-empowerment.

TRAN 4007 Appreciation, Criticism and Evaluation (3,3,0)

This course aims to help students think critically about the issues involved in translation criticism. Students will be introduced to the principles and ethics of criticism, and a range of methods and models of translation criticism.

TRAN 4008-9 Placement Portfolio I & II (3,3,0)

This course is a substantial internship of upto one year which provides students practical experience working in translation or multi-lingual communication related industries. It aims to raise the awareness of students to the different demands of the clients and the challenges of professional jobs. Emphasis is placed on students' ability to transfer their academic knowledge and skills to the professions in the local and international markets.

TRAN 4015 Gender and Translation (3,3,0)

This course adopts an interdisciplinary approach to issues related to gender and translation studies. It aims at helping students to develop a good awareness of gender politics in translation, and of the power-play in gender politics in general.

TRAN 4016 Interpreting III (3,*,*)

Prerequisite: TRAN 3025 Interpreting II
These courses are a continuation of Interpreting I & II. Students will receive more advanced training in consecutive interpreting competence, and will be required to reflect on their own interpreting experience. Students will also have the opportunities to observe professional interpreters working in different social contexts such as Legislative Council meetings. Students are encouraged to analyse problems and solutions in professional interpreting.

TRAN 4017 Interpreting IV (3,*,*)

Prerequisite: TRAN 4016 Interpreting III
These courses are a continuation of Interpreting I & II. Students will receive more advanced training in consecutive interpreting competence, and will be required to reflect on their own interpreting experience. Students will also have the opportunities to observe professional interpreters working in different social contexts such as Legislative Council meetings. Students are encouraged to analyse problems and solutions in professional interpreting.

TRAN 4025 Legal and Government Document Translation (3,3,0)

This course is designed to develop students' ability in analysing and translating legal and government documents. It will familiarize students with the existing genres of these documents in the linguistic context of Hong Kong and also equip students with the research skills of legal translator so they will be able to keep up with the new development of the market.

TRAN 4026 Literary Translation (3,3,0)

This course aims to train students to appreciate translations of both English and Chinese literary texts of different genres and from different periods, and to gain some experience of literary translation. It begins with an introduction to the conventional approach to literary translation. Students will acquire the techniques of stylistic and thematic analysis. Existing translations of a few literary texts will be discussed to help acquaint students with the art of literary translation. Students will learn to put their knowledge into practice through the completion of translation assignments and in-depth discussion of their work. When they have familiarised themselves with the conventional approach to literary translation, they will be introduced to the impact of recent developments in translation studies on literary translation.

TRAN 4027 Special Topic(s) in Translation (3,3,0)

This course is an in-depth study of selected themes and theoretical issues in translation and translation studies. These may include such topics as "Nida on Translation", "Newmark on Translation", "Computer-aided Translation", "Corpus and Translation", "Literary Translation and Translated Literature" and "Cultural Issues in Translation". The content of the themes and issues may vary from time to time, depending on student interests.

TRAN 4035 Translation of Scientific and Technological Texts (3,3,0)

This is a specialized practical translation course, with a focus on scientific and technological materials. After discussing the general principles and methods of specialised translation, students will have the opportunity to translate texts chosen from such areas as computer science, health science, environmental science, medical science, social science, electronic engineering, and genetic engineering.

TRAN 4898-9 Honours Project (3,3,0)

This is a year-long course which will engage students in the production of an extended piece of translation. The text to be translated will be from English into Chinese or from Chinese into English, generally between 10,000 and 12,000 words/characters in the source language. Along with the translation, students will submit an introductory essay which will give the rationale for the selection of the text for translation, and provide an analysis of the source text as well as a discussion of the problems encountered during the process of translating, and the approaches and strategies used for handling these problems.

U.L. 1121-2 University Life (0,*,*)

Workshops and activities in this programme aim to enhance students' capabilities to face challenges and find solutions that come from academic or work environment. It consists of four elements: U-Life Orientation Workshops, Co-curricular Learning, Academic Advising/Mentoring Sessions, and Academic Integrity Online Tutorial.

ULIF 1008-9 University Life (0,*,*)

Workshops and activities in this programme aim to enhance students' capabilities to face challenges and find solutions that come from academic or work environment. It consists of three elements: U-Life Orientation Workshops, Co-curricular Learning, Academic Advising/Mentoring Sessions, and Academic Integrity Online Tutorial. Details and dates of completion can be found at <http://www.hkbu.edu.hk/ge/ge-programme/ulife/>.

V.A. 1080 Introduction to Visual Arts I (3,4,0) (E)

This course focuses on heightening students' aesthetical and cultural awareness as well as facilitating them to develop perceptual and conceptual abilities for visual arts practice. Through a series of integrated seminars, workshops and field studies, students are expected to formulate critical feedback,

to articulate creative ideas and to propose individual creative responses in connection to a specified topic. From sensory observations to idea development, then to visualizing innovative thoughts, students will go through the comprehensive process of creative thinking and be ready to execute the creative ideas with appropriate media and problem solving skills in the up-coming stage of V.A. 1090 Introduction to Visual Arts II.

V.A. 1090 Introduction to Visual Arts II (3,4,0) (E)

Prerequisite: V.A. 1080 Introduction to Visual Arts I

This course emphasizes on the organization and execution of the creative ideas which students developed in the course of V.A. 1080 Introduction to Visual Arts I. Students have to (1) explore different ways of categorizing the creative ideas from individuals; and (2) debate, negotiate and comprise on various possibilities of artistic feedback and eventually come with a unanimous decision for a team project in response to the specified topic. In this second stage of development, wide varieties of visual art forms covering two-dimensional, three-dimensional and time-based media will be investigated and be experimented through a series of integrated seminars and hands-on workshops. Students are expected to employ appropriate artistic skills and teamwork strategy to execute the creative project for a final showcase.

V.A. 1100 Major Themes in Arts of Asia (3,3,0)

Instead of a survey in Asian art history, this course aims to introduce students to comparative approaches to major themes in the arts of Asia: from gardens in Suzhou and Kyoto, to contemporary architecture in Kuala Lumpur and Shanghai; from Japanese to Korean TV drama; from the sensibility of contemporary art in Taipei and Beijing, to the narratives of Indian temples reliefs and Japanese *mangas*. It will also explore how arts in Asia are used to establish cultural identities, and create marketable images within a globalized context.

The course comprises a variety of classes including lectures, museum visits, web-based resources, case studies and team-working research projects to help you explore differences and similarities of the arts in Asia. A presentation of course work (visual analysis, interpretative texts, PowerPoint presentations) will form the assessable output.

V.A. 1210 Introduction to Chinese Art (3,3,0) (E)

Hong Kong visual arts students should have an appreciation of Chinese cultural heritage and the recent developments of Chinese visual arts, not only to enrich their own artistic production, but also to intellectually challenge them to organize knowledge gained from the course and to use their analytical skill to explain Chinese visual arts in the conditions that produced them.

The course presents Chinese art as expression of material culture, belief systems, politics, elitist emblem, self-cultivation, identity, community and changing worldviews. Structuring in a chronological and thematic manner, this course begins with Late Neolithic material cultures and ends with contemporary artistic expressions. The broad survey provides students with knowledge and understanding of the cultural, social, and stylistic significances of Chinese visual arts under changing historical conditions.

V.A. 1220 Introduction to Western Art (3,3,0) (E)

The aim of this course is to introduce students to the key developments in the history of Western art. This theme-based course will survey the production of art within the context of the social, cultural, and stylistic significances of art under changing historical, scientific and philosophical conditions. Each theme will be examined, in depth, over a two-session period and linked with theory to form a comprehensive analytical survey of the canon of Western Art History and present connections with the everyday lives of the students. The in-depth analysis of specific works of visual art will broaden the knowledge of creativity and explore issues of multi-cultural creation, belief, ideology and reception.

By studying and understanding the developments and importance of Western art and culture, students can inform their own practice

and compete as artists in a global setting with a greater clarity and depth of knowledge. As the required parallel course to V.A. 1210 Introduction to Chinese Art, the courses combine to synthesize understanding of visual art from a global perspective.

V.A. 1510 Introduction to Drawing (3,3,0)

Drawing is a fundamental tool for art training as well as for all kinds of art practice. As preliminary sketch during the development of any art- or design-work or as an artistic medium of its own right the ability to draw is essential throughout the scope of creative work.

The learning of drawing is not only on technical skills. This course will also enable students to use drawing as means for visual expression. Through experimental drawing studies students will acquire the experience of transforming a visual experience into a two-dimensional creative work. They will go from realistic drawing to works of self-expression.

The course will include studies on form, proportion, spatial relationship of objects and pictorial structure. Students should be able to work critically and selectively to explore ways of representation. Various kinds of drawing media will be used and explored in classes to broaden the scope of drawing expression.

V.A. 1530 Introduction to Painting (3,3,0)

This is a studio art course open to non-major students of all levels as it is an introduction subject on painting for all beginners. It introduces students to the learning of methods, materials and skills in painting with emphasis on studio practice. Students have opportunity to learn the concepts of colour, composition and value and familiarize with them through a series of home assignments and class exercises. A solid foundation of practical as well as technical approaches to painting is provided.

Knowledge of art and art appreciation is an important component of “whole person” training. This course also aims to open up students’ mind and vision on art through practical work as well as appreciation. Alongside with studio exercises for painting practice and lectures given on art appreciation, critiques and tutorial sessions will also be scheduled for students to acquire in-depth understanding of painting in practice and theory.

V.A. 1550 Chinese Art Studio (3,3,0)

The aim of the course is to provide students who is supposed to have no prior knowledge of Chinese painting with an elementary yet substantial training of *guohua*, literally national painting. This will be done with dual emphases on the techniques and artistic concepts of *xieyi* (free hand) painting and Chinese calligraphy.

The course will begin with a comparison between Chinese painting and Western counterparts, which offers a basic understanding of two visually similar but intrinsically discrete arts. The second part of the course will examine the mode of expression of *xieyi*, which is characterized by the improvisatory and spontaneous painting technique with the bold and calligraphic brushwork. Focus will be on the genre of bird-and-flower painting; to a lesser extent, animal and tree paintings. Students will learn how to reinterpret the ancient models of Chinese painting, especially those of the Yuan (1271–1368) and Ming (1368–1644) dynasty, with the contemporary elements. This will be followed by an analysis of Chinese calligraphy. *Li Shu*, literally clerical script, which stresses particularly on the symmetrical balance of each character, will be the key of this part. Student will go through the primary technique of *can tou yan yi* (silkworm head and goose tail), and examine abstract aesthetic of this ancient art form.

The rationale to offer this level 1 course is to allow local students to understand their own national culture and build up their own identity through studying Chinese painting and calligraphy—ones of the cores in Chinese visual arts. In the bigger picture, training in Chinese painting is a radical departure from the predominance of Western art, providing quite distinct artistic means for students to express themselves and unlike viewpoints to look at the world, regardless of those who are local, national or international. Besides, this course would make AVA’s art training more conspicuous and significant in the light of the deficit of comparable training at the primary and secondary level of the local art education, even after the handover of 1997.

V.A. 2060 Life Drawing (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Life drawing is a means to strengthen the students' power of perception and observational skills. This class will concentrate on working with life models. It starts from anatomy studies to form, proportion, spatial relationship of figure and pictorial structure. Drawing from human figures is a training to response to gesture, forms and movement, weight, and scale. Students should be able to work critically and selectively to explore ways of representation. Various kinds of drawing media will be used and explored in classes to broaden the scope of drawing expression. As this is a level II drawing class it aims at strengthening students' skills in drawing expressions mainly in forms, proportion, pictorial structure, ways of representation, abstract and conceptual expressions. These objectives will be explored through extensive use of study of the human figure with live models. This course will be beneficial for students who plan to pursue the study of figurative forms in drawing, painting, and sculpture.

V.A. 2080 Space and Site (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Next to "object" the central concept in three-dimensional visual arts is "space". In opposite to objects however, the nature, essence, and the mode of existence of space, even the ultimate definition of space are still debated. In this context "site" can be defined as spatial mark-making: by distinguishing a particular place within space through an intervention of any kind this location becomes a site.

Space and Site is a course dedicated to concepts and techniques necessary for all those designers and artists who want to work with space as a medium. It includes introductions to contemporary space-related theories and also some of the most important spatial designs of the 20th and 21st centuries. It also familiarizes participants with planning tools such as technical drafting, model making and virtual representations of space, as well as with the basic principles of constructions. These acquired skills and knowledge will be practised in a number of small exercises and one medium-sized project at the scale of a city-furniture or small architectural object.

Upon completion of this course a participant will have the means to develop and conceptualize his/her spatial ideas and present them adequately to an audience of professionals. Especially students who would like to continue their studies into three dimensional subject areas like exhibition design, and installation will benefit from this course.

V.A. 2140 Ceramic Art: From Pinched Pot to Sculptural Form (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Clay is the most natural and primal element on earth. Its plasticity makes it the most tactile hands-on material in artefact making, while its durability after firing retains a long history of ceramic art in almost all developed cultures. Ceramic artefacts, from shaping of clay to purposed glazing and firing, are completely individual-made, which allows artists to express themselves in this three dimensional medium. Therefore, ceramic art now is treated as traditional craft as well as contemporary art.

This is a studio course designed to teach students the basic hand-building and throwing techniques involved in constructing and surface decorating ceramic forms, from functional ware to sculpture. It creates a practical basis for addressing perceptual and aesthetic concerns as related to formal concepts such as balance, structure, continuity, texture and the spatial relationship between objects. Students will be encouraged to develop their own means of personal expression while working through assignments based on different ceramic techniques and skills.

By learning special hand-building and throwing techniques, and

exploring the physical properties of clay as a hands-on creative material, this course enhances the ability of students to express eloquently their ideas through three-dimensional representation, especially with the transformation to one single material. Starting from the aspect of function, students have to investigate the cultural significance of these functional wares, the relationship of details and the functions, and also the connection of these object-forms with the makers and users. In addition to learning the skills and process of making functional studio pottery, students will also be taught for creating vessel-form as art form for aesthetic expression. This in the end conducts to non-functional sculptural concepts in clay using hand-building and various decorating techniques. Emphases will be put on the development of construction skills and an understanding of form/space relation, surface treatment, and firing possibilities.

V.A. 2200 From Liquid to Solid: The Art of Glass Blowing (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Glass is known as solid-liquid, and is a highly versatile material. Glass is used in everyday life—in functional tableware and related products—or as a medium for fine art production. Glass advances and enriches our life through science, architecture, interior design, everyday products and fine art expression. It is hard to imagine living in a world without glass. Among the many ways of glass making, glass blowing is the most exciting method, and also a unique skill among art materials. Glass blowing introduces students to the most beautiful and functional way of designing objects while expressing their own artistic ideas. Students will explore the endless possibilities of hot glass, while increasing their confidence and accuracy required for craftsmanship.

This course is an introduction to basic techniques of glass blowing as fundamental to glass art. It teaches many ways of glass making from hot-shop techniques such as making paper-weights, cups, vessels and hot sculptures, to cold-shop techniques such as grinding, polishing, engraving and sandblasting. Students will learn how to handle the punty and pipe to gather hot-liquid glass out from an 1180°C furnace. They will learn to make solid sculptures with the punty, and to deliver breath through the pipe, to blow a bubble into a cup, a vessel, or a hollow form for sculpture. Students will explore the potential of hot glass, to express their ideas/designs through the voice of hot-glass, and finalize their products with cold-working techniques. Learning glass blowing will allow students to apply their knowledge in drawing, sculpture, installation and design, thus enabling a broader dimension of artistic expression, as well as activating their imagination.

V.A. 2210 Design for Hypermedia (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

The Internet has become an important – if not the most important – channel of our media-based communication, and it makes good sense for designers and artists to have the creative and also technical skills to develop concepts for the hypermedia. The World Wide Web is a classic and popular example of hypermedia. Accordingly the purpose of this course is to give an introduction to the Internet as an artistic medium and provide a foundation of historical, cultural and technical knowledge related to Internet art. The core of the course will be developing students' own artistic voice using this particular way of communication. That includes the examination of theory, history and practices of Internet art and related concepts of hypermedia, open source, connectivity, non-linear narrative and hacktivism. At the same time students will learn the basic technologies and design skills to publish their artistic statements and concepts online.

V.A. 2230 Typography (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Typography means selection, scaling and organizing letters on a blank page or screen. It is one of the designer's most basic challenges. Typography is the tool to communicate any kind of content. Based on the students' prerequisite knowledge and experience in design, they will further broaden their understanding of micro and macro typography, developing and using grids in typography, preparing data for the print process and using the PDF-format for publishing content online. Additionally, through lectures, plus research and practice students will strengthen their expertise in design history and study the work of prominent designers in the field of graphic design. Basic design skills and fundamental knowledge of Adobe InDesign are expected.

Typography is a core subject for many designers, especially those working in the graphic design field. Students must develop their ability to find creative solutions in the field of visual communication while also developing new technical skills. This course concentrates on the usage of typography for printed media and media published online. Typography addresses issues that are useful for all disciplines of visual arts—ranging from design practices to fine arts. However, its principles are especially useful for information aesthetics, book design and exhibition design.

V.A. 2240 Material Culture and Collections (3,4,0) (E)

Prerequisite: V.A.1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Materials are significant elements in our understanding of culture both in terms of our own identities and within the wider global contexts. This course will explore concepts and theories of material culture in reflecting upon the elements of culture, which surround and influence our daily lives. Examining the everyday context of material life through a variety of methods and theories, students will develop their skills of textual analysis and be equipped with theoretical frameworks in examining objects within wider context of culture.

From objects of personal significance to national treasure, and from consumer's good circulated in global market to connoisseur's curios, the analysis of material culture seeks to question meaning, value and intention. Through the discussions of what objects mean to us, the course will further pose crucial questions evaluating the historical, cultural and social significance of objects. Contextualising the entangled relations between people and the material objects, and studying things both within and external to, environmental and cultural context, this course will engage students into critical debates of material culture, and extend their understandings of creating and creativity in the contemporary society.

Drawing theories from Art History, Museology, Art Anthropology, this course will include critical analysis of objects in a variety of forms and mediums, such as painting, textile, buildings, and heritage sites. Based within themes of context, the course will analyse issues of consumption, globalization, tourism, gender, tradition, value, belief, commerce and historical events. This course connects laterally across the disciplines of the AVA providing the theoretical context for practice and creativity.

V.A. 2320 Form and Function: Wheel-Thrown Ceramics (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

One of the oldest and most important tools in the ceramics studio is the potters-wheel. The variety of vessel forms that can be made on the potters-wheel is inexhaustible. Wheel-Thrown Ceramics is a studio course suitable for students wishing to learn the skill of making vessels on the electric potters-wheel. A primary emphasis will be placed on acquiring wheel-throwing skills and guided practice sessions will be preceded by frequent demonstrations of wheel-throwing and glazing techniques. Conceptual and aesthetic

aspects of strong functional work will be examined along with the historical development and uses of both Western and Asian utilitarian pottery. In addition to learning the skills and process of making functional studio pottery, students will also be taught techniques for creating a small body of related functional vessels that reflect the students own unique style and personal expression. Like hand-building techniques, throwing is also a direct hands-on technique to work with clay but with the co-operation of a machine. Therefore, learning to throw on the potter's wheel means to achieve a harmony in matching the tactility of hands on clay with the speed of the spinning wheel. In the aspect of function, students have to investigate the cultural significance of these functional wares; the relationship of details and the functions, and also the connection of these object-forms with the makers and users.

V.A. 2380 Sound: The Basics (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

This course aims to study sound beyond the common practice of audio as supplementary and secondary to visuals. Students will un-learn sense of sight as their primary sense, and thus re-learn multiple meanings and interpretations of sound and its relations with visuals. Students will learn to use microphones and recorder, and the skills of audio recording and editing techniques. On top of these technical craft, fundamentals of sound design form essential parts of the course. Principles of sound including physics of sound, auditory perception, awareness of acoustic environment and different types of listening practices will also be introduced.

As a foundation course, it aims to raise students' interests and doubts in rethinking audio-visual relations. By stressing sound as an artistic and expressive medium in its own right, rather than approached as secondary to visuals, students learn to discover immense creative potentials of sound. Hence, students will be both technically and intellectually ready to engage in further experimentations of sonic creations in advanced courses exploring novelty and possibilities of time-based media. Students will work on sonic creations or, sound design for moving image works (of their own or of their fellow classmates). This course also supports students further explore sound in various media such as video art, installation art, hypermedia and interactive media.

V.A. 2400 Graphics Storytelling (3,4,0) (E)

Prerequisite: V.A.1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

"To be a person is to have a story to tell."—Isak Dinesen

Storytelling is a fundamental element in many creative processes; comic art is a medium that best illustrates its importance through arrangement of visual elements and image-text interactions. This course aims to provide a platform for the students to specifically look into the aesthetics of storytelling. It emphasizes on both the training of practical skills and the investigation of the language of comic and sequential illustrations.

Through the introduction of theories by scholars and artists like Scott McCloud and Will Eisner, and the examination of the recent local independent comic art movement, students are provided with a critical framework to read and understand comics in a new perspective. They will become able to analyze and appreciate local and international works within a specific social and cultural context.

The course also take a look into the process of how abstract concepts and fragmented ideas are transformed into concrete message before it is delivered to the reader creatively. They are required to conduct research in various drawing styles based on the discussion of storytelling methods as presented in Matt Madden's *99 Ways to Tell a Story*.

Besides, a series of studio workshop will be held to provide practical training in the areas such as story structure, scriptwriting, drafting, drawing, inking and the publishing process. Students will be encouraged to experiment with various production methods,

and to start developing their unique way of presentation as a first step in becoming a professional illustrator or comic writer.

V.A. 2410 Experimental Illustration (3,4,0) (E)

Prerequisite: V.A.1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Illustration is a fundamental subject in visual arts that provides basic training in observation, integration and expression. Apart from the formal functions such as giving information and commentary, narration and persuasion, it allows artist to establish their own artistic identity through manipulation of image and text in an expressive way.

This course aims to let students purely focus on the image-making process. They are encouraged to experiment with different tools and materials before they invent their new approach to create image. The use of non-traditional tools could enhance their problem-solving skills since they will have to work with the limitations of the tools. During the process, they will need to explore and examine the specificity of the tools or medium in use. Such experience will help them to make decision and develop their own strategy during the creative process in the future.

Areas covered in the course will be: digital illustration, hand-made graphics, tactile illustration, graffiti and other non-traditional image-making methods such as paper cut-out, collage and stitching. Although the majority of the course is skill-based training, the design assignment also requires students to learn how to articulate ideas and integrate different skills into a well-planned creative strategy.

V.A. 2440 Interactive Art (3,4,0) (E)

Pre-requisite: V.A.1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Contemporary artists have been experimenting with the use of technology to enable and orchestrate the participation of the audience. Unfortunately, common studies of interactivity are often focused on the technical implementation rather from the critical and aesthetic viewpoints.

This course introduces the foundation concepts and skills of interactivity employed in contemporary art and design. It aims to go beyond the traditional discussion of interactive media from either the media studies approach or the cognitive aspect of the human computer interaction (HCI) direction. Within the current social and technological context, it provides a broader investigation from the participatory and the performative nature of interaction with the focus of the human body as the main site of interaction.

Students in the course learn to create simple audio-visual musical instruments that the artists and audience can perform together. They also build game-like environments or devices that participants can explore through their bodily interaction. Within this context the focus of the course lies more on the interaction process and experience rather than on the interface design.

This course provides a broad coverage of the use of interactivity in different areas of contemporary art and design. Historical reference will be drawn from a variety of sources such as literature, theatre, information technology, social science, and architecture. The course will teach the use of the simple graphical programming environment Pure Data that the students can use to experiment with interactive media content, without going through a steep learning curve of mastering traditional text based programming.

V.A. 2490 Painting: Image and Interpretation (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

This course aims to introduce students to the full range of materials and processes of painting. It provides opportunities for substantial skill development through extensive studio practice of different genres including portrait, landscape, still life and abstraction. The course also consolidates the technical expertise

in painting including the understanding of the material quality of paint, the consideration of different painting supports, health and safety issues as well as the efficiency of studio practice. The course also puts emphasis on examining how ideas and images are represented and explore how they relate to individual expression as well as social interpretation. Students will have opportunity to investigate the fundamental formal languages of painting through different exercises and will gain a solid understanding of the connection between form and content. Studio practice will be supported by lectures and tutorials, which purpose to investigate the debates surrounding the role of contemporary painting. Regular class discussions will also be held to examine the work of art by contemporary painters in terms of their cultural context and stylistic concern. At the end of the course, students will be equipped with preparation skills to discuss in oral and written forms the conceptual and visual elements in their paintings.

V.A. 2550 Small Metal Jewellery (3,4,0) (E)

Prerequisite: V.A.1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Mankind has developed personal decoration and ornaments for thousands of years. Jewellery has always been an expression and reflection of its epoch, its social structures and cultural standards. Since the past fifty years, jewellery is now no more the privilege of the wealthy, as the social structure of contemporary societies has broadened considerably, and allows the concept of jewellery to be understood far more universal. In a contemporary sense, jewellery has become a collective noun for body-related objects.

This is an introductory course in jewellery making, with a focus on metalsmithing for small objects. It is designed to introduce non-ferrous metal as an expressive medium and to explore the unique properties it has to offer. Students will learn various ways of working metal, and how these techniques can be applied to the creation of small metal objects. Emphasis will be put on how these objects can be related to the human body. Basic 3D design concepts will be used to demonstrate these possibilities. The students will be introduced to the contemporary views of jewellery, and begin to appreciate jewellery as an art form. Through studying this diversified art form, the students can broaden their appreciation of the world around their body. The students will develop a sense of scale, and will have an enhanced sensitivity in relating their work to the environment. They will also practise thinking in 3D.

V.A. 2560 Wearables (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Wearables are articles worn on the human body, enhancing a given feature of the body or creating an entirely new interface for interaction, thus extending the traditional function of clothing into new artistic or functional areas. Accordingly the aim of the course is to interpret the human body as an interface for artistic expression.

The course offers an introduction to the broad scope of wearables and covers basic techniques for designing, pattern making and pattern alteration such as square blocking, contour sectioning and pivoting, which enables learners to develop creative concepts into wearable designs. Building on to this foundation, through studio exercises, student research and studio practice the students are invited to explore various approaches, concepts and materials for the creation of wearables. This knowledge shall be applied to design a set of wearable pieces or body extensions from the very first design sketch to a finished prototype, taking in the contemporary discourse on the topic.

Wearables connect the three-dimensional design-area with disciplines like theatre, film or performance art. Most obvious applications are theatre-costumes, but wearable design-pieces that are based on a particular view of the world or a particular spatial environment are rather common throughout the art- or design-scene.

V.A. 2570 The Art of Chinese Calligraphy (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

This course consists of three parts: (1) study of the historical and theoretical aspects of Chinese calligraphy; (2) the practical study in basic brush techniques and styles of the major works in *zhuanshu* 篆書 (seal script), *lishu* 隸書 and *kaishu* 楷書 (standard script); and (3) a hands-on studio art project. The class will learn the relevant brush techniques and calligraphic styles through demonstrations and guided practice. The course culminates in the creative project where by students will treat calligraphy as a vehicle for self-expression, expressing ideas in terms of their artworks' style and verbal content.

The course not only informs students about traditional Chinese culture, but also challenges them from academic and artistic perspectives. Students will develop independent thinking and problem-solving skills and express creativity as part of the process for creating calligraphic works. Additionally, they will study the historical and theoretical aspects of this fascinating art. This course is related to all other courses of Chinese art history, Chinese painting, Chinese calligraphy (e.g. semi-cursive script), seal engraving, typography, and graphic design in general.

While English is the major medium of instruction of this course, occasionally Chinese will be used in the teaching of materials and texts related to Chinese arts.

V.A. 2600 Arts of Asia (3,3,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

The fundamental aim of this course is to provide students with a broad understanding of Asian art since the 19th century. Painting, sculpture, architecture, decorative arts and modern art from China, Japan, Korea, India, Southeast Asia as well as the Middle East will be used to illustrate the diversity and uniqueness of visual art and culture in these places, and also the cultural interaction through which the production, trading and consumption of art trigger. Whilst the course encourages students to investigate the individual characteristics of visual arts of different countries and cultures, it attempts to enhance student's understanding of the visual arts in the scope of Asia.

To understand any culture it is necessary to study the arts from that culture and how they interrelate with historical, geographical, religious and philosophical factors. The arts of Asia make tangible and visible the beliefs, which have guided the various civilizations of the continent. This course examines various art movements in a number of key Asian regions as well as the art and cultural interaction amongst these regions.

V.A. 2690 Drawing: Visual Thinking and Observation (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Drawing is the fundamental training for various visual arts subjects. It is a discipline that includes strategies for representing forms, movement and ideas through the mark-making medium. It is also a way to convey thoughts and beliefs through hand and mind coordination. While transforming the experience into drawing, students will obtain new interpretations of visual expressions, as the course focuses on strengthening students' visual perception and observation with the practice of traditional and contemporary drawing approaches.

This course aims to introduce drawing studies from formal and representational into unconventional image expression, and will advance all beginners to go from fundamental to more exploration level. The course consists of three parts: the practice of drawing fundamentals; the learning of basic visual languages in drawing; and the re-interpretation of drawing from the figurative, representational to the application of various media and alternative processes. There will be exercises on basic training through a series of assignments that stress on using drawing as a

medium for visual thinking and observation. Students will draw from direct observation or imagination of still life, landscape, and the human figure. Drawing media may include graphite, charcoal, ink, and collage, as well as watercolour and pastel.

V.A. 2700 Visual Literacy in Chinese Painting (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

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 II 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 practising Chinese painting.

While English is the major medium of instruction of this course, occasionally Chinese will be used in the teaching of materials and texts related to Chinese arts.

V.A. 2710 Chinese Word as Image: Foundational Studies in Chinese Calligraphy & Seal Engraving (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

The centrality of using Chinese words as the major element in artistic expressions is a unique and prominent phenomenon in both Chinese and global visual culture from past to present. Chinese words, as evolved from pictographic representation to non-representational character, is the fundamental medium for artistic expressions in the practices of a range of Chinese art forms including calligraphy, seal engraving and other craft arts. Whether brushed on paper or engraved in three-dimensional objects made of stone, bronze and any other penetrable material, the visual and artistic form of Chinese word interacts with the subtlety of the linguistic aspect of Chinese language to produce a richly interdisciplinary artistic experience.

This course consists of three parts: (1) the study of foundational knowledge and theories pertinent to the material, tools, and the linguistic skills involved in the practices of Chinese calligraphy and seal engraving; (2) the practical study of brush, engraving and carving techniques, the compositional strategies of the strokes of Chinese characters and other relevant basic skills; and (3) a simple hands-on studio art project.

The class will learn the skills of adopting different material, handling of tools and other basic techniques of Chinese calligraphy and seal engraving through demonstrations and guided practice. The course culminates in a small-scale yet rewarding creative project where by students will produce one piece of artwork based on the application of their acquired concepts, tools and skills.

Students need to acquire the foundational tools and skills of this course to nurture their understanding of Chinese cultural heritage. The foundational knowledge and experience offered by this course are intended to cultivate a synergy with all other courses of Chinese and Asian art history, visual culture, Chinese calligraphy, seal engraving, Chinese painting, typography, Chinese language, and some aspects of sculpture.

While English is the major medium of instruction of this course, occasionally Chinese will be used in the teaching of materials and texts related to Chinese arts.

V.A. 2720 Looking through the Lens (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

The world and its cultures are external before one looks deeply. As artists and as responsible citizens, ways of focused looking will help us to learn from, and benefit back to our society and the world.

This is a course on fundamental knowledge of lens-based media, including photography and moving image productions. The essential foundations provided in this course are not merely technical craft but ways of inquisitive looking. Looking is attentive and active while seeing is external and passive. Accordingly, supplementary to technical training, this course aims at broadening students' visual perceptions and sharpening their senses responding to the outside world. Students will explore and experiment how photographers, moving image artists understand, capture and represent actuality. Technical workshops on colours, optical theories, camera movements, framing and operations will be offered. Field work for practising skills of observation is an important part of the course. Class assignments will enhance students' ability to look into details both in aesthetic realm and in cultural contexts.

Students will be working on photography and video production that are essential craft for media artists in various fields and in a cross-disciplinary manner. This course serves as a foundation for works of photography and moving image, interactive media with moving and still content, spatial design, visual narrative, and video installation. Students will be both technically and intellectually ready to engage in further experimentations of lens-based media creations in advanced courses.

V.A. 2730 Sculpture: Materials and Processes (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

We live in a built environment. This environment is defined by different structures and objects, and their spatial relationships. In an effort to interpret our environment and to create new places and forms, this course will explore through in and out of class projects how structures and forms are built through an additive process.

This course is designed to bring to light different ways of understanding how sculpture has been made, can be made and explore new methods for the continuance of the discipline into a contemporary context. This course not only looks at sculpture as an independent form but sculpture as an expanded discipline that reaches into many realms expanding our perception to three dimensional space and experience.

This course explores the tools and techniques of additive production and the capacities of the wood shop, metal shop and sculpture studio. A series of small projects designed to build students' skill base in carpentry, metalworking and general structural challenges will be considered and applied. In addition, students are invited to incorporate projects from other AVA courses or their individual studio practice into the course.

V.A. 2740 Bodyscape (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

In most 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.

V.A. 2770 Product Design (3,4,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Product design is a creative discipline, which combines art and technology, ideas and materials, to improve our daily lives, protect our health and create new opportunities for the industry. This course produces imaginative design ideas and solutions for small and large-scale industrial production.

The aim of this course is to provide knowledge and understanding of common and new materials used for designing new products and objects. It also introduces basic processes and methods used in industrial and product design manufacturing for these materials. Three different projects will be introduced to understand that the right choice of materials and processes is inseparably linked to the look and performance of any product.

This subject builds the foundation and hands-on experience indispensable to any other 3D related courses.

V.A. 2780 Writing in Art and Culture (3,3,0) (E)

Prerequisite: V.A. 1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Writing on and about visual art is an essential element of artistic practice and has a multitude of uses from artist's statements to exhibition, critical analysis and academic discourse. How the artist uses words to analyse and describe works, becomes a necessary component in the dissemination and communication of the creative. The writing of the visual explores the essence of communication and the positions and perspectives of artists and art writers. Art writing further provides primary sources to explore the changing role of the writing about art, from manifesto and critic to intention and reception.

This course will improve students' individual research, critical analysis and written skills, in order to effectively express ideas for their own practice, and in interpreting and understanding writings about art.

The course will examine fundamental skills of research practice, methods and methodology for practicing artists and academic writing on art. Revealing the relationship between art, creativity and language, as a methodology that can enhance communication and critical engagement with art theory and art historical writings. It will also assess writings on modern and contemporary visual arts practices by looking at how key texts from the past have informed present discourses on art.

We will examine a number of artists' writings through selected examples of primary source materials; notes, correspondence, manifestos, and other printed matter, by those who work between art and also writing about art.

V.A. 2790 Installation Art (3,4,0) (E)

Pre-requisite: V.A.1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Installation has been the most commonly used art form in contemporary visual creation since 1970s. It is a kind of integrated medium of expression which potentially triggers different sense such as sound, light, odour and other intangible sensible elements. The phenomenon of mixed media and interdisciplinary creation in contemporary art making has indicated strong initiatives to explore new creative space and language within an existing framework, and installation art is the most organic experimental area in this realm. Through the practice of installation art, students will utilise various forms of visual expression within space.

This course aims to inspire and enhance students' abilities in creativity and expression through practice, exploration and research work on various mixed-forms in the concept of space and place. It will focus on exploring the integrated specificity of installation art, which can integrate other medium such as video, imaging, processing, temporary, performance and theatre, and even interactive installation. It will give a general survey on theory, the development and the latest trends of installation art;

students will explore how ideas and theories get contextualized, and how space is redefined with concepts of identification and site-specific contextual meanings. Construction workshop will be given to assist their installation production.

V.A. 2820 Exhibition and Art Markets (3,3,0) (E)

Pre-requisite: V.A.1090 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

How is art effected and affected by exhibition cultures and art markets?

Do exhibitions define art buying patterns? Or do buying patterns define exhibition?

These key questions for the understanding of the art world are the focus for the emerging artist breaking into the highly competitive art market place.

From the differing perspectives of both the public and the private sector, this course will provide navigation and assessment of the contrasts and similarities of the sectors, discussing issues of wealth and value, consumption and issues of ownership.

The history and theory of exhibitions, collecting and the effect and impacts of the growing commercial Art markets, with further analysis of the roles and restrictions of cultural policy and definitions of culture, in a local and global sense, contextualise the frameworks for public and private sectors.

The themes and topics will provide essential knowledge of the arts sector, reviewing the role of the public sector in the advancement of the art exhibition 'blockbuster' and the commercialisation of art through case studies of world leading galleries such as Tate Modern, MOMA and the Guggenheim. Critically examining the practice and marketing of exhibitions and the associated memorabilia of the gift shop art.

The changing role of Art and its exhibition will be examined, in terms of traditional associations of status, education and of art in an increasing commercial form as investment. Assessing the roles of gallery, dealer, auction house and buyer as the centre pin to driving and responding to market forces.

V.A. 3020 Concepts in Contemporary Art (3,3,0) (E)

Prerequisite: V.A. 2780 Writing in Art and Culture or V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art

This course will concentrate on the study of art trends and art movements by thematic discussion. The study will explore art and artists from across the world and examine the linking of concepts and theories of modern and contemporary trends from 1945.

The course provides a platform to get to know with the historical and contemporary frameworks for discussing and analysing art, further more, student will learn to evaluate sources and ideas critically and make informed decisions about their relevance and worth.

Nowadays, Contemporary Art is a very complex concept according to various interpretational needs. By stressing the analysis of works of art within thematic groupings rather than a linear historical introduction, engages students in actively considering how ideas, forms, materials, process, and purposes all contribute to meaning of Contemporary Art. In addition, students will be acquainted with the current international and local art scene in order to better understand the inter-textuality of concepts in contemporary art.

V.A. 3030 Painting: Creative Projects (3,4,0) (E)

Prerequisite: V.A. 2490 Painting: Image and Interpretation

This is an advanced painting class, and it aims to nourish professional artist. There will be research studies, lectures, studio visits and artist talks to focus on current art and cultural issues. Students will work on independent studio projects with rigorous group critique sessions to evaluate individual artistic development. Tutorship will also be given through regular supervision sessions to assist individual artistic development. With the scheduling of special sessions for discussing and to reviewing the evolution in art especially in painting on the convergence of traditionalism and modernism, students will further investigate the problem of

painting. This course is to nourish professional advancement for an art career. Students are expected to work on art pieces with self-initiated themes. The course is to give intensive training on painting and art studies, and students are expected to work on art pieces with self-initiated themes.

V.A. 3040 Creative Ceramics: Concept and Process (3,4,0) (E)

Prerequisite: V.A. 2140 Ceramic Art: From Pinched Pot to Sculptural Form or V.A. 2320 Form and Function: Wheel-Thrown Ceramics

Ceramic art, with its origin in craft, has been propelled by artistic movements, which integrated traditional techniques and aesthetics into the creation of contemporary artwork. In this course, students will build on previously acquired ceramic skills by augmenting their ceramic knowledge through exposure to more advanced ceramic techniques and the viewing of high calibre ceramic artworks. It is also an exploration into the possibilities of ceramic material and techniques in artistic expression. Students have to tackle different problems in various projects with different approaches to ceramic art including a thematic project, in which students have to create within an assigned concept.

Using a variety of techniques, including paper-clay, advanced hand building and wheel throwing techniques, slip-casting and press-moulding, students will fabricate ceramic composite forms in non-functional approach. Image transfer and glaze test projects will also help students to develop their own messages on surface. Forms constructed range from abstraction to images of found objects, where the aesthetic consideration will be opened to personal creative expression. Emphasis will be placed on the development of concept and the transformation to three dimensional clay objects. Students are encouraged to create independent work exhibiting personal symbols and content. Students will further broaden their understanding of ceramics by visiting museums, galleries, and meeting artists at their studios. Additionally, through lectures and research, students will strengthen their historical knowledge of both traditional and contemporary ceramics, so that they can explore the issues of cultural identity and significance in their own work.

V.A. 3160 Chinese Visual Art: Idea and Nature (3,4,0) (E)

Prerequisite: V.A. 2700 Visual Literacy in Chinese Painting
Shanshui, literally landscape painting, has been regularly considered the most mature genre in Chinese painting since the Northern Song dynasty (960–1127), in the light of that *shanshui* is capable of expressing the outward reality of nature and the inner being of an individual artist. A variety of landscape motifs and painting methods would not be regarded as the outcomes of the observation from nature, but as a system of cultural codes, through which Chinese artists could make their ideas and thoughts known to others and develop their own visual language and style.

One of the purposes of this course is to familiarize students with the ideas and the artistic concepts of *shanshui* on the basis of much advanced painting skills required by such genre. Each student will study a variety of landscape motifs such as tree, rock, cloud and stream, and a wide range of painting methods like foliage and cun (literally texture stroke, for depiction of the rocky texture) methods, with the assistance of the references from the classical Chinese painting. The other purpose is to enable students to adapt and appropriate the landscape motifs and conventional methods to a new mode of expression. Focus of this part will be on the spatial arrangement of a single piece of painting or multiple panels of paintings, and the presentation of the artwork with a hint of contemporary sense.

The rationale to offer this level III course is to allow students to understand the genre of *shanshui* painting that has long been ranked at the topmost level in the hierarchy of Chinese painting. The provision of the course does not merely emphasize on the acquisition of the very advanced skills of landscape painting, even though they are very essential. The understanding of the codification system, and the revival and the re-definition of *shanshui* will also be the focus of the course. The key to revive

Chinese landscape painting here is no more to merge the ideas and concepts from other arts than to explore how to present the artistic concept and the *shanshui* elements with a non-traditional art form.

While English is the major medium of instruction of this course, occasionally Chinese will be used in the teaching of materials and texts related to Chinese arts.

V.A. 3171-2 Career Preparation Workshop (0,*,*)

Prerequisite: Year 3 Standing

This is a workshop-based course. A series of special topic will be offered to meet the specific needs of students for practical career development after graduation. Students will build up their first completed portfolio and CV, acquire useful sources for further development, funding and other further training opportunities. The course will also enable the students to understand the implications of being an artist, art administrator and teacher etc. and prepare them to make a well founded decision on their future career.

V.A. 3180 From Object to Installation: The Art of Glass Kiln-Forming (3,4,0) (E)

Prerequisite: V.A. 2140 Ceramic Art: From Pinched Pot to Sculptural Form or V.A. 2200 From Liquid to Solid: The Art of Glass Blowing

In addition to Glass Blowing and Casting, Glass Kiln Forming is another essential set of glass-art techniques with more complex firing schedules due to the effect of different melting points. It is used widely in the creative industry, from small jewellery objects, daily table products, and interior designs to artistic works, by using fusible colour glass sheets, frits and powders, as well as window glass and recycled glass. This course focuses on three Kiln Forming techniques: Fusing, Slumping and Pate De Verre.

Slumping (660 °C) transfers a sheet of glass from 2-D to 3-D, from a sketch to an object. Students learn to use a diamond cutter to cut glass sheets to compose various patterns, and to slump it over a ceramic mould to sag the forms in a kiln. Use of daily recycled glass and window glass are also introduced for Slumping.

The temperature of Fusing (750–840 °C) is higher than Slumping. Fusing is suitable for making jewellery objects, 2-D works, and components for interior designs as well as creating panels for Slumping projects.

Pate de Verre (700 °C) is a French word “glass paste” by using different size and colour glass frits and powders mixed with CMC glue to apply over/into a mould (ceramics fibre or high-temperature plaster), then fused together by firing. The works could be thin as a leaf, detailed as lace, vivid as a flower and complex as a building.

The three Kiln Forming Techniques could be used individually or co-ordinately to realize concepts/ideas exquisitely. Sufficient Glass Kiln Forming cold-working techniques will also be taught to facilitate a professional completion of the work. Students will explore the potential and wide possibilities of Kiln Forming while building up confidence and accuracy required for craftsmanship. It will provide students with good craft skills and an artistic base for their future career development in visual arts.

V.A. 3240 Public Art (3,4,0) (E)

Prerequisite: V.A. 2730 Sculpture: Materials and Processes or V.A. 2790 Installation Art

Traditionally the concept of public art has mainly been related to monuments and statues in public spaces. Later its form were diversified through various interpretations of the “public”, and as a result not only includes outdoor sculptures and murals to functional works integrated into architecture, but also site-specificity works, community based projects and interactive street performances. Nowadays, a new sense of public art refers to any art that happens and exhibits in a public domain, which may be art in “public places”, art that “creates public spaces”, and art of “public interest”. Public art does not simply refer to already existing physical urban sites such as parks, squares, streets or cities, but actually aims to re-interpret various social and cultural spaces and their functions.

This is a practice-based course, which includes conceptual and practical exercises relating to public art, as well as investigating and exploring new possibilities of art in the public arena. It will provide students with new concepts and approaches to explore art as a public situation. Students will establish public art in their geographical, political and social context, allowing them to integrate art and life within their personal living space and community. Students will further understand the concept of 2D and 3D art work, site-specific work, performances in contextuality and art in daily life, making this course also a valuable experience for students interested in Sculpture, Spatial Design, Installation Art and Performance Art.

V.A. 3260 Visual Arts and Modernity (3,3,0) (E)

Prerequisite: V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art or V.A. 2780 Writing in Art and Culture

As visual artists, how we think, and how we understand that world around us, both effects and influence our creativity and the works we create. The art of the 20th century exemplifies this interplay between art, artist and society, marking a point of distinct artistic difference with the past and highlighting Modernity throughout culture and society. The responses to modernity have incorporated new forms and expressions of visual art and developed a range of radical theories, attempting to define and contextualize the art in a century of unprecedented global change.

Using the themes of Modernity as a platform—for example: revolution, gender, industrial advance etc.—we will examine the shaping of visual art of the 20th century. Considering the relationships and affinities between varieties of media, and investigating the theories and language of visual art we will learn to understand contextually and visually the often ambiguous terms “Modern”, “Modernity” and “Modernism”.

The course will offer the student a greater depth of the understanding of Art History and the interplay between visual art, the creative process of the visual artist, and the influence of political, cultural, economics and anthropological arenas of life.

V.A. 3270 Chinese Seal Engraving: The Expressive Identity (3,4,0) (E)

Prerequisite: V.A. 2570 The Art of Chinese Calligraphy or V.A. 2710 Chinese Word as Image

Seal engraving (*zhuanke* 篆刻) is a highly developed yet much understudied form of Chinese art. Few people have any idea how to appreciate the beauty of a seal’s (*vinzhang* 印章) imprinted image, let alone grasp the subtlety of these aesthetic objects. More than simply tools used to imprint one’s presence (commonly authorship and ownership) on a painting or work of calligraphy, seals are carefully design works of art that express a variety of cultural and personal values.

This course consists of three parts: (1) study of the theoretical and historical aspects of seal engraving; (2) the practical study of styles and carving techniques; and (3) a hands-on studio art project. Students will be introduced to related topics as social functions of the seal, transformation of seal styles, relationships between the seal and other arts of China, appreciating the seal and its imprint as aesthetic objects, and the seal as a vehicle for expressing self-image and identity. After a vigorous analysis of styles and compositional types, the class will learn the techniques of seal engraving through demonstrations and guided practice. The course culminates in the creative project where by students will carve their own personal seals that convey through their design of character seals (*wenzi yin* 文字印) and pictorial seals (*tuxiang yin* 圖像印), an expression of their self-image or identity.

Seal engraving is an integral form of Chinese art and visual culture. The course not only informs students about traditional Chinese culture, but also challenges them to invigorate the national heritage to express their contemporary thoughts and life. Students will develop independent thinking and problem-solving skills and express creativity as part of the process for creating seals. This course is intended to cultivate a synergy with all other courses of Chinese art history, Chinese painting, Chinese calligraphy, typography, jewellery design, and some aspects of

sculpture.

While English is the major medium of instruction of this course, occasionally Chinese will be used in the teaching of materials and texts related to Chinese arts.

V.A. 3280 Narrative Photography (3,4,0) (E)

Prerequisite: V.A. 2380 Sound: The Basics or V.A. 2720 Looking through the Lens

In the post-medium culture, artists no longer identify themselves as a practitioner in a specific medium, but rather work across multiple mediums to create a rich visual dialogue. Therefore, this course is an attempt to bring together photography and performance art, with the awareness of “the act depicted in the photography”, “the unpremeditated photographic action” as the style of mid-twentieth-century photojournalism and lomography: snapshots, “an act/performance created for a photograph” and “a stand-alone picture to present a pictorial narrative.” Referencing photographers who create images relating to fables, fairy tales, apocryphal events and modern myths—a collective consciousness, this course will further develop creative processes and innovative works that explore the possibilities in an active moment that is not simply captured by a still frame, but will continue beyond the image.

This studio course will launch an interactive dialogue between photography and performance art. Students will explore the different creative processes between these two art mediums, discovering the similarities and differences in each, and utilizing the knowledge gained from both in developing time-based photography. Discussions and presentations will focus on narrative compositions (such as directing an event, specifically for the camera), surveillance, process and documentation as art, and the use of text in photography.

V.A. 3290 Independent Music Video (3,4,0) (E)

Prerequisite: V.A. 2380 Sound: The Basics or V.A. 2720 Looking through the Lens

Independent music videos have been an exceptionally rich platform for audio-visual experimentations since the 1980’s. Artists work with limited resources and manipulate simple craft to create innovative music/visual relations. Examining various forms and development of independent music videos will therefore definitely broaden students’ mastery of aesthetics and technicality of music/visual productions.

This studio course provides students with knowledge of history, cultural contexts, and various styles of independent music video with emphasis on its spirits of DIY, low budget, experimentation and novelty.

The course’s offerings include video camera and lighting workshops, but it also aims at expanding the possibilities of making moving images by including sequences of photographs, illustrations and drawings for music video, which are not necessarily video camera-based. This is achieved by covering essential skills of computer-based moving image composition.

As a course-project course, each student must finish a music video for Hong Kong independent musicians/bands or sound artists by the end of the semester. Hence, production management is also a focus. Students have to deal with allocation of work in a crew, location scouting, scheduling, equipment booking etc. The instructor will introduce students to local independent musicians/sound artists and facilitates communication for the collaborations. In sum, students acquire experience of the complete procedures of a music video production: choosing music/sound works, knowing the musicians/sound artists, generating initial ideas, presentation of concept and treatment, negotiations and fine-tuning, production (shooting or drawings), moving image compositions, and publishing (in format of professional broadcast HDV, DVD or web-based platforms).

V.A. 3300 Bodily Perception in Artistic Practice (3,4,0) (E)

Prerequisite: V.A. 2440 Interactive Art or V.A. 2740 Bodyscape
Gaining perceptual experience through our bodily senses (sight, hearing, smell, taste, touch and motion), and making use of it to

discern various circumstances in the surroundings is the common ground for human communication. From the perspective of visual arts practice, this course aims to extend students’ sensibility and capability in employing perceptual experience as a means of artistic investigations and expressions. It will also open up students’ vision and mind to new creative possibilities. The study of bodily perception will be introduced in both practical and theoretical aspects in which relevant reading materials on body aesthetics and related art movements in the 20th century will be explored.

With the influences of Dada, Fluxus, Happening, Performance and other related art movements in the 20th century, the phenomenon of artists presenting art with their own bodies has become common. It particularly refers to the exploration of bodily perception and its possible implication in artistic expression. In recent years, this phenomenon extends to a wider scope of artistic practice and is now applied to more diverse creative disciplines such as wearable, spatial, product, multimedia and interface design. The study of bodily perception thus suggests an interdisciplinary platform to integrate various art forms and creative practices.

V.A. 3310 Drawing: Inquiry and Experimentation (3,4,0) (E)

Prerequisite: V.A. 2060 Life Drawing or V.A. 2690 Drawing: Visual Thinking and Observation

Drawing is not merely a fundamental tool for all visual artists, but also an artistic medium in its own right: by enquiring into traditional ideas, and through experimental use of drawing media and innovative approaches. Drawing can open entirely new perceptions of reality, beyond the notions commonly connoted with pencil and paper.

This course aims to strengthen and consolidate students’ drawing skills and knowledge acquired from the course of V.A. 2690 Drawing: Visual Thinking and Observation. It enables students to explore drawing as an evolving mode of contemporary art practice and expression, and considers drawing as a means for contextual inquiry and experimentation with the application of creative ideas, practices and technologies of the discipline. The content deals with the concept of drawing, its development from traditional to contemporary, and covers a wide range of techniques, materials, functions and approaches with alternative process of the media. Students may work in a variety of traditional media, including graphite, charcoal and pastel, and are encouraged to explore the use of new and mixed media. Various drawing approaches with a variety of subject matters, such as figure, still-life, and landscape will be examined and practised in the course. Students will also concentrate on more complex personal and creative aspects of drawing, while perceptual and conceptual issues will be pursued. By the end of the course, students will have the competence to transform the contextual inquiry into expressive or experimental drawing.

V.A. 3330 Cover to Cover (3,4,0) (E)

Prerequisite: V.A.2230 Typography or V.A.2400 Graphic Storytelling

For centuries, reading a book was the only one way of save-travelling to faraway places, unknown cultures and bold adventures. Even time travel and the transforming to another identity were possible while lounging in an armchair at home and reading a book. Today we have more opportunities to get into a story by listening to an audio book, watching movie or playing computer games. But even the medium book is changing its nature from analogue to digital (Kindle and iPad, only to name the famous one).

Despite all these innovations, the traditional printed book is still the most common and most successful distribution format for text- and image-based content. Still the number of printed publication is rising every year. Book design is still the ultimate achievement for any 2D-designer. The innumerable contents of books cannot be covered by one standard design of an anonymous eBook. Not just the physical design of the “anatomy” of a book—spine, cover, binding, front, body, and back—but also the canons of proportion,

grids, formats, openings and page design in combination create the essential experience of a good read. And these are only the basics. In addition a digital book cannot replace the sensory experience of touching, smelling and hearing the pages of an analog book.

This course critically evaluates contemporary book design by exploring the changing formats of the book in history, and in the context of the visual arts: as craft, as product, as art and as medium. It introduces the business of publishing, and its terminology, as well as essential knowledge of printing technologies. Most of all however, the course aims at providing the tools, skills and creative approaches to design and produce a book with self given content and constraints.

After all, it is the purpose of the course to create a book that does not depend on conventional templates but develops from an understanding of competing conventions. The course builds confidence in creative organisation and management of content for a wide range of publication practice in contemporary visual arts. It is the point of culmination within the course sequence of the Graphic art-cluster that intends to bring together all previously acquired skills in one project.

V.A. 3340 Painting: Expression and Exploration (3,4,0) (E)

Prerequisite: V.A. 2490 Painting: Image and Interpretation

This course aims to develop students' understanding of paint as an expressive tool and help students to explore their own direction through visual problem solving. Students will be provided with opportunities to experiment with different mediums and processes so as to investigate the unique qualities of painting. The course develops students' independence and consistent work pattern within the studio. It also fosters students to develop a personal language and aesthetic sensibility with an emphasis on the individual growth through technical as well as conceptual development. The course also addresses the processes of transformation from ideas and images into visual art with consideration of contemporary ideologies and critical debates. Students will be encouraged to start with traditional approaches to painting in terms of seeing it as a self-sufficient discipline and further develop to experimental approaches towards interdisciplinary. Alongside with given studio exercises, lectures and tutorials will be scheduled for addressing major topics in contemporary painting relating to identity concerns, spiritual issues and political debates, and discussing how these issues are relevant to students own practice. By the end of the course, student will have a set of work completed according to their self-initiated theme, which will be further applied onto their future study of the subject.

V.A. 3360 Wearables as Media (3,4,0)

Prerequisite: V.A. 2560 Wearables

The aim of this course is to produce wearables not merely as fashionable articles for next season's market consumption, but as cultural objects with the potential to critique or transform the social or political environment.

The course explores how wearables play a central role in defining our identity, by looking at the ethical, environmental, political and social issues of clothing, fashion and textiles along with the role of the artist/designer operating within these spheres of cultural production. It also sheds light on strategies that artists and creative designers employ in their work practices to transform or critique society through wearable art/design pieces. The studio-part of the course involves the application of such creative concepts, where appropriate methods and materials will be tested in order to create design solutions. The outcomes will be wearables and/or accessories that "can create models for possible worlds and possible bits of worlds." (Bourriaud, 2002) In this way wearables play a central role in defining and communicating our identity.

The goal of this course is to produce conscientious artists and designers who are willing and able to take responsibility for the material goods and services they produce, the effects these have on our social, political and ecological environment and who can articulate their perspectives using creative strategies. Its underlying

intention is to foster awareness of the massive implications of applied human creativity in the fashion industry, and how the things we wear affect and intervene with our everyday lives on multiple levels. In doing so students are equipped with advanced skills in the production of their own wearable prototypes.

V.A. 3380 Convention and Innovation in Chinese Painting (3,4,0) (E)

Prerequisite: V.A. 2700 Visual Literacy in Chinese Painting

As Hong Kong serves as a point of convergence of Chinese and Western cultural narratives, "hybridity" comes to be a primary means for local artists, especially ink artists, to take into their art creation. For better understanding Chinese cultural heritage, the course requires students to explore the conventions embedded in *guohua* for thousands of years. The aim of such training is to enhance and build up visual literacy in Chinese painting. With the introduction of the concept of "hybridity", students are expected to reveal the local cultural identity on the basis of the integration of the convention(s) of *guohua* with Western mode of expression.

This course is divided into two sections: (1) exploration in conventional Chinese painting; and (2) innovative creativity with the concept of "hybridity". The former section aims at exploring possibilities of *guohua* (literally translated as national painting) based on the research of the conventional concepts and ideas. Both *xieyi* (free style) and *gongbi* (fine-brush, or delicate, style) are the focuses. The provision of the latter section is the concept of "hybridity", which is regarded as a crucial artistic means for ink artist to revive the ancient art form of *guohua* and reveal Hong Kong cultural identity. Through adapting, appropriating and revising the mode(s) of expression from Western art, students learn how to reconcile "Chineseness" and "modernism/contemporaneity" to create Chinese painting with a contemporary new look.

While English is the major medium of instruction of this course, occasionally Chinese will be used in the teaching of materials and texts related to Chinese arts.

V.A. 3390 Picture Book (3,4,0) (E)

Prerequisite: V.A.2230 Typography or V.A.2400 Graphic Storytelling

This course aims to develop student's storytelling skills and the ability to conceptualize complex visualization in the form of picture book. It provides a platform for the students to explore how images, text, graphics and other visual elements can be used to inform, explain and narrate complex "story" in a unique and creative way.

The course emphasizes the importance of research in the stage of idea-development. Through lectures, workshops and field trip, students will have chance to explore various methodologies that could help them to conduct research on related topics. They will need to initiate their own story idea and develop strategy to gather, organize and articulate contents and information for creative use.

To enrich student's visual language, advance topics in story structure, story setting, character design, visualization, image-text interactions and book illustration will be covered. Students are also encouraged to experiment with various approaches in visual expression in order to establish their own personal style.

Besides, the course will provide a comprehensive overview of the history and contemporary practice in the areas stated above by introducing classical works and modern examples. Alternative and cutting-edge models of publishing methods will also be examined to encourage students to challenge the concept of a "picture book".

V.A. 3410 Experiments in Moving Image (3,4,0) (E)

Prerequisite: V.A. 2380 Sound: The Basics or V.A. 2720 Looking through the Lens

This course aims at offering students unconventional perspectives on moving image and sound. Notions of creativity and usages of digital moving image and sound gears as artistic tools are highlighted. Hence, the course strongly encourages mixed genres and personal experiments.

Students will learn the art of moving image and sound that

inherently stress the significance of experimentation in visual rhetoric, mass media (TV) criticism, and the spirits of boldness in contemporary art making. Students will learn histories, technological/cultural contexts and artistic practices of experimental film/video art.

As an intermediate level course, students will learn digital video production including camera work and the use of supported gears, the craft of three-point lighting and its variations, and also the knowledge of safety and different types of lighting gears.

After taking this course, students should be ready for upper-level courses that are research-based and aim at exploring further on novelty of time-based media. This course also supports students working on other areas of arts with elements of moving image and sound, such as interactive media, hypermedia and installation art works.

V.A. 3430 Studio Jewellery (3,4,0) (E)

Prerequisite: V.A. 2550 Small-Metal Jewellery

From pre-historic time till the mid-twentieth Century, people wore jewellery to showcase their wealth, power, social and religious status, superiority and their aesthetic sense. After the Second World War, many of the societies in Europe and America were turned upside down.

The great loss of lives made many artists questioned the traditional values, and reflected on the question of self-identity. The scarcity of materials also pushed many artists to start making jewellery. Together with the new materials made available through technology advancement, the studio jewellery movement was born. At the core of the movement is a deep desire to establish values and identity through jewellery. In many ways, jewellery is the ideal art form to consider a person's values, and to explore the possibilities of utilizing or challenging traditional meanings.

In this course, students will be guided to develop a series of work that reflects their stance on contemporary issues. They will start by studying the traditional meanings of jewellery, and their connections to the underlying craftsmanship. Once these connections are made, they will look at how the studio jewellery movement pushed these apart, and used new ideas and materials to create a new set of language. The students will then reflect on their own perception, develop a series of jewellery, and present their work and research findings to the class.

V.A. 3440 Contemporary Vision in Chinese Art Practice (3,3,0) (E)

Prerequisite: V.A. 2600 Arts of Asia or V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art

Contemporary Chinese art practice exists in a multiplicity that encompasses a wide spectrum ranging from traditional to avant-garde artistic expressions. This course covers both theoretical study of contemporary Chinese art practice and practical study of art production methods with a contemporary vision. Through critical examination of a range of major scholarly debates on modern and contemporary Chinese art practices, students will learn to apply art-historical methods and approaches to the analysis and interpretation of works by major contemporary Chinese artists. Meanwhile, the centrality of the notion of negotiations with tradition and modernity in the practices of contemporary Chinese painting and calligraphy will be highlighted. Students will exercise their critical thinking and analytical skill in both oral presentation and writing assignments.

Based on the inspiration originated from the aforementioned theoretical study, students will be guided to explore experimental methods and techniques to transform traditional mode of Chinese art practices which include Chinese painting, calligraphy and seal engraving. The course will culminate in students' development of a set of personal creative strategy to effectively express their ideas through artwork production.

In the context of an emerging world market of contemporary Chinese art, the development of contemporary Chinese art becomes a subject of global attention. This course is significant because it presents the current state of knowledge about modern and contemporary Chinese art. Moreover, it offers an opportunity

for students to learn the tools for analysis and interpretation of works by major contemporary Chinese artists. Meanwhile, this course serves as an extended study of the other studio art courses of Chinese painting, calligraphy and seal engraving. Lastly, the interdisciplinary nature of the course, as embodied in the coexistence of academic research methods and artistic output, contribute to the overall direction of AVA.

While English is the major medium of instruction of this course, occasionally Chinese will be used in the teaching of materials and texts related to Chinese arts.

V.A. 3450 Sculpture: Form and Applications (3,4,0) (E)

Prerequisite: V.A. 2730 Sculpture: Materials and Processes or V.A. 2790 Installation Art

Direct carving is a technique that has been utilized since the beginnings of civilization. The course will focus on such subtractive process and/or the use of reductive thinking as a creative tool to explore sculptural forms. Students will investigate how form can be revealed through different carving approaches and techniques.

In this course students will study the use of working models, templates as well as to work directly with the material to experience both systematic and intuitive methods for producing sculptural form. Students will also examine the application aspects of sculptural form in large scale public sculpture/environmental project through scaled models and appropriate visual presentation formats.

V.A. 3470 Human Machine Interface (3,4,0) (E)

Pre-requisite: V.A.2440 Interactive Art or V.A.2740 Bodyscape

Digital media products have moved beyond the use of standard graphical interface. Buttons and display screens will not be sufficient to cater for the ubiquitous and mobile usage. Moreover, contemporary interactive artworks often embed the interfaces into a spatial environment or custom made artefacts. Both cases demand a revisit of the existing desktop metaphor and the graphical user interface. These interfaces are the subject of the studies. The course aims to investigate the creative use of physical interfaces for digital media artworks and products.

Because digital technologies are incorporated into our daily life, there is a crucial need to strengthen the communication between these systems and their users. The interaction between the digital and the physical world is a field with increasing meaning for designers and artists. This course will explore the history of interface design – related to time and space – with regards to usability and cultural issues. The development of interfaces has always been driven by technical progress along with the needs of human beings. By analysing users' interaction with machines, and adopting knowledge on basic electronics and computer programming, students will research on interaction design, digital media content and create new concepts for interfaces that enhance users' experience.

V.A. 3500 Screenprinting and Lithographic Printmaking (3,4,0) (E)

Prerequisite: V.A. 2210 Design for Hypermedia or V.A. 2410 Experimental Illustration

Screen-printing was first developed in China during the Song Dynasty, and was only relatively late introduced to the West. However, when it finally was patented in England in the early 20th century it developed into a huge industry as it allowed for the first time to print onto almost any surface of almost any 3D-form. Lithography is a truly European invention based on chemical processes of "hydrophobic" and "hydrophilic" surfaces and printing paint. As these chemicals can be applied to all kinds of surfaces, it also allows a vast array of printing possibilities that are particularly interesting for industrial and commercial usage.

Together these two techniques cover almost the entirety of all industrially printed matters, from books to products, from packaging to magazines, yet since Andy Warhol and Pop Art in the 1960s these techniques also became popular as media for artistic expression.

Building up on the skills and knowledge acquired in Prerequisite

courses this is consecutive course on water-based screen-printing and basic lithographic printmaking techniques that also covers the historical, conceptual and technical aspects of these techniques. Expression and implementation of design concepts developed through studies of the printing process will be the primary goal of this course.

In order to facilitate the learning experience, students will make use of the techniques and context of these two printmaking processes to complete several projects. These prints are expected to be technically proficient and indicate an understanding of the two different printing processes. The prints are also required to be imaginative and well designed. All prints must be completely original. Group critiques will coincide with the completion of assigned projects.

Upon completion of the course students will develop greater knowledge in perception, appreciation, composition, printing process preparation and use of colours. Heightened powers of visual awareness, knowledge of the fundamental elements of art, organizational ability, and a creative approach to the use of the printmaking media combine to equip the student for future efforts in studio art production or appreciation activities.

V.A. 3510 Relief and Intaglio Printmaking (3,4,0) (E)

Prerequisite: V.A. 2210 Design for Hypermedia or V.A. 2410 Experimental Illustration

Relief and intaglio printmaking in a way relate to each other like additive and subtractive approaches in sculpture: in relief printing some parts of a given matrix are removed to form an image. Ink is applied to the remaining surface areas, and from there directly transferred onto paper. Intaglio printing does exactly the reverse: again some parts of a given matrix are removed, however then the ink is applied into the newly created “gaps” of the surface and then transferred from there to the paper.

Relief printing—as represented for example in woodcut prints—is probably the oldest printing technique of all, having been in use for several millennia throughout many different regions and cultures. It is conceptually and technically simple, yet due to many different available materials, tools and carving techniques nevertheless very versatile. Intaglio in return is more sophisticated, and allows for finer, more controlled lines as well as for more durable printing plates. Both techniques have been part of the artistic canon for centuries, and also today offer plenty of opportunities for experimentation and discovery.

This course covers the historical, conceptual and technical aspects of relief and intaglio printmaking techniques, its focus however lies on expression and implementation of design concepts developed through studies of the printing process. Printmaking projects will support the concepts of individuality, originality, independent decision-making, self-directed inquiry as well as the practical skills needed to express concepts.

V.A. 3520 Evolutionary Graphics (3,4,0) (E)

Prerequisite: V.A. 2210 Design for Hypermedia or V.A. 2410 Experimental Illustration

The course introduces the ideas and practices of evolutionary and generative methods to create complex visual imageries. In the context of procedural animation and computer graphics, the concepts of evolutionary biology can both simulate the form of nature and as well go beyond it by creating static or dynamic graphics with little reference in the physical world.

Students in the course learn to create complex computer graphics by specifying very simple rules. They will understand the notion of artificial nature where the seemingly complex behaviours are developed by a number of simple mutually interacting units.

Historical reference will be drawn from a variety of disciplines like machine theory, algorithmic graphics, chaos theory, and self-organizing systems.

The course will introduce the use of the graphical programming environment such as TouchDesigner* or Context Free Art** that the students can use to experiment with generative graphics and procedural animation without the need to write traditional text based computer programs. The artworks can both be shown on screen or output as computer paintings.

By using the commonly available graphic design software, students usually work on computer graphics with a top down planning approach. The variety of the visual imageries will often be limited to the background and exposure of the students’ former visual training. This course offers a bottom up approach to facilitate students to overcome the former constraints. By purposely introducing rules and limitations, the generative or evolutionary processes can automatically produce imageries that challenge both the representational and abstract ways of two-dimensional visual creation.

The conceptual framework in the class is transferable and applicable to other subjects like 2D design, spatial design, and experimental painting. As computing software is becoming an important tool for visual art and design, the understanding of the codes, which are essentially rules, is a competitive advantage for students to expand their visual repertoire.

* A free authoring tool for creating interactive 3D art, <http://www.derivative.ca/>

** A free software that generates images from written grammar, <http://www.contextfreetart.org/>

V.A. 3530 From Zero Space to Infinite Dimension: The Art of Glass Casting (3,4,0) (E)

Prerequisite: V.A. 2140 Ceramic Art: From Pinched Pot to Sculptural Form or V.A. 2200 From Liquid to Solid: The Art of Glass Blowing or V.A.2320 Form and Function: Wheel-Thrown Ceramics

Most objects have three dimensions; however glass can have infinite dimensions through the very light that travels through it and is captured within it. It is a unique quality of glass that it can be transparent, translucent and/or opaque. Such qualities make it possible for glass to express infinite dimensions externally and internally at a zero space. Glass casting is an ancient Chinese glass technique that can be dated back to the Warring State (BC 481–221). Now it is the primary glass art technique taught internationally and locally, and one of the main glass production methods used by artists and designers. It is also becoming an important art skill for creative industries, and it has a place in fine art, public art, spatial design and in architecture.

This course introduces the essential techniques of glass casting and its sufficient cold-working such as grinding and polishing for finishing the glass product. Students will explore the potential for cast glass artworks, and at the same time build a solid and sufficient knowledge base in glass casting skills and the accuracy required for good craftsmanship. This class will encourage the enhancement of aesthetic understanding, sensitivity to design, development of imagination, and the development of personal creative language.

Learning glass casting allows students to apply their understanding of two-dimensional concepts—drawing and design skills—to three-dimensional works. It also allows students to integrate their studies in sculpture, ceramics, jewellery, design and installation to formulate an interdisciplinary practice within glass casting. The course will allow students to attain glass casting craftsmanship, and establish their personal creative language through different projects. It will also expose students to the history and development of glass casting and important examples of glass cast designs and art works.

V.A. 3540 Second Skin (3,4,0) (E)

Prerequisite: V.A. 2560 Wearables

Body coverings can be described as a second skin. This course investigates this notion in terms of intimacy and extimacy. “Intimacy” describes the corporeal relationship of textiles and the body whilst “extimacy” extends to the realm of luxury and display. Second Skin relates to wearables that are in intimate contact with the body; they enhance or disguise, comfort or protect us. Second Skins are three-dimensional objects that are formed through the manipulation of raw materials. The materials and techniques used in their creation are deeply interwoven with culture and tradition. This course expands the basic skills gained in V.A. 2560 Wearables adding the tools and techniques to create fabrics and textural finishes, which will be explored and combined

to design and produce wearables and accessories.

Understanding the properties and structures of materials as well as the history and cultural significance of traditional techniques offers the designer a great scope for creativity. The students will be provided with technical skills to develop a fundamental understanding of textiles properties and their cultural significance necessary to produce creative products with a professional level of aesthetic and artistic integrity. Through practical demonstration of traditional and contemporary textiles techniques including a range of non-loom and loom techniques as well as various methods of texturing, colouring and embellishment, students are encouraged to embrace cross-disciplinary approaches to develop new techniques and applications for body coverings. The product outcomes will be wearables or accessories as forms of creative expression, design innovation or designs for practical applications in response to a written brief. Students will be expected to complete a range of samples and design concepts as well as a minimum of one wearable object.

V.A. 3550 Exhibits and Displays (3,4,0) (E)

Prerequisite: V.A. 2080 Space and Site or V.A. 2770 Product Design

Exhibition Design is potentially one of the most common, but also least recognized design-areas: despite the practice of exhibiting is found not only in museum- or gallery-exhibitions, but also in trade-fairs, showrooms, shops and various public institutions, there are not many programmes or courses dedicated to this specific area. Accordingly this course aims to equip students with the basic knowledge and skills for designing exhibits and displays for all kinds of situations, including the spatial arrangement of a site, the interior design for the space, exhibition-furniture and -graphics. However, it also intends to go beyond the professional practice of exhibit design, and explore the wider practice of exhibiting in general.

As this course aims at students who have already some experience in art-/design-related subjects, but not yet any systematic approach to Exhibit Design, the focus of the course will be on transferring knowledge, skills and personal experience from other subjects like Sculpture, Installation Art, Graphic Design and others, and to apply these in a new professional area that it sought for widely in many design-professions.

V.A. 3570 Museum Studies (3,3,0) (E)

Prerequisite: V.A. 2240 Material Culture and Collections or V.A. 2820 Exhibition and Art Markets or V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art

Museums have served many functions, as repositories of antiques, temples of genuine artworks, platforms for life-long learning, and as social agents promoting civic values. How do museums balance their diverse roles and responsibilities against a backdrop of changing social agendas, commercial competition, and the global diversification of communication technologies?

Focusing on policy issues and professional concerns, this course examines organizational conventions, collection management policies, documentation systems, interpretation and communication mechanisms, and education and outreach programmes, to consider how museums can shape a new form of public life around diverse cultural resources. Through case studies, hands-on workshops, and site visits, this course offers students practical knowledge of art administration with an emphasis on operation routines, management skills, and project planning, to bring art to a wider audience. This course also examines how museums can convey standards about the value and meaning of artwork, shape public understanding of art, and become involved in the production of art and culture. Students will learn about operating mechanisms of museums and reflect on the complex relationship between museums and contemporary practices in the art world and in society. Looking into various museum practices, such as acquisition, preservation and displaying of artwork, this course explores how meanings of art would be created and thus enables students to reflect on their artistic practices. This helps bridging with many practical courses offered by AVA.

V.A. 3590 Honours Project (3,*,*)

Prerequisite: Year III standing

The Honours Project provides a keystone experience for the student in his final year in the BA (Hons) in Visual Arts-programme. It gives the student an opportunity to prove his capability of solving independently and self-reliantly a self-generated assignment in the work-field of the Visual Arts. He will apply the concepts and skills gained on the programme to the investigation. In successfully doing so the student will meet academic and creative standards that allow the Academy to confer the BA (Hons) in Visual Arts degree on him.

The Honours Project has to be completed by all students during their final term of study in the BA (Hons) Visual Arts-programme. To increase students' performance during the development of their Honours Project, and as preparation for their careers after graduation the Honours Project includes a series of required workshops.

V.A. 3600 Hong Kong Craft: Tradition and Transformation (3,4,0) (E)

Prerequisite: V.A. 2600 Arts of Asia or V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art

Hong Kong is known for its concentration of traditional craftspeople and clusters of materials for handicraft industry. Nowadays, Hong Kong, as one of the post capital cities in Asia, faces urban re-development and the consequent potential loss of local marginalized wisdom of craftspeople and community networks. One of the Academy's roles is to provide a platform to study traditional handicraft, conserve its culture and support its re-generation. By doing so, this course will inspire ideas and concepts also in subjects like ceramics, glass, jewellery design, sculpture, and wearable.

This is a practice-based course with theory presenting the Hong Kong handicraft industry's early development and handicraft skills. In exploring the relevant development in trend and ecological environment of traditional handicraft, its position within the framework of art-theory based cluster will also enhance the cognition of intangible cultural heritage and its sustainable conditions under the material culture concerns and cultural policy-making. The course will experience sharing of and collaboration with local traditional craftspeople. It emphasizes both technique training and materials exploration, including the handling and interpreting of traditional or new materials and how to convert them into a new form of art and design. Student will be encouraged to interact with each other and the local community for their creative projects. Handicraft such as paper offerings for ancestors, paper scissor-cuts, Cantonese embroidery, Chinese bird cage, paper lantern, flour-clay character, rattan knitting, galvanized iron manufacture, cart and wooden boat building, etc. will be studied in this course.

V.A. 3610 Visual Arts Internship (3,*,*)

Prerequisite: Completion of minimum four Visual Arts level II courses

All students of the BA (Hons) in Visual Arts programme are recommended to undertake an internship within their preferred career area during their time of study. An internship links classroom theory to professional practice, and thus will provide the student with learning experiences beyond the possibilities of the BA (Hons) programme. Such experience will be valuable for the student's professional and personal development, and in particular very helpful in establishing and/or verifying the student's career intentions.

As any internship is not supposed to interfere with the regular studies of the student, it will usually be taken as a summer course during term break. Any internship will be self-organized by the student, in an institutional body related to the cultural and/or creative sector. To be eligible for credit units the internship needs to represent a workload equivalent to 264 regular working hours (i.e. six full working weeks) to be taken as one consecutive employment. The nature of work performed by the intern during the internship should reflect a reasonable professional level in

design, visual arts, arts administration or equivalent.

If a student intends to claim credit units for an internship, he has to seek approval through the Internship Coordinator prior to up-taking the position. In order to get approval the student needs to provide sufficient information about the internship provider—including the name and contact data of a specified supervisor from within the internship institution—as well as about the intended nature of work during the internship. Upon returning to his studies the student is obliged to provide exhaustive documentation of his doings during the internship, and a written report from the internship supervisor to the Internship Coordinator. The Internship Coordinator will assess the sufficient validity of the tasks performed during the internship, and declare—usually after consultation with other academic staff—the relevancy of the internship for one particular concentration. Any internship will only be graded as “pass/fail”, and will be listed in the student’s Transcript of Records.

V.A. 3620 Cross-Cultural Perspectives in Art History (3,3,0) (E)

Prerequisite: V.A. 2780 Writing in Art and Culture or V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art

The early meetings and exchanges between Europe and Asia have left a valuable legacy for intercultural studies in the present era of globalization. The accelerated flow of artefacts, artworks, ideas and people from one nation to the other has contributed to the active dialogue between Asian and Western cultures. It also enriches our knowledge and experience of cross-cultural encounters in the global community.

This theme-based course examines the reception and production of visual arts in the context of cross-cultural interaction amongst Western and Asian countries, including America, Europe, China, Japan, India and the Middle East. It will lay emphasis on China’s encounters with the outside world from the 18th to the 20th century. Most materials will explore how Western collectors and artists perceived Asian art and material culture, ranging from paintings, woodcuts and photographs, to porcelains, sculptures, furniture and gardens. The in-depth analysis of the production, design and consumption of Chinese and Japanese export art, as well as their impact on Western taste and art practice, will inform critical issues of art training and art market in the modern period. Considering the collecting of foreign objects in China and the presence of European Jesuits and artists at the imperial court, this course will also investigate Asian interest in Western art and the production of the hybrid forms of art. Issues of museum collecting and looting, as well as the theoretical discourses of Orientalism and colonialism will be discussed.

Through lectures, group discussions and field trips, this course will offer students a greater depth of the understanding of art and cultural history from a historical, cross-cultural and interdisciplinary perspective. It will broaden their knowledge of creativity by demonstrating wider and diverse visual environments in different social, cultural, political and economic contexts. By understanding and evaluating cross-cultural issues in art, students can engage in a dynamic creative process with an international outlook.

V.A. 3630 Special Topics in Visual Arts Studies (3,3,0) (E)

Prerequisite: V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art

This course aims to provide an opportunity for students to study in-depth, selected topics in contemporary issues related to the theoretical study of the Visual Arts. Through examination of theories related to the topic, students will look at issues from an interdisciplinary and cross-cultural perspective. The course will guide students to integrate various points of view and develop their own critical judgment of the Visual Arts.

The course will normally start with a discussion and introduction to the special topic in relation to the study and practice of the Visual Arts. Depending on the nature of the selected topic, the course will focus on one or more important trends of thought,

assessing their relevance to contemporary culture and practice. Assigned readings will be interdisciplinary, and students will be encouraged to examine the topic from a cross-cultural perspective. The course will conclude with a critical reflection on the topic and its relevance to the general understanding of Visual Arts.

This course changes subjects/theme regularly; therefore the individual instructor in consultation with the Visual Arts Studies Division will determine the selected topic, to take full advantage of developing research, issues and global developments in the visual arts.

V.A. 3640 The Anthropology of Art (3,3,0) (E)

Prerequisite: V.A. 2240 Material Culture and Collections or V.A. 2820 Exhibition and Art Markets or V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art

This course introduces the study of visual anthropology, examining the visual documentation of humanity and its cultures. Exploring a variety of media objects and events, this course critically engages students into debates and issues related to photography, advertising, global mass media, material culture and the impact of new technologies.

The visual interpretation offers significant insight into our understanding of the human development in terms of our own identities, and within the wider global and historical contexts. Fragile, and often temporarily specific, the analyses of visual elements offer an intellectual platform for contextualization and decontextualization.

Exploring concepts and methods as research tools for anthropological inquiry that consider the inter-connection of reality, social perspectives, and the resulting visibility, which can help to inform and influence our ways of understanding and assimilating our lives and societies.

Through the discussions of what images mean to us, and their effects, the course will further poses crucial questions surrounding our understanding within the historical, cultural and social, value and power of vision, image and artefact. Emphasizing and contextualizing the relations between people and the visual as objects, studied both within and external to, environmental and cultural context, this course will guide students to integrate various points of view and develop their own critical judgment of the Visual Arts.

V.A. 3650 Special Topics in Craft and Design (3,4,0) (E)

Prerequisite: To be specified by offering instructor

This course aims to provide an opportunity for students to study in-depth selected topics in contemporary issues related to the various creative practices in Craft and Design.

Through examination of theories related to the topic, students will get an initial look at issues in the Craft and Design from an interdisciplinary and cross-cultural perspective. The course will then guide them to integrate various points of view, and to develop their own critical judgment on the topic under study.

Starting on the basis of this initial introduction the course will then aim to investigate through practice different approaches and methodologies to the course topic, and to ultimately connect and integrate them with existing skills and knowledge of course participants. The aim is to develop and practise skills and concepts for students’ personal practices in Craft and Design at the current state of the arts.

This course changes subjects/theme regularly; therefore the individual instructor in consultation with the Craft and Design Division will determine the selected topic, to take full advantage of developing research, issues and global developments in the visual arts.

V.A. 3660 Hong Kong Arts (3,3,0) (E)

Prerequisite: V.A. 2600 Arts of Asia or V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art

Every place has its own story/stories that can be narrated, illustrated and represented creatively through visual arts if not

in words. This course attempts to tell the many stories of Hong Kong by looking at examples of local art works, including painting, sculpture, cartoons, photography and architecture that are produced from the early 19th century to the present day, as a way to outline the character and history of the place. With the supplement of texts and documentaries, students will learn from the visual examples how Hong Kong transformed from a small fishing village to a metropolis city of over seven million people; or from a British colony to be a part of the People's Republic of China nowadays.

Alternately, the socio-political changes, technology development, education reform, cultural interaction of a place can also influence the production of works of art, in terms of style, medium and meaning. The search for identity before the return of sovereignty before 1997, for example, triggered off a substantial amount of art creation on the issue on Hong Kong identity.

The course will adopt a multi-disciplinary approach in reading stories of Hong Kong, not solely from the view points of visual arts, but also sociology, history, cultural studies, geography, and/or literature, whichever can bring new insight to enhance our understanding on the topics. The opportunity to study original works of art, either from museum or private collection, enables students to make direct encounter with the history of the place, which will ultimately inspire their thoughts and interpretation of the subject of Hong Kong.

V.A. 3670 Sustainable Design (3,4,0) (E)

Prerequisite: V.A. 2080 Space and Site or V.A. 2770 Product Design

Not just after the growing concern about global climate change have environmental issues become an increasingly relevant issue in particular for designer. Sustainable Design describes an environmentally conscious approach to a highly sensitive, political and social problem: the world changes, and so must we. The course will give you an understanding of bio-based and biodegradable materials, recycling materials, and sustainable production processes. The challenge is to take an everyday object, remould, rebuild and re-purpose it to create an entirely new item using as little additional materials as possible. Three different projects and external collaborations with the industry will be the means to a deep understanding of global environmental problems and possible solutions.

V.A. 3680 Special Topics in Studio and Media Arts (3,4,0) (E)

Prerequisite: To be specified by offering instructor

This course aims to provide an opportunity for students to study in-depth selected topics in contemporary issues related to the various creative practices in Studio and Media Arts.

Through examination of theories related to the topic, students will get an initial look at issues in the Studio and Media Arts from an interdisciplinary and cross-cultural perspective. The course will then guide them to integrate various points of view, and to develop their own critical judgment on the topic under study.

Starting on the basis of this initial introduction the course will then aim to investigate through practice different approaches and methodologies to the course topic, and to ultimately connect and integrate them with existing skills and knowledge of course participants. The aim is to develop and practice skills and concepts for students' personal practices in Studio and Media Arts at the current state of the arts.

This course changes subjects/theme regularly; therefore the individual instructor in consultation with the Studio and Media Arts Division will determine the selected topic, to take full advantage of developing research, issues and global developments in the visual arts.

V.A. 3690 3D Prototyping (3,4,0) (E)

Pre-requisite: V.A.2080 Space & Site or V.A.2770 Product Design
Computers and digital technology allow us to work within a virtual space. Three-dimensional software allows us to play with form and space without dealing with the consequences or natural properties of the actual form in an actual space. In this virtual

world the artist can explore and expand their art practice into this virtual world and through it by harnessing its advantages to create new forms and new spaces.

This course will introduce students to digital technology as a means to expand their capabilities to produce and visualize alternative projects in the various art studios. This course explores the extended field of sculpture into the digital realm. Students will be exposed to basic to advanced 3D software used to create suitable models for production with the laser cutter and CNC (computer numeric controlled) machines. Students will also be able to create projects that are meant to be utilized in other art and design practices, such as: precise mould making, template making for fabrication/collaboration, copper plate and wood block preparation for printmaking and glass etching to name a few.

This course is project based and will focus on technical demonstration and a continuous presentation of visiting artist/designers and faculty from all disciplines to inspire in the students the abilities to think fluidly about how ideas can be filtered through this technology. They will then take on more complex projects based on their ability to use the software. This course is designed to show what the machines can do to extend the students' creativity into an alternative mediums and processes. The core objective of this class is to give students an ability to play with such technology so as to expand their creative output in whatever studio they may practice within.

VAAA 7100 Management of Creativity (3,3,0)

This course attempts to investigate how art administrators can act as the bridge between artists, governments and various stakeholders in offering a vast array of cultural experiences for the public. It aims at introducing students to diverse aspects of managing creativity in developing basic understanding and professional skills and attitudes of the field of art administration. Examining current cultural thinking, professional practices and community agendas, this course considers major areas of art administration and discusses key issues and debates in which the profession has been engaged. It is designed to equipping students with theoretical concerns and practical skills in bringing arts to the community.

VAAA 7110 Art Criticism and Theory (3,3,0)

This course critically examines issues and debates brought up by key concepts of contemporary art theory and criticism in considering creative practices in relation to modern and post-modern conventions of cultures. It aims to analyse a variety of theoretical and critical approaches of studying contemporary arts, and contextualise contemporary practices within wider context of globalised art scene. This course is designed to be a systematic survey of critics, theorists and philosophers who have offered different interpretive tools that enable students to articulate the significance of art practices, and reflect upon the complex nature of contemporary arts.

VAAA 7200 Arts and the Public (3,3,0)

This course is designed to explore how people associate with arts through an investigation of cognitive science, aesthetics perception, learning models and communication theories. The theoretical studies will enable students to further examine why people would engage into arts, what aesthetic experiences mean to audiences, and the rationale of art education. Students will also look into practical implications of the theories in developing marketing strategies, organizing education activities, and building audiences in a multi-facets endeavour.

VAAA 7210 Art Curatorship (3,3,0)

Art curatorship is a crucial aspect of art administration and management, which involves diverse, creative collaborations with artists, cultural organizations and the public. This course aims to equip students with the basic concepts and skills of curation, and enable them to relate the operational mechanisms of the art world to contemporary contexts and audience development. Relating