

“Prototyping” is the term used to refer to a group of techniques that allow to in short time fabricate a scale model of a physical part or assembly of a product or object, using three-dimensional computer data. For the purpose of prototyping a virtual model the object is firstly “built” with a software, and then realized in a substitute material through 3D-printing, CNC-milling or laser-cutting.

This course will introduce students to such digital technology as a means to expand their capabilities to produce and visualize alternative projects in the various art studios. Students will be exposed to basic 3D software to create suitable models for production, and then learn how to produce their initially virtual ideas via computer-controlled machinery.

This course is project based and will focus on technical demonstration and a continuous studio practice 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 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 creative area they may choose to practice in later.

V.A. 3700 Life Drawing (3,4,0) (E)

Prerequisite: V.A. 2690 Drawing: Visual Thinking and Observation or V.A. 2490 Painting: Image and Interpretation

The exploration of the various shapes and postures of the human body has been a major subject of human creative production since prehistoric times. Especially since the Accademia degli Incamminati was founded in Bologna in the 16th century the drawing from live human models has become a centre-piece in the education of fine artists in particular, yet also designers benefit from an advanced understanding of the proportions and features of the human body to inform their creations.

Anatomical correctness however is only the initial concern in life drawing, as the artist’s kinaesthetic response to the changing poses of the model, and other compositional choices open a space for deeper and more mature creative reflection on the “condition humaine”, i.e. the question of what makes us human.

The setup of V.A. 3700 Life Drawing focuses on this more conceptual aspect of life drawing. It initially briefly introduces students to the specific skills and techniques necessary for working with life models, based on skills, which students are required to have built in previous courses. The course continues by exploring advanced manipulation of pictorial structure, colour and gestural expression, possible re-interpretations of the body/space relation, and the effects of form distortions. These techniques and their variations will serve as starting points when students move on to experiment with complex visual expressions that use representations of the human body as the subject for articulating advanced conceptual ideas.

While V.A. 3700 Life Drawing allows the students to further their skills in various self-selected imaging media, both traditional and new, it is the main intention of the course to establish drawing as a methodology for conceptual artistic creation beyond mere representation of a perceived reality. It requires students to think in complex systems, to critically reflect their own practice, and to re-evaluate the human body as it encompasses and expresses the features of being human.

V.A. 3710 Critical Studies in Lens-based Media (3,3,0) (E)

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

Art historian Michael Fried in one of his recent book asks, “Why Photography Matters as Art as Never Before?” (2008). Lens-based media have been an artistic fever and enjoy huge popularity amongst scholars, amateurs and professional artists since they were “invented” in the 19th century. With recent new development such as digital image revolution, analogue nostalgia, art activism and global image dissemination, the 21st century seems set with

the momentum to critically discuss, debate and theorise lens-based media.

To further Fried’s pressing question, it could be asked how 19th century image science inspired and informed 20th century artistic invention? And from there it may be explored in what ways lens-based media provide critical and alternative artistic strategies for social intervention and art activism in the 21st century? What is the future of lens-based media if assessing it through a rear-view informed by media archaeology? Is Charlotte Cotton’s essay “The New Colour: The Return of Black-and-White” (2007) adequate to address another revolution in image printing amongst young photographic artist in the 21st century? These historical and critical narratives not only situate lens-based media at the centre of discussion but also instigating questions important enough to sensitise thinking also in other visual arts.

This theory course will examine the emergence and development of lens-based media since their invention. In addition to identifying and interpreting key milestones that underscore the development of lens-based media, student will also be directed and engaged in thematic discussion, analysis and debate of works of image scientists, photographers, video artists, and media activists. Through contextualising historical narrative and introducing critical theory and discourse of lens-based media, student will be equipped with theoretical and analytical tools to research for lens-based media practice.

Key texts of lens-based media art historian and theorist will be brought into discussion to sharpen students’ critical and analytical ability in research and writing. Such critical discussion will generate debate, criticism and novel perspective in conceiving lens-based media practice beyond canonisation. This theory course not only allow students engaging in the currency and critical debates of theorising lens-based media in the 21st century, but also through theorising, the course is able to enhance student’s intellectual sensitivity in shaping their own personal practices.

V.A. 3720 Material Culture and Collections (3,3,0)

Prerequisite: V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art or V.A. 2820 Exhibitions and Art Markets

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.

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

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) (E)

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 Creative Industries, Arts and the Public (3,3,0) (E)

This course is designed to enhance students' understanding of creative industries and contemporary development of arts and culture by re-exploring the notion of creativity, multiplex meanings of the public and the cultural politic of arts. It further examines the reasons why people engage into arts activities and consume products from cultural industries. The course also investigates the roles of art in the public life. Discussion and debates will be conducted in a cross-disciplinary approach via both local and global cases. Last but not least, this course examines the importance of creative industries to cultural as well as economic development of global cities.

VAAA 7210 Art Curatorship (3,3,0) (E)

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 curatorial works to wider cultural agendas and social concerns, students will also examine current issues faced by curators, and key elements for organizing an art exhibition. This course is an important means of nurturing creative modes of art management and offers further synergies with other courses in this programme.

VAAA 7300 Master Project for Art Administration (6,*,*) (E)

The Master Project embodies research, development and realization of an independent body of work under the supervision of a supervisory team (Principal Supervisor and Secondary Supervisor). The final outcomes of the Master Project could be a project developed and delivered for/with an art organization or a reflective thesis on a defined topic. The format and deliverables of the Master Project should base on the individual learning contract which is agreed between the student and the supervisory team before the beginning of the last trimester. The outcomes should demonstrate students' mastery of the knowledge, skills and professional attitude throughout the programme.

VAAC 7100 Critical Analysis of Art and Aesthetics (3,3,0)

This course aims to introduce human artistic phenomena and the relation of art to the study of philosophy and aesthetics. The objective is to enable students to conduct critical discussion on classical and contemporary visual art with reference to theories of both Western and Chinese aesthetics. The course also aims to educate on theories and philosophies of art and enable students to

conduct critical reflection on the relation of art and cultures and the social realities.

VAAC 7110 Current Issues in Visual Arts and Cultural Policy (3,3,0)

This course aims to introduce students to current visual art representations and their related problems and significant issues. Its objectives are to understand the shaping of visual art creativity and its reception under the impacts of cultural policy in the light of critical theories and attitudes. It also aims to reflect on the relation between the two domains in Hong Kong and to investigate its history and development in the post-colonial context.

VAAC 7200 New Media in Society (3,3,0)

This course will examine what new media is from a variety of perspectives, investigating forms and examples of new media (web sites, computer interface, virtual worlds, multimedia, computer games, computer animation, digital video, special effects in cinema and net films, interactive computer installations, etc.) as well as the theories that underlie and emerge from these forms.

VAAC 7210 Creative Industries and Cultural Studies (3,3,0)

This course is designed to enhance students' understanding of creative industries and related cultural theories. It examines cultural studies and relates them to the development of creative industries in Hong Kong in a cross-disciplinary approach. It also aims at highlighting the importance of creative industries to cultural as well as economic development in a global city.

VAAC 7300 Master Project for Art and Culture (6,*,*)

The Master Project embodies research, development and realization of an independent body of work under the supervision of a supervisory team (Principal Supervisor and Secondary Supervisor). The final outcomes of the Master Project could be a text-based project or a reflective thesis on a defined topic. The format and deliverables of the Master Project should base on the individual learning contract which is agreed between the student and the supervisory team before the beginning of the last trimester. The outcomes should demonstrate students' mastery of the knowledge, skills and professional attitude throughout the programme.

VAED 7100 Narrative Aesthetics (6,8,0) (E)/(P)

Any designed experience is built on an underlying narrative, which at the same time is created and pre-defined through the design-process. Any narrative, linear or non-linear, pre-supposes a time-line, allowing a story to begin, progress, climax and end. In that sense Experience Design is about designing the time for an experience to strategically un-fold to its pre-defined maximal effect.

Narratives are a core concept in contemporary engagement with any audience; narrative structures are applied to corporate brands, events, public relations and promotion, as well as all the most effective kinds of interactions with the public. Narratives structure the exposure of the audience to an experience and define the desired overall emotional effect—aka the “product”—of the design.

It is the aim of this course to introduce various interpretative strategies (i.e. narratives) to the students, to allow them to discover, analyse, understand and appreciate the structures, purposes and intentions of existing narrative samples. It then establishes approaches for developing immersive aesthetic narratives with the students that equip them to relate with, engage and provoke their intended recipients, by establishing on-going and ideally valuable audience relations. These acquired skills will then be applied and practised through designing narratives for given case studies.

VAED 7200 Scenographic Contexts (6,8,0) (E)/(P)

A premise of contemporary Experience Design is the existence of a constructed, communicative context as the location for an experience to take place. This context may be physical, virtual,