

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,

fictional or social, or—often—any of these at the same time. Scenography is about creating complex spatial environments that allow and encourage particular experiences.

Scenographic contexts today leave behind the limitations of physical space and integrate virtual reality, medial representations, social networks and many more. The experience of a brand for example will usually be across a wide range of media and spaces, including graphics, commercials, web, retail spaces, products, social interaction, etc.

This course offers the students the opportunity to engage with and practise the interplay of spaces that create scenographic experiences. Through the realization of a small-scale urban intervention that scenographically articulates the spatial and temporal experience of a—real or fictional—brand the students will be introduced to a professional level of planning, and learn to project audience reactions. It is also part of the realization process to navigate the project through unpredictable changes in budget, venue and context, as they commonly happen in this practice.

VAED 7300 Master Project for Experience (6,*,*) (E)/(P) Design

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 series of artistic work 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.

VART 1005 Visual Arts Practice I (3,4,0) (E)

“Visual Arts Practice I” and “Visual Arts Practice II” are required double-courses to be offered in consecutive semesters of Year I of the BA (Hons) in Visual Arts programme of AVA. The course will be offered in parallel with the theory courses “Art and its Histories I” and “Art and its Histories II”, and are intended to supplement and expand their learning by introducing fundamental practical knowledge, skills and work attitude to first-year students to train up their “minds”, “eyes” and “hands” for further study in various academic/artistic clusters within the BA programme, and to familiarize them with the settings of teaching and learning at the Academy of Visual Arts.

“Visual Arts Practice I” focuses on initially introducing students to a selected set of practical 2D and 3D skills that enable them to start off their personal creative production, and develop a sense for a sustainable personal studio practice.

VART 1006 Visual Arts Practice II (3,4,0) (E)

Prerequisite: VART 1005 Visual Arts Practice I
“Visual Arts Practice I” and “Visual Arts Practice II” are required double-courses to be offered in consecutive semesters of Year I of the BA (Hons) in Visual Arts programme of AVA. The course will be offered in parallel with the theory courses “Art and its Histories I” and “Art and its Histories II”, and are intended to supplement and expand their learning by introducing fundamental practical knowledge, skills and work attitude to first-year students to train up their “minds”, “eyes” and “hands” for further study in various academic/artistic clusters within the BA programme, and to familiarize them with the settings of teaching and learning at the Academy of Visual Arts.

“Visual Arts Practice II” focuses on heightening students' aesthetical and cultural awareness as well as facilitating the development of their 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 execute their creative ideas with appropriate media and problem solving skills.

VART 1305 Art and its Histories I (3,3,0) (E)

The aim of this course is to introduce students to the key developments in the history of visual 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 and linked with theory to form a comprehensive analytical survey of the canon of Art History from a global perspective 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 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. The courses combine to synthesise understanding of visual art from a global perspective.

This course will be delivered in blocks of learning with assessment at the end of each block.

VART 1306 Art and its Histories II (3,3,0) (E)

Prerequisite: VART 1305 Art and its Histories I

This is the second part of the Art and its Histories-course, continuing the introduction of key developments in the history of visual 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 and linked with theory to form a comprehensive analytical survey of the canon of Art History from a global perspective 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 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. The courses combine to synthesise understanding of visual art from a global perspective.

This course will be delivered in blocks of learning with assessment at the end of each block.

VART 2115 Drawing: Visual Thinking and Observation (3,4,0) (E)

Prerequisite: VART 1006 Introduction to Visual Arts II/Visual Arts Practice 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 believes 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.