

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.

VART 3347 Contemporary Vision in Chinese Art Practice (3,3,0)

Prerequisite: VART 2306 Art in the 20th Century II

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 the AVA.

VART 3355 Material Culture and Collections (3,3,0)

Prerequisite: VART 2306 Art in the 20th Century II

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.

VART 3356 Hong Kong Craft: Tradition and Transformation (3,4,0)

Prerequisite: VART 2306 Art in the 20th Century II

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.

VART 3357 The Anthropology of Art (3,3,0)

Prerequisite: VART 2306 Art in the 20th Century II

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 visuality, 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.

VART 4015 Research and Practice in Visual Arts (6,6,0)

Prerequisite: Completion of minimum one BA-cluster from SMA concentration or VAS concentration

This is one of two independent study courses for Year 4 students of the BA (Hons) in Visual Arts programme to choose. Like its

equivalent it has a focus on interdisciplinary research in the visual arts, which is integrated with a self-generated practical creative team project based on the course's discipline framework for Studio and Media Arts. While there are no principal formal restrictions to the creative project—it may be of any medium or approach—students have to initiate, develop and execute the practical project collaboratively, and need to commit to substantial research work as part of their outcome.

To provide the students with access to the thematic context of the course a sequence of lectures, case studies, tutorials and other relevant teaching and learning activities relating to research and practice in the Studio and Media Arts will be offered. These activities also establish a time and workload structure to give guidance to the students, and provide opportunity for feedback and criticism.

In addition to the specified discipline framework both independent study-courses share a series of workshops that aim at consolidating, combining and extending the wide range of cross-disciplined research methods, cross-media creative approaches as well as work documentation and presentation skills that students of the programme have acquired in their previous studies so far. Participation in these workshops will help the students to independently pursue their investigations and experimentations within their personal projects in this course.

The knowledge, skills and experiences that students gained in this course will equip them for the development of individual Honours Project in the final stage of study in the programme.

VART 4055 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.

VASC 7010 Intensive Workshop I (0,0,3) (E)/(P)

VASC 7020 Intensive Workshop II (0,0,3) (E)

VASC 7030 Intensive Workshop III (0,0,3) (E)

VASC 7040 Intensive Workshop IV (0,0,3) (E)

VASC 7050 Intensive Workshop V (0,0,3) (E)

Course names/mediums would be announced to students in the Master of Visual Arts programme at the beginning of the trimester.

VASC 7100 Research Practice for the Visual Arts (3,3,0) (E)/(P)

Twenty-first century witnesses visual arts practitioners merging cultural concerns, research, and process of making into creative output that highlights the complexities of life experiences; and explores new territories. In equipping students' artistic inquiry, this course introduces various research practice, informed by practice-led research, that are common in visual arts and design, including autobiographical writing, state of art review, typological study, data visualisation, qualitative interviewing technique, oral history, user experience, archival research, sensory ethnography as well as collaborative and participatory action research in the arts. Such pedagogical approach aims at preparing students to set direction and methodological concern to their own research interests, be they phenomenological, through discourse analysis, feminism or action research. Bringing methodology into

professional practice, students will go through the process of research and apprehend the significance of practice-led research in the context and currency of visual arts and academia.

VASC 7200 Professional Practice for the Visual Arts (3,3,0) (E)/(P)

A graduate in any area of the visual arts entering the professional arena today cannot expect to be looking forward to a streamlined career. Instead his/her career will be a patchwork of activities crossing all boundaries from art-making to applied design commissions, occasional administrative jobs to part-time teaching and back. They will work in a variety of contexts from self-employed freelancing to private agencies, corporate structures and the public sector. This course aims at equipping students with basic knowledge and skills in a variety of professional fields that will help students to jumpstart their professional practice in the visual arts.

The course is made up by a sequence of workshops delivered by professional specialists and visual arts practitioners. Each workshop includes lectures, seminar-style talks as well as small practical assignments, which allow participants to get some initial hands-on experience within the respective area. The intention of the course however is not to educate specialists, it rather aims to make aspiring professionals of the field aware of these matters, sketch the situation and indicate comprehensive ways of approaching problems arising.

VASC 7300 Interdisciplinary Practice for the Visual Arts (3,4,0) (E)/(P)

“Creativity isn't the monopoly of artists.” This remarkable claim made by Joseph Beuys back in 1979 denotes not only the liberation but also the interdisciplinary nature of contemporary art. Over the past decades, all sorts of collaborations among different artistic disciplines, areas of knowledge and various stakeholders in the society have opened up the diversity and openness of creative practice.

By introducing the background and current trends of interdisciplinary practice in connection to visual arts, this course provides students with new insights to rethink about the roles, responsibilities and capabilities of visual artists in our time. As a shared course being offered to all students from various MVA programmes, it will utilize this particular setup to also address common areas of socio-cultural concerns, strategies and skills for team work as well as the management of creative process for practitioners from different visual arts fields.

VASE 7100 Contemporary Art Issues (6,8,0) (E)

No one seems to agree on any precise definition of the term “Contemporary Art”. Various stakeholders in the field such as art historians, critics, curators, artists and audiences might interpret it in distinct ways from very diverse perspectives. Nevertheless, it is quite agreeable that the development of contemporary art has been connecting to and influencing by complex socio-cultural factors internationally since mid-20th century. To identify and to construct critical discourse on relevant socio-cultural issues is probably the most comprehensive way to conceive the development of art and culture in our contemporary era.

Through its combination of theoretical investigation and supervised studio practice, students are able to examine the nature of art and culture within its contemporary context. Wide range of issues in connection to current trends of contemporary art and culture will be discussed along with the study of relevant art theories, movements and artists' works. Both local and global perspectives are to be employed in the discussion.

Students are expected to acquire informed awareness on those issues and to develop critical response within own creative practice. The choice of art form(s)/media, the relevant media skills and techniques as well as their relations with the identified topics/issues are considered to be the emphasis of the creative practice.