Course Descriptions

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 with any audience; narrative structures are applied to corporate brands, events, public relations and promotion, as well as the theories that underlie and emerge from these forms.

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 Design (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 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” will focus 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 introducing students to 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.

From 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 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**

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**

Prerequisite: VART 1006 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 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.

**VART 2116 Painting: Image and Interpretation**

Prerequisite: VART 1006 Visual Arts Practice 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.

**VART 2125 Visual Literacy in Chinese**

Prerequisite: VART 1006 Visual Arts Practice 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 practicing 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.

**VART 2126 Chinese Word as Images**

Prerequisite: VART 1006 Visual Arts Practice 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
students. This course aims to study sound beyond the common practice of sound as supplementary and secondary to visuals. This course 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 camera obscura, optical theory, colour correction, framing and composition, camera operation and camera movement will be offered. Field work of self-directed nature for practicing 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 mainly on photography and elementary moving image 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 and visual narrative. Students will be both technically and intellectually ready to engage in further experimentations of lens-based media creations in advanced courses.

VART 2135 Looking through the Lens  
Prerequisite: VART 1006 Visual Arts Practice 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 camera obscura, optical theory, colour correction, framing and composition, camera operation and camera movement will be offered. Field work of self-directed nature for practicing 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 mainly on photography and elementary moving image 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 and visual narrative. Students will be both technically and intellectually ready to engage in further experimentations of lens-based media creations in advanced courses.

VART 2136 Sound: The Basics  
Prerequisite: VART 1006 Visual Arts Practice 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 recorders, 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, interactive media.

VART 2145 Sculpture: Materials and Processes  
Prerequisite: VART 1006 Visual Arts Practice 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.

VART 2147 Installation Art  
Prerequisite: VART 1006 Visual Arts Practice 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.

VART 2155 Bodyscape  
Prerequisite: VART 1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses

In most all art forms, the artist is either moving away from 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.

VART 2156 Interactive Art  
Prerequisite: VART 1006 Visual Arts Practice 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 than the critical and aesthetic viewpoints. This course introduces the foundation concepts and skills of interactivity employed by AVA in their 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 and experience.

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.

VART 2215 Typography (3,4,0) (E)
Prerequisite: VART 1006 Visual Arts Practice 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 graphic 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. 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.

VART 2217 Illustration (3,4,0) (E)
Prerequisite: VART 1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses

Illustration is a fundamen 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 artists 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 images. 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.

VART 2226 Design for Hypermedia (3,4,0) (E)
Prerequisite: VART 1006 Visual Arts Practice 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.

VART 2227 Printmaking (3,4,0) (E)
Prerequisite: VART 1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses

This course is an introduction to the techniques and theories central to the practice of Printmaking. Initially it aims at providing students with an overview of both traditional and contemporary printmaking, printing processes, and the value of printmaking in the contemporary visual arts landscape. Following this more theoretical opening, this is a practical course designed to allow students to explore and experiment with printmaking in its various forms and applications, and to develop their critical understanding of the uniqueness of this creative field of practice.

Through exposure to hands-on projects, students will become acquainted with a range of printing processes including mono printing, relief printing, Intaglio printing, lithography, screen-printing and digital printing. Students will first focus on traditional techniques then progress to applying contemporary techniques. By the end of the course, students will endeavour to experimentally print with and on uncommon materials, and to combine various printing techniques to find a personal way of expressing their visual ideas in print.

VART 2235 From Liquid to Solid: The Art of Glass Blowing (3,4,0) (E)
Prerequisite: VART 1006 Visual Arts Practice 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 paperweights, 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.

VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form (3,4,0) (E)
Prerequisite: VART 1006 Visual Arts Practice 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 purpose glazed and firing, are completely individual-made, which allows artist 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. Emphasis will be put on the development of construction skills and an understanding of form/space relation, surface treatment, and firing possibilities.

VART 2245 Wearables: Materials and Processes (3,4,0) (E)
Prerequisite: VART 1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses
Wearables are artefacts 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. It is the aim of this course to introduce students to materials, processes and techniques necessary to be working in this field, which interprets the human body as an interface for creative expression. Accordingly the course covers basic techniques for designing with textiles, pattern making and pattern alteration such as square blocking, contour sectioning and pivoting, which enables learners to develop creative concepts into wearable designs. These represent the initial skills required to proceed to more experimental wearable applications in subsequent courses. 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 wearable artefacts. This knowledge shall then be applied to produce a wearable piece or body extension from the very first design sketch to a finished prototype.

VART 2246 Small Metal Jewellery (3,4,0) (E)
Prerequisite: VART 1006 Visual Arts Practice 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 not 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 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 the 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 practice thinking in 3D.
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 contextualise the visual arts in a century of unprecedented global change.

Using the themes of Modernity as a platform—for example, revolution, gender, industrial advance—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 of “Modern”, “Modernity” and “Modernism”. This is a year course intended to offer the student a greater depth of understanding of issues, approaches and methodologies of art history and the interplay between visual art, the creative process and the influence of the political, cultural, economic and anthropological arenas of life.

VART 2305  Writing in Art and Culture
(3,3,0) (E)
Prerequisite: VART 1006 Visual Arts Practice 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 critical 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.
Students may work in a variety of traditional media, including contemporary, and covers a wide range of techniques, materials, with the concept of drawing, its development from traditional to practices and technologies of the discipline. The content deals in inquiry and experimentation with the application of creative ideas, explore drawing as an evolving mode of contemporary art practice. Drawing: Visual Thinking and Observation. It enables students to this course aims to strengthen and consolidate students' drawing with pencil and paper. This course changes subjects/theme regularly; therefore the concepts for students' personal practices in Studio and Media Arts and integrate them with existing skills and knowledge of course 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.

VART 3117 Life Drawing (3,4,0) (E)
Prerequisite: VART 2117 Drawing: Visual Thinking and Observation or VART 2116 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 VART3117 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 VART3117 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.
VART 3125 Convention and Innovation in Chinese Painting
Prerequisite: VART 2126 Visual Literacy in Chinese Painting
As Hong Kong evolves 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.

VART 3126 Chinese Seal Engraving: The Expressive Identity
Prerequisite: VART 2126 Chinese Word as Image
Seal engraving (zhuanke 印刻) 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 (yi) 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 图像印), an expression of their self-image or identity. Seal engraving is an integral form of Chinese art and visual culture.

VART 3135 Independent Music Video
Prerequisite: VART 2135 Looking through the Lens or VART 2136 Sound: The Basics
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/video relations. Examining various forms and development of independent music videos will therefore definitely broaden students' mastery of aesthetics and technicality of music/video 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).

VART 3136 Experiments in Moving Image
Prerequisite: VART 2136 Sound: The Basics or VART 2135 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.
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.

VART 3145 Sculpture: Form and Applications (3,4,0) (E)
Prerequisite: VART 2145 Sculpture: Materials and Processes or VART 2147 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.

VART 3147 Public Art (3,4,0) (E)
Prerequisite: VART 2145 Sculpture: Materials and Processes or VART 2147 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.

VART 3155 Bodily Perception in Artistic Practice (3,4,0) (E)
Prerequisite: VART 2155 Bodyscape or VART 2156 Interactive Art
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’ sensitivity and capability of 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.

VART 3157 Human Machine Interface (3,4,0) (E)
Prerequisite: VART 2155 Bodyscape or VART 2156 Interactive Art
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.

VART 3205 Further Studies in Craft and Design (Graphic Book) (3,4,0) (E)
VART 3206 Further Studies in Craft and Design (Experimental Imaging) (3,4,0) (E)
VART 3207 Further Studies in Craft and Design (Glass and Ceramics) (3,4,0) (E)
VART 3295 Further Studies in Craft and Design (Wearables) (3,4,0) (E)
VART 3296 Further Studies in Craft and Design (Objects and Environment) (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.
VART 3216 Cover to Cover (3,4,0) (E)
Prerequisite: VART 2215 Typography or VART 2216 Graphics Storytelling.

For centuries, reading a book was the only 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 two).

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 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 an 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 organization 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.

VART 3217 Illustrated Narratives (3,4,0) (E)
Prerequisite: VART2215 Typography or VART2216 Graphic Storytelling or VART2217 Illustration

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

Storytelling is essential 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 further develop their sense and understandings in visual communication through the creation of story in the form of comics after they gain fundamental skills in the area of graphic design and illustration.

One major focus of the course is to enhance student’s ability to generate story ideas. Workshops about creative writing and other experimental approaches in writing will be provided to allow students to explore their own way of storytelling. Students are also encouraged to establish their individual visual language and graphic style. Through tutorials and projects, specific skills in various aspects such as scriptwriting, storyboarding, drafting, inking and even book making will be addressed.

Learning through experiments is an important component in the course. Apart from fundamental issues in the theories of Comics studies, topics about abstract comics, alternative comics and experimental comics will also be highlighted in order to provide a critical framework for the students to question what “story” could be.

Case studies on artists such as Chris Ware and the French comic art group Oubapo will be carried out.

VART 3225 Hybrid Printmaking (3,4,0) (E)
Prerequisite: VART 2226 Design for Hypermedia or VART 2227 Printmaking.

Individual expressions of ideas and concepts in the printmaking studio used to be a domain of earlier print technologies like relief, intaglio, screen-printing and/or lithography, while technologies like photographic printing allowed a more mechanical approach. Most recently digital code is used to operate modern inkjet, dye sublimation and laser processes. All of these technologies rely on and produce printed results that can be affected and manipulated by the visual artist.

Hybrid Imaging reflects the interplay of manual and mechanical formats in printmaking and surfaces. It experiments with contemporary combinations of print formats to produce multi-layered explorations of the image, line, colour field, marks, visual expression and other contemporary hybrid identities. In its results it produces images based on personally developed, unique hybrid techniques of various forms of printmaking.

By understanding the characteristics of traditional and modern techniques and applications, students are enabled to expand the possibility of image making by transforming the use of printmaking in their own project. The processes of research, visual documentation, evaluation of outcomes and presentation of results contextualize and expose the impact that images have on our daily life in a metropolitan environment.

VART 3227 Evolutionary Graphics (3,4,0) (E)
Prerequisite: VART 2226 Design for Hypermedia or VART 2227 Printmaking.

This course introduces the ideas and practices of evolutionary and generative methods to create complex visual images. In the context of procedural animation and computer graphics, the concepts of evolutionary biology can both simulate the form of nature and 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 imagery 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.contextfreeart.org/
VART 3236 From Object to Installation: (3,4,0) (E)
Prerequisite: VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form or VART 2235 From Liquid to Solid: The Art of Glass Blowing
In this course, students will be guided to develop a series of components for interior designs as well as creating panels for 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.

VART 3245 Body vs. Textiles (3,4,0) (E)
Prerequisite: VART 2245 Wearables: Materials and Processes or VART 2246 Small Metal Jewellery
The coverings we use to envelop our body enhance or disguise, comfort or protect our physical body, but they also establish or confirm our identity, communicate our socio-cultural position, or extend our abilities beyond our personal limitations. This course investigates this notion of a ‘second skin’ in terms of the relationship of textiles and the (human) body, and explores the potential for new ideas and concepts that arise from this juxtaposition.

Continuing on students’ previous learning this course examines the properties and possibilities of textiles and alternative materials as well as the history and cultural significance of traditional techniques and their contemporary counterparts to synthesise new creative responses in wearable artefacts. To do so this course extends students knowledge in wearables by particularly emphasising the notion of ‘craft’ (fabrics and textural finishes; techniques of embellishment and detailing) and counteracting this with transdisciplinary concepts like hybridity, multi-functionalism, or serious games. The friction that becomes apparent from these juxtapositions – old vs. new; craft vs. technology; practice vs. concepts; individual vs. society – A deeper understanding of the nature and effects of such tools and techniques will allow students to conceptually transcend traditional disciplinary distinctions by experimenting with non-traditional media and applications to produce body coverings of a new kind.

VART 3246 Studio Jewellery (3,4,0) (E)
Prerequisite: VART 2246 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 personal values and to explore the possibilities of utilizing or challenging traditional meanings.

In this course, students will be guided to develop a series of 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.

VART 3237 Creative Ceramics: Concept and Process (3,4,0) (E)
Prerequisite: VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form
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.

VART 3238 Creative Ceramics: Concept and Process (3,4,0) (E)
Prerequisite: VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form
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.
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.

VART 3255 Exhibition Design (L) (3,4,0) (E)
Prerequisite: VART 2255 Design Thinking or VART 2257 Prototyping
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.

VART 3256 Furniture Design (M) (3,4,0) (E)
Prerequisite: VART 2255 Design Thinking or VART 2257 Prototyping
Furniture Design is one of the oldest design-disciplines, having a history of roughly 40 centuries, and making this area something like a classic in itself. However, contemporary Furniture Design can also simply be seen as an applied approach to contemporary sculpture. This remarkable ambivalence of the subject allows for a rather wide range of approaches, and makes it a great area for experimentation in concepts, designs, materials, or crafting.

This course intends to equip students with basic knowledge and skills to work with the complex mix of technical, functional and aesthetic characteristics that is furniture design. It familiarizes the students with historical and theoretical aspects of furniture design, various materials for furniture making and respective crafting skills. This knowledge shall then be applied to develop one piece of furniture from its very first idea-stage to a finished object, that complies to a given class assignment as well as to a contemporary design approach.

VART 3257 Product Design (S) (3,4,0) (E)
Pre-requisite: VART 2255 Design Thinking or VART 2257 Prototyping
Steve Jobs, founder and CEO of Apple, said that “Some people think design means how it looks. But of course, if you dig deeper, it’s really how it works.”

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. It is the intention of this course to exactly foster this kind of imaginative design ideas and solutions that will make the world not only a more beautiful, but also a better place.

For this purpose the course will extend students’ knowledge of materials and processes – especially in applied technologies like 3D-printing – and support students to develop their ideas through several stages of exploration, testing and re-developing to ultimately come up with artefacts that are conceptually sound, technically and environmentally feasible, yet also e.g. ecologically sustainable.

Students will understand that the right choice of materials in combination with the appropriate processes in design and production are inseparably linked to the look and performance of any product.

VART 3305 Further Studies in Visual Arts Studies (Art History and Theory) (3,3,0)
VART 3306 Further Studies in Visual Arts Studies (Chinese Arts Studies) (3,3,0)
VART 3307 Further Studies in Visual Arts Studies (Visual and Material Culture) (3,3,0)
Prerequisite: VART 2305 Introduction to Western Art and VART 2306 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 Division will determine the selected topic, to take full advantage of developing research, issues and global developments in the visual arts.

VART 3315 Concepts in Contemporary Art (3,3,0) (E)
Prerequisite: VART 2315 Writing in Art and Culture and VART 2305 Introduction to Western Art and VART 2306 Introduction to Chinese Art
This course will concentrate on the study of contemporary developments in the visual arts by thematic discussion. The study will explore art and artists from across the world and examine the linking of concepts and theories of contemporary trends from 1960.

The complexities of the contemporary art ecology will be examined through social, political and economic frameworks to encourage students to actively consider and interpret how ideas, forms, materials, process and purpose all contribute to meaning. In addition, this course will examine the contemporary phenomenon of art fairs, the rise of the economic interests in contemporary art and the homogenization of art in the contemporary context. Examining and theorizing ideas of meaning and identity, this course will explore contemporary art from differing perspectives, to build a picture of how contemporary art functions in the local and global artistic environment.

VART 3316 Critical Studies in Lens-based Media (3,3,0) (E)
Prerequisite: VART 2305 Introduction to Western Art and VART 2306 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 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 artists.

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 practice beyond 21st century, but also through theorising, the course is able to enhance student's intellectual sensitivity in shaping their own personal practices.

VART 3317 Visual Arts and Modernity (3,3,0)
Prequisite: VART 2315 Writing in Art and Culture or VART 2305 Introduction to Western Art and VART 2306 Introduction to Chinese Art

As visual artists, how we think, and how we understand the world around us, both effects and influences 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 contextualise the art in a century of unprecedented global change. Using the themes of Modernity as a platform—for example, revolution, gender, industrial advance—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, economic and anthropological arenas of life.

VART 3325 Chinese Literati Art: Identity, Transformation and Challenge (3,3,0) (E)

The Chinese literati artistic tradition plays a pivotal role in the development of Chinese painting and calligraphy, and their theories in Chinese culture. The literati’s artistic taste is often characterized by an emphasis on the close relationship between calligraphy and painting, as expressed in inscriptions and poems on a painting, subject matters with self-referential or moral symbolism, and the plainness and simplicity of the imagery’s aesthetics.

Ever since the early attempts to define literati art by Su Shi and his circle in the 11th century, there has been a long-standing debate among critics and art historians regarding the art of the scholar-artists as an artistic tradition. The modern and contemporary Chinese artists have been confronted with the challenge posed by Western culture and new trends of thought. Wrestling with their art during a prolonged period of social-political turmoil, they found themselves asking questions like “how to modernize or revolutionize Chinese art without forgoing the essence of the literati artistic tradition.” This course investigates into the different discourses and theories on the Chinese literati art over time, interpreting the notions of identity and transformation and the challenges of the literati artistic tradition. Students will be guided to develop their self-chosen research topics in:

- Calligraphy as Embodiment of Personality
- Social identities and cultural ideals: discourses and artistic practice of the Northern Song literati circle
- Landscape and subject matters with self-referential or moral symbolism
- Approaches and aesthetics: self-amusement, sketching of ideas (xiéyi 舉意) in ink play (moxi 墨戲), the aesthetics of calmness or blandness, naturalness or simplicity, awkwardness or antiqueness
- The Theory of Northern and Southern Schools

Transformation and the challenges of the literati artistic tradition in the modern and contemporary world

With the instructor's supervision in tutorials and group discussions, students will be able to acquire hands-on research skills and develop their own approach to scholarly research practice, which will enhance their ability to independently investigate artistic expressions and issues pertinent to Chinese literati art, and to synthesize new knowledge through application of appropriate theoretical frameworks and methodological approaches.

VART 3326 Hong Kong Arts (3,3,0)
Prequisite: VART 2325 Arts of Asia or VART 2305 Introduction to Western Art and VART 2306 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.

VART 3327 Hong Kong Craft: Tradition and Transformation (3,4,0) (E)
Prequisite: VART 2325 Arts of Asia or VART 2305 Introduction to Western Art and VART 2306 Introduction to Chinese Art

Hong Kong is known for its concentration of traditional craftsperson 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 craftsperson 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 policymaking. The course will experience sharing of and collaboration with local traditional craftpeople. 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. Students will be encouraged to interact with each other and the local community for their creative projects. Handicraft such as paper offerings for ancestors, paper scissors-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 3335 Museum Studies (3,3,0) (E)
Prerequisite: VART 2335 Material Culture and Collections or VART 2336 Exhibition and Art Markets or VART 2305 Introduction to Western Art and VART 2306 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 explores how museums can convey standards about the value and meaning of art, 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 theAVA.

VART 3336 Material Culture and Collections (3,3,0) (E)
Prerequisite: VART 2306 Introduction to Chinese Art and VART 2305 Introduction to Western Art or VART 2336 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. Contextualizing 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 theAVA providing the theoretical context for practice and creativity.

VART 3337 The Anthropology of Art (3,3,0)
Prerequisite: VART 2335 Material Culture and Collections or VART 2336 Exhibition and Art Markets or VART 2305 Introduction to Western Art and VART 2306 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 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 pose 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 3345 Concept in Contemporary Arts (3,3,0)
Prerequisite: VART 2306 Art in the 20th Century II
This course will concentrate on the study of contemporary developments in the visual arts by thematic discussion. The study will explore art and artists from across the world and examine the linking of concepts and theories of contemporary trends from 1960. The complexities of the contemporary art ecology will be examined through social, political and economic frameworks to encourage students to actively consider and interpret how ideas, forms, materials, process and purpose all contribute to meaning. In addition, this course will examine the contemporary phenomenon of art fairs, the rise of the economic interests in contemporary art and the homogenization of art in the contemporary context. Exploring and theorizing ideas of meaning and identity, this course will explore contemporary art from differing perspectives, to build a picture of how contemporary art functions in the local and global artistic environment.

VART 3346 Critical Studies in Lens-based Media (3,3,0)
Prerequisite: VART 2306 Art in the 20th Century II
Art historian Michael Fried in one of his recent book asks, “Why Photography Matters as Art as Never Before?” (2008). Lens-based media is an artistic channel and enjoy great 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 Frič’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 artists. 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 artist 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.

VART 3347 Chinese Literati Art: Identity, Transformation and Challenge

The Chinese literati artistic tradition plays a pivotal role in the development of Chinese painting and calligraphy, and their theories in Chinese culture. The literati’s artistic taste is often characterized by an emphasis on the close relationship between calligraphy and painting, as expressed in inscriptions and poems on a painting, subject matters with self-referential or moral symbolism, and the plainness and simplicity of the imagery’s aesthetics. Ever since the early attempts to define literati art by Su Shi and his circle in the 11th century, there has been a long-standing debate among critics and art historians regarding the art of the scholar-artists as an artistic tradition. The modern and contemporary Chinese artists have been confronted with the challenge posed by Western culture and new trends of thought. Wrestling with their art during a prolonged period of social-political turmoil, they found themselves asking questions like “how to modernize or revolutionize Chinese art without forgoing the essence of the literati artistic tradition.” This course investigates into the different discourses and theories on the Chinese literati art over time, interpreting the notions of identity and transformation and the challenges of the literati artistic tradition. Students will be guided to develop their self-chosen research topics in: Calligraphy as Embodiment of Personality Social identities and cultural ideals: discourses and artistic practice of the Northern Song literati circle Landscape and subject matters with self-referential or moral symbolism Approaches and aesthetics: self-amusement, sketching of ideas (xieyi 墨戲 ), in ink play (mosi 墨戲 ), the aesthetics of calmness or blandness, naturalness or simplicity, awkwardness or antiquity. The Theory of Northern and Southern Schools Transformation and the challenges of the literati artistic tradition in the modern and contemporary world.

With the instructor’s supervision in tutorials and group discussions, students will be able to acquire hands-on research skills and develop their own approach to scholarly research practice, which will enhance their ability to independently investigate artistic expressions and issues pertinent to Chinese literati art, and to synthesize new knowledge through application of appropriate theoretical frameworks and methodological approaches.

VART 3355 Material Culture and Collections 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

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

VART 4015 Research and Practice in Visual Arts (6,6,0) (E)
Prerequisite: Completion of minimum one BA-cluster from SMA concentration or VAS concentration

This is an independent study courses for Year 4-students of the BA (Hons) in Visual Arts-programme. It focuses on interdisciplinary research in the visual arts, centred around a self-generated practical creative investigation. While there are no principal formal restrictions to the investigation or the creative project – it may be of any medium or approach – students have to produce substantial research work as their outcome. This research is then to be the basis for their subsequent Honours Project.

This initial theory-based framework of the course is made up of 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. These activities will also establish a time and workload structure to give guidance to the students, and provide opportunity for feedback and criticism in the further course.

To provide the students with opportunities to research the fundamentals and the context of their own intended self-assigned creative project the initial comprehensive research introductions will be followed up by a sequence of lectures, case studies, tutorials and other relevant teaching and learning activities related to the students’ specific concentration of choice.

The knowledge, skills and experiences that students gained in this course are prerequisite for the Honours Project in the last term of study in the BA (Hons) in Visual Arts-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

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 start 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