

creative project where by students will produce one piece of artwork based on the application of their acquired concepts, tools and skills.

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

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

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

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

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

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

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

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

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

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

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

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

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

In most art forms, the artist is either moving away from the human form or closer to it. This fluctuation defines the need for further

exploration of the body's ability to communicate and produce form that can further define artistic expression.

This course will explore the body as a landscape for appropriation. Students will look at the different techniques involved in using the human form as object and subject of their creative output. Students are to identify the human forms' innate ability to be abstracted and appropriated for self-expression. Students will explore the body in different mediums and processes from traditional to contemporary. There will be a focus on the connections that can be made between the generation of form, the creative process and the body as a performative object.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**V.A. 3050 Installation Art (3,4,0) (E)**

Prerequisite: V.A. 2270 Intersculpt or V.A. 2730 Sculpture: Materials and Processes

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 utilize various forms of visual expression within space.

This course aims to expand and extend 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.

Students who have a background in installation art may have great advantages in, and may also be interested in expanding their studies in exhibition design, sculpture, performance art, public art, video art and various kinds of new media subjects that touch on the use of space and time. One of the features of this course will examine how to make use of small living space in Hong Kong in art creation, which will deepen the students' knowledge of the culture of their own living space. Construction workshop will be given to assist their installation production.

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

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

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

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

The rationale to offer this level III course is to allow students to understand the genre of *shanshui* painting that has long been ranked at the topmost level in the hierarchy of Chinese painting. The provision of the course does not merely emphasize on the acquisition of the very advanced skills of landscape painting, even though they are very essential. The understanding of the codification system, and the revival and the re-definition of *shanshui* will also be the focus of the course. The key to revive Chinese landscape painting here is no more to merge the ideas and concepts from other arts than to explore how to present the artistic concept and the *shanshui* elements with a non-traditional art form.

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

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

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