

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