

window glass and recycled glass. This course focuses on three Kiln Forming techniques: Fusing, Slumping and Pate De Verre. Slumping (660 °C) transfers a sheet of glass from 2-D to 3-D, from a sketch to an object. Students learn to use a diamond cutter to cut glass sheets to compose various patterns, and to slump it over a ceramic mould to sag the forms in a kiln. Use of daily recycled glass and window glass are also introduced for Slumping.

The temperature of Fusing (750–840 °C) is higher than Slumping. Fusing is suitable for making jewellery objects, 2-D works, and components for interior designs as well as creating panels for Slumping projects.

Pate de Verre (700 °C) is a French word “glass paste” by using different size and colour glass frits and powders mixed with CMC glue to apply over/into a mould (ceramics fibre or high-temperature plaster), then fused together by firing. The works could be thin as a leaf, detailed as lace, vivid as a flower and complex as a building.

The three Kiln Forming Techniques could be used individually or co-ordinately to realize concepts/ideas exquisitely. Sufficient Glass Kiln Forming cold-working techniques will also be taught to facilitate a professional completion of the work. Students will explore the potential and wide possibilities of Kiln Forming while building up confidence and accuracy required for craftsmanship. It will provide students with good craft skills and an artistic base for their future career development in visual arts.

#### **V.A. 3240 Public Art (3,4,0) (E)**

Prerequisite: V.A. 2730 Sculpture: Materials and Processes

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.

#### **V.A. 3260 Visual Arts and Modernity (3,3,0) (E)**

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

As visual artists, how we think, and how we understand that world around us, both effects and influence 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 contextualize the art in a century of unprecedented global change.

Using the themes of Modernity as a platform—for example: revolution, gender, industrial advance etc.—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, economics and anthropological arenas of life.

#### **V.A. 3270 Chinese Seal Engraving: The Expressive Identity (3,4,0) (E/C)**

Prerequisite: V.A. 2570 The Art of Chinese Calligraphy or V.A. 2710 Chinese Word as Image

Seal engraving (*zhuanke* 篆刻) 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 (*yinzhang* 印章) 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* 圖像印), an expression of their self-image or identity.

Seal engraving is an integral form of Chinese art and visual culture. The course not only informs students about traditional Chinese culture, but also challenges them to invigorate the national heritage to express their contemporary thoughts and life. Students will develop independent thinking and problem-solving skills and express creativity as part of the process for creating seals. This course is intended to cultivate a synergy with all other courses of Chinese art history, Chinese painting, Chinese calligraphy, typography, jewellery design, and some aspects of sculpture.

#### **V.A. 3280 Constructed Reality (3,4,0) (E)**

Prerequisite: V.A. 2380 Sound: The Basics or V.A. 2720 Looking through the Lens

In the post-medium culture, artists no longer identify themselves as a practitioner in a specific medium, but rather work across multiple mediums to create a rich visual dialogue. Therefore, this course is an attempt to bring together photography and performance art, with the awareness of “the act depicted in the photography”, “the unpremeditated photographic action” as the style of mid-twentieth-century photojournalism and lomography: snapshots, “an act/performance created for a photograph” and “a stand-alone picture to present a pictorial narrative.” Referencing photographers who create images relating to fables, fairy tales, 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.