

V.A. 3290 Independent Music Video (3,4,0) (E)

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

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/visual relations. Examining various forms and development of independent music videos will therefore definitely broaden students' mastery of aesthetics and technicality of music/visual 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).

V.A. 3300 Bodily Perception in Artistic Practice (3,4,0) (E)

Prerequisite: V.A. 2740 Bodyscape

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' sensibility and capability in 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.

V.A. 3310 Drawing: Inquiry and Experimentation (3,4,0) (E)

Prerequisite: V.A. 2060 Life Drawing or V.A. 2690 Drawing: Visual Thinking and Observation

Drawing is not merely a fundamental tool for all visual artists, but also an artistic medium in its own right: by enquiring into traditional ideas, and through experimental use of drawing media and innovative approaches. Drawing can open entirely new perceptions of reality, beyond the notions commonly connoted with pencil and paper.

This course aims to strengthen and consolidate students' drawing

skills and knowledge acquired from the course of V.A. 2690 Drawing: Visual Thinking and Observation. It enables students to explore drawing as an evolving mode of contemporary art practice and expression, and considers drawing as a means for contextual inquiry and experimentation with the application of creative ideas, practices and technologies of the discipline. The content deals with the concept of drawing, its development from traditional to contemporary, and covers a wide range of techniques, materials, functions and approaches with alternative process of the media.

Students may work in a variety of traditional media, including graphite, charcoal and pastel, and are encouraged to explore the use of new and mixed media. Various drawing approaches with a variety of subject matters, such as figure, still-life, and landscape will be examined and practised in the course. Students will also concentrate on more complex personal and creative aspects of drawing, while perceptual and conceptual issues will be pursued. By the end of the course, students will have the competence to transform the contextual inquiry into expressive or experimental drawing.

V.A. 3330 Cover to Cover (3,4,0) (E)

Prerequisite: V.A.2230 Typography or V.A.2400 Graphic Storytelling

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

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 covered by one standard design of an anonymous iBook. 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 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 organisation 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.

V.A. 3340 Painting: Expression and Exploration (3,4,0) (E)

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

This course aims to develop students' understanding of paint as an expressive tool and help students to explore their own direction through visual problem solving. Students will be provided with opportunities to experiment with different mediums and processes so as to investigate the unique qualities of painting. The course develops students' independence and consistent work pattern within the studio. It also fosters students to develop a personal language and aesthetic sensibility with an emphasis on the individual growth through technical as

well as conceptual development. The course also addresses the processes of transformation from ideas and images into visual art with consideration of contemporary ideologies and critical debates. Students will be encouraged to start with traditional approaches to painting in terms of seeing it as a self-sufficient discipline and further develop to experimental approaches towards interdisciplinary. Alongside with given studio exercises, lectures and tutorials will be scheduled for addressing major topics in contemporary painting relating to identity concerns, spiritual issues and political debates, and discussing how these issues are relevant to students own practice. By the end of the course, student will have a set of work completed according to their self-initiated theme, which will be further applied onto their future study of the subject.

V.A. 3360 Wearables as Media (3,4,0) (tbc)

Prerequisite: V.A. 2560 Wearables

The aim of this course is to produce wearables not merely as fashionable articles for next season's market consumption, but as cultural objects with the potential to critique or transform the social or political environment.

The course explores how wearables play a central role in defining our identity, by looking at the ethical, environmental, political and social issues of clothing, fashion and textiles along with the role of the artist/designer operating within these spheres of cultural production. It also sheds light on strategies that artists and creative designers employ in their work practices to transform or critique society through wearable art/design pieces. The studio-part of the course involves the application of such creative concepts, where appropriate methods and materials will be tested in order to create design solutions. The outcomes will be wearables and/or accessories that "can create models for possible worlds and possible bits of worlds." (Bourriaud, 2002) In this way wearables play a central role in defining and communicating our identity.

The goal of this course is to produce conscientious artists and designers who are willing and able to take responsibility for the material goods and services they produce, the effects these have on our social, political and ecological environment and who can articulate their perspectives using creative strategies. Its underlying intention is to foster awareness of the massive implications of applied human creativity in the fashion industry, and how the things we wear affect and intervene with our everyday lives on multiple levels. In doing so students are equipped with advanced skills in the production of their own wearable prototypes.

V.A. 3380 Convention and Innovation (3,4,0) (E/C) in Chinese Painting

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

As Hong Kong serves 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.

V.A. 3390 Picture Book (3,4,0) (E)

Prerequisite: V.A.2230 Typography or V.A.2400 Graphic Storytelling

This course aims to develop student's storytelling skills and the ability to conceptualize complex visualization in the form of picture book. It provides a platform for the students to explore how images, text, graphics and other visual elements can be used to inform, explain and narrate complex "story" in a unique and creative way.

The course emphasizes the importance of research in the stage of idea-development. Through lectures, workshops and field trip, students will have chance to explore various methodologies that could help them to conduct research on related topics. They will need to initiate their own story idea and develop strategy to gather, organize and articulate contents and information for creative use. To enrich student's visual language, advance topics in story structure, story setting, character design, visualization, image-text interactions and book illustration will be covered. Students are also encouraged to experiment with various approaches in visual expression in order to establish their own personal style.

Besides, the course will provide a comprehensive overview of the history and contemporary practice in the areas stated above by introducing classical works and modern examples. Alternative and cutting-edge models of publishing methods will also be examined to encourage students to challenge the concept of a "picture book".

V.A. 3410 Experiments in Moving Image (3,4,0) (E)

Prerequisite: V.A. 2380 Sound: The Basics or V.A. 2720 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.

V.A. 3430 Self-Identity through Jewellery (3,4,0) (E)

Prerequisite: V.A. 2550 Small-Metal Jewellery

Jewellery has always been about identity. From pre-historic time till the mid-20th 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 value and identity through jewellery. In many ways, jewellery is the ideal art form to consider anxiety about identity, and to explore the possibilities of utilizing or challenging traditional meanings.

In this course, students will be guided to develop a series of work in exploring their own identity. They will start by studying the traditional meanings of jewellery, and their connections to the underlying craftsmanship. Once these connections are made,