

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