

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,

they will look at how the studio jewellery movement pushed these apart, and used new ideas and materials to create a new set of language. The students will then reflect on their own identity issues, develop a series of jewellery, and present their work and research findings to the class.

V.A. 3440 Contemporary Vision in Chinese Art Practice (3,3,0) (E/C)

Prerequisite: V.A. 2600 Arts of Asia or V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art

Contemporary Chinese art practice exists in a multiplicity that encompasses a wide spectrum ranging from traditional to avant-garde artistic expressions. This course covers both theoretical study of contemporary Chinese art practice and practical study of art production methods with a contemporary vision. Through critical examination of a range of major scholarly debates on modern and contemporary Chinese art practices, students will learn to apply art-historical methods and approaches to the analysis and interpretation of works by major contemporary Chinese artists. Meanwhile, the centrality of the notion of negotiations with tradition and modernity in the practices of contemporary Chinese painting and calligraphy will be highlighted. Students will exercise their critical thinking and analytical skill in both oral presentation and writing assignments. Based on the inspiration originated from the aforementioned theoretical study, students will be guided to explore experimental methods and techniques to transform traditional mode of Chinese art practices which include Chinese painting, calligraphy and seal engraving. The course will culminate in students' development of a set of personal creative strategy to effectively express their ideas through artwork production.

In the context of an emerging world market of contemporary Chinese art, the development of contemporary Chinese art becomes a subject of global attention. This course is significant because it presents the current state of knowledge about modern and contemporary Chinese art. Moreover, it offers an opportunity for students to learn the tools for analysis and interpretation of works by major contemporary Chinese artists. Meanwhile, this course serves as an extended study of the other studio art courses of Chinese painting, calligraphy and seal engraving. Lastly, the interdisciplinary nature of the course, as embodied in the coexistence of academic research methods and artistic output, contribute to the overall direction of AVA.

V.A. 3450 Sculpture: Form and Applications (3,4,0) (E)

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

Direct carving is a technique that has been utilized since the beginnings of civilization. The course will focus on such subtractive process and/or the use of reductive thinking as a creative tool to explore sculptural forms. Students will investigate how form can be revealed through different carving approaches and techniques.

In this course students will study the use of working models, templates as well as to work directly with the material to experience both systematic and intuitive methods for producing sculptural form. Students will also examine the application aspects of sculptural form in large scale public sculpture/environmental project through scaled models and appropriate visual presentation formats.

V.A. 3460 Embodied Interaction (3,4,0) (E)

Prerequisite: V.A. 2740 Bodyscape

Contemporary artists have been experimenting with the use of technology to enable and orchestrate the participation of the audience. Studies of interactivity are often focused in the technical implementation rather from the critical and aesthetic viewpoints.

The course introduces the foundation concepts and skills of interactivity employed in contemporary art and design. It aims to go beyond the traditional discussion of interactive media from either the media studies approach or the cognitive aspect

of the human computer interaction (HCI) direction. Within the current social and technological context, it provides a broader investigation from the participatory and the performative nature of interaction with the focus of the human body as the main site of interaction. Students in the course learn to create simple audio-visual musical instruments that the artists and audience can perform together. They also build game-like environments or devices that participants can explore through their bodily interaction. Within this context the focus of the course lies more on the interaction process and experience rather than on the interface design.

This course provides a broad coverage of the use of interactivity in different facets of contemporary art and design. Historical reference will be drawn from a variety of sources like cybernetics, phenomenology, human computer interaction, performance studies, narrative studies, game and play studies, architecture, and sociology. The conceptual framework in the class is transferable and applicable to other subjects like media art/design, spatial design, performance art, and contemporary art theory. As computing technology gets more involved in the creation of visual arts, it is essential for students and practitioners to understand the potential and limitations of the medium in relation with the human body.

The course will introduce the use of the simple graphical programming environment Pure Data that the students can use to experiment with interactive media content, without going through a steep learning curve of mastering traditional text based programming.

V.A. 3470 Virtual Touch (3,4,0) (E)

Prerequisite: V.A. 2740 Bodyscape

Media art relies much on the audio and visual senses to engage audience. Interactive media has its uniqueness to employ the tactile sense to create a total sensation for audience. Early interactive artworks start by using "classical" devices of mouse and keyboard to couple the audience's actions and the audio and visual transformation of virtual objects on screen. More sophisticated works embed the interacting devices into a spatial environment or custom made artefacts. In both cases, audience has an embodied experience with the artworks through the exchange of information channelled in the sense of touch.

Because digital technologies are incorporated into our daily life, there is a crucial need to strengthen the communication between these systems and their users. These interfaces are the subject of the course. Students will create new hardware interfaces using electronics and sensors that can replace the mouse and keyboard. Basic design skills and knowledge of Adobe Creative suite are expected.

The interaction between the digital and the physical world is a field with increasing meaning for designers and artists. This course will explore the history of interface design—related to time and space—with regards to usability and cultural issues. The development of interfaces has always been driven by technical progress along with the needs of human beings. Students will research experience design, products design, and digital content and create new concepts for interfaces.

V.A. 3500 Screenprinting and Lithographic Printmaking (3,4,0) (E)

Prerequisite: V.A. 2410 Experimental Illustration

Screen-printing was first developed in China during the Song Dynasty, and was only relatively late introduced to the West. However, when it finally was patented in England in the early 20th century it developed into a huge industry as it allowed for the first time to print onto almost any surface of almost any 3D-form. Lithography is a truly European invention based on chemical processes of "hydrophobic" and "hydrophilic" surfaces and printing paint. As these chemicals can be applied to all kinds of surfaces, it also allows a vast array of printing possibilities that are particularly interesting for industrial and commercial usage.

Together these two techniques cover almost the entirety of all industrially printed matters, from books to products, from packaging to magazines, yet since Andy Warhol and Pop Art