

in the 1960s these techniques also became popular as media for artistic expression.

Building up on the skills and knowledge acquired in Prerequisite courses this is consecutive course on water-based screen-printing and basic lithographic printmaking techniques that also covers the historical, conceptual and technical aspects of these techniques. Expression and implementation of design concepts developed through studies of the printing process will be the primary goal of this course.

In order to facilitate the learning experience, students will make use of the techniques and context of these two printmaking processes to complete several projects. These prints are expected to be technically proficient and indicate an understanding of the two different printing processes. The prints are also required to be imaginative and well designed. All prints must be completely original. Group critiques will coincide with the completion of assigned projects.

Upon completion of the course students will develop greater knowledge in perception, appreciation, composition, printing process preparation and use of colours. Heightened powers of visual awareness, knowledge of the fundamental elements of art, organizational ability, and a creative approach to the use of the printmaking media combine to equip the student for future efforts in studio art production or appreciation activities.

V.A. 3510 Relief and Intaglio Printmaking (3,4,0) (E)

Prerequisite: V.A. 2410 Experimental Illustration
Relief and intaglio printmaking in a way relate to each other like additive and subtractive approaches in sculpture: in relief printing some parts of a given matrix are removed to form an image. Ink is applied to the remaining surface areas, and from there directly transferred onto paper. Intaglio printing does exactly the reverse: again some parts of a given matrix are removed, however then the ink is applied into the newly created “gaps” of the surface and then transferred from there to the paper.

Relief printing—as represented for example in woodcut prints—is probably the oldest printing technique of all, having been in use for several millennia throughout many different regions and cultures. It is conceptually and technically simple, yet due to many different available materials, tools and carving techniques nevertheless very versatile. Intaglio in return is more sophisticated, and allows for finer, more controlled lines as well as for more durable printing plates. Both techniques have been part of the artistic canon for centuries, and also today offer plenty of opportunities for experimentation and discovery.

This course covers the historical, conceptual and technical aspects of relief and intaglio printmaking techniques, its focus however lies on expression and implementation of design concepts developed through studies of the printing process. Printmaking projects will support the concepts of individuality, originality, independent decision-making, self-directed inquiry as well as the practical skills needed to express concepts.

V.A. 3520 Evolutionary Graphics (3,4,0) (E)

Prerequisite: V.A. 2410 Experimental Illustration

The course introduces the ideas and practices of evolutionary and generative methods to create complex visual imageries. In the context of procedural animation and computer graphics, the concepts of evolutionary biology can both simulate the form of nature and as well go beyond it by creating static or dynamic graphics with little reference in the physical world. Students in the course learn to create complex computer graphics by specifying very simple rules. They will understand the notion of artificial nature where the seemingly complex behaviours are developed by a number of simple mutually interacting units. Historical reference will be drawn from a variety of disciplines like machine theory, algorithmic graphics, chaos theory, and self-organizing systems.

The course will introduce the use of the graphical programming environment like vvvv, TouchDesigner or Context Free Art that the students can use to experiment with generative graphics and procedural animation without the need to write traditional text based computer programs. The artworks can both be

shown on screen or output as computer paintings. By using the commonly available graphic design software, students usually work on computer graphics with a top down planning approach. The variety of the visual imageries will often be limited to the background and exposure of the students' former visual training. This course offers a bottom up approach to facilitate students to overcome the former constraints. By purposely introducing rules and limitations, the generative or evolutionary processes can automatically produce imageries that challenge both the representational and abstract ways of two-dimensional visual creation. The conceptual framework in the class is transferable and applicable to other subjects like 2D design, spatial design, and experimental painting. As computing software is becoming an important tool for visual art and design, the understanding of the codes, which are essentially rules, is a competitive advantage for students to expand their visual repertoire.

V.A. 3530 From Zero Space to Infinite Dimension: The Art of Glass Casting (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 or V.A.2320 Form and Function: Wheel-Thrown Ceramics

Most objects have three dimensions; however glass can have infinite dimensions through the very light that travels through it and is captured within it. It is a unique quality of glass that it can be transparent, translucent and/or opaque. Such qualities make it possible for glass to express infinite dimensions externally and internally at a zero space. Glass casting is an ancient Chinese glass technique that can be dated back to the Warring State (BC 481–221). Now it is the primary glass art technique taught internationally and locally, and one of the main glass production methods used by artists and designers. It is also becoming an important art skill for creative industries, and it has a place in fine art, public art, spatial design and in architecture.

This course introduces the essential techniques of glass casting and its sufficient cold-working such as grinding and polishing for finishing the glass product. Students will explore the potential for cast glass artworks, and at the same time build a solid and sufficient knowledge base in glass casting skills and the accuracy required for good craftsmanship. This class will encourage the enhancement of aesthetic understanding, sensitivity to design, development of imagination, and the development of personal creative language.

Learning glass casting allows students to apply their understanding of two-dimensional concepts—drawing and design skills—to three-dimensional works. It also allows students to integrate their studies in sculpture, ceramics, jewellery, design and installation to formulate an interdisciplinary practice within glass casting. The course will allow students to attain glass casting craftsmanship, and establish their personal creative language through different projects. It will also expose students to the history and development of glass casting and important examples of glass cast designs and art works.

V.A. 3540 Second Skin (3,4,0) (E)

Prerequisite: V.A. 2560 Wearables

Body coverings can be described as a second skin. This course investigates this notion in terms of intimacy and extimacy. “Intimacy” describes the corporeal relationship of textiles and the body whilst “extimacy” extends to the realm of luxury and display. Second Skin relates to wearables that are in intimate contact with the body; they enhance or disguise, comfort or protect us. Second Skins are three-dimensional objects that are formed through the manipulation of raw materials. The materials and techniques used in their creation are deeply interwoven with culture and tradition. This course expands the basic skills gained in V.A. 2560 Wearables adding the tools and techniques to create fabrics and textural finishes, which will be explored and combined to design and produce wearables and accessories.

Understanding the properties and structures of materials as well as the history and cultural significance of traditional techniques offers the designer a great scope for creativity. The students

will be provided with technical skills to develop a fundamental understanding of textiles properties and their cultural significance necessary to produce creative products with a professional level of aesthetic and artistic integrity. Through practical demonstration of traditional and contemporary textiles techniques including a range of non-loom and loom techniques as well as various methods of texturing, colouring and embellishment, students are encouraged to embrace cross-disciplinary approaches to develop new techniques and applications for body coverings. The product outcomes will be wearables or accessories as forms of creative expression, design innovation or designs for practical applications in response to a written brief. Students will be expected to complete a range of samples and design concepts as well as a minimum of one wearable object.

V.A. 3550 Exhibits and Displays (3,4,0) (E)

Prerequisite: V.A. 2080 Space and Site or V.A. 2770 Product Design

Exhibition Design is potentially one of the most common, but also least recognized design-areas: despite the practice of exhibiting is found not only in museum- or gallery-exhibitions, but also in trade-fairs, showrooms, shops and various public institutions, there are not many programmes or courses dedicated to this specific area. Accordingly this course aims to equip students with the basic knowledge and skills for designing exhibits and displays for all kinds of situations, including the spatial arrangement of a site, the interior design for the space, exhibition-furniture and -graphics. However, it also intends to go beyond the professional practice of exhibit design, and explore the wider practice of exhibiting in general.

As this course aims at students who have already some experience in art-/design-related subjects, but not yet any systematic approach to Exhibit Design, the focus of the course will be on transferring knowledge, skills and personal experience from other subjects like Sculpture, Installation Art, Graphic Design and others, and to apply these in a new professional area that it sought for widely in many design-professions.

V.A. 3570 Museum Studies (3,3,0) (E)

Prerequisite: V.A. 2240 Material Culture and Collections or V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art

Museums have served many functions, as repositories of antiques, temples of genuine artworks, platforms for life-long learning, and as social agents promoting civic values. How do museums balance their diverse roles and responsibilities against a backdrop of changing social agendas, commercial competition, and the global diversification of communication technologies?

Focusing on policy issues and professional concerns, this course examines organizational conventions, collection management policies, documentation systems, interpretation and communication mechanisms, and education and outreach programmes, to consider how museums can shape a new form of public life around diverse cultural resources. Through case studies, hands-on workshops, and site visits, this course offers students practical knowledge of art administration with an emphasis on operation routines, management skills, and project planning, to bring art to a wider audience. This course also examines how museums can convey standards about the value and meaning of artwork, shape public understanding of art, and become involved in the production of art and culture. Students will learn about operating mechanisms of museums and reflect on the complex relationship between museums and contemporary practices in the art world and in society. Looking into various museum practices, such as acquisition, preservation and displaying of artwork, this course explores how meanings of art would be created and thus enables students to reflect on their artistic practices. This helps bridging with many practical courses offered by AVA.

V.A. 3580 Exhibition and Art Markets (3,3,0) (E)

Prerequisite: V.A. 2240 Material Culture and Collections or V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art

How is art effected and affected by exhibition cultures and art markets? Do exhibition define art buying patterns? Or do buying patterns define exhibition? These key questions for the understanding of the art world are the focus for the emerging artist breaking into the highly competitive art market place. From the differing perspectives of both the public and the private sectors, this course will provide navigation and assessment of the contrasts and similarities of the sectors, discussing issues of wealth and value, consumption and issues of ownership. The themes and topics will provide essential knowledge of the arts sector, reviewing the role of the public sector in the advancement of the art exhibition "blockbuster" and the commercialization of art through case studies of world leading galleries such as Tate Modern, MOMA and the Guggenheim. The changing role of art and its exhibition will be examined, in terms of traditional associations of status, education and art in an increasing commercial form as investment.

V.A. 3590 Honours Project (3,*,*) (tbc)

Prerequisite: Year III standing

The Honours Project provides a keystone experience for the student in his final year in the BA (Hons) in Visual Arts-programme. It gives the student an opportunity to prove his capability of solving independently and self-reliantly a self-generated assignment in the work-field of the Visual Arts. He will apply the concepts and skills gained on the programme to the investigation. In successfully doing so the student will meet academic and creative standards that allow the Academy to confer the BA (Hons) in Visual Arts degree on him.

The Honours Project has to be completed by all students during their final term of study in the BA (Hons) Visual Arts-programme. To increase students' performance during the development of their Honours Project, and as preparation for their careers after graduation the Honours Project includes a series of required workshops.

V.A. 3600 Hong Kong Craft: Tradition and Transformation (3,4,0) (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

Hong Kong is known for its concentration of traditional craftspeople and clusters of materials for handicraft industry. Nowadays, Hong Kong, as one of the post capital cities in Asia, faces urban re-development and the consequent potential loss of local marginalized wisdom of craftspeople and community networks. One of the Academy's roles is to provide a platform to study traditional handicraft, conserve its culture and support its re-generation. By doing so, this course will inspire ideas and concepts also in subjects like ceramics, glass, jewellery design, sculpture, and wearable.

This is a practice-based course with theory presenting the Hong Kong handicraft industry's early development and handicraft skills. In exploring the relevant development in trend and ecological environment of traditional handicraft, its position within the framework of art-theory based cluster will also enhance the cognition of intangible cultural heritage and its sustainable conditions under the material culture concerns and cultural policy-making. The course will experience sharing of and collaboration with local traditional craftspeople. It emphasizes both technique training and materials exploration, including the handling and interpreting of traditional or new materials and how to convert them into a new form of art and design. Student will be encouraged to interact with each other and the local community for their creative projects. Handicraft such as paper offerings for ancestors, paper scissor-cuts, Cantonese embroidery, Chinese bird cage, paper lantern, flour-clay character, rattan knitting, galvanized iron manufacture, cart and wooden boat building, etc. will be studied in this course.