

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 organization 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.

#### **VART 3225 Screenprinting and Lithographic Printmaking (3,4,0) (E)**

Prerequisite: VART 2225 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 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 a 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.

#### **VART 3226 Relief and Intaglio Printmaking (3,4,0) (E)**

Prerequisite: VART 2225 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.

#### **VART 3227 Evolutionary Graphics (3,4,0) (E)**

Prerequisite: VART 2225 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.

#### **VART 3235 From Zero Space to Infinite Dimension: The Art of Glass Casting (3,4,0) (E)**

Prerequisite: VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form or VART 2235 From Liquid to Solid: The Art of Glass Blowing

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 concept—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.

#### **VART 3236 From Object to Installation: The Art of Glass Kiln-Forming (3,4,0) (E)**

Prerequisite: VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form or VART 2235 From Liquid to Solid: The Art of Glass Blowing

In addition to Glass Blowing and Casting, Glass Kiln Forming is another essential set of glass-art techniques with more complex firing schedules due to the effect of different melting points. It is used widely in the creative industry, from small jewellery objects, daily table products, and interior designs to artistic works, by using fusible colour glass sheets, frits and powders, as well as 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.

#### **VART 3237 Creative Ceramics: Concept and Process (3,4,0) (E)**

Prerequisite: VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form

Ceramic art, with its origin in craft, has been propelled by artistic movements, which integrated traditional techniques and aesthetics into the creation of contemporary artwork.

In this course, students will build on previously acquired ceramic skills by augmenting their ceramic knowledge through exposure to more advanced ceramic techniques and the viewing of high calibre ceramic artworks. It is also an exploration into the possibilities of ceramic material and techniques in artistic expression. Students have to tackle different problems in various projects with different approaches to ceramic art including a thematic project, in which students have to create within an assigned concept.

Using a variety of techniques, including paper-clay, advanced hand building and wheel throwing techniques, slip-casting and press-moulding, students will fabricate ceramic composite forms in non-functional approach. Image transfer and glaze test projects will also help students to develop their own messages on surface.

Forms constructed range from abstraction to images of found objects, where the aesthetic consideration will be opened to

personal creative expression. Emphasis will be placed on the development of concept and the transformation to three dimensional clay objects. Students are encouraged to create independent work exhibiting personal symbols and content.

Students will further broaden their understanding of ceramics by visiting museums, galleries, and meeting artists at their studios. Additionally, through lectures and research, students will strengthen their historical knowledge of both traditional and contemporary ceramics, so that they can explore the issues of cultural identity and significance in their own work.

#### **VART 3245 Second Skin (3,4,0) (E)**

Prerequisite: VART 2245 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 the lower-level Wearables-course 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 texturising, 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.

#### **VART 3246 Self-Identity through Jewellery (3,4,0) (E)**

Prerequisite: VART 2246 Small-Metal Jewellery

Jewellery has always been about identity. From pre-historic time till the mid-twentieth 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.