

have incorporated new forms and expressions of visual art and developed a range of radical theories, attempting to define and contextualise the art in a century of unprecedented global change. Using the themes of Modernity as a platform—for example: revolution, gender, industrial advance etc.—we will examine the shaping of visual art of the 20th century. Considering the relationships and affinities between varieties of media, and investigating the theories and language of visual art we will learn to understand contextually and visually the often ambiguous terms “Modern”, “Modernity” and “Modernism”.

The course will offer the student a greater depth of the understanding of Art History and the interplay between visual art, the creative process of the visual artist, and the influence of political, cultural, economic and anthropological arenas of life.

VART 3325 Contemporary Vision in Chinese Art Practice (3,3,0) (E/C)

Prerequisite: VART 2325 Arts of Asia or VART 2305 Introduction to Western Art and VART 2306 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 the AVA.

VART 3326 Hong Kong Arts (3,3,0) (E)

Prerequisite: VART 2325 Arts of Asia or VART 2305 Introduction to Western Art and VART 2306 Introduction to Chinese Art

Every place has its own story/stories that can be narrated, illustrated and represented creatively through visual arts if not in words. This course attempts to tell the many stories of Hong Kong by looking at examples of local art works, including painting, sculpture, cartoons, photography and architecture that are produced from the early 19th century to the present day, as a way to outline the character and history of the place. With the supplement of texts and documentaries, students will learn from the visual examples how Hong Kong transformed from a small fishing village to a metropolis city of over seven million people; or from a British colony to be a part of the People's Republic of China nowadays.

Alternately, the socio-political changes, technology development, education reform, cultural interaction of a place can also influence the production of works of art, in terms of style, medium and

meaning. The search for identity before the return of sovereignty before 1997, for example, triggered off a substantial amount of art creation on the issue on Hong Kong identity.

The course will adopt a multi-disciplinary approach in reading stories of Hong Kong, not solely from the view points of visual arts, but also sociology, history, cultural studies, geography, and/or literature, whichever can bring new insight to enhance our understanding on the topics. The opportunity to study original works of art, either from museum or private collection, enables students to make direct encounter with the history of the place, which will ultimately inspire their thoughts and interpretation of the subject of Hong Kong.

VART 3327 Hong Kong Craft: Tradition and Transformation (3,4,0) (E/C)

Prerequisite: VART 2325 Arts of Asia or VART 2305 Introduction to Western Art and VART 2306 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.

VART 3335 Museum Studies (3,3,0) (E)

Prerequisite: VART 2335 Material Culture and Collections or VART 2305 Introduction to Western Art and VART 2306 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 the AVA.

VART 3336 Exhibition and Art Markets (3,3,0) (E)

Prerequisite: VART 2335 Material Culture and Collections or VART 2305 Introduction to Western Art and VART 2306 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 and 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 sector, 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 commercialisation 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 of art in an increasing commercial form as investment.

VART 3337 Visual Anthropology (3,3,0) (E)

Prerequisite: VART 2335 Material Culture and Collections or VART 2305 Introduction to Western Art and VART 2306 Introduction to Chinese Art

This course introduces the study of visual anthropology, examining the visual documentation of humanity and its cultures. Exploring a variety of media objects and events, this course critically engages students into debates and issues related to photography, advertising, global mass media, material culture and the impact of new technologies.

The visual interpretation offers significant insight into our understanding of the human development in terms of our own identities, and within the wider global and historical contexts. Fragile, and often temporarily specific, the analyses of visual elements offer an intellectual platform for contextualization and decontextualization.

Exploring concepts and methods as research tools for anthropological inquiry that consider the inter-connection of reality, social perspectives, and the resulting visuality, which can help to inform and influence our ways of understanding and assimilating our lives and societies.

Through the discussions of what images mean to us, and their effects, the course will further poses crucial questions surrounding our understanding within the historical, cultural and social, value and power of vision, image and artefact. Emphasizing and contextualizing the relations between people and the visual as objects, studied both within and external to, environmental and cultural context, this course will guide students to integrate various points of view and develop their own critical judgment of the Visual Arts.

VART 4015 Somewhere: The Spatial Turn (6,6,0) (E)

Prerequisite: Completion of minimum one BA-cluster
Throughout modernity “time” was considered the central concept of academic discourse especially in the Social Sciences, but also beyond. Since the late 1980—coinciding with the end of the Cold War and the disintegration of the Warsaw Pact, the fall of national borders throughout the world, but also the beginnings of globalization as we know it today—this paradigm has changed, and—in what is typically called the “spatial turn”—the notion of “space” has become a new key for the understanding of contemporary social, economic, political, and cultural development.

While the disintegration of the cold war-blocks and globalization have put into question the ideas of “territory”, “location” and

“place”, the internet opened up new cultural spaces that do not anymore follow the notion of traditional three-dimensional space, but require a new principal understanding of what is space: Space is no longer merely a vessel filled with people, things and/or culture. Instead it is the result of social relationships, established by the acts of people or groups, complementing or even contradicting the perception of “real space”.

This course aims to introduce various spatial methodologies—like mapping, geotagging or geographical imagination—and spatial reference in language which have become commonplace in a broad field of academic disciplines as well as in the professional and everyday lives of non-academics. Visualization of space in mapped and beyond-map environments open the potential for unique deep maps of human experience that allow scholars and visual artists access to the deep contingencies of human life.

This is one of the four independent study courses for Year IV students of the BA (Hons) in Visual Arts programme to choose. Like the others it has a focus on interdisciplinary research in the visual arts, which is integrated with a self-generated practical creative team project based on the course’s thematic framework. While there are no principal formal restrictions to the creative project—it may be of any medium or approach—students have to initiate, develop and execute the practical project collaboratively, and need to commit to substantial research work as part of their outcome.

To provide the students with access to the thematic context of the course a sequence of lectures, case studies, tutorials and other relevant teaching and learning activities in connection to “Somewhere: The Spatial Turn” will be offered. These activities also establish a time and workload structure to give guidance to the students, and provide opportunity for feedback and criticism.

In addition to the specified thematic framework all four independent study-courses share a series of workshops that aim at consolidating, combining and extending the wide range of cross-disciplined research methods, cross-media creative approaches as well as work documentation and presentation skills that students of the programme have acquired in their previous studies so far. Participation in these workshops will help the students to independently pursue their investigations and experimentations within their personal projects in this course.

The knowledge, skills and experiences that students gained in this course will equip them for the development of individual Honours Project in the final stage of study in the programme.

VART 4025 Sometime: Past/Present/Future (6,6,0) (E)

Prerequisite: Completion of minimum one BA-cluster

“What then is time? If no one asks me, I know what it is. If I want to explain it to someone who asks, I do not know.” This is a famous quote about “Time” from St Augustine, a Latin philosopher and theologian in the 4th century. It somehow reveals the paradoxical nature of this age-old concept and human’s eagerness to understand it.

“Time” is also a prominent concern that has been fascinating artists and academics throughout the history as well as the current development of visual arts practice and research. From traditional Chinese landscape painting to Monet’s painting series of the Rouen Cathedral, to contemporary time-based media, different ways of depicting time reflect diverse aspects of social and cultural development in human civilization.

This course focuses on exploring the experience and perception of “time” in our culture, and its possible implications for artistic investigations.

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