

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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To provide the students with access to the thematic context of the course a sequence of lectures, case studies, tutorials and other