

course will survey the production of art within the context of the social, cultural, and stylistic significances of art under changing historical, scientific and philosophical conditions.

Each theme will be examined, in depth, over a two-session period and linked with theory to form a comprehensive analytical survey of the canon of Western Art History and present connections with the everyday lives of the students. The in-depth analysis of specific works of visual art will broaden the knowledge of creativity and explore issues of multi-cultural creation, belief, ideology and reception.

By studying and understanding the developments and importance of western art and culture, students can inform their own practice and compete as artists in a global setting with a greater clarity and depth of knowledge. As the required parallel course to VART 2306 Introduction to Chinese Art, the courses combine to synthesise understanding of visual art from a global perspective.

#### **VART 2306 Introduction to Chinese Art (3,3,0) (E)**

Prerequisite: VART 1006 Introduction to Visual Arts II

Hong Kong visual arts students should have an appreciation of Chinese cultural heritage and the recent developments of Chinese visual arts, not only to enrich their own artistic production, but also to intellectually challenge them to organize knowledge gained from the course and to use their analytical skill to explain Chinese visual arts in the conditions that produced them.

The course presents Chinese art as expression of material culture, belief systems, politics, elitist emblem, self-cultivation, identity, community and changing worldviews. Structuring in a chronological and thematic manner, this course begins with Late Neolithic material cultures and ends with contemporary artistic expressions. The broad survey provides students with knowledge and understanding of the cultural, social, and stylistic significances of Chinese visual arts under changing historical conditions.

#### **VART 2315 Writing in Art and Culture (3,3,0) (E)**

Prerequisite: VART 1006 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Writing on and about visual art is an essential element of artistic practice and has a multitude of uses from artist's statements to exhibition, critical analysis and academic discourse. How the artist uses words to analyse and describe works, becomes a necessary component in the dissemination and communication of the creative. The writing of the visual explores the essence of communication and the positions and perspectives of artists and art writers. Art writing further provides primary sources to explore the changing role of the writing about art, from manifesto and critic to intention and reception.

This course will improve students' individual research, critical analysis and written skills, in order to effectively express ideas for their own practice, and in interpreting and understanding writings about art.

The course will examine fundamental skills of research practice, methods and methodology for practicing artists and academic writing on art. Revealing the relationship between art, creativity and language, as a methodology that can enhance communication and critical engagement with art theory and art historical writings. It will also assess writings on modern and contemporary visual arts practices by looking at how key texts from the past have informed present discourses on art.

We will examine a number of artists' writings through selected examples of primary source materials; notes, correspondence, manifestos, and other printed matter, by those who work between art and also writing about art.

#### **VART 2325 Arts of Asia (3,3,0) (E)**

Prerequisite: VART 1006 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

The fundamental aim of this course is to provide students with a broad understanding of Asian art since the 19th century. Painting, sculpture, architecture, decorative arts and modern

art from China, Japan, Korea, India, Southeast Asia as well as the Middle East will be used to illustrate the diversity and uniqueness of visual art and culture in these places, and also the cultural interaction through which the production, trading and consumption of art is triggered. Whilst the course encourages students to investigate the individual characteristics of visual arts of different countries and cultures, it attempts to enhance student's understanding of the visual arts in the scope of Asia.

To understand any culture it is necessary to study the arts from that culture and how they interrelate with historical, geographical, religious and philosophical factors. The Arts of Asia make tangible and visible the beliefs, which have guided the various civilizations of the continent.

#### **VART 2335 Material Culture and Collections (3,3,0) (E)**

Prerequisite: VART 1006 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

Materials are significant elements in our understanding of culture both in terms of our own identities and within the wider global contexts. This course will explore concepts and theories of material culture in reflecting upon the elements of culture, which surround and influence our daily lives. Examining the everyday context of material life through a variety of methods and theories, students will develop their skills of textual analysis and be equipped with theoretical frameworks in examining objects within wider context of culture.

From objects of personal significance to national treasure, and from consumer's good circulated in global market to connoisseur's curios, the analysis of material culture seeks to question meaning, value and intention. Through the discussions of what objects mean to us, the course will further pose crucial questions evaluating the historical, cultural and social significance of objects. Contextualizing the entangled relations between people and the material objects, and studying things both within and external to, environmental and cultural context, this course will engage students into critical debates of material culture, and extend their understandings of creating and creativity in the contemporary society.

Drawing theories from Art History, Museology, Art Anthropology, this course will include critical analysis of objects in a variety of forms and mediums, such as painting, textile, buildings, and heritage sites. Based within themes of context, the course will analyse issues of consumption, globalization, tourism, gender, tradition, value, belief, commerce and historical events. This course connects laterally across the disciplines of the AVA providing the theoretical context for practice and creativity.

#### **VART 2336 Exhibition and Art Markets (3,3,0) (E)**

Pre-requisite: VART 1006 Introduction to Visual Arts II or any GDCV courses offered by AVA or any Visual Arts courses

How is art effected and affected by exhibition cultures and art markets?

Do exhibitions 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 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 history and theory of exhibitions, collecting and the effect and impacts of the growing commercial Art markets, with further analysis of the roles and restrictions of cultural policy and definitions of culture, in a local and global sense, and contextualise the frameworks for public and private sectors.

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. Critically examining

the practice and marketing of exhibitions and the associated memorabilia of the gift shop art.

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. Assessing the roles of gallery, dealer, auction house and buyer as the centre pin to driving and responding to market forces.

**VART 3005 Visual Arts Internship (3,\*,\*)**  
Prerequisite: Completion of minimum four Visual Arts level II courses

All students of the BA (Hons) in Visual Arts programme are recommended to undertake an internship within their preferred career area during their time of study. An internship links classroom theory to professional practice, and thus will provide the student with learning experiences beyond the possibilities of the BA (Hons) programme. Such experience will be valuable for the student's professional and personal development, and in particular very helpful in establishing and/or verifying the student's career intentions.

As any internship is not supposed to interfere with the regular studies of the student, it will usually be taken as a summer course during term break. Any internship will be self-organized by the student, in an institutional body related to the cultural and/or creative sector. To be eligible for credit units the internship needs to represent a workload equivalent to 264 regular working hours (i.e. six full working weeks) to be taken as one consecutive employment. The nature of work performed by the intern during the internship should reflect a reasonable professional level in design, visual arts, arts administration or equivalent.

If a student intends to claim credit units for an internship, he has to seek approval through the Internship Coordinator prior to up-taking the position. In order to get approval the student needs to provide sufficient information about the internship provider—including the name and contact data of a specified supervisor from within the internship institution—as well as about the intended nature of work during the internship. Upon returning to his studies the student is obliged to provide exhaustive documentation of his doings during the internship, and a written report from the internship supervisor to the Internship Coordinator. The Internship Coordinator will assess the sufficient validity of the tasks performed during the internship, and declare—usually after consultation with other academic staff—the relevancy of the internship for one particular concentration. Any internship will only be graded as “pass/fail”, and will be listed in the student's Transcript of Records.

**VART 3105 Special Topics in Studio and Media Arts (Drawing and Painting) (3,4,0) (E)**

**VART 3106 Special Topics in Studio and Media Arts (Chinese Arts) (3,4,0) (E)**

**VART 3107 Special Topics in Studio and Media Arts (Lens-based Media) (3,4,0) (E)**

**VART 3195 Special Topics in Studio and Media Arts (Sculpture) (3,4,0) (E)**

**VART 3196 Special Topics in Studio and Media Arts (Body as Interface) (3,4,0) (E)**

Prerequisite: To be specified by offering instructor  
This course aims to provide an opportunity for students to study in-depth selected topics in contemporary issues related to the various creative practices in Studio and Media Arts.

Through examination of theories related to the topic, students will get an initial look at issues in the Studio and Media Arts from an interdisciplinary and cross-cultural perspective. The course will then guide them to integrate various points of view, and to develop their own critical judgment on the topic under study.

Starting on the basis of this initial introduction the course will then aim to investigate through practice different approaches and methodologies to the course topic, and to ultimately connect and integrate them with existing skills and knowledge of course participants. The aim is to develop and practice skills and concepts for students' personal practices in Studio and Media Arts at the current state of the arts.

This course changes subjects/theme regularly; therefore the individual instructor in consultation with the Studio and Media Arts Division will determine the selected topic, to take full advantage of developing research, issues and global developments in the visual arts.

**VART 3115 Drawing: Inquiry and Experimentation (3,4,0) (E)**

Prerequisite: VART 2115 Drawing: Visual Thinking and Observation

Drawing is not merely a fundamental tool for all visual artists, but also an artistic medium in its own right: by inquiring into traditional ideas, and through experimental use of drawing media and innovative approaches, Drawing can open entirely new perceptions of reality, beyond the notions commonly connoted with pencil and paper.

This course aims to strengthen and consolidate students' drawing skills and knowledge acquired from the course of VART 2115 Drawing: Visual Thinking and Observation. It enables students to explore drawing as an evolving mode of contemporary art practice and expression, and considers drawing as a means for contextual inquiry and experimentation with the application of creative ideas, practices and technologies of the discipline. The content deals with the concept of drawing, its development from traditional to contemporary, and covers a wide range of techniques, materials, functions and approaches with alternative process of the media.

Students may work in a variety of traditional media, including graphite, charcoal and pastel, and are encouraged to explore the use of new and mixed media. Various drawing approaches with a variety of subject matters, such as figure, still-life, and landscape will be examined and practiced in the course. Students will also concentrate on more complex personal and creative aspects of drawing, while perceptual and conceptual issues will be pursued. By the end of the course, students will have the competence to transform the contextual inquiry into expressive or experimental drawing.

**VART 3116 Painting: Expression and Exploration (3,4,0) (E)**

Prerequisite: VART 2116 Painting: Image and Interpretation

This course aims to develop students' understanding of paint as an expressive tool and help students to explore their own direction through visual problem solving. Students will be provided with opportunities to experiment with different mediums and processes so as to investigate the unique qualities of painting. The course develops students' independence and consistent work pattern within the studio. It also fosters students to develop a personal language and aesthetic sensibility with an emphasis on the individual growth through technical as 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.

**VART 3125 Convention and Innovation in Chinese Painting (3,4,0) (E)**

Prerequisite: VART 2125 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