

makes it the most tactile hands-on material in artefact making, while its durability after firing retains a long history of ceramic art in almost all developed cultures. Ceramic artefacts, from shaping of clay to purposed glazing and firing, are completely individual-made, which allows artists to express themselves in this three dimensional medium. Therefore, ceramic art now is treated as traditional craft as well as contemporary art.

This is a studio course designed to teach students the basic hand-building and throwing techniques involved in constructing and surface decorating ceramic forms, from functional ware to sculpture. It creates a practical basis for addressing perceptual and aesthetic concerns as related to formal concepts such as balance, structure, continuity, texture and the spatial relationship between objects. Students will be encouraged to develop their own means of personal expression while working through assignments based on different ceramic techniques and skills.

By learning special hand-building and throwing techniques, and exploring the physical properties of clay as a hands-on creative material, this course enhances the ability of students to express eloquently their ideas through three-dimensional representation, especially with the transformation to one single material.

Starting from the aspect of function, students have to investigate the cultural significance of these functional wares, the relationship of details and the functions, and also the connection of these object-forms with the makers and users. In addition to learning the skills and process of making functional studio pottery, students will also be taught for creating vessel-form as art form for aesthetic expression. This in the end conducts to non-functional sculptural concepts in clay using hand-building and various decorating techniques. Emphases will be put on the development of construction skills and an understanding of form/space relation, surface treatment, and firing possibilities.

VART 2245 Wearables: Materials and Processes (3,4,0) (E)

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

Wearables are artefacts worn on the human body, enhancing a given feature of the body or creating an entirely new interface for interaction, thus extending the traditional function of clothing into new artistic or functional areas. It is the aim of this course to introduce students to materials, processes and techniques necessary to be working in this field, which interprets the human body as an interface for creative expression.

Accordingly the course covers basic techniques for designing with textiles, pattern making and pattern alteration such as square blocking, contour sectioning and pivoting, which enables learners to develop creative concepts into wearable designs. These represent the initial skills required to proceed to more experimental wearable applications in subsequent courses.

Building on to this foundation, through studio exercises, student research and studio practice the students are invited to explore various approaches, concepts and materials for the creation of wearable artefacts. This knowledge shall then be applied to produce a wearable piece or body extension from the very first design sketch to a finished prototype.

VART 2246 Small Metal Jewellery (3,4,0) (E)

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

Mankind has developed personal decoration and ornaments for thousands of years. Jewellery has always been an expression and reflection of its epoch, its social structures and cultural standards. Since the past fifty years, jewellery is now no more the privilege of the wealthy, as the social structure of contemporary societies has broadened considerably, and allows the concept of jewellery to be understood far more universal: In a contemporary sense, jewellery has become a collective noun for body-related objects.

This is an introductory course in jewellery making, with a focus on metalsmithing for small objects. It is designed to introduce non-ferrous metal as an expressive medium and to explore the unique properties it has to offer. Students will learn various ways of working metal, and how these techniques can be applied to the creation of small metal objects. Emphasis will be put on

how these objects can be related to the human body. Basic 3D design concepts will be used to demonstrate these possibilities. The students will be introduced to the contemporary views of jewellery, and begin to appreciate jewellery as an art form.

Through studying this diversified art form, the students can broaden their appreciation of the world around their body. The students will develop a sense of scale, and will have an enhanced sensitivity in relating their work to the environment. They will also practice thinking in 3D.

VART 2255 Design Thinking (3,4,0) (E)

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

Design Thinking is an alternative action-based approach to traditional problem-solving. Put simply, it's a methodology that uses the designer's sensibility and skills to match people's needs with aesthetic, socio-cultural, economic, and technological issues for the purpose of creating a coherent guest/customer/user experience.

The process is broken down into a set of steps: (1) Understanding the problem at hand through first hand experience; (2) Researching the history of the issue including previous attempts to solve it; (3) Defining the root cause of the issue; (4) Ideating possible solutions to the problem at hand without criticism or inhibition; (5) Prototyping potential solutions to investigate the validity of ideas generated during the ideation phase; and finally (6) Testing prototypes in a repetitive fashion to determine which aspects of the design are effective and which could still be improved.

While Design Thinking is a formal methodology it is by nature based on practically and creatively exploring solutions by design. It aims at understanding people, gaining insights that can be leveraged, and experimenting your way to a solution that could be a product, a service, or an experience.

VART 2257 Prototyping (3,4,0) (E)

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

A prototype is an early sample, model, or release of an artefact built to test a concept or process or to act as a thing to be replicated or learned from. 'Prototyping' refers to a group of analogue and digital techniques that allow the fabrication of such scale model.

Computers and digital technology allow us to work within a virtual space. Three-dimensional software allows us to play with form and space without dealing with the consequences or natural properties of the actual form in an actual space. The visual artist may explore and expand their creative practice into this virtual world and by harnessing its advantages create new forms and new spaces.

This course will introduce students to a variety of prototyping techniques, starting from the traditional analogue to contemporary digital practices. Students will initially learn to build basic models from materials such as cardboard, wood and acrylic. After this they will be exposed to basic 3D software to create suitable models for production, and then learn how to produce their initially virtual ideas via computer-controlled machinery.

This course is project based and will focus on technical demonstration and a continuous studio practice to inspire in the students the abilities to think fluidly about how ideas can be filtered through prototyping. They will then take on more complex projects based on their ability to use the software. This course is designed to show what the prototyping may do to extend the students' creativity into alternative mediums and processes. The core objective of this course is to give students an ability to play with such techniques so as to expand their creative output in whatever creative area they may choose to practice in later.

VART 2305 Art in the 20th Century I (3,3,0) (E)

Prerequisite: VART 1306 Art and its Histories II

As visual artists, how we think, and how we understand the world around us, both affects and influences our creativity and the works we create. The art of the 20th century exemplifies this interplay

between art, artist and society, marking a point of distinct artistic difference with the past and highlighting Modernity throughout culture and society. The responses to Modernity have incorporated new forms and expressions of visual art and developed a range of radical theories, attempting to define and contextualise the visual arts in a century of unprecedented global change.

Using the themes of Modernity as a platform—for example, revolution, gender, industrial advance—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 of “Modern”, “Modernity” and “Modernism”.

This is a year course intended to offer the student a greater depth of understanding of issues, approaches and methodologies of art history and the interplay between visual art, the creative process and the influence of the political, cultural, economic and anthropological arenas of life.

VART 2306 Art in the 20th Century II (3,3,0) (E)

Prerequisite: VART 2305 Art in the 20th Century I

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

Prerequisite: VART 1006 Visual Arts Practice 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 Visual Arts Practice 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 2336 Exhibition and Art Markets (3,3,0) (E)

Prerequisite: VART 1006 Visual Arts Practice 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 (SMA) (3,*,*)

VART 3006 Visual Arts Internship (CD) (3,*,*)

VART 3007 Visual Arts Internship (VAS) (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