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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

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.

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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

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 Further Studies in Studio and Media Arts (Drawing and Painting) (3,4,0)

VART 3106 Further Studies in Studio and Media Arts (Chinese Arts) (3,4,0) (E)

VART 3107 Further Studies in Studio and Media Arts (Lens-based Media) (3,4,0)

VART 3195 Further Studies in Studio and Media Arts (Sculpture) (3,4,0)

VART 3196 Further Studies in Studio and Media Arts (Body as Interface) (3,4,0)

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 3117 Life Drawing (3,4,0) (E)

Prerequisite: VART 2115 Drawing: Visual Thinking and Observation or VART 2116 Painting: Image and Interpretation

The exploration of the various shapes and postures of the human body has been a major subject of human creative production since prehistoric times. Especially since the Accademia degli Incamminati was founded in Bologna in the 16th century the drawing from live human models has become a centre-piece in the education of fine artists in particular, yet also designers benefit from an advanced understanding of the proportions and features of the human body to inform their creations.

Anatomical correctness however is only the initial concern in life drawing, as the artist's kinaesthetic response to the changing poses of the model, and other compositional choices open a space for deeper and more mature creative reflection on the 'condition humaine', i.e. the question of what makes us human.

The setup of VART3117 Life Drawing focuses on this more conceptual aspect of life drawing. It initially briefly introduces students to the specific skills and techniques necessary for working with life models, based on skills, which students are required to have built in previous courses. The course continues by exploring advanced manipulation of pictorial structure, colour and gestural expression, possible re-interpretations of the body/space relation, and the effects of form distortions. These techniques and their variations will serve as starting points when students move on to experiment with complex visual expressions that use representations of the human body as the subject for articulating advanced conceptual ideas.

While VART3117 Life Drawing allows the students to further their skills in various self-selected imaging media, both traditional and new, it is the main intention of the course to establish drawing as a methodology for conceptual artistic creation beyond mere representation of a perceived reality. It requires students to think in complex systems, to critically reflect their own practice, and to re-evaluate the human body as it encompasses and expresses the features of being human.