

it possible for glass to express infinite dimensions externally and internally at a zero space.

Glass Casting is an ancient Chinese glass technique that can be dated back to the Warring State (BC 481-221). Now it is the primary glass art technique taught internationally and locally, and one of the main glass production methods used by artists and designers. It is also becoming an important art skill for creative industries, and it has a place in fine art, public art, spatial design and in architecture.

This course introduces the essential techniques of Glass Casting and its sufficient cold-working such as grinding and polishing for finishing the glass product. Students will explore the potential for Cast Glass artworks, and at the same time build a solid and sufficient knowledge base in Glass Casting skills and the accuracy required for good craftsmanship. This class will encourage the enhancement of aesthetic understanding, sensitivity to design, development of imagination, and the development of personal creative language.

Learning Glass Casting allows students to apply their understanding of two-dimensional concept—drawing and design skills—to three-dimensional works. It also allows students to integrate their studies in sculpture, ceramics, jewellery, design and installation to formulate an interdisciplinary practice within Glass Casting.

The course will allow students to attain Glass Casting craftsmanship, and establish their personal creative language through different projects. It will also expose students to the history and development of Glass Casting and important examples of glass cast designs and art works.

VART 3236 From Object to Installation: The Art of Glass Kiln-Forming (3,4,0) (E)

Prerequisite: VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form or VART 2235 From Liquid to Solid: The Art of Glass Blowing

In addition to Glass Blowing and Casting, Glass Kiln Forming is another essential set of glass-art techniques with more complex firing schedules due to the effect of different melting points. It is used widely in the creative industry, from small jewellery objects, daily table products, and interior designs to artistic works, by using fusible colour glass sheets, frits and powders, as well as window glass and recycled glass. This course focuses on three Kiln Forming techniques: Fusing, Slumping and Pate De Verre.

Slumping (660°C) transfers a sheet of glass from 2-D to 3-D, from a sketch to an object. Students learn to use a diamond cutter to cut glass sheets to compose various patterns, and to slump it over a ceramic mould to sag the forms in a kiln. Use of daily recycled glass and window glass are also introduced for Slumping.

The temperature of Fusing (750-840 °C) is higher than Slumping. Fusing is suitable for making jewellery objects, 2-D works, and components for interior designs as well as creating panels for Slumping projects.

Pate de Verre (700°C) is a French word “glass paste” by using different size and colour glass frits and powders mixed with CMC glue to apply over/into a mould (ceramics fibre or high-temperature plaster), then fused together by firing. The works could be thin as a leaf, detailed as lace, vivid as a flower and complex as a building.

The three Kiln Forming Techniques could be used individually or co-ordinately to realize concepts/ideas exquisitely. Sufficient glass Kiln Forming cold-working techniques will also be taught to facilitate a professional completion of the work. Students will explore the potential and wide possibilities of Kiln Forming while building up confidence and accuracy required for craftsmanship. It will provide students with good craft skills and an artistic base for their future career development in visual arts.

VART 3237 Creative Ceramics: Concept and Process (3,4,0) (E)

Prerequisite: VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form

Ceramic art, with its origin in craft, has been propelled by artistic movements, which integrated traditional techniques and aesthetics

into the creation of contemporary artwork.

In this course, students will build on previously acquired ceramic skills by augmenting their ceramic knowledge through exposure to more advanced ceramic techniques and the viewing of high calibre ceramic artworks. It is also an exploration into the possibilities of ceramic material and techniques in artistic expression. Students have to tackle different problems in various projects with different approaches to ceramic art including a thematic project, in which students have to create within an assigned concept.

Using a variety of techniques, including paper-clay, advanced hand building and wheel throwing techniques, slip-casting and press-moulding, students will fabricate ceramic composite forms in non-functional approach. Image transfer and glaze test projects will also help students to develop their own messages on surface.

Forms constructed range from abstraction to images of found objects, where the aesthetic consideration will be opened to personal creative expression. Emphasis will be placed on the development of concept and the transformation to three dimensional clay objects. Students are encouraged to create independent work exhibiting personal symbols and content.

Students will further broaden their understanding of ceramics by visiting museums, galleries, and meeting artists at their studios. Additionally, through lectures and research, students will strengthen their historical knowledge of both traditional and contemporary ceramics, so that they can explore the issues of cultural identity and significance in their own work.

VART 3245 Body vs. Textiles (3,4,0) (E)

Prerequisite: VART 2245 Wearables: Materials and Processes or VART 2246 Small Metal Jewellery

The coverings we use to envelop our body enhance or disguise, comfort or protect our physical body, but they also establish or confirm our identity, communicate our socio-cultural position, or extend our abilities beyond our personal limitations. This course investigates this notion of a ‘second skin’ in terms of the relationship of textiles and the (human) body, and explores the potential for new ideas and concepts that arise from this juxtaposition.

Continuing on students’ previous learning this course examines the properties and possibilities of textiles and alternative materials as well as the history and cultural significance of traditional techniques and their contemporary counterparts to synthesise new creative responses in wearable artefacts. To do so this course extends students knowledge in wearables by particularly emphasising the notion of ‘craft’ (fabrics and textural finishes; techniques of embellishment and detailing) and countering this with transdisciplinary concepts like hybridity, multi-functionalism, or serious games.

The friction that becomes apparent from these juxtapositions – old vs. new; craft vs. technology; practice vs. concepts; individual vs. society – A deeper understanding of the nature and effects of such tools and techniques will allow students to conceptually transcend traditional disciplinary distinctions by experimenting with non-traditional media and applications to produce body coverings of a new kind.

VART 3246 Studio Jewellery (3,4,0) (E)

Prerequisite: VART 2246 Small Metal Jewellery

From pre-historic time till the mid-twentieth Century, people wore jewellery to showcase their wealth, power, social and religious status, superiority and their aesthetic sense. After the Second World War, many of the societies in Europe and America were turned upside down.

The great loss of lives made many artists questioned the traditional values, and reflected on the question of self-identity. The scarcity of materials also pushed many artists to start making jewellery. Together with the new materials made available through technology advancement, the studio jewellery movement was born. At the core of the movement is a deep desire to establish values and identity through jewellery. In many ways, jewellery is the ideal art form to consider a person's values, and to explore the possibilities of utilizing or challenging traditional meanings.

In this course, students will be guided to develop a series of

work that reflects their stance on contemporary issues. They will start by studying the traditional meanings of jewellery, and their connections to the underlying craftsmanship. Once these connections are made, they will look at how the studio jewellery movement pushed these apart, and used new ideas and materials to create a new set of language. The students will then reflect on their own perception, develop a series of jewellery, and present their work and research findings to the class.

VART 3255 Exhibition Design (L) (3,4,0) (E)

Prerequisite: VART 2255 Design Thinking or VART 2257 Prototyping

Exhibition Design is potentially one of the most common, but also least recognized design-areas: despite the practice of exhibiting is found not only in museum- or gallery-exhibitions, but also in trade-fairs, showrooms, shops and various public institutions, there are not many programmes or courses dedicated to this specific area. Accordingly this course aims to equip students with the basic knowledge and skills for designing exhibits and displays for all kinds of situations, including the spatial arrangement of a site, the interior design for the space, exhibition-furniture and -graphics. However, it also intends to go beyond the professional practice of exhibit design, and explore the wider practice of exhibiting in general.

As this course aims at students who have already some experience in art-/design-related subjects, but not yet any systematic approach to Exhibit Design, the focus of the course will be on transferring knowledge, skills and personal experience from other subjects like Sculpture, Installation Art, Graphic Design and others, and to apply these in a new professional area that it sought for widely in many design-professions.

VART 3256 Furniture Design (M) (3,4,0) (E)

Prerequisite: VART 2255 Design Thinking or VART 2257 Prototyping

Furniture Design is one of the oldest design-disciplines, having a history of roughly 40 centuries, and making this area something like a classic in itself. However, contemporary Furniture Design can also simply be seen as an applied approach to contemporary sculpture. This remarkable ambivalence of the subject allows for a rather wide range of approaches, and makes it a great area for experimentation in concepts, designs, materials, or crafting.

This course intends to equip students with basic knowledge and skills to work with the complex mix of technical, functional and aesthetical characteristics that is furniture design. It familiarizes the students with historical and theoretical aspects of furniture design, various materials for furniture making and respective crafting skills. This knowledge shall then be applied to develop one piece of furniture from its very first idea-stage to a finished object, that complies to a given class assignment as well as to a contemporary design approach.

VART 3257 Product Design (S) (3,4,0) (E)

Pre-requisite: VART 2255 Design Thinking or VART 2257 Prototyping

Steve Jobs, founder and CEO of Apple, said that "Some people think design means how it looks. But of course, if you dig deeper, it's really how it works."

Product design is a creative discipline, which combines art and technology, ideas and materials, to improve our daily lives, protect our health and create new opportunities for the industry. It is the intention of this course to exactly foster this kind of imaginative design ideas and solutions that will make the world not only a more beautiful, but also a better place.

For this purpose the course will extend students' knowledge of materials and processes – especially in applied technologies like 3D-printing – and support students to develop their ideas through several stages of exploration, testing and re-developing to ultimately come up with artefacts that are conceptually sound, technically and economically feasible, yet also e.g. ecologically sustainable.

Students will understand that the right choice of materials in combination with the appropriate processes in design and

production are inseparably linked to the look and performance of any product.

VART 3305 Further Studies in Visual Arts (3,3,0)

Studies (Art History and Theory)

VART 3306 Further Studies in Visual Arts (3,3,0)

Studies (Chinese Arts Studies)

VART 3307 Further Studies in Visual Arts (3,3,0)

Studies (Visual and Material Culture)

Prerequisite: VART 2305 Introduction to Western Art and VART 2306 Introduction to Chinese Art

This course aims to provide an opportunity for students to study in-depth, selected topics in contemporary issues related to the theoretical study of the Visual Arts. Through examination of theories related to the topic, students will look at issues from an interdisciplinary and cross-cultural perspective. The course will guide students to integrate various points of view and develop their own critical judgment of the Visual Arts.

The course will normally start with a discussion and introduction to the special topic in relation to the study and practice of the Visual Arts. Depending on the nature of the selected topic, the course will focus on one or more important trends of thought, assessing their relevance to contemporary culture and practice. Assigned readings will be interdisciplinary, and students will be encouraged to examine the topic from a cross-cultural perspective. The course will conclude with a critical reflection on the topic and its relevance to the general understanding of Visual Arts.

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

VART 3315 Concepts in Contemporary Art (3,3,0) (E)

Prerequisite: VART 2315 Writing in Art and Culture and Culture or VART 2305 Introduction to Western Art and VART 2306 Introduction to Chinese Art

This course will concentrate on the study of contemporary developments in the visual arts by thematic discussion. The study will explore art and artists from across the world and examine the linking of concepts and theories of contemporary trends from 1960.

The complexities of the contemporary art ecology will be examined through social, political and economic frameworks to encourage students to actively consider and interpret how ideas, forms, materials, process and purpose all contribute to meaning.

In addition, this course will examine the contemporary phenomenon of art fairs, the rise of the economic interests in contemporary art and the homogenization of art in the contemporary context. Examining and theorizing ideas of meaning and identity, this course will explore contemporary art from differing perspectives, to build a picture of how contemporary art functions in the local and global artistic environment.

VART 3316 Critical Studies in Lens-based Media (3,3,0) (E)

Prerequisite: VART 2305 Introduction to Western Art and VART 2306 Introduction to Chinese Art

Art historian Michael Fried in one of his recent book asks, "Why Photography Matters as Art as Never Before?" (2008). Lens-based media have been an artistic fever and enjoy huge popularity amongst scholars, amateurs and professional artists since they were 'invented' in the 19th century. With recent new development such as digital image revolution, analogue nostalgia, art activism and global image dissemination, the 21st century seems set with the momentum to critically discuss, debate and theorise lens-based media.

To further Fried's pressing question, it could be asked how 19th century image science inspired and informed 20th century artistic invention? And from there it may be explored in what ways lens-based media provide critical and alternative artistic strategies for social intervention and art activism in the 21st century? What is