

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 the future of lens-based media if assessing it through a rear-view informed by media archaeology? Is Charlotte Cotton's essay "The New Colour: The Return of Black-and-White" (2007) adequate to address another revolution in image printing amongst young photographic artist in the 21st century? These historical and critical narratives not only situate lens-based media at the centre of discussion but also instigating questions important enough to sensitise thinking also in other visual arts.

This theory course will examine the emergence and development of lens-based media since their invention. In addition to identifying and interpreting key milestones that underscore the development of lens-based media, student will also be directed and engaged in thematic discussion, analysis and debate of works of image scientists, photographers, video artists, and media activists. Through contextualising historical narrative and introducing critical theory and discourse of lens-based media, student will be equipped with theoretical and analytical tools to research for lens-based media practice.

Key texts of lens-based media art historian and theorist will be brought into discussion to sharpen students' critical and analytical ability in research and writing. Such critical discussion will generate debate, criticism and novel perspective in conceiving lens-based media practice beyond canonisation. This theory course not only allow students engaging in the currency and critical debates of theorising lens-based media in the 21st century, but also through theorising, the course is able to enhance student's intellectual sensitivity in shaping their own personal practices.

VART 3347 Chinese Literati Art: Identity, Transformation and Challenge (3,3,0)

The Chinese literati artistic tradition plays a pivotal role in the development of Chinese painting and calligraphy, and their theories in Chinese culture. The literatis' artistic taste is often characterized by an emphasis on the close relationship between calligraphy and painting, as expressed in inscriptions and poems on a painting, subject matters with self-referential or moral symbolism, and the plainness and simplicity of the imagery's aesthetics.

Ever since the early attempts to define literati art by Su Shi and his circle in the 11th century, there has been a long-standing debate among critics and art historians regarding the art of the scholar-artists as an artistic tradition. The modern and contemporary Chinese artists have been confronted with the challenge posed by Western culture and new trends of thought. Wrestling with their art during a prolonged period of social-political turmoil, they found themselves asking questions like "how to modernize or revolutionize Chinese art without forgoing the essence of the literati artistic tradition."

This course investigates into the different discourses and theories on the Chinese literati art over time, interpreting the notions of identity and transformation and the challenges of the literati artistic tradition. Students will be guided to develop their self-chosen research topics in:

Calligraphy as Embodiment of Personality

Social identities and cultural ideals: discourses and artistic practice of the Northern Song literati circle

Landscape and subject matters with self-referential or moral symbolism

Approaches and aesthetics: self-amusement, sketching of ideas (xieyi 寫意) in ink play (moxi 墨戲), the aesthetics of calmness or blandness, naturalness or simplicity, awkwardness or antiqueness

The Theory of Northern and Southern Schools

Transformation and the challenges of the literati artistic tradition

in the modern and contemporary world

With the instructor's supervision in tutorials and group discussions, students will be able to acquire hands-on research skills and develop their own approach to scholarly research practice, which will enhance their ability to independently investigate artistic expressions and issues pertinent to Chinese literati art, and to synthesize new knowledge through application of appropriate theoretical frameworks and methodological approaches.

VART 3355 Material Culture and Collections (3,3,0)

Prerequisite: VART 2306 Art in the 20th Century II

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. Contextualising 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 3356 Hong Kong Craft: Tradition and Transformation (3,4,0)

Prerequisite: VART 2306 Art in the 20th Century II

Hong Kong is known for its concentration of traditional craftspeople and clusters of materials for handicraft industry. Nowadays, Hong Kong, as one of the post capital cities in Asia, faces urban re-development and the consequent potential loss of local marginalized wisdom of craftspeople and community networks. One of the Academy's roles is to provide a platform to study traditional handicraft, conserve its culture and support its re-generation. By doing so, this course will inspire ideas and concepts also in subjects like Ceramics, Glass, Jewellery Design, sculpture, and Wearable.

This is a practice-based course with theory presenting the Hong Kong handicraft industry's early development and handicraft skills. In exploring the relevant development in trend and ecological environment of traditional handicraft, its position within the framework of art-theory based cluster will also enhance the cognition of intangible cultural heritage and its sustainable conditions under the material culture concerns and cultural policy-making.

The course will experience sharing of and collaboration with local traditional craftspeople. It emphasizes both technique training and materials exploration, including the handling and interpreting of traditional or new materials and how to convert them into a new form of art and design. Student will be encouraged to interact with each other and the local community for their creative projects. Handicraft such as paper offerings for ancestors, paper scissor-cuts, Cantonese embroidery, Chinese bird cage, paper lantern, flour-clay character, rattan knitting, galvanized iron manufacture, cart and wooden boat building etc will be studied in this course.