

voice using this particular way of communication. That includes the examination of theory, history and practices of Internet art and related concepts of hypermedia, open source, connectivity, non-linear narrative and hacktivism. At the same time students will learn the basic technologies and design skills to publish their artistic statements and concepts online.

VART 2227 Printmaking (3,4,0)

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

This course is an introduction to the techniques and theories central to the practice of Printmaking. Initially it aims at providing students with an overview of both traditional and contemporary printmaking, printing processes, and the value of printmaking in the contemporary visual arts landscape. Following this more theoretical opening, this is a practical course designed to allow students to explore and experiment with printmaking in its various forms and applications, and to develop their critical understanding of the uniqueness of this creative field of practice.

Through exposure to hands-on projects, students will become acquainted with a range of printing processes including mono printing, relief printing, Intaglio printing, lithography, screen-printing and digital printing. Students will first focus on traditional techniques, then progress to applying contemporary techniques.

By the end of the course, students will endeavour to experimentally print with and on uncommon materials, and to combine various printing techniques to find a personal way of expressing their visual ideas in print.

VART 2235 From Liquid to Solid: The Art of Glass Blowing (3,4,0)

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

Glass is known as solid-liquid, and is a highly versatile material. Glass is used in everyday life—in functional tableware and related products—or as a medium for fine art production. Glass advances and enriches our life through science, architecture, interior design, everyday products and fine art expression. It is hard to imagine living in a world without glass.

Among the many ways of glass making, Glass Blowing is the most exciting method, and also a unique skill among art materials. Glass Blowing introduces students to the most beautiful and functional way of designing objects while expressing their own artistic ideas. Students will explore the endless possibilities of hot glass, while increasing their confidence and accuracy required for craftsmanship.

This course is an introduction to basic techniques of Glass Blowing as fundamental to glass art. It teaches many ways of glass making from hot-shop techniques such as making paper-weights, cups, vessels and hot sculptures, to cold-shop techniques such as grinding, polishing, engraving and sandblasting. Students will learn how to handle the punty and pipe to gather hot-liquid glass out from an 1180°C furnace. They will learn to make solid sculptures with the punty, and to deliver breath through the pipe, to blow a bubble into a cup, a vessel, or a hollow form for sculpture.

Students will explore the potential of hot glass, to express their ideas/designs through the voice of hot-glass, and finalize their products with cold-working techniques. Learning Glass Blowing will allow students to apply their knowledge in drawing, sculpture, installation and design, thus enabling a broader dimension of artistic expression, as well as activating their imagination.

VART 2236 Ceramic Art: From Pinched Pot to Sculptural Form (3,4,0)

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

Clay is the most natural and primal element on earth. Its plasticity 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)

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, which enable learners to develop creative concepts into wearable designs. In its second part the course also introduces a variety of more decorative techniques, intended to enhance students' options for expressing their ideas through wearable artefacts.

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)

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. Jewellery is now no more the privilege of the wealthy, as the social structure of contemporary societies has broadened considerably. 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 using small-metal techniques to create body-related objects. 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 practise thinking in 3D.

VART 2255 Design Thinking (3,4,0)

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)

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)

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)

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 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