VART 3137 Narrative Photography (3,4,0)
Prerequisite: VART 2135 Looking through the Lens

In the post-medium culture, artists no longer identify themselves as a practitioner in a specific medium, but rather work across multiple mediums to create a rich visual dialogue. Therefore, this course is an attempt to bring together photography and performance art, with the awareness of "the act depicted in the photography" and "the unpremeditated photographic action" as the style of mid-twentieth century photojournalism and snapshots aesthetics, "an act/performance created for a photograph" and "a stand-alone picture to present a pictorial narrative." Referencing photographers who create images relating to appropriation and construction, fables, fairy tales, apocryphal events and modern myths, this course will further develop creative processes and innovative works that explores the possibilities in an active moment that is not simply captured by a still frame, but will continue beyond the image.

This studio course will launch an interactive dialogue between photography, performance art, book art and installation art. Students will explore the different creative processes between these visual media, discovering the similarities and differences in each, and utilizing the knowledge gained from both in developing new perspective in photography. Working in a studio environment, students will explore and develop the possibilities of photographic lighting and staging. Discussions and presentations will focus on visual narrative structure, performativity, process and documentation as art, and the use of image and text in photography.

VART 3145 Sculpture: Form and Applications (3,4,0)
Prerequisite: VART 2145 Sculpture: Materials and Processes or VART 2147 Installation Art

Direct carving is a technique that has been utilized since the beginnings of civilization. The course will focus on such subtractive process and/or the use of reductive thinking as a creative tool to explore sculptural forms. Students will investigate how form can be revealed through different carving approaches and techniques.

In this course students will study the use of working models, templates as well as to work directly with the material to experience both systematic and intuitive methods for producing sculptural form. Students will also examine the application aspects of sculptural form in large scale public sculpture / environmental project through scaled models and appropriate visual presentation formats.

VART 3147 Public Art (3,4,0)
Prerequisite: VART 2145 Sculpture: Materials and Processes or VART 2147 Installation Art

Traditionally the concept of public art has mainly been related to monuments and statues in public spaces. Later its form were diversified through various interpretations of the "public", and as a result not only includes outdoor sculptures and murals to functional works integrated into architecture, but also site-specificity works, community based projects and interactive street performances. Nowadays, a new sense of public art refers to any art that happens and exhibits in a public domain, which may be art in "public places", art that "creates public spaces", and art of "public interest". Public art does not simply refer to already existing physical urban sites such as parks, squares, streets or cities, but actually aims to re-interpret various social and cultural spaces and their functions.

This is a practice-based course, which includes conceptual and practical exercises relating to public art, as well as investigating and exploring new possibilities of art in the public arena. It will provide students with new concepts and approaches to explore art as a public situation. Students will establish public art in their geographical, political and social context, allowing them to integrate art and life within their personal living space and community. Students will further understand the concept of 2D and 3D art work, site-specific work, performances in contextuality and art in daily life, making this course also a valuable experience

for students interested in Sculpture, Spatial Design, Installation Art and Performance Art.

VART 3155 Bodily Perception in Artistic Practice (3,4,0)
Prerequisite: VART 2155 Bodyscape or VART 2156 Interactive Art

Gaining perceptual experience through our bodily senses (sight, hearing, smell, taste, touch and motion), and making use of it to discern various circumstances in the surroundings is the common ground for human communication. From the perspective of visual arts practice, this course aims to extend students' sensibility and capability in employing perceptual experience as a means of artistic investigations and expressions. It will also open up students' vision and mind to new creative possibilities. The study of bodily perception will be introduced in both practical and theoretical aspects in which relevant reading materials on Body Aesthetics and related art movements in the 20th century will be explored.

With the influences of Dada, Fluxus, Happening, Performance and other related art movements in the 20th century, the phenomenon of artists presenting art with their own bodies has become common. It particularly refers to the exploration of bodily perception and its possible implication in artistic expression. In recent years, this phenomenon extends to a wider scope of artistic practice and is now applied to more diverse creative disciplines such as wearable, spatial, product, multimedia and interface design. The study of bodily perception thus suggests an interdisciplinary platform to integrate various art forms and creative practices.

VART 3157 Human Machine Interface (3,4,0)
Prerequisite: VART 2155 Bodyscape or VART 2156 Interactive Art

Digital media products have moved beyond the use of standard graphical interface. Buttons and display screens will not be sufficient to cater for the ubiquitous and mobile usage. Moreover, contemporary interactive artworks often embed the interfaces into a spatial environment or custom made artefacts. Both cases demand a revisit of the existing desktop metaphor and the graphical user interface. These interfaces are the subject of the studies. The course aims to investigate the creative use of physical interfaces for digital media artworks and products.

Because digital technologies are incorporated into our daily life, there is a crucial need to strengthen the communication between these systems and their users. The interaction between the digital and the physical world is a field with increasing meaning for designers and artists. This course will explore the history of interface design–related to time and space–with regards to usability and cultural issues. The development of interfaces has always been driven by technical progress along with the needs of human beings. By analysing users' interaction with machines, and adopting knowledge on basic electronics and computer programming, students will research on interaction design, digital media content and create new concepts for interfaces that enhance users' experience.

VART	3205	Further Studies in Craft and Design (Graphic Arts)	(3,4,0)
VART	3206	Further Studies in Craft and Design (Experimental Imaging)	(3,4,0)
VART	3207	Further Studies in Craft and Design (Glass and Ceramics)	(3,4,0)
VART	3295	Further Studies in Craft and Design (Wearables)	(3,4,0)
VART	3296	Further Studies in Craft and Design (Objects and Environment)	(3,4,0)
VART	3365	Further Studies in Craft and Design (Object Design)	(3,4,0)
VART	3366	Further Studies in Craft and Design (Experience Design)	(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 Craft and Design.

Through examination of theories related to the topic, students will get an initial look at issues in the Craft and Design 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 practise skills and concepts for students' personal practices in Craft and Design at the current state of the arts.

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

VART 3216 Cover to Cover (3,4,0)
Prerequisite: VART 2215 Typography or VART 2216 Graphics Storytelling

For centuries, reading a book was the only one way of save-travelling to faraway places, unknown cultures and bold adventures. Even time travel and the transforming to another identity were possible while lounging in an armchair at home and reading a book. Today we have more opportunities to get into a story by listening to an audio book, watching movie or playing computer games. But even the medium book is changing its nature from analogue to digital (Kindle and iPad, only to name the famous one).

Despite all these innovations, the traditional printed book is still the most common and most successful distribution format for text- and image-based content. Still the number of printed publication is rising every year. Book design is still the ultimate achievement for any 2D-designer. The innumerable contents of books cannot be covered by one standard design of an anonymous iBook. Not just the physical design of the "anatomy" of a book—spine, cover, binding, front, body, and back—but also the canons of proportion, grids, formats, openings and page design in combination create the essential experience of a good read. And these are only the basics. In addition a digital book cannot replace the sensory experience of touching, smelling and hearing the pages of an analog book.

This course critically evaluates contemporary book design by exploring the changing formats of the book in history, and in the context of the visual arts: as craft, as product, as art and as medium. It introduces the business of publishing, and its terminology, as well as essential knowledge of printing technologies. Most of all however, the course aims at providing the tools, skills and creative approaches to design and produce a book with self given content and constraints.

After all, it is the purpose of the course to create a book that does not depend on conventional templates but develops from an understanding of competing conventions. The course builds confidence in creative organization and management of content for a wide range of publication practice in contemporary visual arts. It is the point of culmination within the course sequence of the Graphic art-cluster that intends to bring together all previously acquired skills in one project.

VART 3217 Illustrated Narratives (3,4,0)
Prerequisite: VART 2215 Typography or VART2216 Graphic Storytelling or VART2217 Illustration

"To be a person is to have a story to tell." Isak Dinesen

Storytelling is essential in many creative processes; comic art is a medium that best illustrates its importance through arrangement of visual elements and image-text interactions. This course aims to provide a platform for the students to further develop their sense and understandings in visual communication through the creation of story in the form of comics after they gain fundamental skills in the area of graphic design and illustration.

One major focus of the course is to enhance student's ability to generate story ideas. Workshops about creative writing and other experimental approaches in writing will be provided to allow students to explore their own way of storytelling. Students are also encouraged to establish their individual visual language and graphic style. Through tutorials and projects, specific skills in various aspects such as scriptwriting, storyboarding, drafting, inking and even book making will be addressed.

Learning through experiments is an important component in the course. Apart from fundamental issues in the theories of Comics studies, topics about abstract comics, alternative comics and experimental comics will also be highlighted in order to provide a critical framework for the students to question what "story" could be. Case studies on artists such as Chris Ware and the French comic art group Oubapo will be carried out.

VART 3225 Hybrid Printmaking (3,4,0)
Prerequisite: VART 2226 Design for Hypermedia or VART 2227 Printmaking

Individual expressions of ideas and concepts in the printmaking studio used to be a domain of earlier print technologies like relief, intaglio, screen-printing and/or lithography, while technologies like photographic printing allowed a more mechanical approach. Most recently digital code is used to operate modern inkjet, dye sublimation and laser processes. All of these technologies rely on and produce printed results that can be affected and manipulated by the visual artist.

Hybrid Imaging reflects the interplay of manual and mechanical formats in printmaking and surfaces. It experiments with contemporary combinations of print formats to produce multi-layered explorations of the image, line, colour field, marks, visual expression and other contemporary hybrid identities. In its results it produces images based on personally developed, unique hybrid techniques of various forms of printmaking.

By understanding the characteristics of traditional and modern techniques and applications, students are enabled to expand the possibility of image making by transforming the use of printmaking in their own project. The processes of research, visual documentation, evaluation of outcomes and presentation of results contextualize and expose the impact that images have on our daily life in a metropolitan environment.

VART 3227 Evolutionary Graphics (3,4,0)
Prerequisite: VART 2226 Design for Hypermedia or VART 2227 Printmaking

The course introduces the ideas and practices of evolutionary and generative methods to create complex visual imageries. In the context of procedural animation and computer graphics, the concepts of evolutionary biology can both simulate the form of nature and as well go beyond it by creating static or dynamic graphics with little reference in the physical world.

Students in the course learn to create complex computer graphics by specifying very simple rules. They will understand the notion of artificial nature where the seemingly complex behaviours are developed by a number of simple mutually interacting units.

Historical reference will be drawn from a variety of disciplines like machine theory, algorithmic graphics, chaos theory, and self-organizing systems.

The course will introduce the use of the graphical programming environment such as TouchDesigner* or Context Free Art** that the students can use to experiment with generative graphics and procedural animation without the need to write traditional text based computer programs. The artworks can both be shown on screen or output as computer paintings.

By using the commonly available graphic design software, students usually work on computer graphics with a top down planning approach. The variety of the visual imageries will often be limited to the background and exposure of the students' former visual training. This course offers a bottom up approach to facilitate students to overcome the former constraints. By purposely introducing rules and limitations, the generative or evolutionary processes can automatically produce imageries that challenge both the representational and abstract ways of two-dimensional visual creation.

The conceptual framework in the class is transferable and