

applicable to other subjects like 2D design, spatial design, and experimental painting. As computing software is becoming an important tool for visual art and design, the understanding of the codes, which are essentially rules, is a competitive advantage for students to expand their visual repertoire.

\* A free authoring tool for creating interactive 3D art, <http://www.derivative.ca/>

\*\* A free software that generates images from written grammar, <http://www.contextfreeart.org/>

**VART 3235 From Zero Space to Infinite Dimension: The Art of Glass Casting (3,4,0)**

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

Most objects have three dimensions; however glass can have infinite dimensions through the very light that travels through it and is captured within it. It is a unique quality of glass that it can be transparent, translucent and/or opaque. Such qualities make 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)**

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)**

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)**

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.