

VART 3246 Studio Jewellery (3,4,0)

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)

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)

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)

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 Studies (Art History and Theory) (3,3,0)**VART 3306 Further Studies in Visual Arts Studies (Chinese Arts Studies) (3,3,0)****VART 3307 Further Studies in Visual Arts Studies (Visual and Material Culture) (3,3,0)**

Prerequisite: To be specified by the course instructor

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)

Prerequisite: VART 2305 Art in the 20th Century I

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)

Prerequisite: VART 2305 Art in the 20th Century I

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 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 3317 The Realities of Visual Culture (3,3,0)

Prerequisite: VART 2305 Art in the 20th Century I

This course aims to extend students' knowledge and experience beyond the study of their major by exploring the interaction between art, advertising and luxury goods, within the wider context of contemporary visual culture. This will then allow a reverse examination of the relations and influences of visual culture on the production of the contemporary visual arts, their markets and audiences.

The course will strongly emphasise on analytical and critical thinking to consider answers to questions like: How an age-old painting grasps our imagination? How a piece of sculpture may change the outlook of our city? Or: how much money should governments spend on culture?

Debates and questioning will critically engage with the development of visual culture and its association with the art market and luxury goods markets. This course assesses the contrasts and similarities, of the public and private sectors of art consumption and reflects upon aesthetic significance and monetary value of art. It also considers the changing notions of art and visual culture in terms of traditional associations of status, education and evaluates the roles of gallery, auction house, advertising and shopping mall as the centre pin of 'brands'. Further, reviewing the role of the public sector in the advancement of the art exhibition 'blockbuster' and the commercialization of art through case studies of world leading galleries such as Tate Modern, MOMA and the Guggenheim.

VART 3325 Chinese Literati Art: Identity, Transformation and Challenge (3,3,0)

Prerequisite: VART 2305 Art in the 20th Century I

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 3326 Hong Kong Arts (3,3,0)

Prerequisite: VART 2305 Art in the 20th Century I

Every place has its own story/stories that can be narrated, illustrated and represented creatively through visual arts if not in words. This course attempts to tell the many stories of Hong Kong by looking at examples of local art works, including painting, sculpture, cartoons, photography and architecture that are produced from the early 19th century to the present day, as a way to outline the character and history of the place. With the supplement of texts and documentaries, students will learn from the visual examples how Hong Kong transformed from a small fishing village to a metropolis city of over seven million people; or from a British colony to be a part of the People's Republic of China nowadays.

Alternately, the socio-political changes, technology development, education reform, cultural interaction of a place can also influence the production of works of art, in terms of style, medium and meaning. The search for identity before the return of sovereignty before 1997, for example, triggered off a substantial amount of art creation on the issue on Hong Kong identity.

The course will adopt a multi-disciplinary approach in reading stories of Hong Kong, not solely from the view points of visual arts, but also sociology, history, cultural studies, geography, and/or literature, whichever can bring new insight to enhance our understanding on the topics. The opportunity to study original works of art, either from museum or private collection, enables students to make direct encounter with the history of the place, which will ultimately inspire their thoughts and interpretation of the subject of Hong Kong.