

U.L. 1121-2 University Life (0,*,*)

This course aims at (1) equipping students with the key and essential skills for University learning, (2) building and consolidating a teaching and learning relationship through informal small group interactions between lecturers and students, (3) inculcating the principles of mind-stretching learning and thinking in students from a broad and yet stimulating perspective, and (4) promoting a sense of community and commitment to ethical principles. It consists of three elements: (1) academic skills workshops on personal transformation and university information resources; (2) co-curricular learning; (3) mentoring sessions; and (4) academic integrity online tutorial.

V.A. 1080 Introduction to Visual Arts I (3,4,0)

This course focuses on heightening students' aesthetical and cultural awareness as well as facilitating them to develop perceptual and conceptual abilities for visual arts practice. Through a series of integrated seminars, workshops and field studies, students are expected to formulate critical feedback, to articulate creative ideas and to propose individual creative responses in connection to a specified topic. From sensory observations to idea development, then to visualizing innovative thoughts, students will go through the comprehensive process of creative thinking and be ready to execute the creative ideas with appropriate media and problem solving skills in the up-coming stage of V.A. 1090 Introduction to Visual Arts II.

V.A. 1090 Introduction to Visual Arts II (3,4,0)

Prerequisite: V.A. 1080 Introduction to Visual Arts I
This course emphasizes on the organization and execution of the creative ideas which students developed in the course of V.A. 1080 Introduction to Visual Arts I. Students have to (1) explore different ways of categorizing the creative ideas from individuals; and (2) debate, negotiate and comprise on various possibilities of artistic feedback and eventually come with a unanimous decision for a team project in response to the specified topic. In this second stage of development, wide varieties of visual art forms covering two-dimensional, three-dimensional and time-based media will be investigated and be experimented through a series of integrated seminars and hands-on workshops. Students are expected to employ appropriate artistic skills and teamwork strategy to execute the creative project for a final showcase.

V.A. 1100 Major Themes in Arts of Asia (3,3,0)

Instead of a survey in Asian art history, this course aims to introduce students to comparative approaches to major themes in the arts of Asia: from gardens in Suzhou and Kyoto, to contemporary architecture in Kuala Lumpur and Shanghai; from Japanese to Korean TV drama; from the sensibility of contemporary art in Taipei and Beijing, to the narratives of Indian temples reliefs and Japanese *mangas*. It will also explore how arts in Asia are used to establish cultural identities, and create marketable images within a globalized context.

The course comprises a variety of classes including lectures, museum visits, web-based resources, case studies and team-working research projects to help you explore differences and similarities of the arts in Asia. A presentation of course work (visual analysis, interpretative texts, PowerPoint presentations) will form the assessable output.

V.A. 1210 Introduction to Chinese Art (3,3,0)

Hong Kong visual arts students should have an appreciation of Chinese cultural heritage and the recent developments of Chinese visual arts, not only to enrich their own artistic production, but also to intellectually challenge them to organize knowledge gained from the course and to use their analytical skill to explain Chinese visual arts in the conditions that produced them.

The course presents Chinese art as expression of material culture, belief systems, politics, elitist emblem, self-cultivation, identity, community and changing worldviews. Structuring in a chronological and thematic manner, this course begins with

Late Neolithic material cultures and ends with contemporary artistic expressions. The broad survey provides students with knowledge and understanding of the cultural, social, and stylistic significances of Chinese visual arts under changing historical conditions.

V.A. 1220 Introduction to Western Art (3,3,0)

The aim of this course is to introduce students to the key developments in the history of Western art. This theme-based course will survey the production of art within the context of the social, cultural, and stylistic significances of art under changing historical, scientific and philosophical conditions. Each theme will be examined, in depth, over a two-session period and linked with theory to form a comprehensive analytical survey of the canon of Western Art History and present connections with the everyday lives of the students. The in-depth analysis of specific works of visual art will broaden the knowledge of creativity and explore issues of multi-cultural creation, belief, ideology and reception.

By studying and understanding the developments and importance of Western art and culture, students can inform their own practice and compete as artists in a global setting with a greater clarity and depth of knowledge. As the required parallel course to V.A. 1210 Introduction to Chinese Art, the courses combine to synthesize understanding of visual art from a global perspective.

V.A. 1510 Introduction to Drawing (3,3,0)

Drawing is a fundamental tool for art training as well as for all kinds of art practice. As preliminary sketch during the development of any art- or design-work or as an artistic medium of its own right the ability to draw is essential throughout the scope of creative work.

The learning of drawing is not only on technical skills. This course will also enable students to use drawing as means for visual expression. Through experimental drawing studies students will acquire the experience of transforming a visual experience into a two-dimensional creative work. They will go from realistic drawing to works of self-expression.

The course will include studies on form, proportion, spatial relationship of objects and pictorial structure. Students should be able to work critically and selectively to explore ways of representation. Various kinds of drawing media will be used and explored in classes to broaden the scope of drawing expression.

V.A. 1530 Introduction to Painting (3,3,0)

This is a studio art course open to non-major students of all levels as it is an introduction subject on painting for all beginners. It introduces students to the learning of methods, materials and skills in painting with emphasis on studio practice. Students have opportunity to learn the concepts of colour, composition and value and familiarize with them through a series of home assignments and class exercises. A solid foundation of practical as well as technical approaches to painting is provided.

Knowledge of art and art appreciation is an important component of "whole person" training. This course also aims to open up students' mind and vision on art through practical work as well as appreciation. Alongside with studio exercises for painting practice and lectures given on art appreciation, critiques and tutorial sessions will also be scheduled for students to acquire in-depth understanding of painting in practice and theory.

V.A. 1550 Chinese Art Studio (3,3,0)

The aim of the course is to provide students who is supposed to have no prior knowledge of Chinese painting with an elementary yet substantial training of *guohua*, literally national painting. This will be done with dual emphases on the techniques and artistic concepts of *xieyi* (free hand) painting and Chinese calligraphy.

The course will begin with a comparison between Chinese painting and Western counterparts, which offers a basic understanding of two visually similar but intrinsically discrete arts. The second part of the course will examine the mode of expression of *xieyi*, which is characterized by the improvisatory and spontaneous painting technique with the bold and calligraphic brushwork. Focus will

be on the genre of bird-and-flower painting; to a lesser extent, animal and tree paintings. Students will learn how to reinterpret the ancient models of Chinese painting, especially those of the Yuan (1271–1368) and Ming (1368–1644) dynasty, with the contemporary elements. This will be followed by an analysis of Chinese calligraphy. *Li Shu*, literally clerical script, which stresses particularly on the symmetrical balance of each character, will be the key of this part. Student will go through the primary technique of *can tou yan yi* (silkworm head and goose tail), and examine abstract aesthetic of this ancient art form.

The rationale to offer this level 1 course is to allow local students to understand their own national culture and build up their own identity through studying Chinese painting and calligraphy—ones of the cores in Chinese visual arts. In the bigger picture, training in Chinese painting is a radical departure from the predominance of Western art, providing quite distinct artistic means for students to express themselves and unlike viewpoints to look at the world, regardless of those who are local, national or international. Besides, this course would make AVA's art training more conspicuous and significant in the light of the deficit of comparable training at the primary and secondary level of the local art education, even after the handover of 1997.

V.A. 2060 Life Drawing (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II
Life drawing is a means to strengthen the students' power of perception and observational skills. This class will concentrate on working with life models. It starts from anatomy studies to form, proportion, spatial relationship of figure and pictorial structure. Drawing from human figures is a training to response to gesture, forms and movement, weight, and scale. Students should be able to work critically and selectively to explore ways of representation. Various kinds of drawing media will be used and explored in classes to broaden the scope of drawing expression. As this is a level II drawing class it aims at strengthening students' skills in drawing expressions mainly in forms, proportion, pictorial structure, ways of representation, abstract and conceptual expressions. These objectives will be explored through extensive use of study of the human figure with live models. This course will be beneficial for students who plan to pursue the study of figurative forms in drawing, painting, and sculpture.

V.A. 2080 Space and Site (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II
Next to "object" the central concept in three-dimensional visual arts is "space". In opposite to objects however, the nature, essence, and the mode of existence of space, even the ultimate definition of space are still debated. In this context "site" can be defined as spatial mark-making: by distinguishing a particular place within space through an intervention of any kind this location becomes a site.

Space and Site is a course dedicated to concepts and techniques necessary for all those designers and artists who want to work with space as a medium. It includes introductions to contemporary space-related theories and also some of the most important spatial designs of the 20th and 21st centuries. It also familiarizes participants with planning tools such as technical drafting, model making and virtual representations of space, as well as with the basic principles of constructions. These acquired skills and knowledge will be practised in a number of small exercises and one medium-sized project at the scale of a city-furniture or small architectural object.

Upon completion of this course a participant will have the means to develop and conceptualize his/her spatial ideas and present them adequately to an audience of professionals. Especially students who would like to continue their studies into three dimensional subject areas like exhibition design, and installation will benefit from this course.

V.A. 2120 Furniture Design (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II
Furniture design is one of the oldest design-disciplines, having a history of roughly forty 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 aesthetic 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.

V.A. 2140 Ceramic Art: From Pinched Pot to Sculptural Form (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II
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.

V.A. 2200 From Liquid to Solid: The Art of Glass Blowing (3,4,0)

Prerequisite: V.A. 1090 Introduction to Visual Arts II
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