

Regarded as Hong Kong residents, art students are supposed to have sufficient art trainings in both Western and Chinese arts. However, Chinese art training has been in deficit in local educational system even after the handover of 1997. Thus this course is to provide relevant art trainings and cognitive knowledge for students to capture the Chinese cultural narratives through practising Chinese painting.

#### **V.A. 2710 Chinese Word as Image (3,4,0)**

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

The centrality of using Chinese words as the major element in artistic expressions is a unique and prominent phenomenon in both Chinese and global visual culture from past to present. Chinese words, as evolved from pictographic representation to non-representational character, is the fundamental medium for artistic expressions in the practices of a range of Chinese art forms including calligraphy, seal engraving and other craft arts. Whether brushed on paper or engraved in three-dimensional objects made of stone, bronze and any other penetrable material, the visual and artistic form of Chinese word interacts with the subtlety of the linguistic aspect of Chinese language to produce a richly interdisciplinary artistic experience.

This course consists of three parts: (1) the study of foundational knowledge and theories pertinent to the material, tools, and the linguistic skills involved in the practices of Chinese calligraphy and seal engraving; (2) the practical study of brush, engraving and carving techniques, the compositional strategies of the strokes of Chinese characters and other relevant basic skills; and (3) a simple hands-on studio art project.

The class will learn the skills of adopting different material, handling of tools and other basic techniques of Chinese calligraphy and seal engraving through demonstrations and guided practice. The course culminates in a small-scale yet rewarding creative project where by students will produce one piece of artwork based on the application of their acquired concepts, tools and skills.

Students need to acquire the foundational tools and skills of this course to nurture their understanding of Chinese cultural heritage. The foundational knowledge and experience offered by this course are intended to cultivate a synergy with all other courses of Chinese and Asian art history, visual culture, Chinese calligraphy, seal engraving, Chinese painting, typography, Chinese language, and some aspects of sculpture.

#### **V.A. 2720 Looking through the Lens (3,4,0)**

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

The world and its cultures are external before one looks deeply. As artists and as responsible citizens, ways of focused looking will help us to learn from, and benefit back to our society and the world.

This is a course on fundamental knowledge of lens-based media, including photography and moving image productions. The essential foundations provided in this course are not merely technical craft but ways of inquisitive looking. Looking is attentive and active while seeing is external and passive. Accordingly, supplementary to technical training, this course aims at broadening students' visual perceptions and sharpening their senses responding to the outside world. Students will explore and experiment how photographers, moving image artists understand, capture and represent actuality. Technical workshops on colours, optical theories, camera movements, framing and operations will be offered. Field work for practising skills of observation is an important part of the course. Class assignments will enhance students' ability to look into details both in aesthetic realm and in cultural contexts.

Students will be working on photography and video production that are essential craft for media artists in various fields and in a cross-disciplinary manner. This course serves as a foundation for works of photography and moving image, interactive media with moving and still content, spatial design, visual narrative, and video installation. Students will be both technically and intellectually ready to engage in further experimentations of lens-based media creations in advanced courses.

#### **V.A. 2730 Sculpture: Materials and Processes (3,4,0)**

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

We live in a built environment. This environment is defined by different structures and objects, and their spatial relationships. In an effort to interpret our environment and to create new places and forms, this course will explore through in and out of class projects how structures and forms are built through an additive process.

This course is designed to bring to light different ways of understanding how sculpture has been made, can be made and explore new methods for the continuance of the discipline into a contemporary context. This course not only looks at sculpture as an independent form but sculpture as an expanded discipline that reaches into many realms expanding our perception to three dimensional space and experience.

This course explores the tools and techniques of additive production and the capacities of the wood shop, metal shop and sculpture studio. A series of small projects designed to build students' skill base in carpentry, metalworking and general structural challenges will be considered and applied. In addition, students are invited to incorporate projects from other AVA courses or their individual studio practice into the course.

#### **V.A. 2740 Bodyscape (3,4,0)**

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

In most art forms, the artist is either moving away from the human form or closer to it. This fluctuation defines the need for further exploration of the body's ability to communicate and produce form that can further define artistic expression.

This course will explore the body as a landscape for appropriation. Students will look at the different techniques involved in using the human form as object and subject of their creative output. Students are to identify the human forms' innate ability to be abstracted and appropriated for self-expression. Students will explore the body in different mediums and processes from traditional to contemporary. There will be a focus on the connections that can be made between the generation of form, the creative process and the body as a performative object.

#### **V.A. 2750 Graphic Design and Visual Narratives (3,4,0)**

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

From postcard, to poster, to magazine, to comic, to book, to corporate design, to package design and all varieties of advertisement; almost every thing of two dimensional design can be understood as an interpretation of graphic design. Typography and illustration are core subjects in the field of graphic design. This course aims to serve as a first step for student to explore the area of graphic design by combining the expressive possibilities of typography and illustration. It therefore concentrates on story telling with typographic and illustrative methods for printed media and media published online, allowing students to find creative solutions in the field of visual communication as well as in visual narratives while at the same time developing new technical skills.

The course will start with an introduction to typography. Typography means selection, scaling and organizing letters on a blank page or screen. Typography is the tool to communicate any kind of content. Having a fundamental background knowledge and skill in typography will lead over to creative potentials in the field of graphic design. In the second phase the course will raise students' awareness of seeing themselves as storytellers. Selected art forms like typography, comics, picture book, sequential illustrations, posters and graphic design will be emphasized. Methods of juxtaposition, collage and creation of image sequences will be introduced in assignments encouraging the students to integrate different media in their creative process. Throughout the course basic theories in story construction and visual communications will help the students to build up a solid understanding of the message conveying process.

#### **V.A. 2760 Experimental Image Making (3,4,0)**

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

The course aims to provide an experimental test bed for students to explore various concepts and techniques to produce visual images.

The structure of the course is a continuous and iterative process where students sample images from everyday life encounter. Students will be encouraged to perform abstraction process to strip off most representational details of the images. Only abstract visual forms and features remain. The images will then undergo modifications in both analog and digital ways. Under the guidance of the teachers, students experiment with the sampled material using darkroom techniques, collage, montage, scratching, and printing to enhance the visual richness of the material. At the same time, students will be introduced simple programming techniques to extract features from the visual content and further manipulate them using generative process to produce images with stunning complexity. The subsequent images will re-cycle back to everyday use according to the students' design. It then forms an iterative loop that the visual material can go through another cycle of treatments. It will be the students' creative decision to pause at specific moment to submit the material for assessment.

Students in the course learn to manage the creative process by using alternative photographic techniques, illustration skills and computer programming concepts. The visual deliverables from the process can be source material for design, installation art, moving image content, etc. At the same time, students are expected to appreciate the value of crafts in handling traditional drawing material, technological device like camera, and intangible expression like computer coding. In the long run, the experience in this course will help students, when given a creative assignment, to formulate a proper strategy to approach the solutions in both an innovative and effective ways. Historical reference will be drawn from a variety of sources like experimental photography, illustrations, abstract painting, computational photography and digital graphics, to expose the students with a wider spectrum of creative works.

#### **V.A. 2770 Objects and Environment (3,4,0)**

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

An object is not merely a physical outcome of form and material, but also a complex interplay shaped by the creator and the users, under a matrix of social and cultural influences. And in return, they shape our space, our behaviour, and our identity. By going through a series of form-making and idea-generating processes, students should be able to observe the transformation of relationship between an object and its environment, and initiate an awareness of the human and spatial conditions.

This course will focus on how to generate 3D objects through a series of thinking and visualization processes, in the context of a given environment, which exemplifies the generic principles of product design. Via exercises and projects, students can play with fundamental spatial elements like form, materials, styles, senses, ambience, etc. At the same time, they will also examine the ways in which functionalities and messages can be interpreted and represented through 3D design. Students will work on simple materials, paper, cardboard, fabric and other handy materials to generate objects in a 3D environment under given conditions. Be it indoor or outdoor, playful or practical, the creative outcome will be a tangible object or construction that awakens and realizes the hidden potentials of its surrounding, both aesthetically and functionally.

#### **V.A. 3020 Concepts in Contemporary Art (3,3,0)**

Prerequisite: V.A. 1220 Introduction to Western Art and V.A. 1210 Introduction to Chinese Art

This course will concentrate on the study of art trends and art movements by thematic discussion. The study will emphasize on the concepts and theories of modern and contemporary trends from 1945 to the current decade with particular inclusion of the current development of New Asia Arts: the post-89 era in China, the modern and post-modern art of Asia Pacific region and Hong Kong. The course provides a platform to get to know with the historical and contemporary frameworks for discussing and analysing art, further more, student will learn to evaluate sources and ideas critically and make informed decisions about their relevance and worth.

Nowadays, Contemporary Art is a very complex concept according to various interpretational needs. By stressing the

analysis of works of art within thematic groupings rather than a linear historical introduction, engages students in actively considering how ideas, forms, materials, process, and purposes all contribute to meaning of Contemporary Art. In addition, students will be acquainted with the current international and local art scene in order to better understand the inter-textuality of concepts in contemporary art.

#### **V.A. 3030 Painting: Creative Projects (3,4,0)**

Prerequisite: V.A. 2490 Painting: Image and Interpretation

This is an advanced painting class, and it aims to nourish professional artist. There will be research studies, lectures, studio visits and artist talks to focus on current art and cultural issues. Students will work on independent studio projects with rigorous group critique sessions to evaluate individual artistic development. Tutorship will also be given through regular supervision sessions to assist individual artistic development. With the scheduling of special sessions for discussing and to reviewing the evolution in art especially in painting on the convergence of traditionalism and modernism, students will further investigate the problem of painting. This course is to nourish professional advancement for an art career. Students are expected to work on art pieces with self-initiated themes. The course is to give intensive training on painting and art studies, and students are expected to work on art pieces with self-initiated themes.

#### **V.A. 3040 Creative Ceramics: Concept and Process (3,4,0)**

Prerequisite: V.A. 2140 Ceramic Art: From Pinched Pot to Sculptural Form or V.A. 2320 Form and Function: Wheel-Thrown Ceramics

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.

#### **V.A. 3050 Installation Art (3,4,0)**

Prerequisite: V.A. 2270 Intersculpt or V.A. 2730 Sculpture: Materials and Processes

Installation has been the most commonly used art form in contemporary visual creation since 1970s. It is a kind of integrated medium of expression which potentially triggers different sense such as sound, light, odour and other intangible sensible elements. The phenomenon of mixed media and interdisciplinary creation in contemporary art making has indicated strong initiatives to explore new creative space and language within an existing framework, and installation art is the most organic experimental area in this realm. Through the practice of installation art, students will utilize various forms of visual expression within space.