

This course aims to expand and extend students' abilities in creativity and expression through practice, exploration and research work on various mixed-forms in the concept of space and place. It will focus on exploring the integrated specificity of installation art, which can integrate other medium such as video, imaging, processing, temporary, performance and theatre, and even interactive installation. It will give a general survey on theory, the development and the latest trends of installation art; students will explore how ideas and theories get contextualized, and how space is redefined with concepts of identification and site-specific contextual meanings.

Students who have a background in installation art may have great advantages in, and may also be interested in expanding their studies in exhibition design, sculpture, performance art, public art, video art and various kinds of new media subjects that touch on the use of space and time. One of the features of this course will examine how to make use of small living space in Hong Kong in art creation, which will deepen the students' knowledge of the culture of their own living space. Construction workshop will be given to assist their installation production.

**V.A. 3160 Chinese Visual Art: Idea and Nature (3,4,0)**

Prerequisite: V.A. 2700 Visual Literacy in Chinese Painting  
*Shanshui*, literally landscape painting, has been regularly considered the most mature genre in Chinese painting since the Northern Song dynasty (960–1127), in the light of that *shanshui* is capable of expressing the outward reality of nature and the inner being of an individual artist. A variety of landscape motifs and painting methods would not be regarded as the outcomes of the observation from nature, but as a system of cultural codes, through which Chinese artists could make their ideas and thoughts known to others and develop their own visual language and style.

One of the purposes of this course is to familiarize students with the ideas and the artistic concepts of *shanshui* on the basis of much advanced painting skills required by such genre. Each student will study a variety of landscape motifs such as tree, rock, cloud and stream, and a wide range of painting methods like foliage and cun (literally texture stroke, for depiction of the rocky texture) methods, with the assistance of the references from the classical Chinese painting. The other purpose is to enable students to adapt and appropriate the landscape motifs and conventional methods to a new mode of expression. Focus of this part will be on the spatial arrangement of a single piece of painting or multiple panels of paintings, and the presentation of the artwork with a hint of contemporary sense.

The rationale to offer this level III course is to allow students to understand the genre of *shanshui* painting that has long been ranked at the topmost level in the hierarchy of Chinese painting. The provision of the course does not merely emphasize on the acquisition of the very advanced skills of landscape painting, even though they are very essential. The understanding of the codification system, and the revival and the re-definition of *shanshui* will also be the focus of the course. The key to revive Chinese landscape painting here is no more to merge the ideas and concepts from other arts than to explore how to present the artistic concept and the *shanshui* elements with a non-traditional art form.

**V.A. 3180 From Object to Installation: The Art of Glass Kiln-Forming (3,4,0)**

Prerequisite: V.A. 2140 Ceramic Art: From Pinched Pot to Sculptural Form or V.A. 2200 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.

**V.A. 3230 Information Aesthetics (3,4,0)**

Prerequisite: V.A. 2230 Typography or V.A. 2750 Graphic Design and Visual Narratives

The unique quality of a good designer is not only the ability to create clear and effective communication but also the competence to add an extra value by using outstanding graphics to support the meaning of the topic. Therefore students must broaden their excellence to visualize various kinds of content in a creative and individual way by appreciating different concepts of visual communication. In addition they must be willing to extend their technical skills and adapt to the changes of an extremely fast changing technical environment.

This course addresses issues that are useful for all disciplines of visual arts—ranging from design practices to fine arts. However, its principles are especially useful for exhibition design and illustration. The purpose of this course is to introduce students to advanced topics in visualization, information design and editorial design. It aims to support students to strengthen their visual language to be able to create design related concepts for various media. Students will explore visual representations of information, data and knowledge with an emphasis on effective design principles in order to create graphics that communicate clearly and effectively but have a high level of aesthetic value at the same time. Through diverse exercises, research, lectures and case studies students will appreciate topic-related problem solving skills and gain a comprehensive overview of the history and contemporary practice in the areas stated above. Basic design skills and knowledge of Adobe Creative Suite are expected.

**V.A. 3240 Public Art (3,4,0)**

Prerequisite: V.A. 2730 Sculpture: Materials and Processes  
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.

**V.A. 3250 Writing in Art and Culture (3,3,0)**

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

Writing on and about visual art is an essential element of artistic practice and has a multitude of uses from artist's statements to exhibition, critical analysis and academic discourse. How the artist uses words, to analyse and describe works, becomes a necessary component in the dissemination and communication of the creative. The writing of the visual, explores the essence of communication and the positions and perspectives of artists and art writers. Art writing further provides primary sources to explore the changing role of the writing about art, from manifesto and critic to intention and reception.

This course will improve students' individual research, critical analysis and written skills, in order to effectively express ideas for their own practice, and in interpreting and understanding the writings about art. The course will examine fundamental skills of research practice, methods and methodology for practising artists and academic writing on art. Revealing the relationship between art, creativity and language, as a methodology that can enhance communication and critical engagement with art theory and art historical writings. It will also assess writings on modern and contemporary visual arts practices by looking at how key texts from the past have informed present discourses on art. The course will examine a number of artists' writings through selected examples of primary source materials, notes, correspondence, manifestos, and other printed matter, by those who work between art and also writing about art.

**V.A. 3260 Modernity and Visual Culture (3,3,0)**

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

Can we exist outside of modernity? This is a question that arises in discussions about the impact of the modern period (1890s–1950s) on how we look at art, and how we think about contemporary culture. Modern visual culture since the early 20th century has incorporated moving images, as well as developed through a range of radical theories from the early 20th century, to the emergence of the “New Art History” in the 1980s. This was a period that saw a major rethinking of the discipline of Art History itself.

This is a unique interdisciplinary theory course with the belief that visual literacy and cultural critique are playing significant roles in the contemporary society. The course explores the wider issues that have to do with the relationship between the different visual arts and moving images from film, television, video, digital and the computer and what common traits or affinities might exist between them. Students will benefit from a greater awareness of the relationship of western modernity and its impact on contemporary thoughts, and its relevance to their individual artistic studio practice. The course will engage them in developing, and formulating interdisciplinary methods of practice, ones that will widen their scope and experience within the field of visual arts and culture.

**V.A. 3270 Chinese Seal Engraving: The Expressive Identity (3,4,0)**

Prerequisite: V.A. 2570 The Art of Chinese Calligraphy or V.A. 2710 Chinese Word as Image

Seal engraving (*zhuanke* 篆刻) is a highly developed yet much understudied form of Chinese art. Few people have any idea how to appreciate the beauty of a seal's (*yinzhang* 印章) imprinted image, let alone grasp the subtlety of these aesthetic objects. More than simply tools used to imprint one's presence (commonly authorship and ownership) on a painting or work of calligraphy, seals are carefully design works of art that express a variety of cultural and personal values.

This course consists of three parts: (1) study of the theoretical and historical aspects of seal engraving; (2) the practical study of styles and carving techniques; and (3) a hands-on studio art project. Students will be introduced to related topics as social functions of the seal, transformation of seal styles, relationships between the seal and other arts of China, appreciating the seal and its imprint as aesthetic objects, and the seal as a vehicle for expressing self-image and identity. After a vigorous analysis of styles and compositional types, the class will learn the techniques of seal engraving through demonstrations and guided practice. The course culminates in the creative project where by students will carve their own personal seals that convey through their design of character seals (*wenzi yin* 文字印) and pictorial seals (*tuxiang yin* 圖像印), an expression of their self-image or identity.

Seal engraving is an integral form of Chinese art and visual culture. The course not only informs students about traditional Chinese culture, but also challenges them to invigorate the national heritage to express their contemporary thoughts and life. Students will develop independent thinking and problem-solving skills and express creativity as part of the process for creating seals. This course is intended to cultivate a synergy with all other courses of Chinese art history, Chinese painting, Chinese calligraphy, typography, jewellery design, and some aspects of sculpture.

**V.A. 3280 Constructed Reality (3,4,0)**

Prerequisite: V.A. 2590 Introduction to Photography or V.A. 2720 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”, “the unpremeditated photographic action” as the style of mid-twentieth-century photojournalism and lomography: snapshots, “an act/performance created for a photograph” and “a stand-alone picture to present a pictorial narrative.” Referencing photographers who create images relating to fables, fairy tales, apocryphal events and modern myths—a collective consciousness, this course will further develop creative processes and innovative works that explore 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 and performance art. Students will explore the different creative processes between these two art mediums, discovering the similarities and differences in each, and utilizing the knowledge gained from both in developing time-based photography. Discussions and presentations will focus on narrative compositions (such as directing an event, specifically for the camera), surveillance, process and documentation as art, and the use of text in photography.

**V.A. 3300 Bodily Perception in Artistic Practice (3,4,0)**

Prerequisite: V.A. 2740 Bodyscape

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