

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