

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

scope of artistic practice and is now applied to more diverse creative disciplines such as wearable, spatial, product, multimedia and interface design. The study of bodily perception thus suggests an interdisciplinary platform to integrate various art forms and creative practices.

V.A. 3310 Drawing: Inquiry and Experimentation (3,4,0)

Prerequisite: V.A. 2060 Life Drawing or V.A. 2690 Drawing: Visual Thinking and Observation

Drawing is not merely a fundamental tool for all visual artists, but also an artistic medium in its own right: by enquiring into traditional ideas, and through experimental use of drawing media and innovative approaches. Drawing can open entirely new perceptions of reality, beyond the notions commonly connoted with pencil and paper.

This course aims to strengthen and consolidate students' drawing skills and knowledge acquired from the course of V.A. 2690 Drawing: Visual Thinking and Observation. It enables students to explore drawing as an evolving mode of contemporary art practice and expression, and considers drawing as a means for contextual inquiry and experimentation with the application of creative ideas, practices and technologies of the discipline. The content deals with the concept of drawing, its development from traditional to contemporary, and covers a wide range of techniques, materials, functions and approaches with alternative process of the media. Students may work in a variety of traditional media, including graphite, charcoal and pastel, and are encouraged to explore the use of new and mixed media. Various drawing approaches with a variety of subject matters, such as figure, still-life, and landscape will be examined and practised in the course. Students will also concentrate on more complex personal and creative aspects of drawing, while perceptual and conceptual issues will be pursued. By the end of the course, students will have the competence to transform the contextual inquiry into expressive or experimental drawing.

V.A. 3330 World between Two Covers: All about Book Design (3,4,0)

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

For centuries, reading a book was the only one way of save-travelling to faraway places, unknown cultures and bold adventures. Even time travel and the transforming to another identity were possible while lounging in an armchair at home and reading a book. Today we have more opportunities to get into a story by listening to an audio book, watching movie or playing computer games. But even the medium book is changing its nature from analogue to digital (Kindle and iPad, only to name the famous one).

Despite all these innovations, the traditional printed book is still the most common and most successful distribution format for text-and image-based content. Still the number of printed publication is rising every year. Book design is still the ultimate achievement for any 2D-designer. The innumerable contents of books cannot be covered by one standard design of an anonymous iBook. Not just the physical design of the "anatomy" of a book—spine, cover, binding, front, body, and back—but also the canons of proportion, grids, formats, openings and page design in combination create the essential experience of a good read. And these are only the basics. In addition a digital book cannot replace the sensory experience of touching, smelling and hearing the pages of an analogue book. This course critically evaluates contemporary book design by exploring the changing formats of the book in history, and in the context of the visual arts: as craft, as product, as art and as medium. It introduces the business of publishing, and its terminology, as well as essential knowledge of printing technologies. Most of all however, the course aims at providing the tools, skills and creative approaches to design and produce a book with self given content and constraints. After all, it is the purpose of the course to create a book that does not depend on conventional templates but develops from an understanding of competing conventions. The course builds confidence in creative organization and management of content for a wide range of

publication practice in contemporary visual arts. It is the point of culmination within the course sequence of the graphic art-cluster that intends to bring together all previously acquired skills in one project.

V.A. 3340 Painting: Expression and Exploration (3,4,0)

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

This course aims to develop students' understanding of paint as an expressive tool and help students to explore their own direction through visual problem solving. Students will be provided with opportunities to experiment with different mediums and processes so as to investigate the unique qualities of painting. The course develops students' independence and consistent work pattern within the studio. It also fosters students to develop a personal language and aesthetic sensibility with an emphasis on the individual growth through technical as well as conceptual development. The course also addresses the processes of transformation from ideas and images into visual art with consideration of contemporary ideologies and critical debates. Students will be encouraged to start with traditional approaches to painting in terms of seeing it as a self-sufficient discipline and further develop to experimental approaches towards interdisciplinary. Alongside with given studio exercises, lectures and tutorials will be scheduled for addressing major topics in contemporary painting relating to identity concerns, spiritual issues and political debates, and discussing how these issues are relevant to students own practice. By the end of the course, student will have a set of work completed according to their self-initiated theme, which will be further applied onto their future study of the subject.

V.A. 3360 Wearables as Media (3,4,0)

Prerequisite: V.A. 2560 Wearables

The aim of this course is to produce wearables not merely as fashionable articles for next season's market consumption, but as cultural objects with the potential to critique or transform the social or political environment.

The course explores how wearables play a central role in defining our identity, by looking at the ethical, environmental, political and social issues of clothing, fashion and textiles along with the role of the artist/designer operating within these spheres of cultural production. It also sheds light on strategies that artists and creative designers employ in their work practices to transform or critique society through wearable art/design pieces. The studio-part of the course involves the application of such creative concepts, where appropriate methods and materials will be tested in order to create design solutions. The outcomes will be wearables and/or accessories that "can create models for possible worlds and possible bits of worlds." (Bourriaud, 2002) In this way wearables play a central role in defining and communicating our identity.

The goal of this course is to produce conscientious artists and designers who are willing and able to take responsibility for the material goods and services they produce, the effects these have on our social, political and ecological environment and who can articulate their perspectives using creative strategies. Its underlying intention is to foster awareness of the massive implications of applied human creativity in the fashion industry, and how the things we wear affect and intervene with our everyday lives on multiple levels. In doing so students are equipped with advanced skills in the production of their own wearable prototypes.

V.A. 3380 Convention and Innovation in Chinese Painting (3,4,0)

Prerequisite: V.A. 2700 Visual Literacy in Chinese Painting

As Hong Kong serves as a point of convergence of Chinese and Western cultural narratives, "hybridity" comes to be a primary means for local artists, especially ink artists, to take into their art creation. For better understanding Chinese cultural heritage, the course requires students to explore the conventions embedded in *guohua* for thousands of years. The aim of such training is to enhance and build up visual literacy in Chinese painting. With the introduction of the concept of "hybridity", students are