

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