

expected to reveal the local cultural identity on the basis of the integration of the convention(s) of *guohua* with Western mode of expression.

This course is divided into two sections: (1) exploration in conventional Chinese painting; and (2) innovative creativity with the concept of “hybridity”. The former section aims at exploring possibilities of *guohua* (literally translated as national painting) based on the research of the conventional concepts and ideas. Both *xieyi* (free style) and *gongbi* (fine-brush, or delicate, style) are the focuses. The provision of the latter section is the concept of “hybridity”, which is regarded as a crucial artistic means for ink artist to revive the ancient art form of *guohua* and reveal Hong Kong cultural identity. Through adapting, appropriating and revising the mode(s) of expression from Western art, students learn how to reconcile “Chineseness” and “modernism/contemporaneity” to create Chinese painting with a contemporary new look.

V.A. 3400 Expanded Photography (3,4,0)

Prerequisite: V.A. 2380 Sound: The Basics, V.A. 2590 Introduction to Photography or V.A. 2720 Looking through the Lens

Travelling from the “birth of photography” through the area of “New Photography” to present representations of photography in Contemporary Art, definitions and boundaries of what photography actually is become vague. This course provides understanding how photography renovates itself throughout decades. It will bring back and re-define traditional aesthetics, like framing, composition and tones, in classical photography and reproduce the new significance, and revisit it in technical aspects.

As we expand our photographic vocabulary in the creative process as well as through employing advanced techniques, new media and wider content, photography emerges as a creative means full of possibilities and challenges. From the approach of “photography can tell an authentic story” to the position of “thinking the captured images as referent” (Roland Barthes), photography is like “the nature of a verb which had no infinitive, only tense and model”.

This course will also cover new trends in photography by focusing on the view of how photographic images narrate, photography’s possibilities of generating meaning and expand a still’s image content/photographic framing into moving image (short video). From that angle, students will see how different genres and definitions have been developing, and how digital renovation and different presentation ways of photographic works. It enables new possibilities that as a result affect our way of seeing. Employing advanced technique including studio lighting and colour management, new media and wider content this course will expand aesthetics and our visual vocabulary in creative process.

V.A. 3410 Experiments in Moving Image and Sound (3,4,0)

Prerequisite: V.A. 2380 Sound: The Basics or V.A. 2720 Looking through the Lens

This course aims at offering students unconventional perspectives on moving image and sound. Notions of creativity and usages of digital moving image and sound gears as artistic tools are highlighted. Hence, the course strongly encourages mixed genres and personal experiments. Students will learn the art of moving image and sound that inherently stress the significance of experimentation in visual rhetoric, mass media (TV) criticism, and the spirits of boldness in contemporary art making. Students will learn histories, technological/cultural contexts and artistic practices of experimental film/video art.

As an intermediate level course, students will learn digital video production including camera work and the use of supported gears, the craft of three-point lighting and its variations, and also the knowledge of safety and different types of lighting gears. Regarding the idea of sound, it goes beyond the common practice of audio production as supplementary and secondary to visuals. Students will unlearn sense of sight as their primary sense and thus re-learn multiple meanings and interpretations of sound and its relations with images.

After taking this course, students should be ready for upper-level courses that are research-based and aim at exploring further on novelty of time-based media. This course also supports students working on other areas of arts with elements of moving image and sound, such as interactive media, hypermedia and installation art works.

V.A. 3430 Self-Identity through Jewellery (3,4,0)

Prerequisite: V.A. 2550 Small-Metal Jewellery

Jewellery has always been about identity. From pre-historic time till the mid-20th century, people wore jewellery to showcase their wealth, power, social and religious status, superiority and their aesthetic sense. After the Second World War, many of the societies in Europe and America were turned upside down. The great loss of lives made many artists questioned the traditional values, and reflected on the question of self-identity. The scarcity of materials also pushed many artists to start making jewellery. Together with the new materials made available through technology advancement, the studio jewellery movement was born. At the core of the movement is a deep desire to establish value and identity through jewellery. In many ways, jewellery is the ideal art form to consider anxiety about identity, and to explore the possibilities of utilizing or challenging traditional meanings.

In this course, students will be guided to develop a series of work in exploring their own identity. They will start by studying the traditional meanings of jewellery, and their connections to the underlying craftsmanship. Once these connections are made, they will look at how the studio jewellery movement pushed these apart, and used new ideas and materials to create a new set of language. The students will then reflect on their own identity issues, develop a series of jewellery, and present their work and research findings to the class.

V.A. 3440 Contemporary Vision in Chinese Art Practice (3,3,0)

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

Contemporary Chinese art practice exists in a multiplicity that encompasses a wide spectrum ranging from traditional to avant-garde artistic expressions. This course covers both theoretical study of contemporary Chinese art practice and practical study of art production methods with a contemporary vision. Through critical examination of a range of major scholarly debates on modern and contemporary Chinese art practices, students will learn to apply art-historical methods and approaches to the analysis and interpretation of works by major contemporary Chinese artists. Meanwhile, the centrality of the notion of negotiations with tradition and modernity in the practices of contemporary Chinese painting and calligraphy will be highlighted. Students will exercise their critical thinking and analytical skill in both oral presentation and writing assignments. Based on the inspiration originated from the aforementioned theoretical study, students will be guided to explore experimental methods and techniques to transform traditional mode of Chinese art practices which include Chinese painting, calligraphy and seal engraving. The course will culminate in students’ development of a set of personal creative strategy to effectively express their ideas through artwork production.

In the context of an emerging world market of contemporary Chinese art, the development of contemporary Chinese art becomes a subject of global attention. This course is significant because it presents the current state of knowledge about modern and contemporary Chinese art. Moreover, it offers an opportunity for students to learn the tools for analysis and interpretation of works by major contemporary Chinese artists. Meanwhile, this course serves as an extended study of the other studio art courses of Chinese painting, calligraphy and seal engraving. Lastly, the interdisciplinary nature of the course, as embodied in the coexistence of academic research methods and artistic output, contribute to the overall direction of AVA.