



HKBU ACADEMY OF VISUAL ARTS

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ACADEMY OF VISUAL ARTS
視覺藝術院

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Ava

MAGAZINE FOR VISUAL ARTS AND ARTISTS



FOREWORD

Welcome to Issue #8 of the AVA magazine. When winding up an academic year, it is always good to look back at some of the happenings and events over the past twelve months and highlight a few of the key projects and activities across research and teaching at the Academy.

In 2018/19 we hosted three international conferences, to provide platforms and opportunities for international scholars and students to study and debate three significant areas of visual and material culture and artistic practice. In September Global Jars: Asian Containers as Transcultural Enclosures brought together an interdisciplinary team of scholars in the fields of ceramic studies, history and art history to explore the topic of the jar from multiple perspectives and in a variety of contexts; the second part of the conference was held at Hong Kong Maritime Museum. In November international scholars from a range of disciplines attended the jointly hosted AVA and Common Ground Research Networks' 9th International Conference on the Image. The conference was organised to trigger debate and critical discussion on how artists and scholars deal with images in the age of big data and artificial intelligence. In April, as part of the centenary of the Bauhaus, and in collaboration with the Goethe-Institut Hong Kong, we hosted the conference Women in Art – The History of a Difficult Emancipation. From Bauhaus to the Present Day. These conferences highlight the many ways AVA is working with external partners to bring together the education, museum, gallery and cultural sectors to form new projects and collaborations.

Throughout the year we continued to foster our international partnerships. In January we worked with University of the Arts London (UAL) to commission and develop the UAL Global Pavilion. Built by the independent Hong Kong-based research and design collective HOUR25, the pavilion was set up at Tai Kwun as a key feature of the British Council festival SPARK: The Science and Art of Creativity; a new platform for the exchange of creative ideas between the UK, Hong Kong and the North-East Asia region. Following on from the Tai Kwun exhibition, the pavilion was relocated to our Kai Tak campus, where its innovative design provided a radical contrast to our Grade I listed heritage building. The pavilion has enabled us to extend the range of AVA's performative and event-based activities and offer our students and visiting artists new opportunities to work within the context of a unique structure. We have already used it to host multiple functions including exhibitions, events and symposia and hope to continue the commissioning of emergent Hong Kong architects and provide a rolling programme and platform at our heritage site for the construction of experimental pavilions.

In March we completed phase one of the refurbishment of our Gallery at Kai Tak campus and opened it with the inaugural exhibition and Art Basel featured event New Art Now, which showcased the work of five emerging Hong Kong artists selected by five established Hong Kong artists. The event will now be part of a regular annual programme during Art Basel, Hong Kong.

During the year we ran an extensive residency programme inviting both established international artists and emerging artists from our partner institutions including the UCL Slade School of Fine Art, Zurich University of the Arts, Kingston School of Art, Umeå Academy of Fine Arts and Nagoya Zokei University of Art and Design. This year's selected artists included Susan Collins, Stephanie Senge, Robert Armstrong, Andrew Kearney, Rose Blake, Yuiha Yamaguchi, Ellie MacGarry, Jenny Käll, Charlotte Barlow, Rodrigo Arteaga, Romain Mader, Laura Heuberger and Feiyi Wen. Some of their projects are highlighted in the following pages.

In May, our BA graduation exhibition showcased the work of 127 artists, the largest cohort we have ever had and a sign that the visual arts in Hong Kong are continuing to develop strongly. Immediately after the exhibition, students were invited to exhibit edited highlights at PMQ and to participate in a new initiative called The Young Artists Development Project, part of the Culture Action initiative to provide new platforms for emerging artists to exhibit their work in public locations in Hong Kong. To provide further support for our ambitious students across the many ways in which they work, our ongoing programme of investment and continual upgrading of our facilities included new risograph and printmaking equipment, and new equipment for Media Arts and Sonic Arts. This year we also began our first residency and exchange programme with Chelsea School of Art, London.

To end the year on a celebratory note, Ms Annie Wan, Assistant Professor of the Academy of Visual Arts, was awarded The Hong Kong Arts Development Council's (ADC) Artist of the Year Award (Visual Arts category) and Mr Tom Chung-man, our BA graduate of 2016, also won the ADC Award for Young Artist (Visual Arts category). My congratulations to both of them on their achievements.

I hope you will enjoy reading through the AVA magazine and looking at some of our work in more details, and to all our readers, we look forward to welcoming you to the Academy and to encourage you to participate in the many programmes, events and activities that take place here throughout the year.

多謝你抽空閱讀第八期 AVA 雜誌！此雜誌的面世代表着一個學年的完結，在翻開新篇章前，讓我們來回顧視覺藝術院過去十二個月發生的事，同時重溫其中幾項精彩的研究和活動。

於 2018 至 19 學年，我們舉辦了三個國際學術會議，為全球各地學者及學生提供平台和機會，一同研究和探討視覺文化、物質文化和藝術實踐中的三個重點議題。其中，「瀛寰搜瓶：充當跨文化載體的亞洲容器」乃去年九月先後於香港浸會大學及香港海事博物館舉行的會議，匯聚了陶瓷研究、歷史和藝術史等跨學科學者，從多角度和不同脈絡去探討「瓶子」這載體。此外，本院去年十一月與「共同研究網絡」合辦第九屆國際圖像會議，迎來各地的學者，以「大數據和人工智能時代」為題，討論和批判如何在這個時代理解和處理影像。作為包豪斯百週年紀念一部分，本院今年四月與香港歌德學院合作，主辦了名為「藝術中的女性——難以解放的歷史·從包豪斯到當代而論」的會議。這些會議不但突顯 AVA 與國際夥伴的多元合作方式，更將教育、博物館、畫廊和文化機構匯集在一起，從而發展出嶄新項目和合作機會。

過去一年，我們繼續與國際夥伴合作，並於一月份與倫敦藝術大學合作，委託創作「UAL 的世界展亭」。該展亭由本港一家獨立營運的計設及研企業 HOUR25 建造，旨在用作英國、香港和東北亞地區交流創意的新平台，展亭更是英國文化協會於大館舉行的 SPARK: The Science and Art of Creativity 中的重點節目。在大館展出之後，這座設計新穎的展亭隨即移師到我們的啟德校園，與這座一級歷史建築呈現出強烈對比。展亭為 AVA 一系列的展演和項目提供空間，亦為我們的學生和駐校藝術家帶來新機會，讓他們可以在這獨特的建築結構中創作。直到目前為止，我們已經在展亭中舉辦過多項活動，包括展覽、學術講座和座談會。我們盼望能繼續委託新晉本地建築師，為他們提供向前推展計劃，以我們的文化遺產啟德校園作為平台，讓他們建設實驗性展覽。

在剛過去的三月，我們完成了啟德校園畫廊的第一階段翻新工程，並舉辦了開幕展覽暨巴塞爾藝術展精選活動 New Art Now，展出由五位知名香港藝術家選出的五位新晉香港藝術家的作品。該展覽更成為香港巴塞爾藝術展期間的常規年度活動。

今年，我們擴展了駐校藝術家計劃，除了邀請國際知名藝術家外，還從斯萊德藝術學院、蘇黎世藝術大學、金士頓藝術學院、於默奧美術學院和名古屋造形大學等多間合作院校邀請新晉藝術家。今年獲邀的藝術家包括：Susan Collins、Stephanie Senge、Robert Armstrong、Andrew Kearney、Rose Blake、山口由葉、Ellie MacGarry、Jenny Käll、Charlotte Barlow、Rodrigo Arteaga、Romain Mader、Laura Heuberger 和文非易。他們其中一些作品更收錄於本刊。

我們在五月份舉行的本科畢業展，展出了 127 位藝術家的作品，這是我們創院以來畢業人數最多的一年，更是視覺藝術在香港繼續強勁發展的最佳證明。此展覽結束後，畢業生們隨即獲邀於 PMQ 展出精選作品，並參與「文化躍動」轄下一項名為「香港青少年藝術發展計劃」的全新項目，本項目旨在為新晉藝術家提供平台展示作品。與此同時，為了進一步支援我們學生雄心勃勃的藝術創作，我們亦持續於多個範疇投放資金，不斷升級學院中的設施，其中包括購置新的孔版印刷機和版畫器材，以及為媒體藝術和聲音藝術工作室添置新設備。今年，我們更開始與倫敦切爾西藝術學院合作，開辦藝術家駐校計劃和交換生計劃。

最後，今年最值得驕傲的當然是視覺藝術院助理教授尹麗娟女士和 2016 年學士畢業的校友譚頌汶先生，他們分別獲香港藝術發展局頒發藝術家年獎（視覺藝術）和藝術新秀獎（視覺藝術），我謹此祝賀他們！

我希望你會喜歡這一期 AVA 雜誌，並能從中更詳盡地了解我們的工作。我們期盼各位讀者能踴躍參加我們來年將舉辦的多元化活動，更希望能在校園中親身恭迎你們來臨。

Louis Nixon

黎藝深教授

Director of Academy of Visual Arts

視覺藝術院總監

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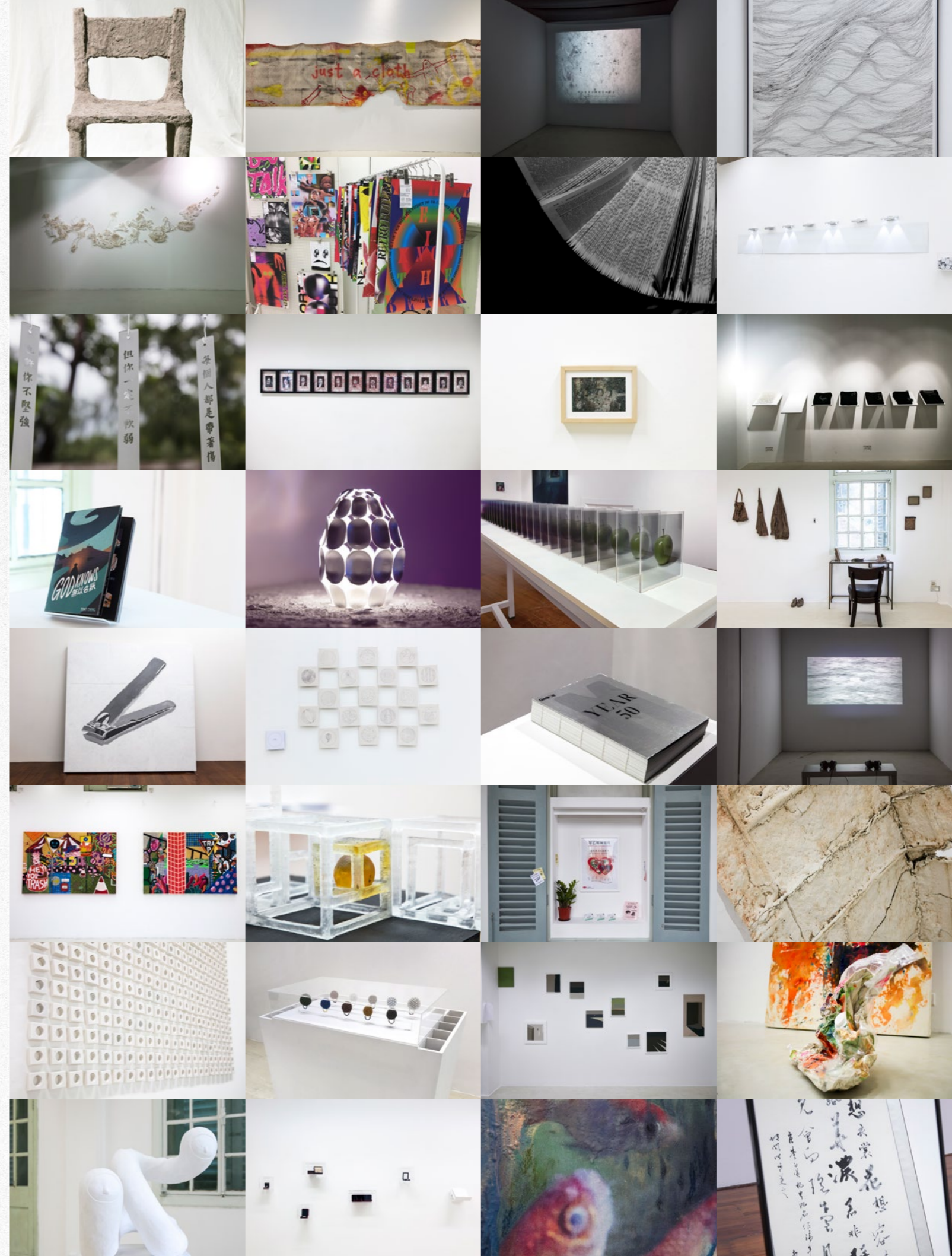
One Hundred and Twenty-seven Discoveries and a Hint of Pizza

Review of BA Graduation Exhibition 2019

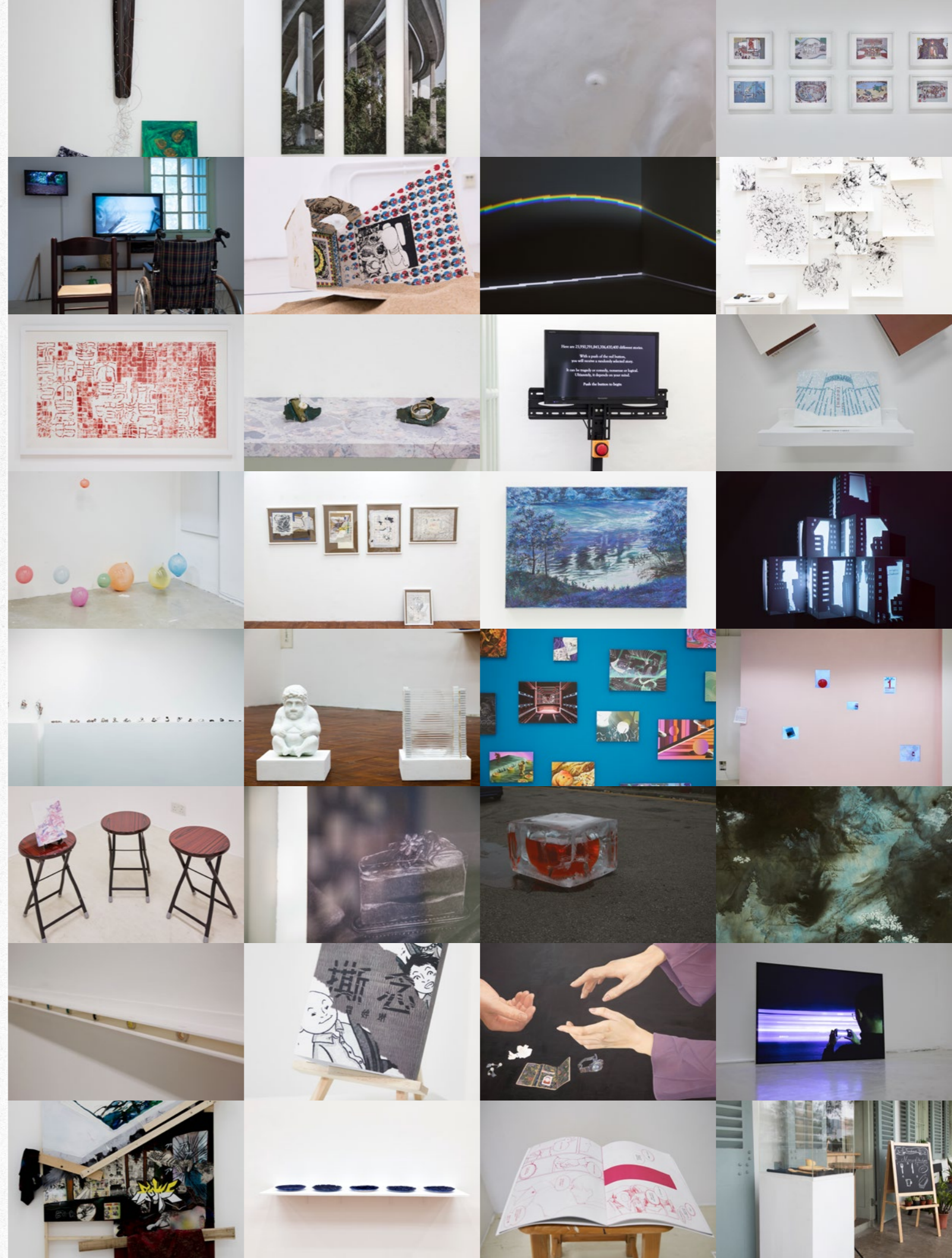
Harald P. Kraemer

Kai Tak Campus, Friday, 24 May, Early evening. As I stroll up the serpentine curves of the hill, the auspicious scent of burning wood is in the air and the promise of discovering 127 fresh works of art. My following fragments of observation and figments of imagination follow the alphabetical order of the names:

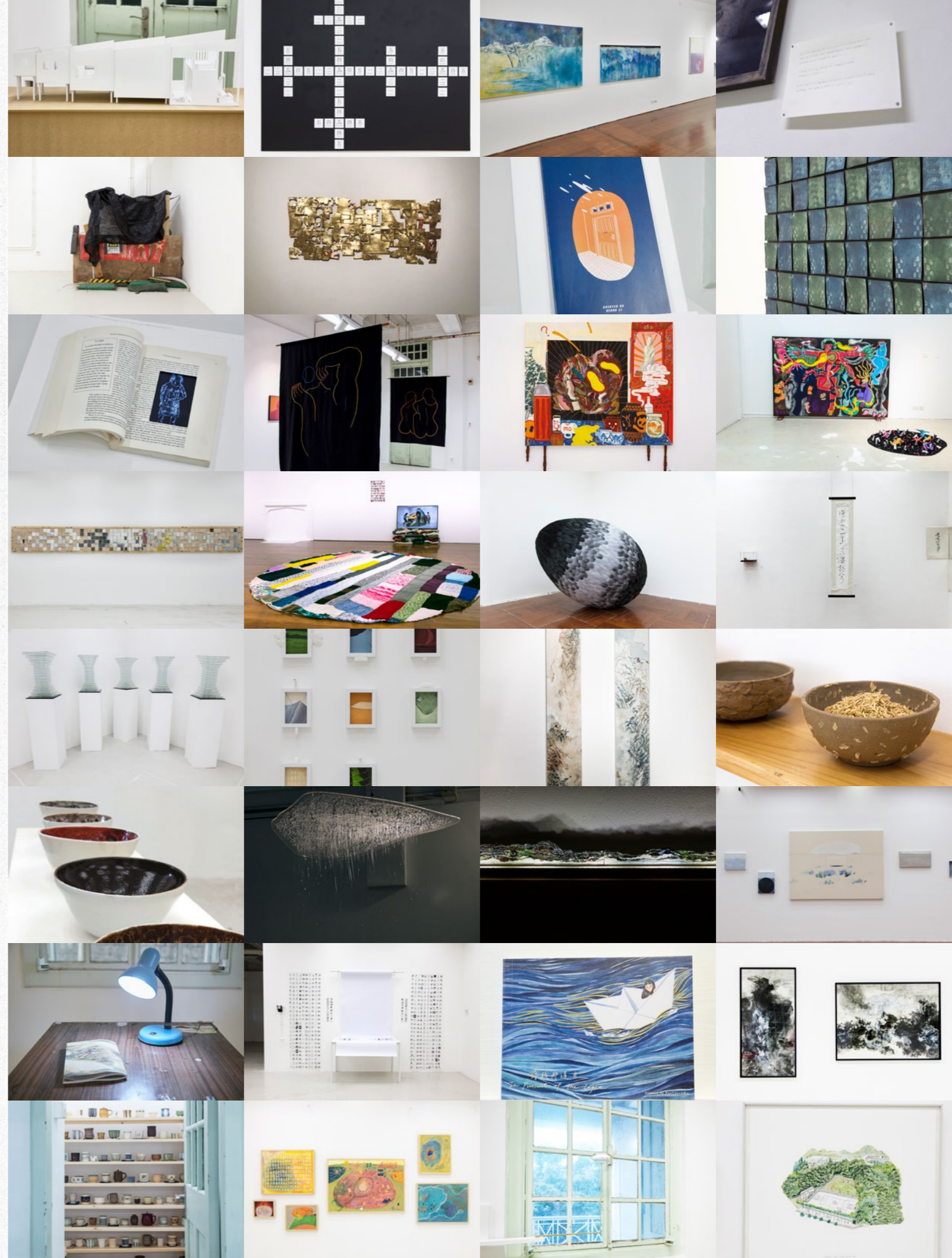
- ›AU_SuetYing: only in the illustration does the created live on: broken chair.
- ›AU_WingChau: faith is not religion, Religion is not the truth.
- ›CHAN_CheukYing: melancholy or the pleasures of the fish.
- ›CHAN_HoiSan: like the rings of the tree, the lines of the water breathe time.
- ›CHAN_PuiSzeBetsy: a butterfly has hardly flapped its wings - a life passes by.
- ›CHAN_SinLamAlysa: amusing - inspiring - communicative.
- ›CHAN_TszChing: the utopia of God - visible through hiding.
- ›CHAN_TszLing: Beuys is wrong, Art beyond design.
- ›CHAN_TszYingTammy: sound poetry in space delights ghouls and souls.
- ›CHAN_YingNam: a life in illusion can only be endured with irony.
- ›CHANG_HeiTung: an attempt to keep the transitory under lock and key.
- ›CHENG_Rainbow: about the beauty of care - a universe in every grain of rice.
- ›CHENG_YuenHo: the wondrous story of someone who bravely tries to master his/her life.
- ›CHEUNG_ChauLam: emptiness is fullness - the invisible is inspired.
- ›CHEUNG_TzeChing: the history of one apple is also the history of the dictatorship of another apple.
- ›CHEUNG_WaiMei: pressed dust - collected time.
- ›CHIU_HsuanHsiang: Iron Man's nightmare.
- ›CHOI_CyrelliaNaomi: about the wealth of a hairy line.
- ›CHOI_Stephanie: what a revealing chronicle of our I-like-it-dictatorship.
- ›CHOI_TszKiu: from the poetry of smiling in the face of the absurdity of everyday life.
- ›CHONG_HingKi: trapped in the swamp of ornaments.
- ›CHONG_PoChing: "smashed to pieces, In the still of the night." (L. Weiner)
- ›CHONG_TszYing: art is still the best form of therapy.
- ›CHOW_LapChun: crack in space - crack in time.
- ›CHOW_MeiKwan: the burden of the accumulated - time to rethink.
- ›CHOY_MeiYanJasmine: different planets - rich point of view.
- ›CHU_HauChi: in between - deep painting, providing surprises.
- ›CHU_WingLam: a painting beyond painting.
- ›CHUI_HiuYanMichelle: our soul is Janus-headed.
- ›CHUNG_ManShan: symbols of the fragility of love.
- ›CHUNG_SinWa: the colour of loneliness is blue and broken.
- ›DAI_XianQi: writing as a mirror of the longing for reality.



- ›FAN_YikKiuVicki: the story of a line that wanted to be an ornament, but then somewhere forgot the time.
- ›FONG_HinNam: daring constructions - the supposed power of concrete.
- ›HO_ChinYing: to make an omelette, you need to smash an egg.
- ›HO_SinYing: a story in a story in a story.
- ›HO_SiuChuen: about the consequences of a full shave.
- ›HUANG_MinZhen: at historical places we become more easily aware of our own transience.
- ›HUI_GiWai: sometimes it takes a lot to catch a sunbeam.
- ›HUI_ShuWa: how to record the growth for a stone.
- ›JUN_HeiRi: do we only see what we are able to see or what we are allowed to see?
- ›KAN_KaWai: the new grows out of the destruction.
- ›CHOW_Katie: there is no truth - there are only stories.
- ›KONG_HiuYing: about the melancholy of polar animals.
- ›KONG_TakLing: rotating colour pigments in space.
- ›KOO_HoYan: somewhere between order and chaos, past and future, we seek our path.
- ›KWAN_KaYu: "So we beat on, boats against the current, borne back ceaselessly into the past."
(F. Scott Fitzgerald)
- ›KWOK_YauHing: fleeting fantasies within nested nightmares - flying hope.
- ›LAM_CheukYin: even a cut ring is a ring. Even a broken promise is a promise.
- ›LAM_ChingYiu: beyond realism. Beyond abstraction.
- ›LAM_KaFai: the story of a fish that came up with a boy.
- ›LAM_KwokYam: a warning before the terrible awakening.
- ›LAM_LokKi: a dreamer with hidden and wonderful hopes.
- ›LAU_HongLam: cake - just another symbol of vanitas.
- ›LAU_MeiPo: the fascinating beauty of melting polar caps and what remains of them.
- ›LAU_WaiHing: dazed by the vortex of hidden depths.
- ›LAU_YingTung: "What is less or more than a touch." (W. Whitman)
- ›LAW_CheukLam: drawing life means capturing signs of life.
- ›LAW_HiuTing: between profit and loss - time in standstill.
- ›LAW_KwongHinVincent: between past and future - time in standstill.
- ›LEE_BoYue: great title - the rest remains arbitrary and mysterious.
- ›LEE_CheukWing: from the fine attempt to represent something that cannot be represented.
- ›LEE_ChingMan: a story about missed opportunities.
- ›LEE_KaHoKarson: ingenious. Delicious foodware as a kind of perpetuum mobile. This made my day.



- ›LEUNG HiuSum: IDEAIKEA - desire for your own cave.
- ›LEUNG_HoKwan: a visualisation of our captivity in time.
- ›LEUNG_LokKwan: "However, the water's word was whimsical," (Arseny Tarkovsky)
- ›LEUNG_WanHei: individuality or desperate attempt to distinguish yourself from your neighbour.
- ›LI_HonLamFlorence: the life of the draughtswoman as an eternal construction site.
- ›LI_SzeWingCassandra: there's no common ground, just agreements.
- ›LI_WaiHan: another story of failure in Hong Kong. And a little hope.
- ›LI_WaiKwan: the terror of repetition lies in the return of the eternal equal.
- ›LI_YingYing: full of longing - full of doubt.
- ›LIU_ShiYan: full of contradiction - full of hope.
- ›LIU_WaiHang: rivalry of shapes at a wedding of colours.
- ›LUI_CheukNok: rivalry of bodies in an orgy of colours.
- ›LUI_ChunHongAngus: what is my own contribution to the increasing fragmentation of our society?
- ›MA_WingMan: our clothes bring us together and make us slaves of fashion or outsiders.
- ›MAK_LaiChing: the lightness of the monument in the face of the heaviness of the hovering.
- ›MONG_OnNi: .odranoeL fo luos neddih eht
- ›NAZMEEN_Akhtar: every seed is fragile and needs time to unfold.
- ›NG_KaLam: boxes created to capture longings.
- ›NG_KaMan: the infinite history of the as above as below.
- ›NG_YeeMan: the power of clay captured in the breath of time.
- ›NG_YiChun: the infinite history of call and response pictured in a handful of bowls.
- ›NGAI_KaYing: lived nightmares - no escape.
- ›NGAI_KwokYing: picturesque landscapes full of book waste - what readers don't want to admit.
- ›NGAW_HiuNam: cautiously getting to the heart of illusion.
- ›NIP_HauYin: even without stars we follow the compass of our heart.
- ›POON_YuenMing: the fatal power of simplified narration - memes.
- ›PUN_CheukWai: the arrival of the poetess.
- ›QIAN_YinXiao: unrestrained energy of trying to turn the inside out.
- ›SHEK_WingKi: even the ideal is only an illusion.
- ›SHIEH_KaiKi: new discoveries are sometimes associated with pain and sometimes with joy.
- ›SO_KaMan: truth is fooling us. Remains alert.
- ›SO_OiYu: surrounded by artificial white, our desperate attempt to wrest a piece of security from nature.

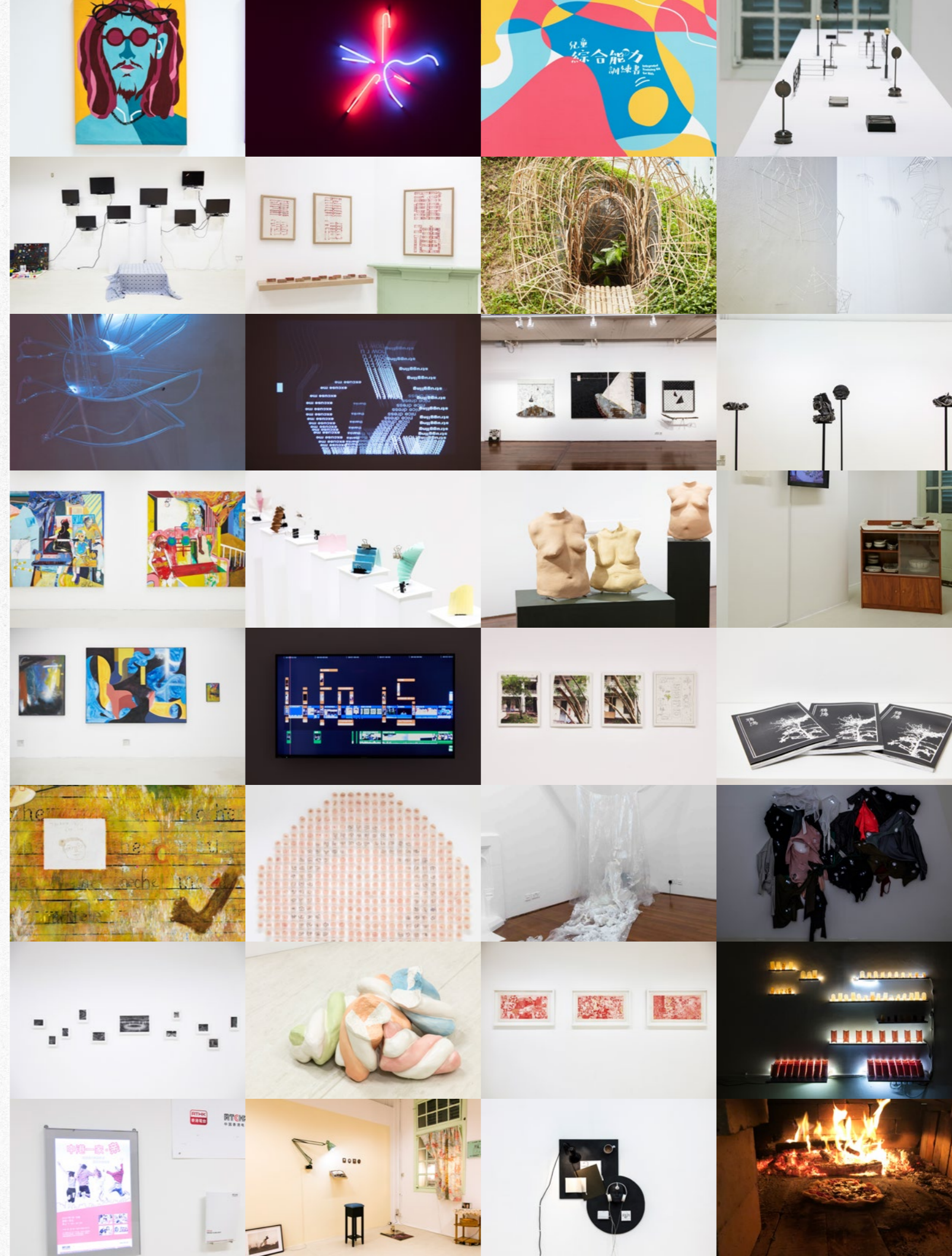


- ›SZE_WingKi: at night - suddenly two sugar canes and a gorilla.
- ›TAM_ChungYan: in view of the infinite and rich imagination of children, find the eye for the essential.
- ›TAM_TakHei: inspired by the beauty of walking along a street.
- ›TANG_ChiWing: Art as therapy or from the art of self-therapy.
- ›TANG_NokHei: the city as a Mahjong game - in ever new variations.
- ›TANG_ShuWing: only the powerful flexibility of the bamboo makes the weakness of the solid concrete visible.
- ›TSANG_KaYan: frozen spider web - a poetry of the space.
- ›TSE_YuenTing: the story of the beauty of an air bubble.
- ›WANG_XueLu: from the speechlessness in the face of the words.
- ›WONG_ChoKit: experimental narration in the spirit of Arte Povera.
- ›WONG_HiuTung: frozen sound like slate stones.
- ›WONG_KaHei: colourful splendour - dominating the space.
- ›WONG_KamFung: playful - fragile - refreshing - in balance.
- ›WONG_KeiToHebe: deformations of a lush life.
- ›WONG_KitTing: in retrospect, family meals were always harmonious, but the memory is deceptive.
- ›WONG_LamYi: powerful and dynamic. Let it out. Let it out.
- ›WONG_LapWing: "In the future everybody will be world famous for fifteen minutes." (A. Warhol)
- ›WONG_PanYuk: can the wounds of the soul ever be healed with material riches?
- ›WONG_WingSze: some deep stories about the absurdity of reality.
- ›WU_HoiYanGlary: some accidents or coincidences beyond painting.
- ›XUAN_YuMeng: under the skin - what a memorial in the age of swine fever.
- ›YANG_FengYu: a fragile cocoon - balm for a tormented soul.
- ›YANG_Tong: light points create ghosts. We fill them with life.
- ›YEUNG_SinMan: ornaments full of light in dark times.
- ›YEUNG_WaiSam: tomorrow's cancer is waiting for its time.
- ›YU_KamFaat: from the inspiring interplay of various possibilities and other coincidences.
- ›YU_MeiYee: from the (unbearable) lightness of being and some other promises.
- ›YU_Sonia: the success of religions also ultimately lies in a successful branding.
- ›YUEN_ChiHin: a design study on the transience of the daily news.
- ›YUEN_NgaChi: harmonious homeland - a corner full of deceptive safety and illusion.
- ›ZENG_JingYanKay: extraterrestrial or artificial intelligence? What the hell...

Last but not least: a piece of Eat-Art. The wood-stove pizza was the best I've eaten in a long time. Let's hope that this will become a tradition in this artful place.

Harald P. Kraemer

As an art historian and trained curator, Harald Kraemer likes to talk and write a lot about art, media and design, most recently about the future of museums. When he's not traveling anywhere to work as a museum consultant, to design exhibitions, or to discover artist studios, he directs the MA in Creative Media (Curating Art and Media stream) Programme at the School of Creative Media at the City University of Hong Kong.



Juxtaposed frames showing newsreel footage from this fiery June in Hong Kong are projected on the full length of the wall. Viewers may use a tablet to select the footage on display. By contrast, the production mechanism of this video piece, *Archive*, avoids any filter/selection, as it has been set to download all videos related to the anti-extradition bill protests. In opposition to social media algorithms that only show users content based on shared opinions, the artist Alexander Wong asserts the significance of seeing dissensus between different political positions, be they yellow or blue.

This visual stream of dissensus is a nod to the title of this year's MAVA graduation show, "Flow". For Laozi, the highest goodness is like water, which benefits all things without striving against them, and is therefore close in nature to the Tao. At such a turbulent moment, maintaining the dissensus of politics and aesthetics in art, like the shapeless flow of water, is of particular importance. The MAVA graduates demonstrate their diverse and dynamic creativity within this artistic flow. Various media, including painting, illustration, photography, installation, sculpture, VR games, videos, and sound work, are adopted in this show to articulate the artists' and designers' explorations of materiality, languages, society, environment, technology, and affect.

Wayne Chan's series of paintings *Vestige* documents the traces of material metamorphosis. The pattern and texture of the abstract paintings beautifully indicate the fate of rust particles—they were ground away from a metal tool and immersed in water during the grinding process, poured onto Chinese Xuan paper, and finally stuck there. Yayi Zhao's *Still White* also focuses on materiality, questioning the imperceptibility of "white" by collecting and presenting a variety of white objects in a room.

Mei Yan Wong's series of illustrations *Kongish* looks at the new language mixing Cantonese and English that has begun to flourish on the Internet. This visualisation of ordinary linguistic practice represents the vitality and humour of youth culture. In making her installation *Embroidery*, Ka Wing Chan attempts to understand the perspective of her dyslexic students, laboriously embroidering their incorrectly written characters to experience the difficulties they have encountered. The displayed embroidery hoops keep rolling in the space, intentionally making it difficult for viewers to read the characters.

They have guns and shields and they are well protected. Many of the creators in "Flow" also draw on their situated knowledge as a creative source. In *Let's Get a Better World*, Shitao Liang transformed his frustrating experience of miscommunication between designer and client into an ironic guidebook and silk-screen prints to reflect on communication problems in our society. Chester Lam's large-scale installation *L-tour* asks the viewer to relate to landscape painting in an alternative way. Instead of looking at the landscape within a frame, viewers must literally step onto the field—Lam painted green mountains across a wall and attached large pieces of plastic to it to expand the "land" onto the floor. Beneath the black plastic is mundane garbage, such as newspapers and plastic objects. This panoramic painting thus urges the viewer to ponder the issue of landfill.

Jiahui Que pays attention to the garbage drifting to a remote area: the Arctic. In his VR game *Save the Arctic*, players are invited to immerse themselves in polar bears' lives as they hunt for food or are forced to eat garbage to survive. By becoming animals, players are situated in a post-human perspective: in one touching moment, the player/polar bear can barely move because of hunger. Although new media and technology provide novel possibilities for expression, some artists also draw attention to their negative effects. Botao Su's series of installations *Modern Crises* criticises technology's complicity with global capitalism.

The exhibition is housed in a historic building on AVA's Kai Tak Campus. It consists of a series of self-contained rooms connected by corridors. The space is extremely suitable for the display of videos and large-scale installations. Nonetheless, the layout does not always facilitate linkages between works in nearby rooms, and the "flow" consequently seems to be stuck at some points. In this sense, Tina Wong's sound-based work *Absent Paradigms* works as an essential complement. Audience members are invited to put on headphones and follow the route described, which is intertwined with the artist's thoughts about the space, and then to walk through a doorway and finally enter a room filled with objects and images speaking to the artist's memories of and affection for her former lover. The flow of obsession directly affects the audience through the nuances of her voice.

In this exhibition, we witness a new wave of artists. Their thoughts, actions, and lives are in flux, as revealed by the diversity and vigour of the images and sounds they have created.

Zeng Hong is an art critic, curator, and academic based in Hong Kong. She received an MA in Cinema Studies and a PhD in Art History. Her research interests lie in contemporary art in Hong Kong and the Pearl River Delta region in China, and also gender politics in film. Her publications include academic articles in refereed journals *Asian Cinema*, *Journal of Visual Art Practice*, and critiques in *Art World Magazine* and *HK01*. She is the curator and exhibition producer of *Blown Away—Art, Science and Extreme Weather* (Tai Kwun, 2019).

탈북민 리더들 "홍콩 시위 응원"

Like Water, Like Flow

Review of MA Graduation Exhibition 2019

如水如流——《流》碩士畢業展展評

Zeng Hong 曾泓

EXTRADITION CONTROVERSY

Fears of vulnerability to mainland Chinese authorities

HONG KONG PROTESTS

CITY'S LEADER DEFENDS CONTROVERSIAL EXTRADITION BILL

各式報導香港火紅六月的新聞短片以多景框並置的形式被放映在一整面牆上，觀者可以通過與之相連接的平板電腦來選擇展示的短片。形成對比的是，該錄像作品《檔案》的制作卻意在規避任何過濾和篩選機制。藝術家黃冠彪將程序設定為從網絡上自動檢索並下載所有與「反送中」抗議活動相關的視頻。當下社交媒體會特意計算並僅顯示出與用戶同一立場的信息，該錄像作品則大相徑庭，因為黃冠彪堅持讓觀者看到不同政見的重要性，無論此聲音來自黃絲還是藍絲。

此意在展示意識的影像之流是對今屆香港浸會大學視覺藝術院的碩士生畢業展《流》的回應。老子曰：「上善若水，水善利萬物而不爭，處為人之所惡，故幾於道。」一如水流之無形，在當下動盪的時刻，保持藝術中的政治與美學意識，不膠著於某一執念，無疑至關重要。今屆畢業生在此展覽上通過不同的媒介顯示出他們多元且富於活力的創造性。展出的一系列繪畫、插畫、攝影、裝置、雕塑、虛擬現實遊戲、錄像和聲音作品反映出藝術家和設計師們在物性、語言、社會、環境、科技和感性等方面的廣泛探索。

陳楚諭的系列繪畫《痕跡》是對物質變形的紀錄。這些抽象繪畫中的圖案和紋理詩意地道出鐵銹顆粒的經歷——它們從金屬工具上被磨走並浸透於水中，之後被傾倒於宣紙上並最終印跡在上面。趙雅儀的裝置《白》同樣著重於物性的探索。她通過在一整間屋子裡展示她所收集的不同材質的白色物體，來質疑「白」的不可見性。

有感於近年來中英混雜的港式英語在網絡上盛行的現象，黃美欣的系列插畫《「港」英文》把日常的語言實踐加以視覺化，以呈現本地青年文化的幽默與活力。陳嘉詠的裝置《錯·別字》是她為了理解其所教授的若干患有讀寫困難症的學生所作的嘗試。她費力地將他們所寫出的錯別字繡在一個個繡繡上，幾近體驗到他們在寫出每一個字時遇到的困難。這些懸掛著的繡繡不停地旋轉著，特意阻礙觀者的閱讀能力。

與陳嘉詠一樣，該展覽中的不少創作者的靈感來源亦是他們的境遇知識。身為設計師的梁詩濤根據他與客戶之間溝通的挫敗經歷創作出《讓我們到一個更好的世界》。該作主要由一本以反諷語調寫成的指南書和系列絲網印刷展示的口號所組成，旨在反思當代社會的人際交流問題。林建邦的大型裝置作品《堆填導賞》邀請觀者以另一種方式觀看風景畫。觀者不再以傳統的形式凝視裝裱在一個畫框里的風景畫作，而必須「腳踏實地」地觀賞該作。林建邦於一整面牆上繪出山色蔥蘢，然後以大片粘覆於牆上的塑料布將風景中的「田野」延伸至展場的地板上。填充於塑料布底下的是我們的生活垃圾，包括報紙和塑料物品等。該全景畫以此方式讓觀者意識到垃圾堆填問題的嚴峻性。

同樣關注垃圾議題，闕家匯則把目光投向一個遙遠地域——北極。在他的虛擬現實遊戲《拯救北極》裏，玩家化身北極熊，他/它們艱難覓食，或者被迫以漂流至北極的人類垃圾為食。從生成動物的角度出發，玩家以「後人類主義」的新視野重新體驗世界。遊戲中有一個動人的時刻，便是玩家/北極熊因飢腸轆轆而寸步難行。儘管新媒體和科技為藝術表達帶來新的可能性，該展覽中的一些藝術家也關注到它們帶來的負面影響。蘇柏濤的系列裝置作品《當代危機》即批判了科技與全球資本主義的共謀關係。

《流》的展出場地是視覺藝術院啟德校區一棟歷史建築物。整個展區由若干以走廊相連接的獨立房間構成。這樣的空間非常適合錄像作品和大型裝置的展示，但場地的設計卻並不總能照顧到相鄰房間里的作品的聯繫。因此，觀者的體驗之「流」時或遇到阻滯。王恬君的聲音作品《消失樣本》彌補了這點不足。觀眾被邀請戴上耳機，跟隨藝術家的語音指示，在她對此空間的感性描述中緩緩穿過通過，步上臺階，最終抵達並進入一個房間。這個房間里擺放的各式物件和影像均關乎藝術家對前戀人的回憶與情感。通過耳機裡藝術家的喃喃敘語，空間里瀰漫的執戀直接訴諸於觀眾的感覺。該展覽見證了一批藝術新力軍的誕生。他/她們多元化的思考、行動和生活從光影聲色中傾洩而出，猶如一股新鮮的激流。

曾泓從事藝術批評、研究與策展的工作，現居香港。她獲得電影學碩士學位和藝術史博士學位。她的研究興趣在於香港和珠三角地區的當代藝術，以及電影中的性別政治。她在 *Asian Cinema* 和 *Journal of Visual Art Practice* 等學術期刊發表論文，在《藝術世界》和香港 01 等媒體發表藝術批評。她策劃並製作了展覽《風起雲湧——藝術，科學與極端天氣》（大館，2019年）。

Water Mountain

Robert Armstrong

Artist in Residence

I spent six weeks at AVA immediately after opening a solo show of my paintings in Dublin. I was keen to expand on my recent activity in the new surroundings of Hong Kong. Located in a bright studio at the wonderful Kai Tak Campus, I had a great opportunity to make new work in plain sight of interested students and with encouragement from the generous and committed staff. The ambience was very relaxed, while at the same time the ethos of work being done was pervasive.

My art practice has presented images of landscape, caves, clouds, water, and floods. The sources include art history and the results of internet searches – everything from ancient geological maps to current environmental catastrophes. I was determined also to allow the specific context of Hong Kong – where East meets West, economically and culturally – to affect the work. My approach to landscape painting resists connection to place, and the fact that Chinese artists do not usually paint real places, but instead imaginary, idealised landscapes, was a bonus. As I researched Chinese ink painting, I came to connect the foggy atmospherics of Victoria harbour with the vertical tradition of Chinese painting. The experience of being in Hong Kong was, I hoped, going to impact the work without any effort to depict the harbour, surrounding mountains or mists.

I was committed to making a small exhibition on campus before completing the residency. I bought rice paper, Japanese ink and amazing brushes. I learned with the help of passing students how to stretch the paper over wood panels. I made mistakes, I kept going and I even used my old squeegees as well. The research mostly took the form of studio experimentation with familiar and new materials and processes – goat hair brushes, silicone blades, water and pigments employed to produce ambiguous hybrid landscape paintings. I discovered that the Chinese term for “landscape” is made up of two characters meaning “mountains and water”.

The title of the exhibition I presented at AVA was “Water Mountain” and it consisted of 13 small paintings, some oil on canvas and the majority Japanese ink on rice paper mounted on panels. AVA HKBU is a really dynamic, perfectly located, open and welcoming institution and I was fortunate to have the opportunity to spend time there and to add something of the Hong Kong experience to my ongoing practice.

在都柏林的個人畫展開幕後，我隨即來到香港浸會大學視覺藝術院參與為期六星期的藝術家駐校計劃，渴望藉此將近期的個展擴展至香港的新環境中。此駐校計劃為我在絕妙的啟德校園提供了一間光線充足的工作室，這裏的氛圍非常愜意，亦瀰漫着藝術創作的獨有氣質，加上學院職員熱誠、慷慨的協助，這個不可多得的機會讓我可致力創作新作品，讓其盡收於熱衷藝術的學生眼簾。

我的藝術創作一直以呈現景觀、洞穴、浮雲、水體和洪水為主，當中部分內容源於藝術史、另一些則搜尋自互聯網，涵蓋古代地質圖以至當前的環境災害。我亦決意讓香港東西互融的特殊經濟和文化脈絡左右作品。我向來抗拒將風景畫與實際地方聯繫起來，這種類似中國藝術家通常不繪畫真實地方，並改而繪畫虛構、理想化景觀的創作手法為我提供了多一個駐腳點。在我研究中國水墨畫的過程中，我開始將維多利亞港的朦朧氣氛與傳統中國畫的縱向延伸手法結合，希望在不描繪維港、環繞港九新界的山脈和霧氣的情況下，將我在香港的種種經歷滲入畫作中。

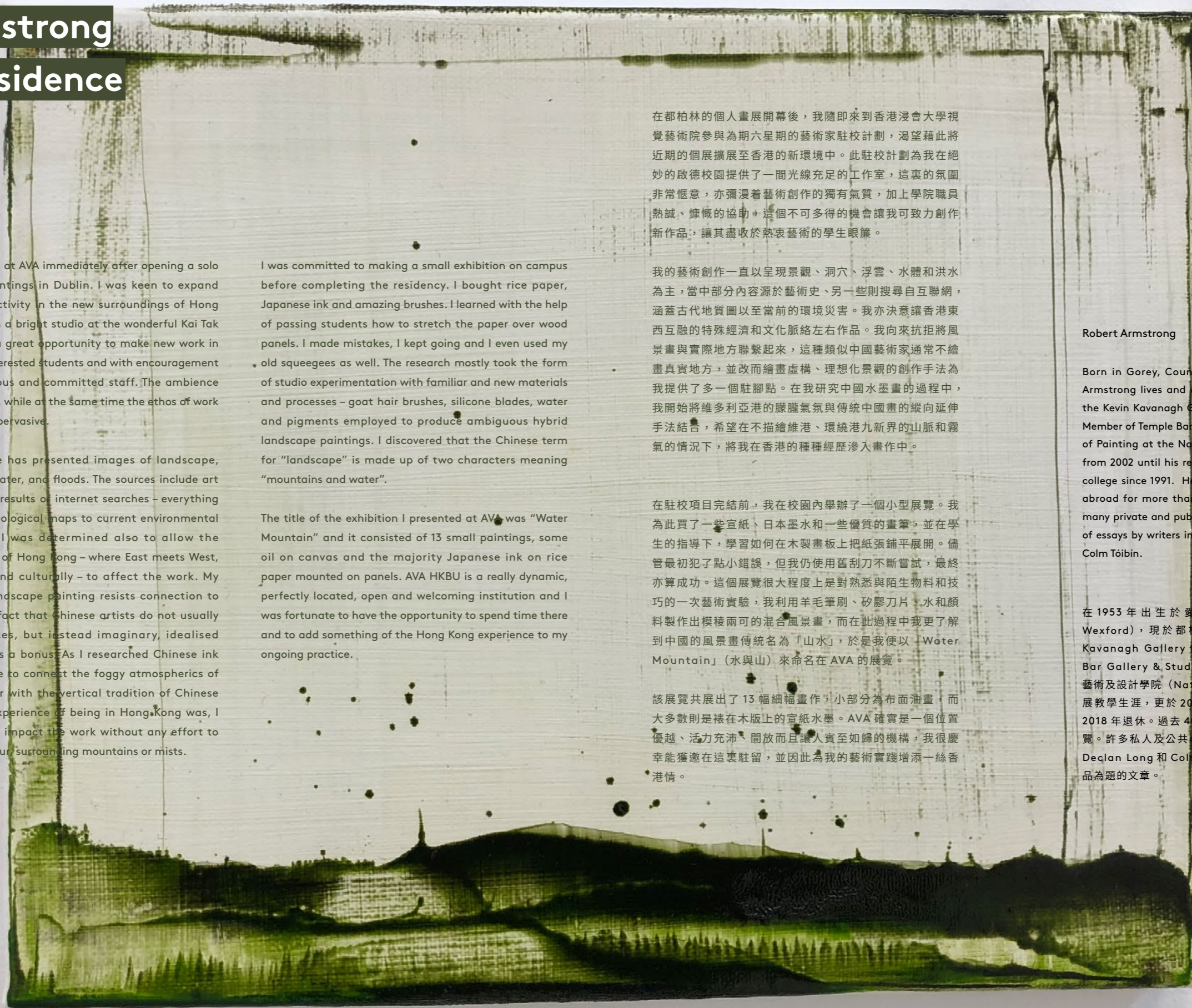
在駐校項目完結前，我在校園內舉辦了一個小型展覽。我為此買了一些宣紙、日本墨水和一些優質的畫筆，並在學生的指導下，學習如何在木製畫板上把紙張鋪平展開。儘管最初犯了點小錯誤，但我仍使用舊刮刀不斷嘗試，最終亦算成功。這個展覽很大程度上是對熟悉與陌生物料和技巧的一次藝術實驗，我利用羊毛筆刷、砂膠刀片、水和顏料製作出模稜兩可的混合風景畫，而在此過程中我更了解到中國的風景畫傳統名為「山水」，於是我便以「Water Mountain」（水與山）來命名在 AVA 的展覽。

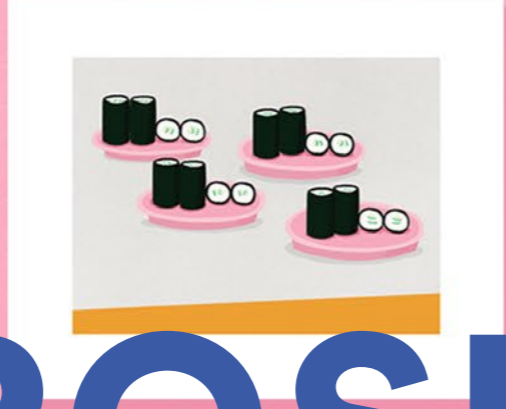
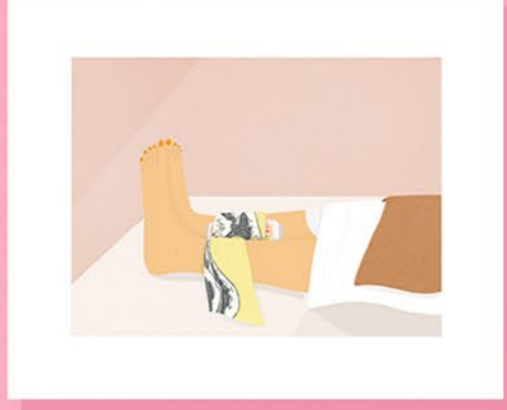
該展覽共展出了 13 幅細幅畫作，小部分為布面油畫，而大多數則是裱在木版上的宣紙水墨。AVA 確實是一個位置優越、活力充沛、開放而且讓人賓至如歸的機構，我很慶幸能獲邀在這裏駐留，並因此為我的藝術實踐增添一絲香港情。

Robert Armstrong

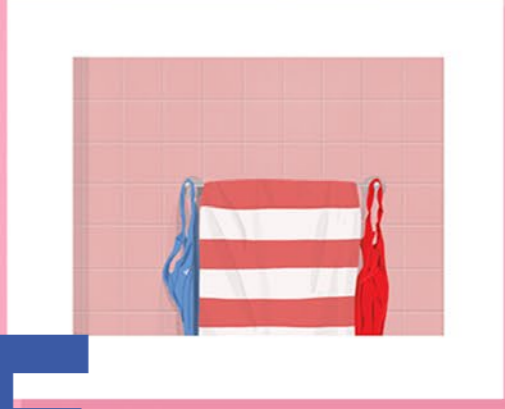
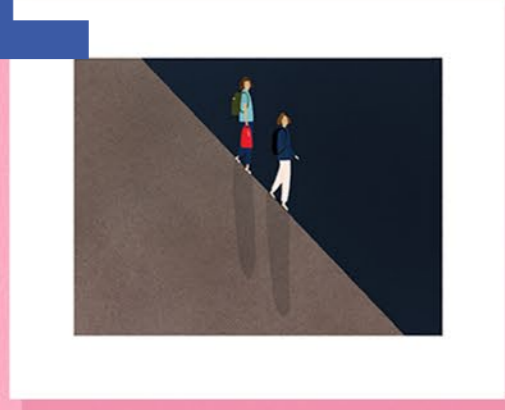
Born in Gorey, County Wexford, Ireland, in 1953, Robert Armstrong lives and works in Dublin, and is represented by the Kevin Kavanagh Gallery, also in Dublin. He is a Founder Member of Temple Bar Gallery & Studios, Dublin and was Head of Painting at the National College of Art & Design (NCAD) from 2002 until his retirement in 2018, having taught at the college since 1991. He has exhibited regularly in Ireland and abroad for more than forty years. His work is included in many private and public collections and has been the subject of essays by writers including Aidan Dunne, Declan Long and Colm Tóibín.

在 1953 年出生於愛爾蘭韋克斯福德郡哥里 (Gorey, Wexford)，現於都柏林生活和作品，是當地藝廊 Kevin Kavanagh Gallery 代理的藝術家。他是都柏林 Temple Bar Gallery & Studios 的始創成員，他自 1991 年起於國立藝術及設計學院 (National College of Art & Design) 開展教學生涯，更於 2002 年起擔任該學院的繪畫主任，直至 2018 年退休。過去 40 多年，他定期在愛爾蘭和海外辦行展覽。許多私人及公共收藏都藏有他的作品，Aidan Dunne、Declan Long 和 Colm Tóibín 等藝評人均有撰寫過以他的作品為題的文章。





ROSE BLAKE





Drawing of A Drawing

A Drawing of a child's drawing that I see in Wan Chai.



Soap and a Scouring pad

I brush my teeth and do the dishes in the same sink.



Rose Protection

Hong Kong rose, in a protective plastic sheath.



Macle hose Mask

We hike the Macle hose trail with Tom, and as well as the incredible natural beauty, I see this lady wearing a brilliant sun protection mask.



DIY Mosquito Solution

I get a really bad mosquito bite on my leg and wrap it in cold can of beer using the Hokusai tenugui that Yuiha gave me, to help the swelling.



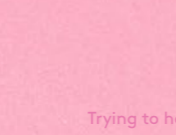
Statuesque Melons

The melons are displayed like statues in the supermarket.



Purple Ladies

It's Sunday, I sit and read my book in Victoria Park. These purple ladies walk by.



Choi Sun Mouth

Trying to have a chat with a mouth full of Choi Sum.



Peeping Pink Building

A building in Kowloon City that looks like it has been dropped from Hollywood.



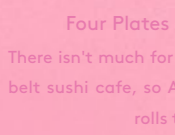
Morning Exercises

I want to join in with the old ladies doing their exercises in the park.



My Swimming Stuff

My costumes and towel drying in the bathroom.



Four Plates of Cucumber Rolls All Come at Once

There isn't much for An Gee and Justin to eat at the conveyer belt sushi cafe, so An Gee orders four portions of cucumber rolls that arrive just we're about to pay the bill.



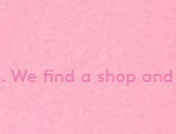
Lamma Mango Mochi

I try mango mochi for the first time, on a trip to Lamma Island. It's my favorite thing to eat here now. The feel, texture and taste is so exotic to me... I really like just holding one in my hand! The tablecloths in Lamma are faded from years of sun.



Small Steps Down A Steep Slope

Walking with Ellie in Central Hong Kong. We find a shop and buy shirts made of paper.



Moon vs Machine

The full moon hangs brightly over the light show at Ocean Park. I tell Justin about the Moon app I have on my phone and he downloads it.



Making the Workshop Posters

Me and An Gee spend the day in the studio making posters for the risograph workshop that we're running.

Nearly six months on, and my brain is still trying to process the incredible and transformative two months I spent at HKBU. As well as being given time and freedom to develop my personal practice, I was able to totally immerse myself in a new place.

I chose to make a drawing for every day that I spent in Hong Kong, and this made me push myself out of the security of the studio to explore the city. I made lifelong friends and ate a lot of mango mochi. I can't wait to come back!

雖然已經事隔六個多月，但我仍在試着梳理在香港浸會大學的兩個月間為我所帶來的巨大變化。擔任駐校藝術家期間，我不但可以自由地分配時間和開展藝術創作，還能夠完全沉浸在一個全新的環境中。

當時，我決定每一天畫一幅畫，記錄我在香港的一點一滴，這亦促使我踏出工作室，深入探索這座城市。除了因此吃到很多美味的芒果麻糬，我還結識到多位知心好友。我急不及待希望再次造訪此地！

Rose Blake is an illustrator and artist making drawings and pictures from a railway arch by a canal in London. She studied at Kingston University and the Royal College of Art. She shows with the Rebecca Hossack Gallery, and has had two solo show there; "Now I Am An Artist" in 2015 and "Sing Swim Ok Moon" in 2018. Some of the clients she has worked with include the BBC, Tate, The New Yorker, Cadburys, Disney and the V&A. Her illustrated book, *A History of Pictures for Children*, written by David Hockney and Martin Gayford, won the 2019 Bologna Ragazzi "New Horizons" award. She likes swimming, singing and strong liquorice.

Rose Blake 是插畫家及藝術家，喜歡游泳、唱歌和濃郁的甘草，經常於倫敦某運河旁的一條鐵路拱橋上素描及繪畫。她畢業於金斯頓大學和皇家藝術學院，現在是 Rebecca Hossack 畫廊旗下的藝術家，並分別在 2015 年及 2018 年舉辦了題為「Now I Am An Artist」和「Sing Swim Ok Moon」的個展。她曾與多間知名的機構合作，其中包括英國廣播公司、泰特美術館、紐約客、吉百利、迪士尼和維多利亞與艾伯特博物館。此外，她曾為大衛·霍克尼和馬丁·蓋福特所著的《A History of Pictures for Children》繪畫插圖，此繪本更於 2019 年獲得波隆納童書展 (Bologna Ragazzi) 的「新視野」獎項。

Susan Collins

Hong Kong Peaks

香港的山峰

Artist in Residence

駐校藝術家

在斯萊德藝術學院休假期間，我非常慶幸獲邀來到 AVA 成為駐校藝術家。我是次休假的主要目標是埋首於藝術創作，並尋找空間、時間和環境去重新思考、開展，甚至至想像嶄新的作品。因此，能在 AVA 作為駐校藝術家，並且於香港中心地帶的啟德校園內擁有一間美輪美奐的工作室，享受繁華中綠樹成蔭、環境清幽的環境，實在超乎了我的期望！

自八十年代主要從事數碼藝術創作以來，我發覺我的作品幾乎都是針對某特定現場、情況和地點而製作的。近年，我一直試圖通過各式作品去探索、觀察和呈現天氣和時間等自然現象，其中包括一系列為期數年、通過互聯網逐像素傳送偏遠地景及海景的影像。

我駐留於 AVA 的其中一個目標是透過簡單的印刷方法，實驗把圖像和相片呈現成實體，發掘重現時間和地點的新方法（於我而言）。在來到香港前，我已開始嘗試修改和重構地景和海景畫面中的個別影像，然後將之製作成大幅式印刷並將其安放在空間中，藉著它們相互之間的物理關係，建立出一個有如「印刷森林」的新穎構圖。我熱衷於探索捲軸形式全景圖所呈以的視覺敘事和當中事物的先後次序。在到訪這個三面環海的城市前，我曾以為會被這舉目皆是的海水所吸引，想像着在渡海小輪上來來回回，用相機拍攝全景圖。然而，來港之後我反而被每條街道盡頭都看得見的山峰所誘惑，這大概因為它們表現着另一種偏遠景觀吧。我現正努力製作一組香港山峰的「裝置」，這組作品既可是不斷擴展的單件藝術品，就如我在 AVA 工作室開放日中所展示的版本一樣，它的各部分也可以自成一體。

我極力兼顧在工作室創作與探索這座城市的時間，希望細味山峰、建築、藝術用品店、市場、布料印刷商、紙品行和其他林林種種的事物，於是在港的每天都鼓足幹勁，不想浪費半點時間。這使我以破紀錄的速度想像了各種構思，也將多不勝數的翠綠山峰相片塞滿相機、筆記本和工作室，以便回到倫敦後能繼續新創作。

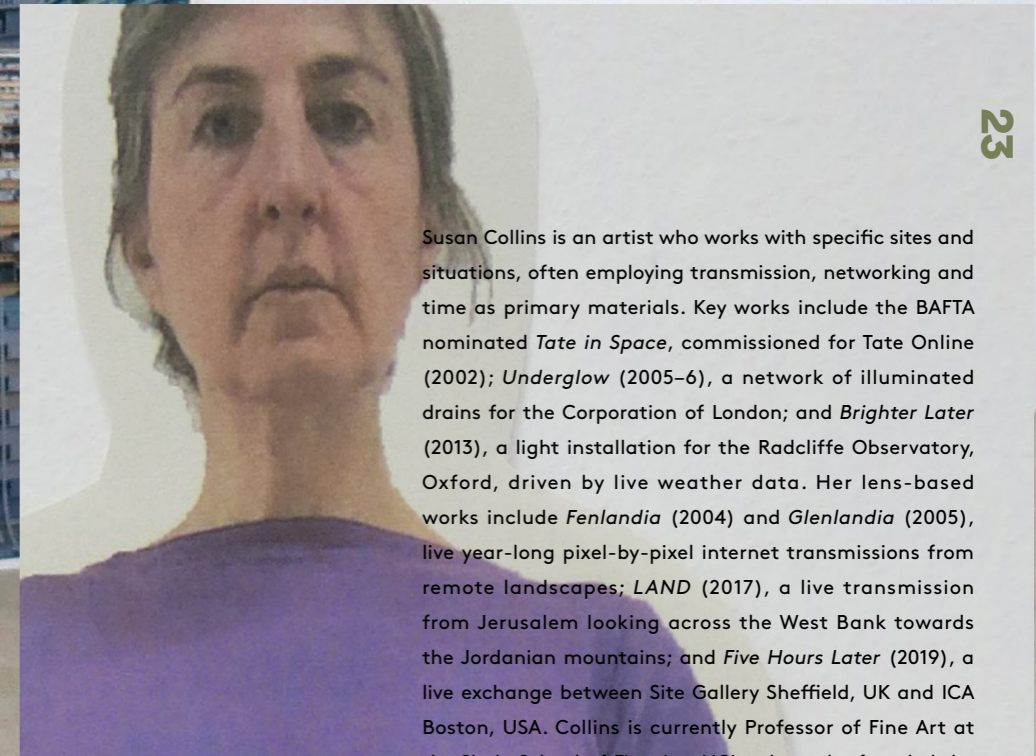
在 AVA 駐留對我的重要性非筆墨可形容，這次機會不但讓我構思出意想不到的作品，更重要的是給我空間和時間貫徹地重新思考我的藝術創作。我衷心感謝學院的邀請慷慨支持和建議，並牽引我與同事、訪問學人及同學們交流和對話，讓我充分利用在港的時光。感激不盡！

Susan Collins 是一名藝術家，專長於創作場地和情況特定的作品，常採用網絡、傳輸和時間為主要材料。她的主要作品包括 2002 年 Tate Online 委約，並獲 BAFTA 提名的「Tate in Space」、2005 至 06 年為倫敦市法團創作的發光排水網絡「Underglow」，以及 2013 年於牛津雷德克里夫天文台一組由即時天氣資料驅動的燈光裝置「Brighter Later」。而她的鏡頭媒體作品則包括為期一年、通過互聯網逐像素傳輸偏遠景觀的「Fenlandia」（2004 年）和「Glenlandia」（2005 年）、2017 年從耶路撒冷眺望約旦河西岸的約旦山脈的現場直播「LAND」，以及 2019 年英國錫菲的藝廊 Site Gallery 與美國波士頓當代藝術學院 (ICA) 之間的現場交流項目「Five Hours Later」。Collins 於 1995 年創立了斯萊德電子媒體中心，更於 2010 年至 2018 年擔任倫敦大學學院 (UCL) 斯萊德美術學院教授及總監，目前任職斯萊德藝術學院藝術系教授。

I was very excited to be offered the opportunity to be an artist-in-residence at AVA during my sabbatical year from the Slade School of Fine Art. My main ambition for the year was to immerse in my own studio practice and to find the time, space and environment that would help me rethink, renew and – hopefully – dream up new beginnings for my work. So to be offered a month-long artist-in-residency at AVA, in the heart of Hong Kong – with a stunning studio space on the leafy, tranquil Kai Tak Campus – was more than I could have hoped for.

Working primarily with digital technologies since the 1980s, I find my work has almost always developed in response to particular sites, situations and locations. In recent years I have been exploring, observing and making visible natural phenomena such as weather and time through a range of works, including a series of years-long pixel-by-pixel images constructed through internet transmissions of diverse and remote landscapes and seascapes.

One of my ambitions for my AVA studio residency was to take the opportunity to experiment in simple ways with print: to play with how I might materialise and make physical my images and photographs and explore new (for me) ways of representing time and place. I had already begun experimenting with this by making a “print forest” before I left London – placing rolls of large-format prints of my landscapes and seascapes vertically in space, altering and reframing the individual images whilst building new compositions through their physical relationships to each other. I was keen to explore the panorama – materialised in the form of a scroll – as a visual narrative, a physical timeline. Prior to arriving in Hong Kong, I had thought it would be the water that would draw me in. I imagined going back and forth on the ferries creating panoramas with my camera; however, instead it was the peaks that drew me – another manifestation of a remote landscape perhaps – tantalising the Hong Kong city dweller at the end of almost every street. I am working on completing an “installation” of Hong Kong peaks as an ever-expanding unique artwork (a version of which I presented in my AVA open studio) as well as a multiple.

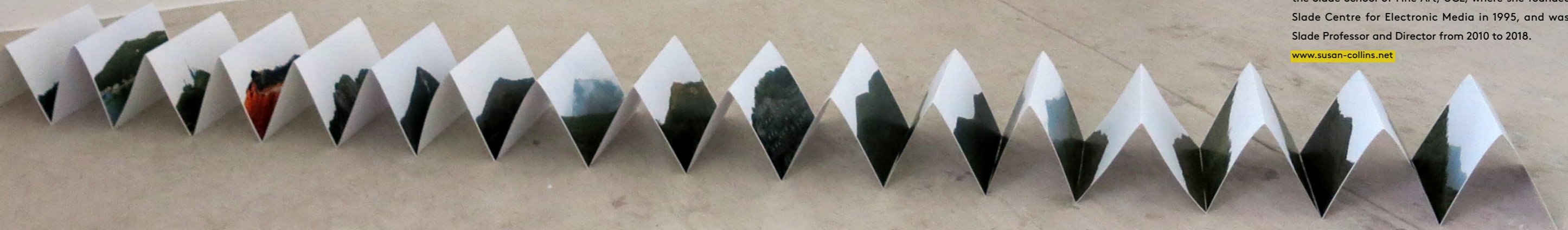


I found myself precariously balancing time spent in the city, exploring the peaks, architecture, art supplies, markets, fabric printers, paper offerings (among other things) with time in the studio. I worked and explored intensely, not wanting to waste a moment. I wheeled through ideas at record speed, filling my camera, my notebooks and my studio with many green shoots to return to later.

It would be hard to overstate how important my month at AVA has been for me, not only in dreaming up new (previously unimagined) work, but also in allowing me the time and space to rethink my approach to my studio practice in quite a fundamental way. I am so grateful to the faculty, not only for inviting me but also for enabling me through their incredible generosity, advice, conversations and introductions to colleagues, visitors and students to make the most of every minute. Thank you.

Susan Collins is an artist who works with specific sites and situations, often employing transmission, networking and time as primary materials. Key works include the BAFTA nominated *Tate in Space*, commissioned for Tate Online (2002); *Underglow* (2005–6), a network of illuminated drains for the Corporation of London; and *Brighter Later* (2013), a light installation for the Radcliffe Observatory, Oxford, driven by live weather data. Her lens-based works include *Fenlandia* (2004) and *Glenlandia* (2005), live year-long pixel-by-pixel internet transmissions from remote landscapes; *LAND* (2017), a live transmission from Jerusalem looking across the West Bank towards the Jordanian mountains; and *Five Hours Later* (2019), a live exchange between Site Gallery Sheffield, UK and ICA Boston, USA. Collins is currently Professor of Fine Art at the Slade School of Fine Art, UCL, where she founded the Slade Centre for Electronic Media in 1995, and was the Slade Professor and Director from 2010 to 2018.

www.susan-collins.net



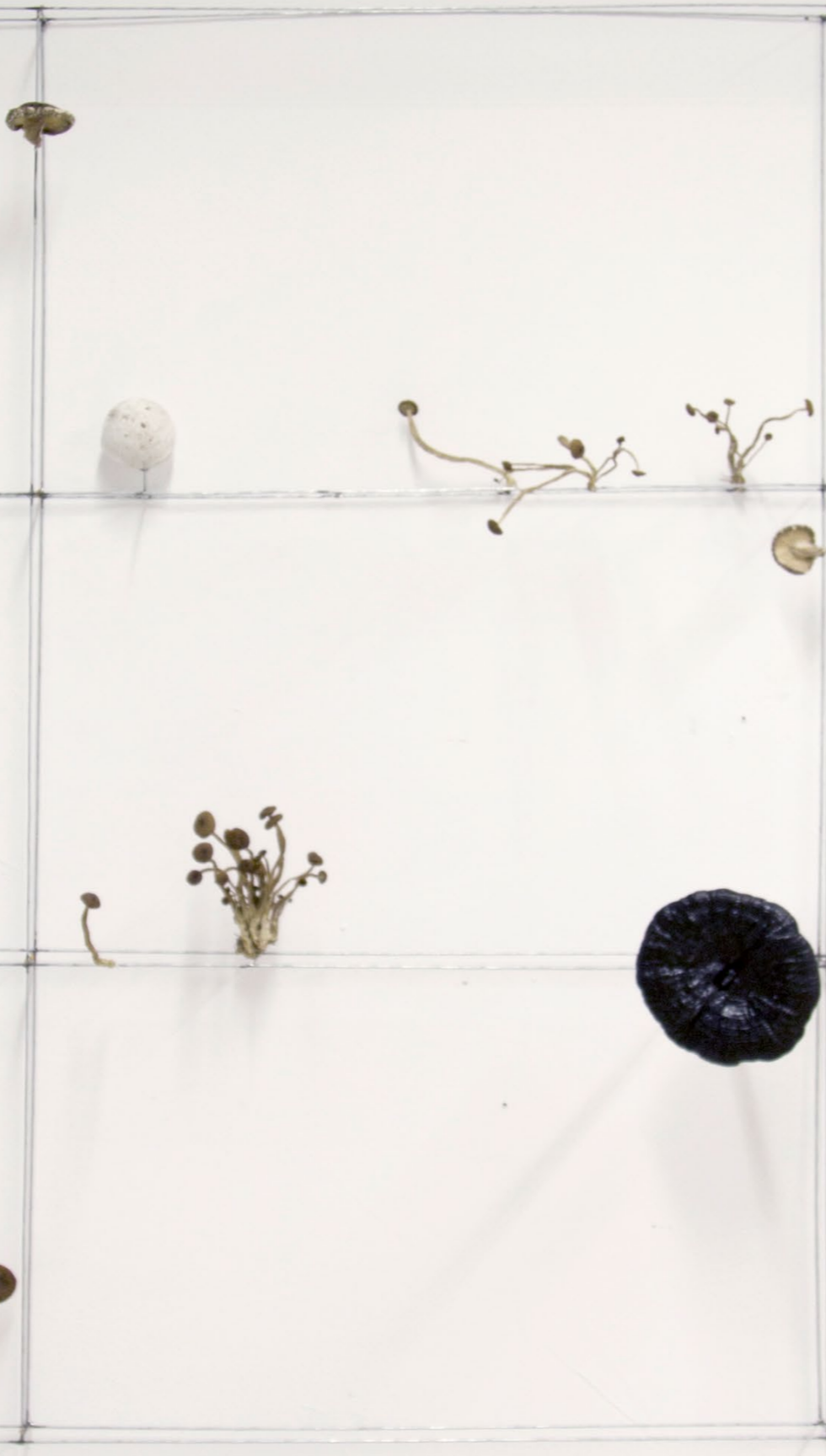
My work consisted of a sculpture/installation where I tried to link the fresh markets, Chinese medicine shops, museums, and discarded works from the art school. It was about using found objects at the same time I was discovering them, and wire became a tool to occupy physical space almost as quickly as I could think.

I was inspired by museum display mechanisms such as metal armatures that I copied from the Hong Kong Science Museum. My work became an archaeology of the present and my surroundings. The art school was full of fragments of discarded student works, bits of ceramics, glass and all sorts of materials that I displayed as archaeological treasures. I was questioning systems of value and trying to dissolve dichotomies such as treasure and trash. Having worked with natural history collections, fossils and taxidermies in the past, I was also fascinated by the animals, plants and mushrooms I found in the fresh markets and the Chinese medicine shops. So they were sourced for their sculptural qualities as well as medicinal purposes.

The wire structures became more abstract and complex and they grew into a strange cityscape. They used the language of the museum, but they also had some distance from it. These structures started off as scale models for possible large sculptures and installations but then became autonomous, and they have expanded the way I think about sculpture. I have been trying to challenge the constraints of something as simple as taking a work from A to B, which has resulted in very fragile sculptures that can only exist in a short period of time in a specific moment and place. So it is also about going back to the "here and now" in terms of the experience of the work.

I also created a work using mushrooms found in Hong Kong, made into a grid structure that holds them, but, at the same time, from which they also appear to be sprouting. Two found ready-made pieces used for local wood board cutting and two paintings were inspired by the zoology found in HKBU's Chinese Medicine Archives. I am deeply grateful for the support I was given by AVA's academic staff, students and teachers. It was a great push for me to expand my practice into new ways of understanding it.

Rodrigo Arteaga's (1988, Santiago, Chile) work aims to redefine notions and ideas around nature and culture. He has used material culture that comes from science and its varied systematic methods in the form of books, drawings, sculptures and installations. There is some inherent contradiction in this effort to bring together order and disorder, the useful and the useless, unearthing the coded enigmas of our relationship to the environment. He has completed an MFA in Sculpture at the Slade School of Fine Art (2016-2018), and a BA with a Major in Printmaking at Universidad de Chile (2012).
<http://www.rodrigoarteaga.com>



我的作品是一組雕塑裝置。我試圖利用此作品將街市、中藥店、博物館與視覺藝術院中的棄置作品連結起來。這件作品道出我在尋找現成物同時使用它們的關係；而在我構想作品的時候，承托現成物的金屬線便已成為佔據作品物理空間的工具。

我於香港科學館獲得啟發，將其中用於承托展品的支金屬支架挪用到我的作品，使其變成一個有關當下和周遭環境的一個考古研究。視覺藝術院的各個角落充滿學生廢棄作品、陶瓷、玻璃，以及各類物料的碎片，我將之蒐集並展示成一件件歷史文物，藉此質疑現今的價值觀，並試圖消解寶物與廢物的二元對立關係。

我過去曾利用自然歷史藏品、化石和動物標本等物品創作，而這次我從本地街市和中藥店找到的動植物及菇類亦同樣使我著迷。鑑於它們具備充當雕塑的特質和藥用價值，我亦將它們包含在作品中。

隨著我收集到的現成物越來越多，作品中的金屬線結構漸趨抽象和複雜，最後它們更構成了一個奇妙的城市景觀。儘管這些用於承托作品的金屬線原本蘊含着博物館的視覺語言，但它們還是與博物館的語境有一定距離。這些金屬結構原本是充當大型雕塑和裝置的比例模型，但後來卻變成一個獨立存在的架構，與此同時，它們也擴闊了我對雕塑的想像。我一直試圖以簡單的方法挑戰某些限制，例如將雕塑直接從一個地方帶到目的地。運用這種手法創作的作品非常脆弱，只能在特定時間短暫存在於特定地點，因此也帶出了回到「當下」的體驗。

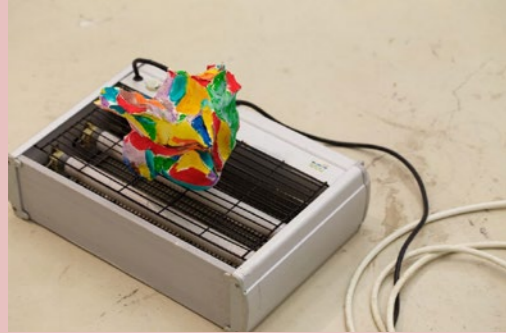
另外，我還利用在香港尋獲的菇類創作了一件作品，各式菇類看似被裝置的網格結構牢牢夾住，但同時又看似在發芽生長。最後，我還受到香港浸會大學中醫藥博物館的動物學藏品啟發幅畫而創作了兩件作品。此外，我還製作了兩件現成作品，它們均以從獲，用本地木行拾於架起木板進行切割的木方製成。我非常感激 AVA 的教職員與師生們的支援和指導。這次在港駐留實在對我把藝術實踐擴展成新思維有龐大的推動力。

Rodrigo Arteaga (1988 年生於智利聖地亞哥) 的作品旨在重新定義自然和文化的概念與思想。他曾利用書籍、素描、雕塑和裝置等藝術形式，呈現源自科學的物質文化及其各式分類方法。通過這種將有序和無序、有用和無用集於一身，本質上存在矛盾的創作手法，揭示出我們與自然環境之間潛藏的晦澀關係。他 2012 年於智利大學取得版畫學士學位，並在 2018 年於斯萊德藝術學院考獲雕塑藝術碩士學位。

<http://www.rodrigoarteaga.com>

Artist in Residence 2018/2019

駐校藝術家



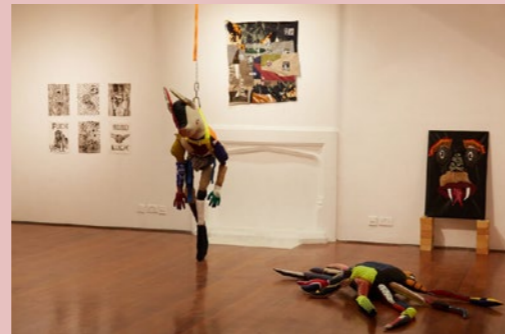
Yuiha Yamaguchi
Japan
Aug to Oct 2018

Ellie MacGarry
Australia
Aug to Oct 2018



Jenny Käll
Sweden
Oct to Dec 2018

Gray Wielebinski
USA
Oct to Dec 2018



Charlotte Barlow
UK
Oct to Dec 2018

Rodrigo Arteaga
Republic of Chile
Jan to Mar 2019



Romain Mader
Switzerland
Jan to Mar 2019

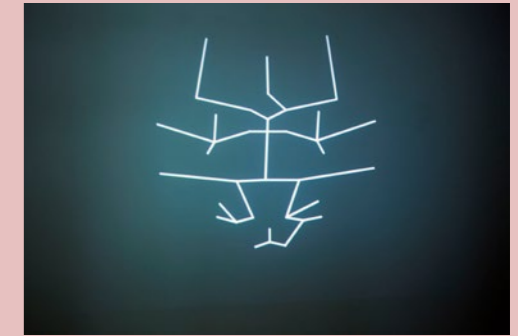


Feiyi Wen
China
Mar to May 2019

Visiting Scholars 2018/2019

訪問學人

Laura Heuberger
Italy
Mar to May 2019



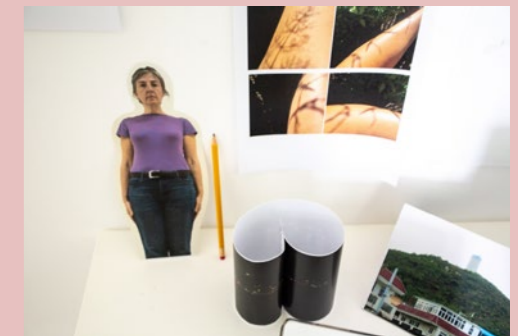
Rose Blake
UK
Oct to Nov 2018



Robert Armstrong
Ireland
Mar to Apr 2019



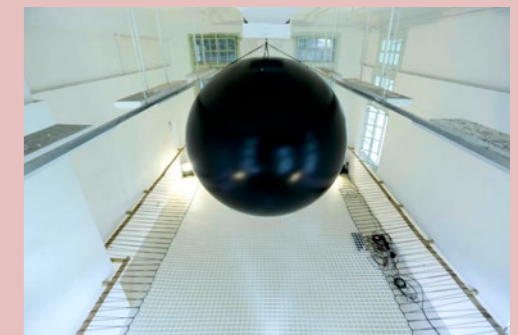
Susan Collins
UK
Mar to Apr 2019



Stephanie Senge
Germany
Apr to Jun 2019



Andrew Kearney
Ireland
Jun to Jul 2019



Han Jiayi (b. 1993), received both her Bachelor and Master of Visual Arts at the Academy of Visual Arts in HKBU and did an exchange visit to the Academy of Fine Arts of Bologna in Italy. She mainly works in lens-based media, drawings and conceptual works. Jiayi is now studying for a Master of Transdisciplinary Studies at Zurich University of the Arts, exploring visual arts together with writing and sound.

Notes about My Art Study

Whenever my friends and relatives ask about my major, I struggle to explain – what words can one use to describe Transdisciplinary Studies? “You study everything, right?” I recall how when I was studying my undergraduate major at AVA, my answer to this very question was “I study everything”. This was quite true – in my five years at AVA (one year was spent on exchange in Italy), I took as many electives in Studio and Media Arts as I did major courses in Craft and Design: Typography Design, Illustration, Chinese Painting, Glassblowing, Photography, Audio Art, and more. We were free to pick courses spanning a diversity of artistic media, and so I tried them all. Broad as this may sound (my seniors often reminded me of the benefits of “sticking to one field”), I have come to realise where my focus lies: the act of creating. At AVA, the flexibility in the curriculum and the supportive teachers gave me the inspiration and help I needed on multiple levels.

Upon graduation I spent another year doing my master’s at AVA, and as I neared graduation I started hearing of a double-master’s programme co-launched by AVA and Zurich University of the Arts: “Transdisciplinary Studies”. The name alone had me hooked. I was elated to find, upon arrival at Zurich, that I could share a classroom with students specialising in many different disciplines: design, philosophy, literature, theatre, music, curation, science, and so on. My scope is no longer confined to art media, but also spans across the thoughts and discussions pertaining to different fields and cultures.

Here, I ask peer musicians for advice on music, and discuss literature with teachers and peers in class. I also have plenty of opportunities to share my work. I have learnt a lot from the feedback I receive across different fields, much like how I have engaged freely with different art disciplines in the liberal atmosphere of AVA.

I find great affinity with the saying “All paths lead to Rome” – everything is connected. Because of AVA and my time spent there, I am now able to continue my studies in Zurich. It has taught me the importance of being open-minded to all voices and all manners of thought. I am now even more determined in treading my path of creativity.

韓佳希 (b. 1993)，於香港浸會大學視覺藝術學院獲得本科與碩士學位，曾於義大利博洛尼亞美術學院交流，主要從事鏡頭媒體，繪畫和概念藝術。佳希現於蘇黎世藝術大學修讀跨學科研究碩士，探索視覺藝術、文字和聲音的可能性。

每當親戚朋友問我現在在讀什麼，我都不知道該怎麼解釋「跨學科研究學系 (Transdisciplinary Studies)」。“啊就是什麼都可以研究是吧？”然後我就回想起自己在 AVA 讀本科時，每當別人問我一樣的問題，我也回答說我什麼都在學。確實也是，在 AVA 的五年裡（其中一年在意大利交流），我選修 Studio and Media Arts 的課和 Craft and Design 的一樣多：字體設計，插畫，國畫，吹玻璃，攝影，聲音藝術等等，因為我們可以自由選擇不同藝術媒介的課程，所以我什麼都嘗試……雖然這聽起來很廣泛，也時常被長輩提醒“要專攻”，但我越來越意識到，自己想做的其實也只是一件事而已，那就是創作。而在 AVA，正是課程上的靈活性還有老師們的鼓勵給了我不同層面上的幫助和啟發。

完成本科後我又在 AVA 讀了一年碩士，快要畢業時我得知 AVA 和蘇黎世藝術大學新合作的一個雙碩士項目，“跨學科研究”，只是聽到這個名字我就覺得自己一定要去。更讓我興奮的是到了蘇黎世以後發現一起上課的同學來自不同領域：設計，哲學，文學，舞台，音樂，策展，科學等等。現在我接觸的不僅是不同藝術媒介，而是來自不同領域不同文化的知識思想和討論。

隨筆 關於學習藝術

在這裡我可以向我的音樂家同學請教音樂，可以在課上和老師同學討論文學作品。平時也有很多分享交流自己作品的機會，我也從來自不同領域的反饋中學到很多，就像自己曾經在 AVA 包容的環境中自由地學習不同藝術領域的經驗一樣。

我很喜歡“殊途同歸”這個詞，我覺得一切都是相通的。而在 AVA 學習的時光，和因為 AVA 而讓我能繼續在蘇黎世學習的機會，讓我更加覺得包容和學習不同聲音不同思想的重要性，然後自己想要一路創作下去的決心也更加堅定了。

“New Art Now” was the inaugural exhibition in the newly refurbished gallery at the Kai Tak Campus, featuring the work of five emerging Hong Kong artists who had been nominated by five established artists on the faculty of the Academy of Visual Arts. The extensive refurbishment of the gallery space and the sophisticated lighting system provided the platform that the excellent work of these emerging artists deserved. Though all five artists were selected individually, many threads connecting each of their practices emerged early in studio visits.

Thresholds and boundaries hold a high place of importance in many belief systems. Most Chinese communities have a specific protective god of city walls and boundaries. The ancient Romans deemed the threshold especially numinous, with the door having multiple minor gods (of the handle, hinge, threshold, lintel, and leaf) in addition to Janus, the major god of doors, beginnings, and endings.

Hector Chan Wai Kit limns transitory cinematic moments on slick pleather that curiously mimics the semi-absorbency of a traditional gesso ground. The unforgiving nature of the artificial leather support, where every mark is made to count, sets a tension that forces a fluency in his painting approach, which is furthered by the imposition of limiting the execution of the paintings to one or two sittings.

Sunday Lai Long Sang’s practice operates on the periphery and is arguably an alternative form of privatising public space, whether it is hijacking and domesticating home-appliance store televisions, gaming traffic lights, or appropriating upmarket commercial door awnings while abstracting and refusing their branding. Her art challenges invisible systems of control in an earnestly irreverent way.

Terry Ng Hon Hei is interested in borders and the imposition of human markers on an otherwise indifferent landscape. A chance encounter with a 1903 Victoria City boundary stone in an incongruously hidden location set him off on an investigation into whether the marker’s current pathetic location was the result of accident or design that speaks to the burden of the past in a contested present.

Sammi Mak Wing Sum paints deeply personal responses to places visited and imagined. Her expressive working-through of these responses makes for impressively lively surfaces that are timidly bold. Her recent expansion of scale has enabled her to envelop the viewer in her searching painted tapestries woven with skeins of paint.

Han Jiaxi’s recent work is a meditation on relocation and the self. A trilingual poetry recitation facing a projected lapping ocean shore speaks to an attempt to retain through (or despite) translation. Her tender installation of fabric dyed with indigo native to her home province of Guizhou is deployed as an anchor seemingly too light to hold.

The liminal space inhabited by much of the work in this exhibition is perhaps fitting given the supposed emergent status of the artists. While far from a beginning, this is a promise of great things to come.

The Many Gods of Thresholds and Boundaries



現今新藝術：門檻與界限的諸神

經翻新後的視覺藝術院畫廊，迎來開幕展覽——「New Art Now」，展出五位本地新晉藝術家的作品。參展藝術家由香港浸會大學視覺藝術院的五位知名藝術家提名，雖然被挑選的原因各有不同，然而他們的創作意念都有著密切的聯繫。

在很多信仰體系中，門檻和界限佔有非常重要的位置。城牆和邊界在大部份華人社區中都被視為守護神，而古羅馬人亦視門檻為神聖的，除了象徵開始和終結的門神雅努斯，還有代表門把、門鉸、門檻、門楣和門扇的小神。

陳偉傑於平滑的人造皮革上創作，描繪電影的瞬間影像。人造皮革的半吸收性跟傳統打底劑微妙地相似，而其表面不容許任何差錯，每次下筆前必須清脆俐落。另外，每張繪畫的操作均限制於一至兩天內一氣呵成，以上的條件限制讓他在作畫過程中必須追求極高的流暢性。

黎朗生的作品以概念為主導，以多元的手法表現公共空間被私有化。無論是偷看電器店內的電視或無視紅綠燈，還是使用商店外的小陽篷但同時否定它們的品牌，作品表現對制度下無形操控的質疑。

吳漢曦對邊界和平凡景觀裡的人造標記甚感興趣。自從偶然在一個隱蔽的地方，看見一塊與周邊環境格格不入維多利亞城界石，他便開始尋找那自 1903 年豎立至今的界石位處荒蕪的原因——是意外還是別有用意。作品回應現今充滿爭議的社會下歷史的重擔。

麥穎森在作品中探索她曾到訪及幻想中的地方。作品展示出的豐富情感，構成生動的畫面，低調而大膽，令人留下深刻印象。她近期的作品面積更大，讓觀眾融入那錯綜複雜的色彩交織而成的油畫中。

韓佳希的最新作品是對搬遷與自我的反思。作品中她面對着浪潮拍打海岸的投影，以三種語言朗誦詩篇。她以其家鄉貴州的藍染布技術製成藍染布完成裝置，帶出她和家鄉看似脆弱的牽絆。

是次展覽提供的闕限空間很適合年輕藝術家們展示作品，儘管前路仍很漫長，但肯定的是未來他們將展示更多優秀的作品。

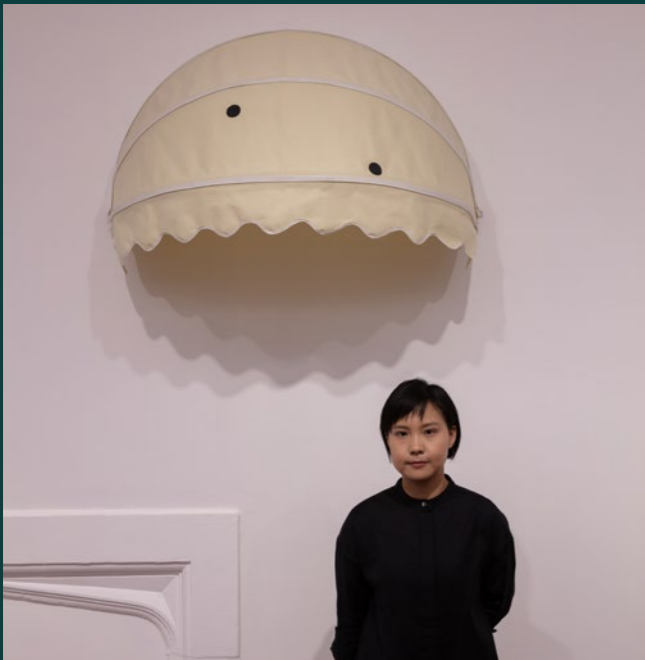
Tom O’Dea
Curator 策展人



HECTOR CHAN 陳偉傑

Chan Wai Kit, Hector (b. 1991) graduated from UAL Chelsea College of Arts (MA Fine Arts) in 2018, graduated from Hong Kong Baptist University – Academy of Visual Arts (BA(hons) in Visual Arts) in 2015, and did an exchange visit with the Fine Art Academy of Bologna in 2014. Chan's practice mainly focuses on painting, but he also writes and curates. Chan has organised and participated in various different exhibitions in London and Hong Kong.

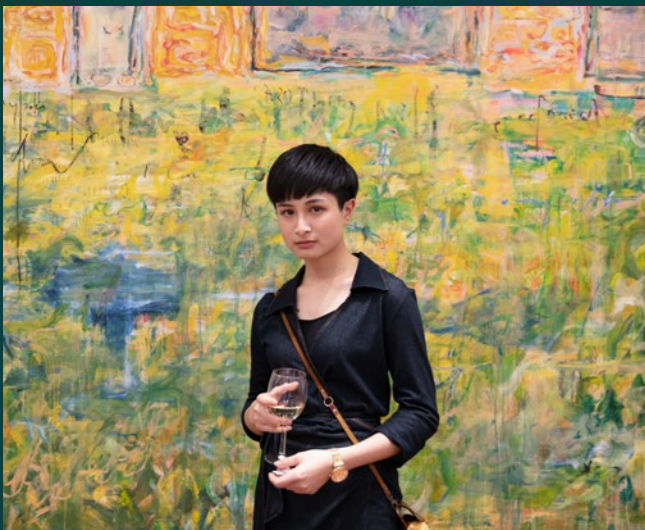
陳偉傑 1991 年生於香港。2018 年於倫敦藝術大學 - 切爾西藝術學院取得碩士學位；2015 年畢業於香港浸會大學 - 視覺藝術院視覺藝術文學士 (榮譽)；2014 年曾赴意大利博洛尼亞藝術學院交流。陳氏的創作主要集中於繪畫，同時亦從事寫作和策展，曾於倫敦及香港舉辦及參與不同展覽。



LAI LONG SANG 黎朗生

Lai Long Sang, Sunday graduated with a BA (Hons) in Visual Arts from the Academy of Visual Arts, Hong Kong Baptist University in 2009 and Master of Fine Arts from the School of the Art Institute of Chicago in 2018. She creates using diverse media and techniques, usually led by the concept of the work. The media involved include performing arts, videos, installations and paintings. She is sensitive to the inconspicuous and subtle order in the city. Through her creations, she vents her desire to control. She tries to dominate the real situation in a variety of ways and pays attention to this world that is intentionally and unintentionally controlled.

黎朗生 2009 年畢業於香港浸會大學視覺藝術院，並於 2018 年在芝加哥藝術學院修畢藝術碩士課程。黎朗生以概念主導作品的媒介，使創作手法變得多元，涉獵的媒介包括表演藝術、錄像、裝置和繪畫等等。她對城市裏細微不顯眼的秩序非常敏感，透過創作發洩她的控制慾，以各式各樣的手法，嘗試主導現實情景，並關注這個於有意無意間持續操控著我們的世界。



MAK WING SUM SAMMI 麥穎森

Mak Wing Sum, Sammi (b. 1996), graduated from the Academy of Visual Arts, Hong Kong Baptist University. She explores the relationships between printmaking and painting. There are no boundaries in creating, as there are already too many limitations in life. She uses scattered yet unforgettable moments and emotions to create a scenery that she would prefer to hope for.

麥穎森 (b.1996)，畢業於香港浸會大學視覺藝術院。她關注探討版畫與繪畫之間的關係。對她而言，創作是沒有界限的，因為生活中已經有太多限制。她善於利用零碎但難以忘懷的時刻和情感來創造她的風景。



HAN JIAXI 韓佳希

Han Jiayi (b. 1993), received both her Bachelor and Master of Visual Arts at the Academy of Visual Arts in HKBU and did an exchange visit to the Academy of Fine Arts of Bologna in Italy. She mainly works in lens-based media, drawings and conceptual works. Her works always invite the audience into a dreamlike world of landscape between imagination and reality. Time, nature and memory are the key elements in her works. By applying a poetic approach, she emphasises the aesthetics of every moment in our everyday lives. Jiayi is now studying for a Master of Transdisciplinary Studies at Zurich University of the Arts, exploring visual arts together with writing and sound.

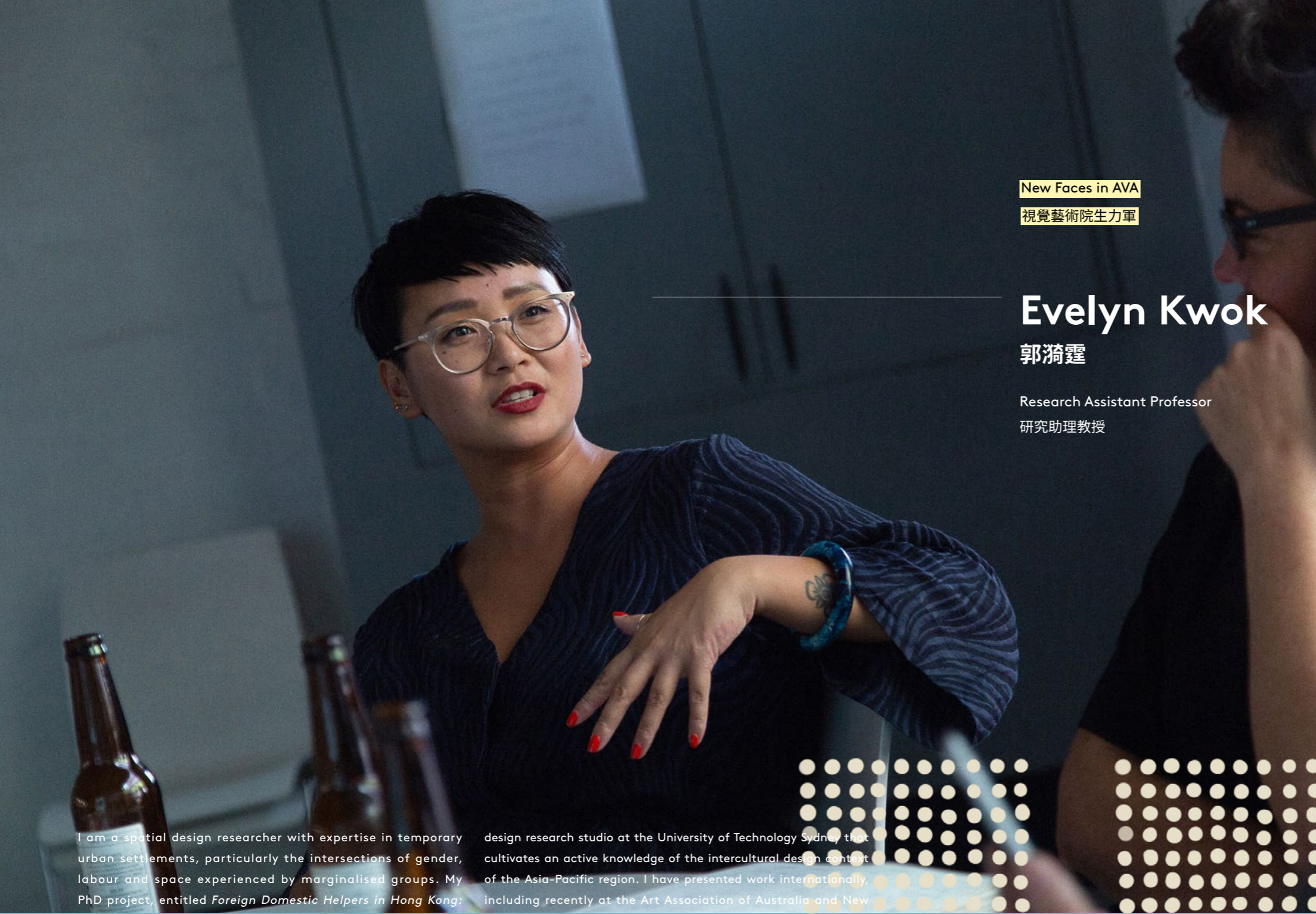
韓佳希 (1993)，於香港浸會大學視覺藝術學院獲得本科與碩士學位，曾於意大利博洛尼亞美術學院交流，主要從事鏡頭媒體，繪畫和概念藝術創作。她的作品讓觀眾進入一個由現實和想像的風景交織出的夢幻世界裡。時間、自然和記憶是她作品的主要元素。她習慣用詩意的手法強調日常生活中每時每刻的美學。佳希現於蘇黎世藝術大學修讀跨學科研究碩士課程，探索視覺藝術、文字和聲音的可能性。



NG HON HEI TERRY 吳漢曦

Ng Hon Hei, Terry (b. 1981) graduated with a Master of Visual Arts from the Academy of Visual Arts, HK Baptist University in 2016. He received a Postgraduate Diploma in Photography from the School of Professional & Continuing Education, the University of HK in 2012. His works were presented at a solo exhibition "Border" at Lumenvisum gallery (Hong Kong, 2015), in the slideshow programme "HK & Taiwan Showcase" at the Angkor Photo Festival (Cambodia, 2015), and at group exhibitions "Yuen Yeung – Contemporary Photography Exhibition by Seven HK Artists" at the Argentina International Photo Festival (2016), "Photography as Method" (Hong Kong, 2016), "Young Eyes+" at the Chiang Mai Photo Festival (Thailand, 2017) and for the HK Human Rights Arts Prize 2018. His work Bay After received the Studio Arts & Extended Media Student Award in the Graduation Exhibition of the HKBU Master of Visual Arts in 2016.

1981 年生於香港，吳漢曦於 2012 年獲得香港大學專業進修學院攝影深造文憑，2016 年畢業於香港浸會大學視覺藝術碩士課程。曾參與展覽包括香港藝廊「光影作坊」之《邊界》個展 (2015)、柬埔寨吳哥攝影節之攝影節目「香港與台灣展示」(2015)、阿根廷國際攝影節之「鴛鴦 — 香港當代七人展」(2016)、「攝影作為方法」香港聯展 (2016)、泰國清邁攝影節之「Young Eyes+」聯展 (2017) 及香港人權藝術獎 2018。作品《後海灣》曾於香港浸會大學視覺藝術碩士畢業展獲「藝術創作與延伸媒體學生獎項」(2016)。



New Faces in AVA

視覺藝術院生力軍

Evelyn Kwok

郭漪靈

Research Assistant Professor

研究助理教授

I am a spatial design researcher with expertise in temporary urban settlements, particularly the intersections of gender, labour and space experienced by marginalised groups. My PhD project, entitled *Foreign Domestic Helpers in Hong Kong: Occupation, Resistance and Autonomy*, explored the socio-spatial conditions and resistance of a minority group through their appropriation and transformation of public space. My ethos as a researcher, practitioner and educator is reflected through my interdisciplinary approaches in teaching and research across the design and architecture disciplines. I have taught in design and architecture faculties on undergraduate and master programmes since 2011 and have been regularly invited as a guest critic and external examiner.

As a Hong Kong-born Chinese Australian, my education and cultural heritage have led me to develop a particular focus on the intercultural and community aspects of design and creative practices. Since 2015, I have developed a global interdisciplinary

design research studio at the University of Technology Sydney that cultivates an active knowledge of the intercultural design context of the Asia-Pacific region. I have presented work internationally, including recently at the Art Association of Australia and New Zealand conference 2018 and at Melbourne Design Week 2019, and have also exhibited at the Sydney Biennale 2012 and at This Is Not Art 2012 in Newcastle.

My upcoming projects include a food installation at Verge Gallery's 10th year anniversary show curated by the University of Sydney; an article for the special edition of *Architecture Theory Review*; and *Feminist Visual Activism in Public Space*, part of the Routledge Research in Gender and Art series.

我是一名空間設計研究員，專門研究臨時都市聚落，尤其關注邊緣化社群的性別、勞動和空間體驗之間錯縱複雜的關係。我以《香港的外籍家傭：佔領、抵抗和自治》為題的博士論文，通過探討少數族群對公共空間的挪用與改造，論述他們的社會空間條件與相關的抵抗方式。我從設計與建築範疇的跨學科教育及研究中，反思我作為研究員、實踐者和教育工作者的特質。自 2011 年起，我便活躍各大設計和建築學院，除了教授本科及碩士課程，亦會定期應邀擔任客席評論員和校外評審員。

作為一名香港出生的澳洲華人，我的文化和教育背景使我特別關注不同文化及社群的設計和創作實踐特質。2015 年，我在悉尼科技大學創立了環球跨學科設計設計工作室，自此致力於探討並傳授亞太地區不同文化脈絡下的設計知識。我曾在多個國際場合上發表研究，當中包括最近的澳洲及紐西蘭藝術協會論壇 2018 和墨爾本設計週 2019，亦曾於悉尼雙年展 2018 和紐卡素「This Is Not Art 2012」中展出作品。

我即將於悉尼大學策劃的 Verge 畫廊十週年紀念展覽中展出一組食品裝置，亦會在《Architecture Theory Review》特刊和 Routledge 性別及藝術研究系列的《Feminist Visual Activism in Public Space》發表文章。在空餘的時間，我喜歡烹飪和享受美食，也負責管理一個女權主義群體。

New Faces in AVA 視覺藝術院生力軍

Peter Nelson
Assistant Professor
助理教授

I've been asked to write this short piece to introduce myself to the AVA community, but I would like this to be more of an invitation. If you are a fellow scholar, artist or student and are interested in the topics I am writing about, please come and say Hello! For the past 10 years, I have lived and worked between Australia and East Asia. I studied Fine Arts at the University of New South Wales in Australia, majoring in painting and drawing. To develop my study of classical Chinese painting, I travelled to southern China to climb and draw mountains, which I merged with my interest in utopian architecture when I started reconstructing these drawings as monumental Plexiglas sculptures.

During my master's degree, I expanded my research to include a study of the English Picturesque in Australia, which led to collaborations with Organhaus Art Space (Chongqing), The National Palace Museum (Taipei) and HanArt TZ Gallery (Hong Kong). In 2015, I took up a PhD position at City University Hong Kong with Finnish computer game and new media scholar Professor Olli Tapio Leino. Professor Leino provided a rigorous induction into the field of computer game studies and in 2018 I spent a semester working with renowned scholar Professor Espen Aarseth at IT University Copenhagen.

I am currently a regular contributor to the Philosophy of Computer Games conference and a board member of the Chinese chapter of the Digital Games Research Association (DiGRA). In September, I will begin my work as Assistant Professor at the AVA Creative Media and Practice Research Cluster by building on promising leads from my latest research. My Data Stones project investigates how procedural generation and machine learning might represent an important collision of Chinese and European philosophies of representation. My Mod Theory project combines game studies and platform studies to investigate how player-modified sandbox game environments might become the paradigmatic site for mass creative expression. These projects involve research partners from Hong Kong, Australia, Europe, the UK and the USA.

As I said in the opening paragraph, if this brief introduction sparks your interest, please feel welcome to get in touch!

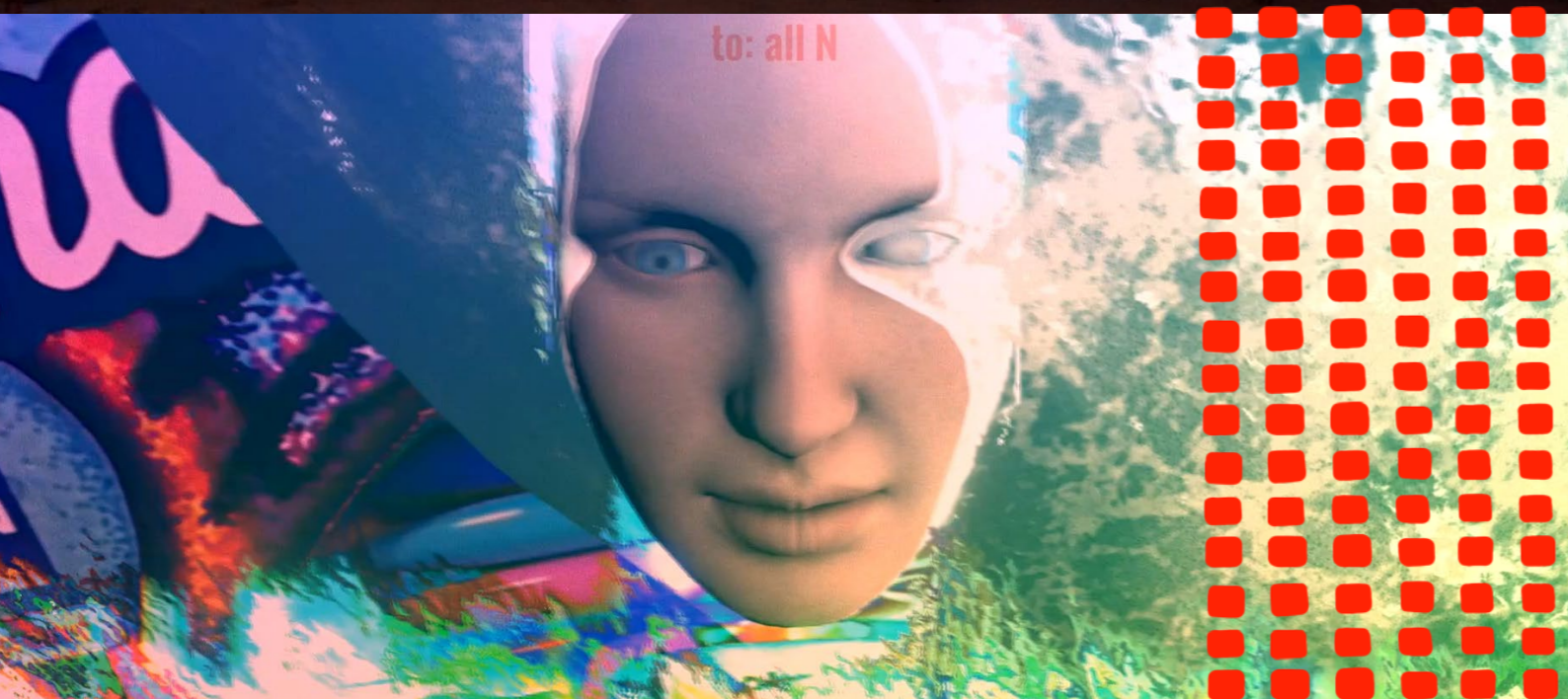
有人要求我寫一篇短文，向視覺藝術院大家庭介紹我自己，但我反而

希望這篇文章看起來像個邀請。不論你是學者、藝術家還是學生，有興趣的話，歡迎過來打個招呼！過去10年來，我一直在澳洲和東亞生活、工作。我曾在澳洲新南威爾斯大學修讀藝術，

主修繪畫和素描，後來為了研究中國國畫，我到華南登訪並臨摹多座名山，當我開始將這些畫作重塑成大型有機玻璃雕塑時，又將自己對烏托邦建築的興趣融入了其中。修讀碩士期間，我將研究範圍擴大至英國「如畫風格運動」以及實時戰略電腦遊戲，而這個嘗試，又使得我以和中國重慶器空間、臺北故宮博物館、香港漢雅軒畫廊合作。2015年，我在香港城市大學攻讀博士，追隨芬蘭電腦遊戲及新媒體學者連理教授。他的一絲不苟的方法，引導我進入了研究電腦遊戲的領域，到了2018年，我用了一個學期的時間，在丹麥哥本哈根資訊科技大學向知名學者奧塞特教授學習。

目前正在定期參與電腦遊戲哲學會議，也在數位遊戲研究協會中國分會擔任董事局成員。今年9月，我將加入視覺藝術院創意媒體重點研究領域，並以自己新近研究中頗有潛力的成果為基礎，開始助理教授的工作。以我的《Data Stone》為例，項目主要研究程序化生成和機器學習，學之間出現的重要碰撞。

我的《Mod Theory》則結合遊戲研究和平台研究，探討玩家修改的沙盒遊戲環境將如何成為大型創意表達的範例場景。除了我之外，香港、澳洲、歐洲、英國、美國的研究夥伴都有參與這些項目。正如我開始所說，如果你們對我這段簡短的自我介紹略有興趣，歡迎隨時與我交流！



New Faces In AVA Assistant Professor DANIEL SHANKEN

Before joining AVA this year, I was an art practice tutor at Goldsmiths University and a visiting lecturer at the Royal College of Art in London. I completed my BFA in Fine Art Media at Art Center College of Design in Pasadena, and my MFA in Art Practice at Goldsmiths University. I am currently finishing my PhD project, entitled *Deep Render*, at the Contemporary Art Research Centre at Kingston University in London. My work has been shown internationally at venues such as Art Basel Hong Kong, Yvonne Lambert Gallery, Whitechapel Gallery, CCA Glasgow, Nottingham Contemporary, CFCCA Manchester, and Kiasma Helsinki.

A recent work presented at the ICA London in August 2019, *Internet Autosarcophagy*, is a moving image platform that executes ongoing renderings of "real-time" or "live" material with no beginning or end. It acts as a base skeleton to siphon incoming bits of information that self-organize around its frame, such as YouTube video search results and comments, live internet radio, Google Image, news feeds, and Reddit updates. *Internet Autosarcophagy* uses Natural Language Processing to gauge the sentiment of incoming data, influencing an autonomous first-person shooter system, character actions, camera transitions, and a generative environment that fluctuates continuously with the flow of information streaming into the platform.

Working across disciplines and media, my practice focuses on how meaning and perception are generated and altered through interactions with technology, context, and external stimuli. I am interested in the methods our brains use to process incoming data and create the worlds that each of us perceive. My artwork attempts to render and engage these methods in a way that distorts established and unconscious preconceptions of objects, images and other stimuli. This way of working has led my research to a range of disciplines, including fine art, neuroscience, psychology, philosophy, quantum physics, coding, AI, and robotics.

I am very much looking forward to becoming a part of and contributing to the thriving, collaborative environment at AVA.

在今年加入 AVA 之前，我在倫敦大學金匠學院擔任藝術實踐導師，同時在倫敦皇家藝術學院兼任客席講師。我在帕薩迪納藝術中心設計學院取得藝術學士學位，主修藝術媒體，及後於倫敦大學金匠學院修得藝術實踐藝術碩士學位。目前，我正在倫敦金匠學院當代藝術研究中心為題為「Deep Render」的博士論文作最後準備。我的作品曾於多個國際藝術舞台展出，其中包括香港巴塞爾藝術展、巴黎 Yvon Lambert 畫廊、英國白教堂美術館、諾丁漢當代美術館、曼徹斯特華人藝術中心、格拉斯哥當代藝術中心和赫爾辛基奇亞斯瑪當代藝術博物館。

我最新的作品「Internet Autosarcophagy」將在今年 8 月於倫敦當代藝術學院展出。本作品是個流動影像平台，可以無間斷地演繹「實時」或「即時」的多媒體材料，無始無終。基於這個基礎結構，作品自行從 YouTube 影片的搜尋結果及評語、網絡直播電台、Google 圖片、各種消息來源和 Reddit 的最新訊息等一眾多媒體材料的架構內抽取資訊，然後通過自然語言處理法來衡量這些資訊的情感，從而影響一組自主第一人稱射擊系統中的角色動作、運鏡變化，以及因應平台傳入的資訊而變動的衍生環境。

大腦處理我們接收到的資訊，並從中建立起我們意識中的世界，我對此方式非常感興趣，於是便試圖在我的藝術作品中將此方式扭曲呈現，藉此顛覆人們潛意識中對各式物品、影像和刺激的既有成見。這樣的創作方法使我的研究涉足藝術、神經科學、心理學、哲學、量子物理學、程式設計、人工智能和機械人技術等不同學科。通過這跨學科和跨媒體的實踐，我的創作聚焦探討科技、背景脈絡與外在刺激的相互影響如何建構和改變含意與觀感。

Hello, my name is

ANGELO LO CONTE

Assistant Professor
助理教授

I am delighted to be part of the AVA family!

I am an art historian specialising in the fields of Medieval, Renaissance and Baroque art, with particular expertise in Italian and North European visual cultures, transnational visual studies, Global Renaissance, early modern workshops and the history of printmaking. After completing a Bachelor of Arts at the University of Naples and a master's degree in Art History at the University of Milan, in 2012 I moved to Australia where I obtained a PhD from the University of Melbourne. Supervised by internationally renowned scholars Professor Jaynie Anderson and Professor Robert Gaston, my doctoral dissertation first revealed the artistic trajectory of the bottega Procaccini, the most innovative artistic workshop active in Italy during the first three decades of the 17th century. Following in the footsteps of recent analyses on the economic lives of Italian painters, my current research aims to provide the first comprehensive analysis of the market for paintings in Milan in the period 1550-1650. The study will be published by Routledge in 2020 with the title *The Procaccini and the business of painting in early modern Milan*.



I have been the recipient of postdoctoral fellowships in prestigious research institutions. In 2018, I was ACIS Research Fellow at the Rosand Library and Study Centre in Venice. The Venetian experience enhanced my knowledge of curatorship. I appreciated how major American museums operate abroad and collaborated with the world's leading conservators of Italian Renaissance art. In 2017, I was Ursula Hoff Fellow at the Ian Potter Museum of Art in Melbourne with a project on early modern print collections. In 2016, I completed an Endeavour Postdoctoral Fellowship at the Australian Institute of Art History. Funded by the Australian Government, my Endeavour Fellowship has been the first ever awarded to an art historian.

My most ambitious aim as a teacher is to help students to understand the intricate interconnections between art and society in the early modern period. Achieving this requires a close attention to how art was commissioned, to the importance of materials and to how the underlying historical context informed artistic production. My classes balance close readings of individual works of art with broader discussions on historical, cultural and social issues. In my lectures, I propose a wide variety of approaches to art history. I emphasise the importance of historical and iconographic analysis as well as of the study of material culture. I am particularly interested in highlighting global trends and cross-cultural references. I am fascinated by the implementation of innovative pedagogical approaches such as role-play teaching and object-based learning. Through role-play teaching students are allowed to recreate specific dynamics such as the relation between artist and patrons or the inner functioning of an early modern workshop. Object-based learning provides an excellent complement to more formal teaching methods. It adds depth to students' learning and encourages them to question pre-conceived ideas.

大家好，我的名字是 Angelo Lo Conte，很高興成為 AVA 大家庭的一分子！我是一名藝術史學家，專門研究中世紀、文藝復興和巴洛克藝術，精通意大利及北歐視覺文化、跨國視藝研究、全球文藝復興、早期現代藝術工作室和版畫史。在拿坡里大學和米蘭大學完成文學士和藝術史碩士學位後，我在 2012 年移居澳洲，並在墨爾本大學取得博士學位。在國際知名學者 Jaynie Anderson 教授和 Robert Gaston 教授的監督下，我的博士論文首度揭示了在 17 世紀首 30 年活躍於意大利藝壇且於當時最具創意的藝術工作室「bottega Pro-caccini」的軌跡。參考對意大利畫家經濟生活的一些新近分析報告，我目前的研究旨在歸納出一份有關 1550 至 1650 年間米蘭繪畫市場的詳盡分析。該研究將於 2020 年由 Routledge 發行，書名為「The Procaccini and the business of painting in early modern Milan」。

我曾獲多間享負盛名的研究機構頒發博士後研究資助。2018 年，我在威尼斯 Rosand 圖書館及研究中心擔任 ACIS 研究員，這項職務促進了我對藝術策展的了解，也讓我欣賞到美國多間主要博物館如何在國外營運，並與世界頂尖的意大利文藝復興時期藝術保育人士合作。2017 年，我在墨爾本 Ian Potter 藝術館擔任 Ursula Hoff 研究員，專責研究早期現代版畫收藏。2016 年，我在澳洲藝術史學院完成了由澳洲政府資助的「Endeavour」博士後研究，這更令我成為首位獲予「Endeavour」博士後研究資助的藝術史學家。

作為一位教師，我的最大目標是協助學生了解早期現代藝術與社會之間錯綜複雜的相互聯繫。要實現這個目標，必須深入了解委約藝術創作的方式、物料的重要性和潛在的歷史背景如何影響藝術創作。我的課程將在仔細解讀個別藝術作品的同時，廣泛討論歷史、文化和社會問題，並在授課時提出各種研究藝術史的方法，強調歷史及圖像分析和物質文化研究的重要性。我對突顯全球趨勢和跨文化參考例子尤感興趣，同時也對角色扮演和實物導向學習等創新教學方法感到著迷。通過角色扮演教學，學生可以重塑特定的互動情況，例如藝術家與贊助人的關係或早期現代藝術工作室中的實況；而實物導向學習則可完善正規教學方法的不足之處，增加學生的學習深度，並鼓勵他們重新審視一些先入為主的想法。

My art practice intersects with research and field work to create fictional encounters between the experience of a place, science, history and literature. New forms of work appear in a back and forth between a sensitive practice in a place and focused research. To illustrate this particular way of working I would like to discuss a few works from my latest solo exhibition in Blindspot Gallery in 2016 in Hong Kong. The works were inspired by a month of fieldwork in the Arctic Circle and especially in the abandoned Russian mining town of Pyramida in the Archipelago of Svalbard, located around 1000 km away from the North Pole. This territory is shaped by histories of whaling, fights for resources and geopolitical influences. It is a wasteland where primordial and modern history can both be traced, as it contains elements of a global history of our civilisation, as well as an archival history. The title of the exhibition is taken from Gabriel Tarde's post-apocalyptic novella *Fragments of Future Histories*¹ and it has been an early reference for my fieldwork. The book develops the possibility to rethink the concept of need and production. It tells the story of the downfall of civilisation following a solar cataclysm in the late 20th century, leading to a severe ice age. To survive, a few humans build a new civilisation based on science, arts and aesthetics. Within this particular context the exhibition unfolds a mesh of narratives based on the histories of Svalbard and of man's explorations at large. In the second half of the 19th century the inhospitable and dangerous Arctic and Antarctic regions appealed powerfully to the imagination of explorers in search of scientific knowledge and glory. In this "Heroic Age" of polar expedition, technological innovations were tools to conquer no man's lands, disregarding their own ecologies and cultures. I was interested in the particularly strong resonance of these postures in our contemporary societies. It is now an accepted fact that Salomon August Andrée's blind belief in his air balloon technology was one of the major causes of the deadly ending of his expedition in 1897. Recalling the pages of Andrée's journal, found in 1930, a series of crystallised book pages entitled *Last Words* form an ice-archived set of material that can be interpreted as fictitious found diaries. The quotes printed on the pages are taken from the last sentences or epitaphs from science fiction novels from the 19th and 20th centuries. The series frames a fictitious journey with particular psychological postures.

Prior research was important for the conception or direction of potential works, yet the sensitive experience of the place has also proved to be extremely important for shaping new research and works. One of the places I visited during my residency in Svalbard was the international scientific base of Ny Ålesund, the most northern human settlement on Earth. The particular sublime aspect of the white, snowy surrounding mountains reflecting the blue-orange tints of the cold early-morning sky was one of the triggers for *Parhelia*, a set of three large kinetic steel sculptures that are formed by a tripod base and a freely-rotating rod in equilibrium ending with simple shaped boxes that project coloured light on the walls. In each box, a light is cast through a hexagonal spinning crystal simulating the natural phenomenon of sun halos created by descending ice crystals in the atmosphere. These early cinema devices, whose shapes have been inspired by metallic poles or towers in both Ny Ålesund and Pyramida, create an undefined planetarium.

A very unusual experience has proven to be a very powerful and mesmerising phenomenon that led to the creation of another work one evening, a burning object breaking up into pieces crossed the sky, exploding and fragmenting in an orange tint leaving a luminous trace behind. Only days later I had an explanation: the burning object was a part of a Soviet satellite—*Kosmos 1154*—that had been launched in 1980 and re-entered the atmosphere 34 years later. The work *Last Image of Kosmos 1154* draws the last moment of this space junk. The form and technique used in this pastel drawing takes on the history of the first close-up image of Mars created by NASA scientists in 1964. Eager and impatient to validate their data, they converted the image data into numbers printed on strips of paper and coloured each strip with an arbitrary six-colour scheme as a way to make the image visible. This first image of Mars was thus a pastel drawing stapled onto the wall of a NASA office. I use a similar process to reveal the last image of the rocket gloriously bursting into flames in the sky of Svalbard.

The feedback loop created between fieldwork and research that I aim to illustrate here proves to be central in my practice in order to invent new forms of works. Particular strategies were also deployed to frame different narrative trajectories through re-enactments, simulations, interventions, and documentation, as a way to investigate the connections between man and the exploration of his environment, as well as to question our postures in the world with the prominent figure of man as a technical animal.

A Feedback Loop From Fieldwork to Research

從實地考察到研究的回饋機制

Cedric Maridet

Assistant Professor 助理教授

我的藝術實踐同時涉及研究與實地考察兩方面，希望藉此在地點、科學、歷史與文學的體驗之間創造出虛構的邂逅。當我們在某處地點的敏銳實踐及專注研究之間來回，新形式的作品就會出現。為了說明這種特別的創作方式，我希望談一談自己2016年在香港刺點畫廊舉辦個人展覽時，當中的幾件作品。這些作品的靈感源自我在北極圈為時一個月的實地考察，廢棄的俄羅斯探礦小鎮「金字塔」尤其有重要影響。這小鎮位於斯瓦爾巴群島，距離北極大約1000公里，在捕鯨業、資源爭奪及地緣政治的歷史背景下，這片土地雖然一片荒蕪，但也蘊含了人類文明的全球歷史以及存檔歷史的元素，仍能追溯到遠古及現代的歷史痕跡。

我的展覽取名於法國社會學家塔爾德的後末日小說《Fragments of Future Histories》¹。這本小說是我實地考察的早期參考資料，書中其中一個主題是，人類也許能重新思考需求和生產的概念。故事講述20世紀後期發生太陽大災難，地球進入嚴峻的冰河時期，人類文明於是衰落，為了生存，部分人借助科學、藝術、美學建立了新的文明。也就是在這個特定的背景下，我的展覽結合了不同的論述，其基礎就是斯瓦爾巴群島的歷史以至整個人類的探索故事。

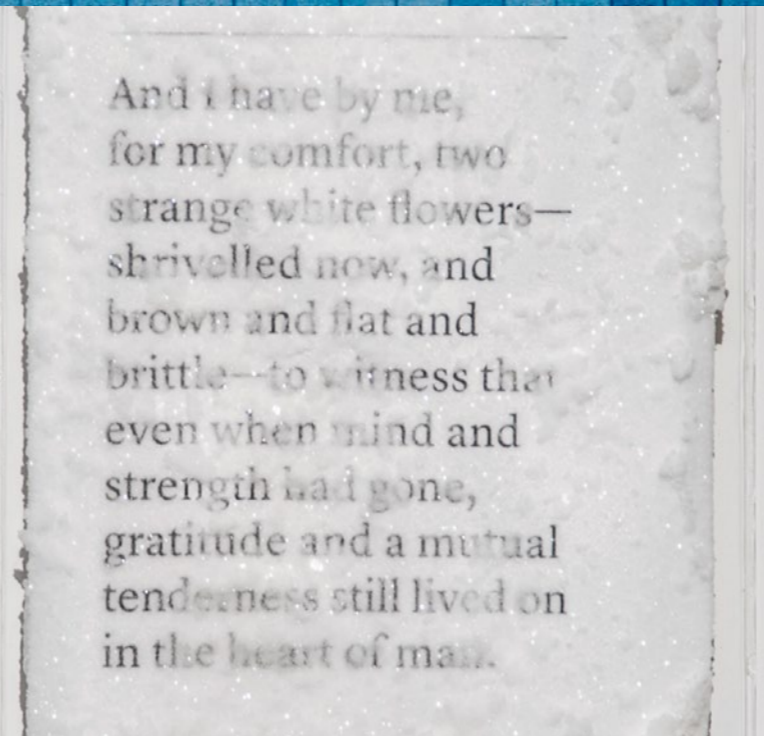
¹ Gabriel Tarde, *Fragment d'histoire future*, 1999, Segquier, 加布里埃爾·塔爾德，*Fragment d'histoire future*，1999年，Segquier 出版社

19世紀下半葉，探險家深受南北極吸引，想像自己可在這兩片苦寒危險的地區，找到科學知識與個人榮耀。在那個極地探險的「英雄時代」，不論探險家抱持什麼生態與文化，均深信技術創新才是征服無人地帶的工具，而當代社會也鮮明地具備這樣的特色，我因此格外感到好奇。不過，大家現在也普遍認同，19世紀瑞典探險家安德魯之所以1897年遠征北極失敗，並為此喪命，其中一個主因就在於他盲目相信自己的氫氣球技術。安德魯的日記1930年被人發現，我以此為參考，製成了一系列表面結晶模擬冰封以及以《遺言》為題的書頁檔案。大家可以將它視為虛構的日記，頁面上印刷的文字，都取自19、20世紀各篇科幻小說的結語或墓誌銘。這個作品系列不但描繪了一段虛擬的旅程，也勾勒了安德魯的獨特心理狀態。

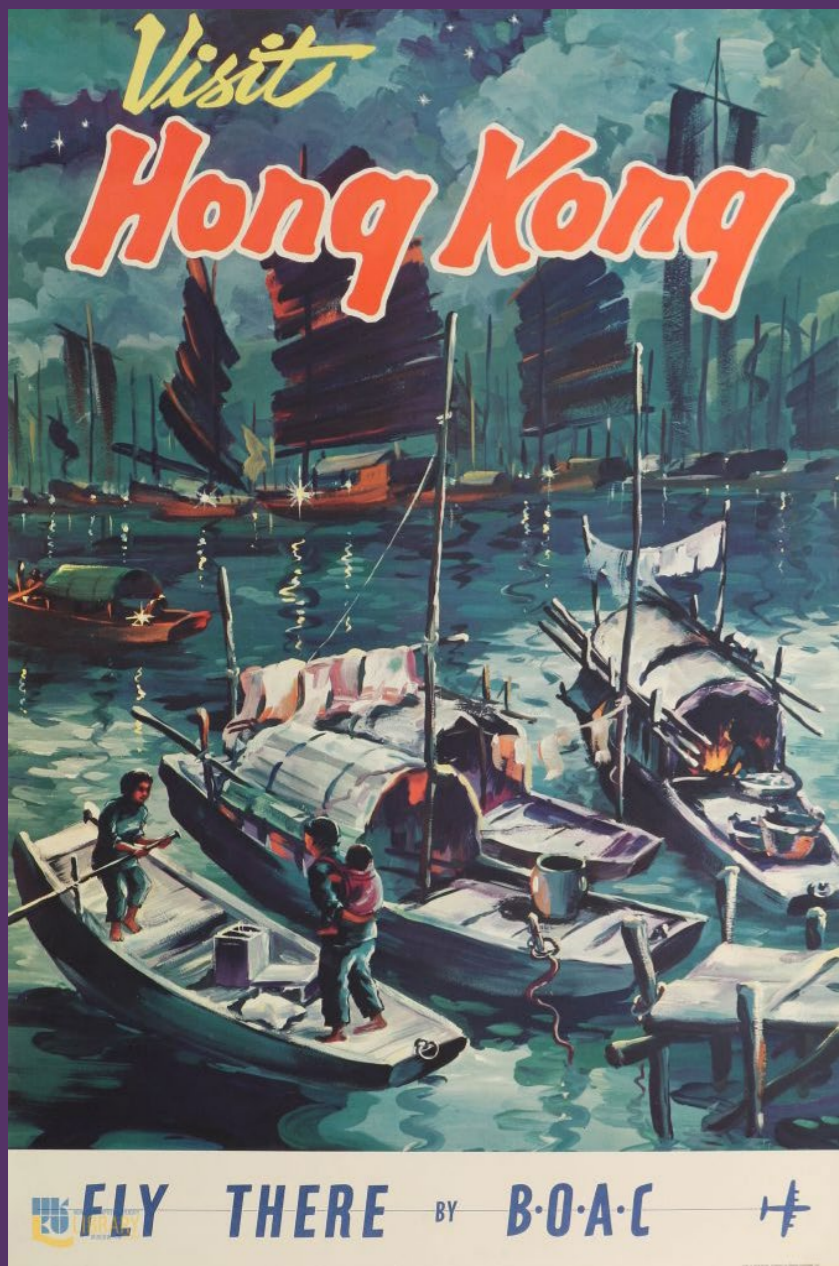
構思潛在作品之前所進行的研究固然重要，但對於特定地點的敏銳體驗，也是塑造新研究、新作品極其重要的一環。我在斯瓦爾巴群島逗留期間，其中一個探訪的地點就是新奧勒松國際科學基地，那是人類在地球最北端的聚居地。包圍基地的白色雪山在清晨的冷冽天空下，會反射出藍橙色調，也就是這個奇景催生我的《幻日》作品。作品由三套大型的靜態銅雕塑組成，以三腳架為底座，一支自由旋轉的棍桿以平衡姿態懸掛，棍桿末端設有幾個造型簡單的盒子，盒子並會向牆壁投射彩色光線。在每個盒子內，光線會穿越六角形的旋轉晶體，模擬大氣層內下降的冰晶，折射太陽光量後所造成的自然現象。這些其實都是早期的電影設備，但形狀受到新奧勒松國際科學基地和「金字塔」小鎮的金屬桿或高塔啟發，也創造出一個仍待定義的天文館。

我另一件作品的創作靈感，來自於一段異常不凡的經歷，這段經歷震撼強大而且令人著迷。某天晚上，一件燃燒的物體裂成碎片劃破天空；爆炸分裂後留下的橙色餘光形成明亮的軌跡。幾天後我才聽到別人解釋：燃燒的其實是前蘇聯發射的衛星 *Kosmos 1154*。這個衛星1980年升空後，事隔34年終於重返大氣層。我的作品《*Kosmos 1154*的最後影像》描繪了這件太空垃圾的最後時刻，並借鑑了美國太空總署科學家1964年首次近距離拍攝火星特寫的歷史，以粉彩畫的形式和技巧呈現。當時太空總署的科學家急於確認數據，將影像數據轉換成數字並列印在多張紙條上，然後再為每張紙條隨意配上六種顏色，使得影像清楚可見。因為這個緣故，人類第一幅火星影像便成為粉彩畫，至今仍掛在太空總署辦公室的牆上。我用類似的工序重現了火箭在斯瓦爾巴群島上空迸發火焰的最後一刻光景。

我在此希望闡明的，就是從實地考察到研究之間的回饋機制，實踐也證明這是我發明新作品模式的核心。我也使用了事件重演、模擬、干預、紀錄這些其他策略，構建不同的敘事軌跡，以便研究人類與環境探索之間的聯繫，同時以我自己的技術背景出發，叩問我們人類在世界的姿態。



Now everybody —



John Johnston

張思同

Assistant Professor /

Library Coordinator

助理教授 / 圖書館統籌

Very Special Collections

The HKBU Library is home to a number of fascinating and important collections of materials directly related to the visual arts. These collections benefit teaching and learning at AVA and the wider visual arts community in Hong Kong and abroad. Over recent years, and thanks in part to support from AVA, the library has grown the visual arts special collections to nine distinctive areas ranging from original sketches and photographs to propaganda and travel posters. A criterion for developing these collections is relevance to AVA and relationship to important themes in Hong Kong and the region.

An example of such a collection is the Hong Kong Documentary Photography Collection. The black and white photos primarily capture everyday life in Hong Kong during the 1960s and 1970s. While these images are not particularly old, the Hong Kong they present seems a world away from contemporary life in the city. The Hong Kong Travel Poster Collection, arguably the finest such collection in the world, presents images of Hong Kong for an external rather than local audience and shows how Hong Kong portrayed itself abroad to encourage foreign visitors to come to the territory. The travel posters include paintings, photographs and prints to portray an "exotic" land that will delight foreign tourists. A number of themes in the travel poster collection, such as the portrayal of gender roles, beckon for further study.

The largest special collection of visual arts materials is the Propaganda Art Collection, which includes nearly 150 Chinese Communist propaganda posters. These posters have been acquired from dealers and collectors from all over the world and feature many rare and important examples. Subjects of the posters include Mao portraits, the Hong Kong riots and the Cultural Revolution, spanning a date range from 1930 to the close of the 20th century. The history of the Chinese Communist Party and the themes identified as priorities for propaganda campaigns can be traced through the collection.

The special collections encompass a wide range of materials including bookplates made in Hong Kong and abroad, Chinese rubbings, Chinese missionary art, Chinese New Year prints and original two-dimensional works. These materials are a special treasure of HKBU and greatly enhance learning and research at AVA. All of the special collections are digitised and available online through the HKBU library website.

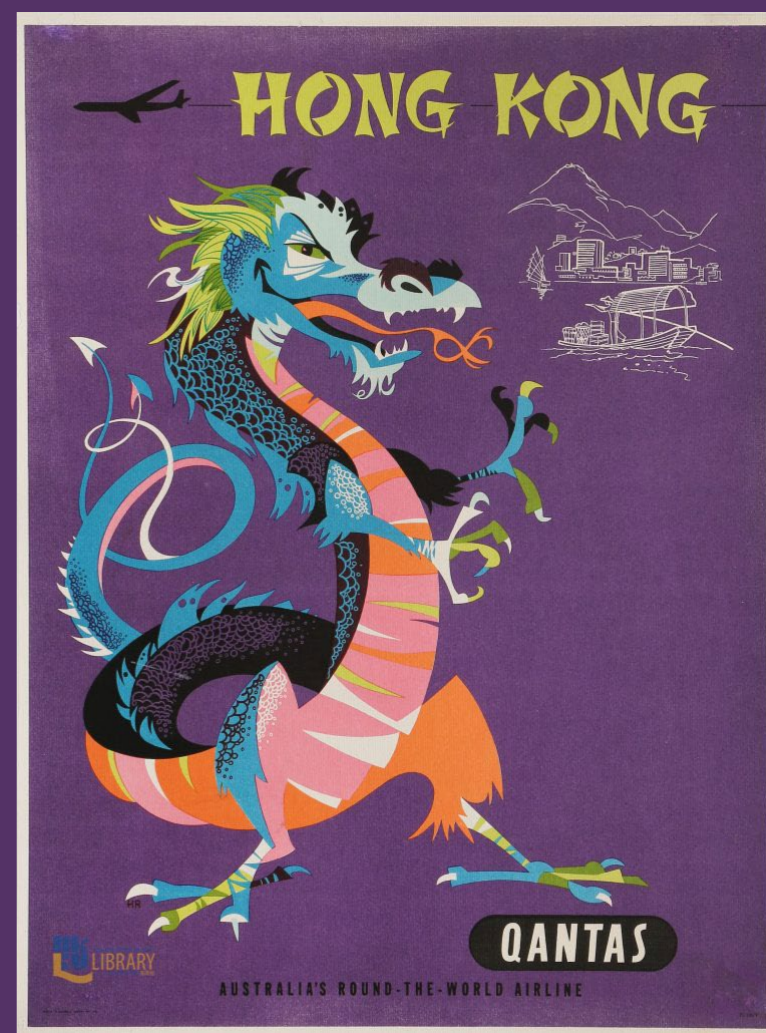
別具特色的藏品

香港浸會大學圖書館收藏了一系列與視覺藝術有直接關係的藏品，其數量和質素都令人喜出望外。這些藏品不論對 AVA 抑或本地及海外視覺藝術界的教與學都大有裨益。過去數年，浸大圖書館按照藏品與 AVA 以及與本港地區重要議題的關係這兩項準則建立館藏，發展出九大不同領域的視覺藝術特別藏品，當中實在有賴 AVA 的支持才能使涵蓋範圍上至政治宣傳品和旅遊海報，下至素描草稿和相片。

當中的香港記錄相片便是一個典型例子。這些黑白相片主要捕捉六、七十年代香港的日常生活，儘管這些相片並不是特別古老，但它們所記錄的香港卻彷彿與這個國際都市的當代生活大相逕庭。另一方面，館藏中的香港旅遊海報則呈現了香港如何向外國旅客展現其形象，鼓勵他們到本港旅遊，揭示香港面向世界的一面。這批藏品在全球同類型收藏中更稱得上是最完善的。這些以繪畫、相片及版畫製成的旅遊海報，將香港塑造成一個充滿「異國風情」的旅遊勝地，令外國遊客樂而忘返。其中一些旅遊海報的主題，如性別角色等，更是吸引着學者作進一步研究。

特別藏品中以政治宣傳藝術品數量最多，共有近 150 張中共政治宣傳海報。這些海報是從世界各地的商人和收藏家的手中收集而來，海報的主題包括毛澤東肖像、香港六七暴動和文化大革命等，遍及三十年代至二十世紀末的歷史事件，當中亦不乏罕見且重要的藏品。透過這些藏品不但可追溯中國共產黨的歷史，更可以發現它們以政治宣傳為重點的主題。

香港浸會大學圖書館的特別藏品涵蓋範圍廣闊，包括香港以至國外創作的藏書票、中式拓碑、中國傳教藝術、農曆新年印刷品和各式原創平面作品，這些材料無疑是香港浸會大學中的奇珍異寶，對促進 AVA 的學習和研究也發揮着舉足輕重的幫助。現在，這些特別館藏均已數碼化，可於香港浸會大學圖書館網頁閱覽。



I liked painting very much when I was a child. My mother once said that I would become an artist in the future. But it was only after the 4 June incident in 1989 that I made up my mind to become a ceramist. That year influenced me to a great extent; I felt that life was no longer a simple matter. Hence, I began using paper clay to form some works, and eventually enrolled on a ceramic course at The Hong Kong Polytechnic. Learning ceramics in those days was delightful. I kept acquiring different techniques and knowledge as I was learning the medium from scratch. At the same time, I was also drawn to various philosophy lectures available in town. Finally, I reached the decision to study fine art at the Chinese University of Hong Kong and completed my bachelor's and master's degrees there.

When I was admitted, I tasted the joy of learning from scratch for the second time. Furthermore, it was a brand-new experience as I dabbled not only in ceramics but also calligraphy, Western painting, printmaking, and many other media. It was truly an exploration. By the time I was admitted to the Master of Fine Art degree course, I was repeatedly contemplating questions like "What is art?" and "What can art do?" and reflecting on ceramics – namely its craft and art qualities as well as its tradition and contemporary notions. I have been and am still pondering these questions and attempting to look for more clues from the different aspects in every artwork I create. But I still haven't reached a concrete conclusion as the answer varies every once in a while. Besides, my faith in art was once shaken. Even though I have managed to reconcile my belief in art, its value has changed since then. Instead of believing art is inevitably functional, I now see it as a part of the world.

Ceramics and Contemporary Art

Ceramics and contemporary art are often incongruous with each other, as ceramics is fundamentally a traditional craft, serving mainly its practical function as a food container in everyday life, while contemporary art emphasises conception to a degree that even the material can be removed. Therefore, whenever I think about the meaning of ceramics in contemporary art, I will consider how to keep the two from being a distance apart. One of the approaches that I found the most effective is to reflect conceptually on the nature of ceramics while developing new approaches.

My practice in ceramics is mostly related to moulding, in which contemplation begins with the comparison of the relationship between a replicated object and its original, and the metaphors generated through the process. I prefer to create art objects by moulding ready-made objects, particularly commodities such as canned goods, as such an undertaking allows me to endow mass-produced objects with artistic notions. The production phase of my art-making process is often lengthy because the extended time span allows me to interact with the work-in-progress, so as to scrutinise and speculate about the ultimate result. In addition, it also enables me to reflect upon my ideas and concepts. The crafting is like a "sanitisation process" that washes away any redundant residues, purifying me and my works. It also often leads to an expansion of the concept, triggering the development of a following work. These findings often happen naturally.

Most of my works begin with moulding everyday objects. For example, I often purchased goods from supermarkets when I was on residency abroad. I would use them up and store the containers for moulding. This feels like writing a diary. In contemporary art, Marcel Duchamp detached ready-made objects from their original reference and meaning, liberating them from the predominant context.

By contrast, moulding is an imitation of a ready-made object. The action directly refers to and deepens the connotation of the ready-made object, turning it into the symbolic meaning of the moulded object. However, as the moulded object is the mimic of a ready-made object, the representation and authenticity of it become manifold and hence open up possibilities and trigger imaginations.

Taking my recent series "Zan Baak Fo" as an example, I questioned the value of mass production and art by placing moulded art pieces alongside groceries on the shelves and sold them at the same price as the actual goods. Although my enquiry was not answered clearly in "Zan Baak Fo", the series presented this question in an obvious manner.

During my residency at Echigo-Tsumari Art Triennale in spring of 2019, I pondered further about the possibility of art happening in a community. The residency offered me opportunities to get in touch and live with the villagers in Tsunan. Through interacting with, chatting to and interviewing the villagers, I attempted to transform the stories of foods as told by them into artworks, and presented the local culture through ceramic pieces, texts and photos.

In my upcoming exhibition "Tung Zan Baak Fo" at the Hong Kong Museum of Art this October, I am attempting to reveal how artworks are monetised and converted into humanistic care in our world where anything can be measured by its monetary value. By donating to a charity to obtain tokens to exchange for an artwork, the exhibition presents the interchangeability between artworks and social care.

Artistic Practice and Teaching

Artistic practice and teaching are complementary according to my way of thinking. My creations are often based on intuition and are generally unrestrained. However, a clear exposition of concepts and the application of techniques are required for teaching. Therefore, the latter provides me with many opportunities to clarify and review ideas and theories, making my creative engagement more comprehensive and well-rounded.

Being a teacher, my attitude in art making and research will also influence students. Nevertheless, I am often the one who is moved when getting along with students or discussing artworks in the course of teaching, especially when I witness the growth of these young artists. These young students become capable of venting and resolving their negative emotions by detaching themselves from an issue and integrating it in their creation to express ideas and emotions. It is truly heartening for me as a teacher and an artist to witness students solving the problems they have faced through artistic creations.

Ceramics: The Joy of Starting from Scratch

Annie Wan

Assistant Professor

Artist of the Year (Visual Arts)

The Hong Kong Arts Development Awards 2018

我小時候很喜歡畫畫，母親也曾經說這女兒將來會做藝術家。但真正選擇陶瓷是在1989六四事件之後，那年對我的衝擊很大，覺得生活不再是那麼簡單，開始用紙粘土去塑造一些作品，後來更去理工學院報讀陶瓷課程。學陶瓷的生活很快樂，由零開始去接觸這個媒介，不停吸收，同時又四處去聽很多哲學講座。最後把心一橫去了中文大學讀藝術，在那裏完成了我的學士和碩士課程。

進入中大後是我第二次再嘗到由零開始的快樂，所有學習又是新的體驗，書法、西方繪畫、版畫等都有所涉獵，我會形容那是一個探索的過程。而在修讀藝術碩士期間，不停思考藝術是甚麼、可以做甚麼的問題，對陶瓷的反思就更多：工藝與藝術、傳統與當代。直至現在還不斷在思考這些問題，嘗試在每一次的創作中找到更多不同層面的線索，每隔一段時候答案都有些不同。曾經我對藝術的信念也動搖過，雖然雲霧過後也是另一座山，但繼續走下去有不同的風景。我不認為藝術有必然的功能，然而它卻是這世界的一部分。

陶藝與當代藝術

陶瓷與當代藝術很多時都是格格不入。陶瓷本來就是一種傳統工藝，與生活息息相關的食器為主，實用功能的成份較重。而當代藝術講求概念，甚至連物料也可以剔除。因此，當思考陶瓷在當代藝術的意義時，我會問如何讓兩者不會相距太遠。我相信概念性反思陶瓷的本質而同時開創新方向是其中一個最有效的方法。

我的創作多與倒模有關。思考由對象被複製後與原物的關係和比較開始，再加上過程產生的隱喻等。我比較喜歡翻模現成物，尤其是複製產品如罐頭，將較大量生產的複製品賦予藝術意義。而我的創作都是傾向較長的製造過程，從中互動，推敲及思辯，可以沉澱到較深入的概念及想法。在手藝的過程中讓自己及作品像「過冷河」，洗去多餘的雜音而變得純淨。過程中經常都有概念的伸延，從而發展下一件作品。這些發現對我來說是相當自然。

我的作品很多都從複製日常生活的物件開始，例如在外地駐留時常接觸的超市物件，我將它們用完並儲起來倒模，就如寫日記般。當代藝術中，藝術家杜象將現成物脫離原來指涉與意義，從為人熟悉的內容解放出來。複製則是將現成物仿製，因此直接指向現成物，此舉反而將現成物本來的意涵帶回，成為作品的象徵性內容，但因為複製物是假的現成物，所蘊藏的再現及真實，已經是多重意義，引發想像的可能。

以其中一個近年的創作《珍百貨》為例，我把複製的藝術品與雜貨在貨架上安然並存，並將所有作品以原物之價值發售，是針對有關大量生產、藝術價值的反思。《珍百貨》未必能夠清晰地解答問題，但卻呈現了問題的所在。

而在今年越後妻有藝術祭的駐留計劃中，思考更多的是有關藝術在社區發生的可能性。是次有機會於津南跟村民近距離接觸及生活，跟他們互動、聊天及訪問，我嘗試把他們關於食物的故事轉化成作品，透過陶瓷、文字和相片的不同表達，呈現當地的人文風景。

而在密鑼緊鼓籌備十月在香港藝術館展出的《童珍百貨》中，我嘗試在一切都可以化作金錢為單位來衡量的現實世界裡，如何將藝術品以貨幣數量轉換人文關懷……例如是通過捐助某慈善機構，憑其單據去換取作品，把藝術作品與社會關懷互相轉化。

創作與教學

創作與教學，對我來說有一個互補的作用。我的創作很多時都源於直覺，比較隨心；但教學時因為需要清晰解說每一個概念和技巧的應用，使我有許多機會去梳理想法和總括理論，這些思考使我的創作更完整。

而作為老師，創作和研究的態度也會影響學生。在教學的過程中與學生相處及創作討論時，我常常會被感動，尤其是見證那些年輕生命的成長。很多學生因為通過抽離事件，將之轉化並投入藝術創作以表達想法及情感，以致負面的情緒得以舒緩和排解。既為教師亦為藝術家的我，能夠親身看到學生透過藝術創作去化解他們當時面對的問題，實在是令人十分鼓舞的事。

陶藝—由零開始的快樂

尹麗娟

助理教授

2018 香港藝術發展獎

藝術家年獎(視覺藝術)得獎者

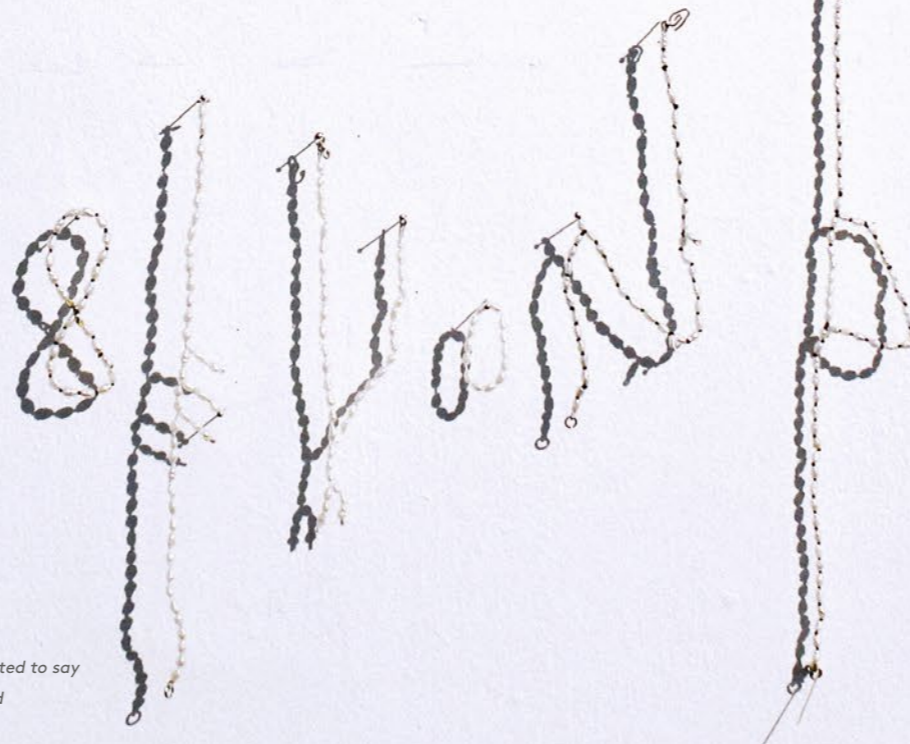
Pearl and Beyond

漁珠、餘寶

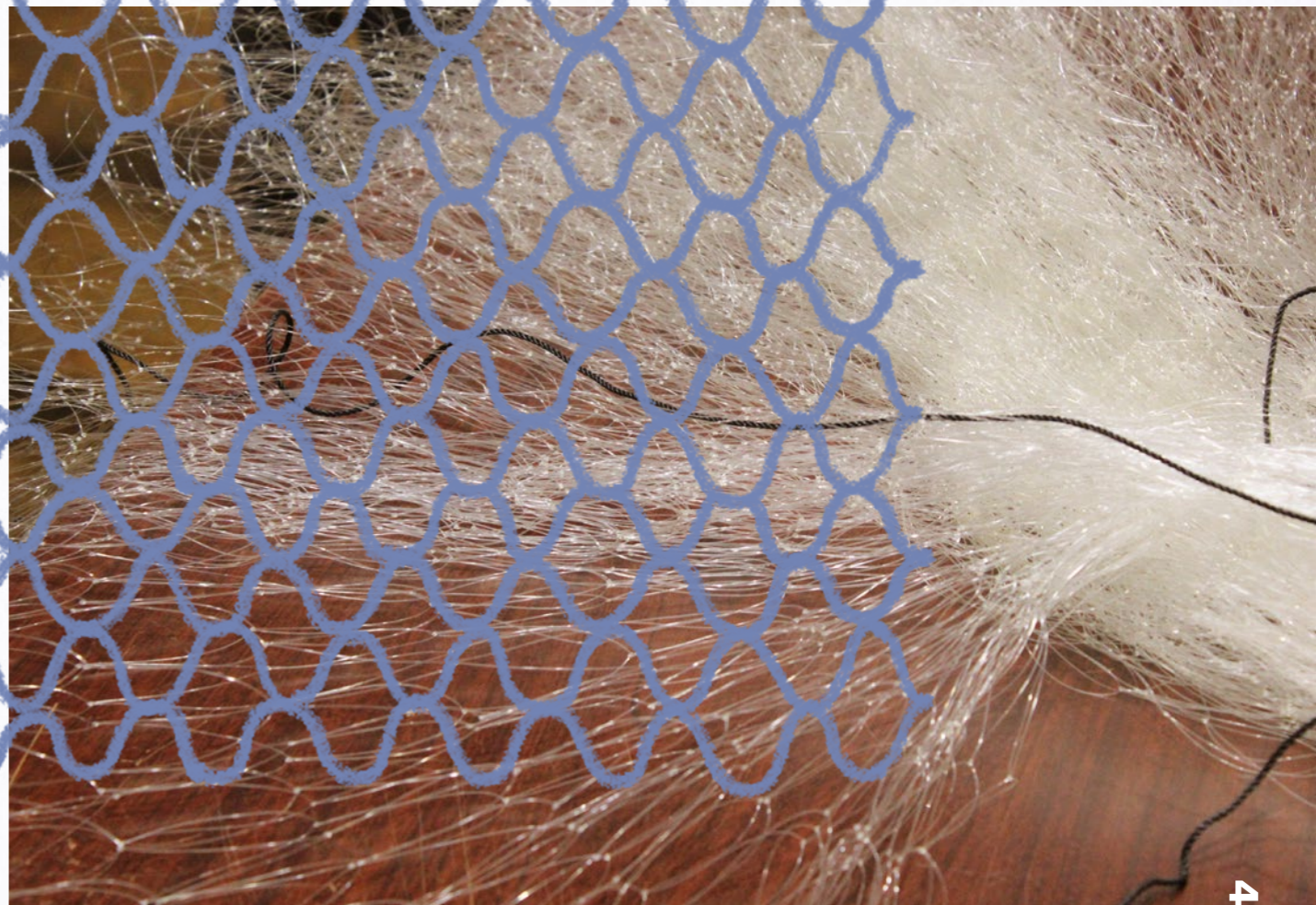
Clement Cheung
張納祈

Year 3 Student
三年級學生

不久前，我無意中聽到有人說「香港窮得只剩金錢」，假如我沒有參與「漁珠、餘寶」展覽，或許會同意這種說法。生活在香港這個車水馬龍的繁華都市，確實會令人誤以為金錢是我們在這個物質豐盈的社會中唯一關心的東西。然而，參與了是次展覽之後，我了解到香港不為人知的一面，更發掘出埋藏其中的瑰寶。今年一月，我們一群參展藝術家到西貢參觀了一個海水養殖場，首次目睹於香港水域養殖的珍珠。由於我們鮮有聽聞本地出品的海產，所以這次體驗對我們大多數人來說都是相當新穎的。我們在香港大學博士研究生甄華達先生的課堂及演講中，得悉於香港水域採集珍珠的歷史源遠流長，古時更是皇室貢品。20世紀中葉，本港的珍珠養殖業曾短暫蓬勃起來，但不久後又因各種原因而再度消失。而目前，本地則有數個組織正試圖重建珍珠養殖業。從養殖場收集了一些本地珍珠和來自海洋的物料後，我們便將之與自己的想法結合，創作出各種首飾藝術作品。除了珍珠，我們的作品還使用了貝殼，以及在海灘中拾獲的漂浮物和家中的廚餘。這些看似無用的物料，實際上可塑性無窮無盡，給予我們廣闊的想像空間。由此，我們更察覺到香港其實比想像中更多姿多彩，只要勇於探索，定能發現身邊各式各樣意想不到的原材料。經過是次展覽和AVA的相關課程，我們了解到任何事物皆有其用，就連廢料和所謂的垃圾也不例外，而且它們通常都非常實用和充滿可能性，只要我們多留意日常生活的細節，必定會找到當中未被發現的一面。在香港這般富裕的社會中，我們不但不應忽視廢物的價值、盲目消耗更多資源，反而更應開始思考如何充分利用現有材料，如果我們從今開始將一些看似無用的廢料升級改造成有用的東西，定能將我城發展成一個更美好的地方。



Things I wanted to say
but never did
2019
Au Yeung Chun
Mother of Pearl, Local Pearl
Size variable



Not too long ago, I overheard someone say that Hong Kong had nothing left but money. I might have agreed with that if I hadn't participated in the exhibition "Pearl and Beyond". Living in a bustling city like Hong Kong does give us the misconception that in such a materially rich society, the only thing we care about is money. Yet, after being one of the participants in the exhibition, I learned about an unseen story and a hidden treasure of Hong Kong. This past January, a group of us visited a mariculture raft in Sai Kung, and we saw for the first time pearls cultivated in local Hong Kong waters. That experience was quite novel to many of us as we hadn't heard much about local marine products. In the lecture and talk given by a PhD candidate at The University of Hong Kong, Mr Yan Wa Tat, we learned that pearls had been collected from Hong Kong waters since ancient times, and they were used to pay tribute to the royal court. Local pearl cultivation was briefly revitalised in the mid-20th century but disappeared again soon after for various reasons. Currently though, there are different groups of people trying to redevelop pearl cultivation in Hong Kong. After collecting locally cultivated pearls and other marine materials, we started to develop various possibilities for combining them with our own ideas. Many unexpected raw materials can be found around us. Hong Kong is much more bountiful than we think, and all we have to do is to start looking around. In our work, we used not only pearls but also shell, including mother-of-pearl, and even kitchen leftovers and flotsam found on local beaches. We discovered that materials we once thought were useless actually provided us with many opportunities, and a lot of room for imagination. Through the exhibition and the associated AVA course, we have come to realise that everything, including waste and so-called trash, has its own value. These things are often useful and full of possibilities. By staying focused on the details of daily life, one will always find something new. In an abundant society like Hong Kong, we should start thinking about how to make the best use of materials we already have, instead of blindly consuming more and ignoring the value of what we discard. We can become a more purposeful city if we start transforming something seemingly useless into something useful.

Living on the Edge

The fusion of two disciplines – art as an exploration of the inner self, and science as the exploration of the outer world – seemed to offer a more complete arena in which to improve myself, as opposed to just improving my craft. The hybrid teaching of art and science instantly attracted me. The focus of my master's work is in the material science of glass and development of new creative substrates. This was the ultimate factor that finally convinced me to take the leap and start a new chapter away from my home.

After more than two years in VICARTE, my practice as an artist had already started its metamorphosis, which, I feel, is still ongoing. Instead of following through to the end of each specific art project that I start, I have been accumulating “work in progress”, which at first may seem bad, but has actually been great. Switching from one project to the other as I learn more from each one of them has helped me to condense my vision and has worked as a barrier to my tendency of just waiting to get things done. That can lead to an “early birth” of the artwork. In this sense, the quality and scope of my art has been greatly amplified thanks to this master's programme.

Analogously, moving from Hong Kong to Portugal, with its more relaxed outlook and “flexible” timetable, has led me to live a much less stressful life. In truth, I hadn't really realised how stressed I was back in Hong Kong. Adapting to this new environment has improved my happiness and my health.

I have always been curious about science and technology, but the mathematical part always pushed me away from it. Now, after experiencing scientific work first-hand, and being surrounded by people who work or study in science, I have come to realise that math has been demonised in our society and through this experience I have grown to enjoy its challenges. At this stage, I'm aiming to keep improving and exploring myself and my creative process. By experimenting with various glass-related materials, more possibilities for glass making and different perspectives on glass art are conceivably created for the audience.

藝術探索內在自我；科學探索外在世界——將這兩個學科結合似乎不單能磨練手藝，還能令我更全面而且在不同的領域去提升自己。這種藝術與科學的結合瞬即吸引了我，於是我修讀了這個碩士學位，以玻璃的材料科學和開發嶄新創意物料進行研究和創作。這也是我說服自己離開，揭開人生新一頁的重要因素。

在 VICARTE 學習的兩年多徹底改變了我對的藝術實踐，而我認為這些轉變仍在進行中。現在的我沒有為已開展的每一項藝術創作項目定下句號，相反，每次創作都是一項「進行中」的項目，這種習慣卻為我帶來以想不到的驚喜。因為從不同的創作過程中汲取經驗，然後轉移到另一作品，這樣可以令我凝聚目光，同時亦不至因執著完成作品而裹足不前，甚至可以「催生」藝術作品。

從香港移居葡萄牙的新生活使我更加健康和快樂，當地舒適的環境和更有「彈性」的生活節奏使我的生活壓力大大減少，這令我更意識到自己在香港生活時所潛在的壓力。

我對科學和科技一直充滿好奇，但當中牽涉到數學的部分總使我敬而遠之。現在，置身於科學實驗及研究圈子中，在我親身體驗其工作後，逐漸意識到數學在我的生活圈子中的確遭妖魔化了。我亦因此漸漸享受數學為我帶來的挑戰。現階段，我以不斷改進創作過程和探索自我為目標，通過試驗各種玻璃相關的材料，追求為觀眾塑造更多玻璃藝術的可能性，並呈現其中的不同觀點。

Tse Lok Kwan

謝樂筠

BA Graduate

本科畢業生

Tse Lok Kwan is an emerging artist from Hong Kong. She graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2015. She received the Glass Prize (Open glass artists) from Warm Glass UK in 2018. In 2019, she attained her master's degree in Glass Art and Science at VICARTE (Vidro e Cerâmica para as Artes) in Portugal, and her research project on luminescent glass is currently being presented at various conferences.

謝樂筠畢業於香港浸會大學視覺藝術院視覺藝術文學士（榮譽）課程及葡萄牙玻璃藝術及科學碩士課程。2018年，她奪得 Warm Glass UK 公開組的玻璃獎項，另外，她有關螢光玻璃的研究也在不同的會議上發表。

Andrea Ingrassia

Lecturer 講師

聯鎖設計

日內瓦國際發明展得獎之作

INTERLOCK DESIGN

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The interlock mechanism is also integrated into the design of the OHO Jewellery Collection; whether ring, earrings or necklace, pieces can be easily modified depending on the occasion. The interlock design gives wearers the versatility to create a sophisticated look instantaneously anytime, anywhere. It will bring a touch of chic to daily outfits, with beautiful modern gemstones connected by delicate sterling silver interlocks.

My Story of Inspiration

It all started with the desire to utilise ping-pong balls to create a construction toy for children. While browsing on the fantastic online market, taobao, I discovered to my great surprise how incredibly cheap those ping pong balls were. I bought a few hundred just for the sake of it; I was a child again, or perhaps, more realistically, I have never grown up! The cheapness of the ping-pong balls inspired me to create a way to join them that was not only cheap, but also extremely easy to mass produce. I came up with a simple unit that when paired with itself in reverse allows the user to connect two spheres together. When multiple units are used, the connection expands and grows in any direction one wishes. This connecting mechanism was unique, and with the support of AVA and the Knowledge Transfer Office, we patented it in different countries. Then, over the past year, with the help of a research fund, we explored the potential of the concept in two fields: furniture and jewellery. The results held great promise, so we participated in the 47th International Fair of Inventions in Geneva, and were delighted to win medals for both collections!

At the 47th International Exhibition of Inventions of Geneva held in Switzerland (10-14 April 2019), the OH Furniture Collection that I created won a gold medal. My OHO Jewellery Collection, in the same series of work, won a silver medal.

Both these collections are based on an interlocking design I invented. The interlocking mechanism can be applied to a variety of products for daily use, such as jewellery and furniture. The invention has been granted patents in the United States and mainland China.

在瑞士舉行的第 47 屆日內瓦國際發明展中，我創作的 OH 家具組合獲頒金獎殊榮，而同一系列中的 OHO 首飾組合則獲得銀獎。

這兩個組合同出於我研發的聯鎖設計。互相緊扣的聯鎖裝置可用於多種日常產品包括首飾和家具。此項技術並已取得美國和中國內地專利。

別出心裁的聯鎖設計家具組合

OH 家具組合精巧的聯鎖設計，創出一種別樹一幟的全新家具。這個獨特的組合可以隨意擴充，極之靈活，也能滿足不同的需求，而且裝拆簡易。融合了這個設計的 OH 家具組合，椅子便於疊起，也可搖身一變成為桌子，配合新一代室內空間需要。經典組合設計簡約，滲透素雅低調的氣質，成為一種輕易擁有的奢華。組合另有竹製系列，取材環保可持續，不需任何工具或硬件都可以組裝，包裝扁平既方便運送及儲存，所費更少，而且也極為舒適！

法定純銀製的聯鎖設計首飾組合

聯鎖設計裝置也融入了 OHO 首飾組合，令戒子、耳環、頸鍊均可按場合需要而轉換設計。聯鎖設計讓配戴者可隨時隨意瞬間創造出悅目的造型，以法定純銀製的聯鎖串連的別緻寶石，為日常裝束添上時尚感。

靈感的起源

一切源自最初我想以乒乓球創造造型兒童玩具的想法。瀏覽淘寶這個有趣的網上市場，我出乎意料地發現原來乒乓球便宜不過，於是我一口氣買下了數百個。我又再是個孩童了！又或者更真實地描述的是，我根本從來沒有長大過！乒乓球低廉的價錢，啟發我創造一個將它們連接起來的方法，以提升其價值，也方便大量生產。我想出了一個簡單的設計單位，兩球調轉互接的話就能讓使用者將兩者連起來，如將多個設計單位再連接的話，這一串球就可以按照個人想法而向不同方向展開去。這種連接方式獨一無二，更獲得視覺藝術院及知識轉移處的支持，在不同國家取得專利。之後，在過去一年，我們得到研究撥款資助，開始探索這個概念是否可應用於家具及首飾上。結果令人喜出望外，於是我們決定參與在日內瓦舉行的第 47 屆國際發明展，並摘下兩個殊榮！

VANDERLUST



VANDERLUST, the 14th cabinet of the Visual Arts Student Society, combines “VA” and “Wanderlust”, which shows that AVA students are eager to explore the world. The Chinese name “蜚遐” represents the adventurous spirit of AVA students, who wish to travel together on the path of art.

After graduating from secondary school and starting university, living in halls and joining a student society may be the goals of many students. Yet, beyond fulfilling the “Bucket List”, what exactly is taking part in the cabinet of a student society?

This is such a distinctive place compared to others, and no matter whether you are a graduate, alumni or freshmen, we are all united and close to each other. In terms of our activities, the most remarkable one must be the AVA Festival. Together with the former cabinet, we held a carnival providing an opportunity for all HKBU students to get to know more about AVA in an entertaining way. Students and visitors could enjoy the hand-made pizzas baked in our hand-made stove. We also spent wonderful times together on Movie Night and Disco Night. Events like these can only be found at AVA, where HKBU students and AVA students enjoy time together.

Not long after we started to run the society, something happened. A lot of you may still vividly remember when the Hong Kong-China Extradition Bill was proposed in June. We expressed our concerns and determination through protests with millions of people. Through art and action, we appealed and expressed our concerns. Together we stood up for our freedom to create, for the core values of the society and to protect the place we call home – Hong Kong. As a student society, we always think about what we can do; we try to gather people who share the same passion – graduates, professors and students – we think about what we can do as artists. We stood up for our home in our way, to protect our rights and our home. It is not easy to find many people who share the same passion, so seize your chance to get to know more like-minded buddies.

蜚遐 53

香港浸會大學學生會視覺藝術學會第十四屆幹事會，英文名為「VANDERLUST」，中文名則為「蜚遐」。幹事會英文名發音與「Wanderlust」一詞相似，意為「流浪的渴望」。旅行、流浪，是一種態度，一種渴望探索世界的態度。本會的中文名「蜚遐」便象徵本院學生帶著探索精神，在藝術路上一同飛躍。

高中畢業後升大學，在大學裡上莊、住宿舍，這些都是很多人的目標。除了完成「Bucket list」以外，上莊究竟是為了什麼？

在視覺藝術院，人與人之間的關係特別緊密，在參與 VASS 活動時可以認識到不同的「老鬼」和師兄師姐，在這個大家庭裏大家互助互愛。說起 VASS 舉辦的活動，印象最深刻的是上莊舉辦的「AVA Festival」，「AVA Festival」旨在令校內更多人認識 AVA，嘉年華中會舉辦不同的活動及比賽，讓 AVA 人及其他學科同學參加。活動期間，我們和教授一起搭火爐、做薄餅，在草地上看電影、舉辦 DiscoNight、市集等等，這些都是在 AVA 才會有的活動，在這裏凝聚 AVA 人和浸大的同學。

「上莊」不久以後發生了一件歷歷在目的事。相信大家都對香港今年六月發生的「反送中」事件猶有餘悸，我們用藝術、用行動表達我們的訴求和意願，大家一起站出來守護藝術創作者和香港人的自由，守護我們的家。作為幹事會，我們一直思考我們可以做到的事是什麼，於是我們凝聚了一群同路人，和「老鬼」、教授、同學們一起思考作為藝術人有什麼可以做，用我們的方式堅持、守護我們的權利。

把握可能只有一次的機會，認識一群志同道合的人，何樂而不為？

AVA

EVENT

6 — 25 SEP 2018

"Blank Character"
AVA Gallery, Kai Tak Campus

A group of 2016 Visual Art graduates of AVA, HKBU, who focus on media such as painting, video and installation art, shared their new attempts and thoughts in this exhibition. A blank character, or “□”, is a piece of Chinese punctuation used when an absence of words or fragments is found in articles or literature. Taking “blank characters in life” as a starting point, the artists in this exhibition aimed to record the fragments of our lives through their observation of the hectic city.



8 — 9 SEP 2018

"Global Jars: Asian Containers as Transcultural Enclosures"
Lam Woo International Conference Centre, Hong Kong Baptist University, Hong Kong

This conference used art-historical methods to understand jars as transcultural containers that mediate between inside and outside, Asian and non-Asian, local and global, this-world and other-worldly realms. Special attention was given to the relationships between the filling, emptying and re-filling of jars with a variety of contents through time and throughout space and the charging, eliminating and re-charging of these particular objects with different sets of meanings.



18 — 22 SEP 2018

"Housewarming Party"
Koo Ming Kown Exhibition Gallery

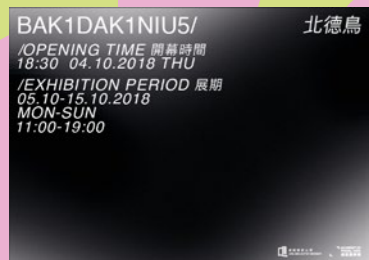
A group of AVA students explored what an exhibition space can be and its functions in terms of connecting people to exchange ideas. The students wanted to dismantle the conventional routine of holding an exhibition by setting up a situation for participants and audiences. From 16th to 20th September, the gallery became a venue of “AVA happenings”. Participants were free to engage in different activities and performances in order to connect people and exchange ideas.



5 — 15 OCT 2018

"Bak1 Dak1 Niu5"
Koo Ming Kown Exhibition Gallery

Bak1 Dak1 Niu5 was an exhibition responding to AVA's summer 2018 study trips to Berlin and Beijing. Participating students created artworks responding to the study trips and locations. This exhibition served as a platform for students to share their experiences through their works.



29 SEP — 2 OCT 2018

"Ink Asia 2018"
Booth J18, Hall 3, Hong Kong Convention and Exhibition Centre

It is the fourth year that AVA has received an invitation to join Ink Asia. The art exhibition featured works by our students and alumni in a wide range of media and modes of expression. In association with the event, a series of workshops were organised for participants to learn how to create Chinese paintings in the freehand (xieyi) style.

5 — 15 OCT 2018

"Sustainable Art Exhibition by AVA Students"
Koo Ming Kown Exhibition Gallery

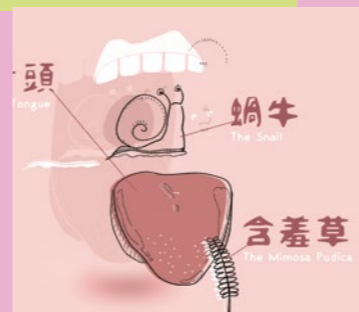
Thanks to an invitation from the Hong Kong Green Building Council, the students of AVA's Exhibition Design course (VART 3255) in 2017/18 once again showcased their upcycled art pieces, innovative ideas and fine craftsmanship. After the HKBU exhibition in April, the show was extended to Wanchai. This exhibition was also part of Green Bazaar in Hong Kong Green Building Week.



28 SEP — 13 OCT 2018

"The Tongue · The Snail · The Mimosa Pudica"
AVA Gallery, Kai Tak Campus

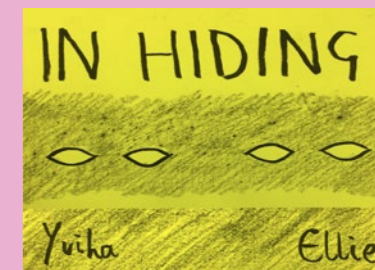
In this “Laboratory”, three young artists randomly selected an unfamiliar biological subject for each other, including the tongue, the snail and the Mimosa Pudica. Without scientific backgrounds, they explored the contours of biodiversity and read the stories behind the languages of humanity. The ever-changing inner relationship is the reason why the artists were interested in probing into the sensation and the possibility of the medium. The “Laboratory” relayed an experimental state and welcomed the audience to trace back the study of material and dialogue.



19 — 22 OCT 2018

"In Hiding": A Joint Exhibition by Ellie MacGarry and Yuiha Yamaguchi
Kai Tak Campus

AVA's resident artists Ellie MacGarry and Yuiha Yamaguchi presented new paintings and ceramics influenced by their experiences while living in Hong Kong for the past two months.



20 — 24 OCT 2018

"Risograph Workshop with Rose Blake & Angee Chan"
(Kai Tak Campus)

AVA's visiting artist, Rose Blake, and Angee Chan hosted two group workshops to introduce the skill of printing with Risograph.



25 OCT — 5 DEC 2018

"Marble Fable"
(Sculpture Garden, Hong Kong Baptist University)

Exchanging thoughts with material brings sculptures to life. A marble quarry carries its own story; the material of marble carries its own history; artists carry their own experiences. Under the guidance of Assistant Professor Ekkehard Altenburger, the melodies and rhythms of marble and sincere enthusiasm for the material led a group of year 3 and year 4 students to carve their thoughts, their poems and their tales.



27 OCT — 9 NOV 2018

"TRI-PHO"
(AVA Gallery, Kai Tak Campus)

This exhibition consisted of six art pieces that addressed the topic in three ways: through the discussion of power of narration in photography, the dissection of photography, and photography's materialistic characteristics. This was the first group exhibition of Glo Chan Cheuk Yan, Echo Hui Gi Wai and Fion Hung Ching Yan, who shared their art with visitors and discussed the possibilities of photography.





31 OCT 2018

"Talk: Glass Artist Talk by Gerry King"

The talk explored the directions King's work has been taking in his current series of landscape-influenced works. He also discussed his current work as an author, guest lecturer, consultant and workshop leader.

"+1440" was an off-site exhibition by AVA students from the Exhibition Culture course. This project was an experimental exhibition in an unconventional gallery venue curated by the students. In the process of venue selection, students considered the activation of spaces.

2 – 15 NOV 2018

"+1400"
(In and around HKBU Campus)



3 – 4 NOV 2018

"9th International Conference on The Image
- Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data"
(Lam Woo International Conference Centre)

The ninth edition of the International Conference on The Image was held by Common Ground Research Networks and the Academy of Visual Arts to trigger responses and critical discussions of how we deal with images in this age of big data and artificial intelligence.

14 NOV 2018

"Talk: 真或假? Defining the Fake in Chinese Porcelain"

How do we define the term 'fake'? The concept of "fake" in Chinese porcelain is complex and is grounded in both commercial and connoisseurship practices. This lecture examined the various types of porcelain that might be defined as fake, looking at the motivations, history, reception and audiences for this kind of production during the Qing dynasty and in contemporary China.



15 – 20 NOV 2018

"Take A Sip"
(Koo Ming Kown Exhibition Gallery)

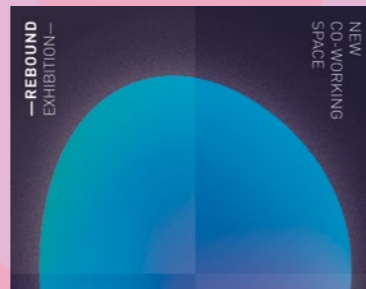
We live in a time when the snap judgment is celebrated. The habitual quick browsing mode causes simultaneous thinking, seeing and making invisible and incomprehensible. This exhibition included works by 25 young image-makers from the Academy of Visual Arts, HKBU and Department of Photography, Chung-Ang University, South Korea.



26 – 30 NOV 2018

"Rebound" Exhibition
(Shaw Campus)

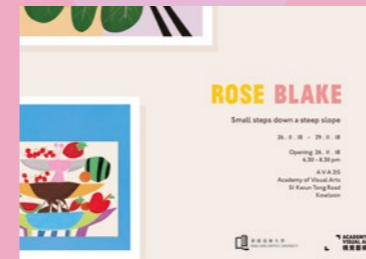
"Rebound" was an exhibition by AVA students from this year's Exhibition Design course. In collaboration with the Centre for Innovative Service-Learning, the goal was to create an experiential interactive exhibition catering to the new co-working space that will be in operation in 2019. Sharing is not only about giving but also taking. The students hoped to provide a fun and relaxing platform for visitors to react and connect, and to promote the idea of sharing from different perspectives.



24 NOV 2018

"SPOKEN/UNSPOKEN"
(Kai Tak Campus)

31 young international artists presented their experiments. Their overarching interest concerned expression beyond, beneath and between words.



27 – 29 NOV 2018

"Small Steps Down a Steep Slope": An Exhibition by Rose Blake"
(Kai Tak Campus)

Artist Rose Blake unfolded her latest illustrations produced during her residence at AVA since October 2018. At the opening reception, Rose introduced her work on site and shared her experiences and inspiration from the time she spent in Hong Kong.

29 NOV 2018

"Public Lecture: Identity, Edge and Border. A Perspective on Art, Public Space and Memory"
(Lam Woo International Conference Centre, HKBU)

This lecture explored, through the eyes of an artist, a number of artworks that address issues of identity, edge and border. A range of works were presented and discussed that addressed themes and subjects that are recurrent in many international contexts. Social, political and cultural significance were a motivating factor in many of the works that located themselves in public spaces. The lecture is conducted by John Aiken, an artist and academic who has extensive experience of working in the area of public art.



30 NOV – 13 DEC 2018

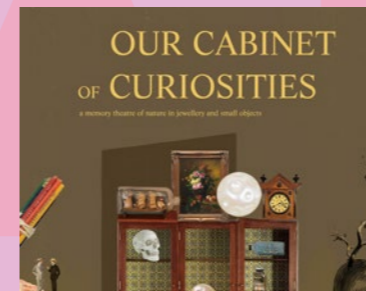
"You Can't Live Without Blue"
(AVA Gallery, Kai Tak Campus)

This exhibition displayed Lamothy Kwok's struggle with sentimental expression and real-life observation. To Kwok, painting is always a practice in balancing realistic seeing and self-imagination. He creates art because he sees something and this triggers in him feelings and thoughts. He aims to record that particular instant with his visual presentations.

8 – 30 DEC 2018

"Photosynthesis in the darkness": Solo Exhibition of Yiu Chi Leung
(Koo Ming Kown Exhibition Gallery)

The exhibition featured two series of works by the artist, including *An Era of Half-Humanity and Space Farming*.



8 – 16 DEC 2018

"Our Cabinet of Curiosities"
(Koo Ming Kown Exhibition Gallery)

A group of AVA graduates found every encounter with nature a precious and unique experience. This caused them to gather and share their stories of connection with nature, through art and craft. They hoped this exhibition would help audiences experience the sense of wonder, fun and questioning, and the sentimental attachment they derived from nature through this cabinet of curiosities.

16 DEC 2018 – 26 JAN 2019

"Workshop: Wood-Firing Ceramics Workshop 2018"
(Kai Tak Campus)

AVA Alumni experienced in wood-firing ceramics acted as mentors in a workshop with a 1:2 mentor-to-student ratio. Participants worked closely with the mentors to learn the techniques of wood-firing ceramics.



17 – 19 DEC 2018

"Talk: Jewellery Talk & Workshops by Professor Kee-ho Yuen, The University of Iowa"

Prof. Yuen sees his work as an evolving collage of the philosophy and sensibility of the East and West. His work is an aesthetic investigation as well as a quest to whimsically comment on human emotions and interactions. Prof. Yuen employs an eclectic mixture of contemporary and traditional technologies and materials, ranging from advanced 3-D computer modelling to traditional fabrications and enamelling.



19 — 20 DEC 2018

"The Tortoise Will Reverse Itself": A Joint Exhibition by Charlie Barlow, Gray Wielebinski and Jenny Käll" (The Gallery, Academy of Visual Arts)

This exhibition presented new work by Charlie Barlow, Jenny Käll and Gray Wielebinski, built upon individual practices and influenced by the experience of living in Hong Kong for two months. Materiality and assemblage unite their approaches through combinations of found, shop-bought and crafted things.

21 — 30 DEC 2018

"Syu4 Tou4 Tung4 Gwai1": Duo Exhibition by Ho Oi Ying Valerie and Shum Kwan Yi" (Koo Ming Kown Exhibition Gallery)

Two participating young artists, Ho Oi Ying Valerie and Shum Kwan Yi, presented their feelings about modern society and their own lives through jewellery and Chinese landscape painting, respectively. Although they work with different media and encounter different issues and different aspects in their work, they both find answers in nature, and then respond.



3 — 13 JAN 2019

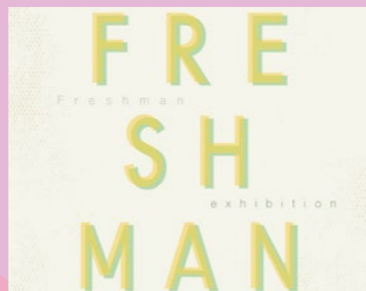
"On/Off" (Koo Ming Kown Exhibition Gallery)

There is always an invisible and intimate relationship between "On" and "Off". Before each new beginning, we all encounter different decision-making processes and different states. Before the beginning of a new year, six graduates and a final year student were going through their "On and Off" period. In terms of the change of identity, how did their experiences shape their creation?

3 — 12 JAN 2019

"Freshman Exhibition 18/19" (Kai Tak Campus)

The Visual Art Student Society held an exhibition for freshman and faculty members arranged alumni to be mentors for the participants.



16 JAN 2019

"Talk: Young Artist Talk – Sharing of Ceramics Studies and Further Development in Japan" (CVA 312)

This talk shared the four-year development of Ng Ka Ho, a young artist and AVA alumnus, whose ceramic art deals with life in Japan.

25 JAN 2019

"Public Lecture: Dealing With a New Market – the Case of the Emerging Contemporary Art Market in China" (CVA 312)

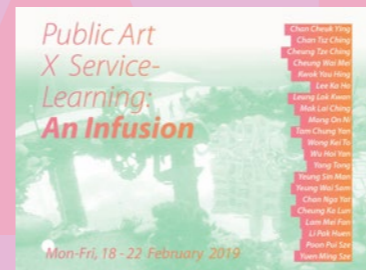
In the 1980s there was barely an art market in China and now it is one of the world's largest. Based on extensive ethnographic fieldwork in the Beijing contemporary art market and interviews with artists, art dealers, collectors, museum directors, auction house employees and others, this talk discussed how China's art market emerged and how participants perceive it. In particular, the talk addressed how art is valued in this new market, how participants understand their market, and how the contemporary art market in China relates to those in Europe and the US.



30 — 31 JAN 2019

"No Blu Tack": Exhibition of Paintings by AVA Students (AVA 121, 51 Kwun Tong Road, Kowloon, Hong Kong)

This exhibition showed work produced by AVA students in their further studies painting course.



18 — 22 FEB 2019

"Public Art X Service-Learning: An Infusion" (Co-working Space, 3/F Li Promenade)

This exhibition displayed the results of the first collaboration between the Public Art course and the Centre for Innovative Service-Learning (CISL), in which AVA partnered with Yan Garden, an artistic and cultural hub in Dongguan.

20 FEB 2019

"Talk: Making sculpture – From Diorite Stone Axes to Robotic Technology" (CVA 312)



25 FEB — 1 MAR 2019

"Future Co-working" (Co-Working Space, 3/F Li Promenade, Shaw Campus, HKBU)

Students from the Furniture Design class designed and handmade 11 sets of creative and interactive tables and stools. The student's wanted to create useful furniture but also amuse users with their creative ideas.

28 FEB — 1 MAR 2019

"ADD OIL!" A Joint Exhibition by Rodrigo Arteaga and Romain Mader (AVA 121, Kai Tak Campus)

In this exhibition, Rodrigo Arteaga and Romain Mader unveiled their latest works produced during their residency at the Academy of Visual Arts since January 2019.



4 MAR 2019

"Talk: Commissioning artists – Developing Places Xiaopeng" (CVA 312)

Matthew Jarratt spoke about his recent projects involving the cultural development of cities, sculpture commissioning and place making. Mr. Jarratt focused on art projects that have contributed to the development of Newcastle/Gateshead in the North East of England, notably Cheeseburn Sculpture (a new sculpture park and gallery he developed), and his recent projects with artists in China.

5 — 15 MAR 2019

"Wabi-Sabi Today": Works by Students of Nagoya Zokei University (AVA 121, Kai Tak Campus)

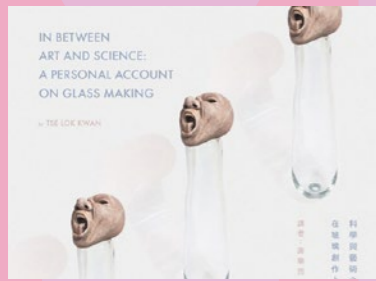
In this show, students of Nagoya Zokei University presented a vision of what wabi-sabi, two related aesthetic concepts deeply linked with the development of traditional Japanese art and culture, can signify to upcoming creators. From oil painting to product design, "Wabi-Sabi Today" aimed to provide a glimpse into the work of artists and designers looking for the Japanese aesthetic of tomorrow.



7 MAR 2019

"Talk: Excavation and Evolution – Artist Talk by Robert Armstrong" (WLB211, Lam Woo International Conference Centre, Hong Kong Baptist University)

In this talk, Robert Armstrong discussed his painting practice – ranging from early figurative and expressionist work to more recent pared-back paintings. He also explored the thought processes and decision-making involved in his evolving practice.



8 MAR 2019

"Talk: In Between Art and Science – A Personal Account on Glass Making" (CVA 312)

In this talk, alumna Tse Lok Kwan aimed to share her experiences bridging art and science in glass making. Through her experiences studying as an artist in a science university, she presented a broader view of creating glass objects.

13 MAR 2019, 4 – 13 APR 2019

"Curator Talk and Exhibition: "Pictures of Persuasion: Hong Kong's Travel Posters" (CVA 303)

Curator James Ellis discussed this exhibition. Hong Kong Baptist University recently purchased the world's finest collection of vintage Hong Kong travel posters. The collection, which includes approximately one hundred posters dating from 1930 to 1980, is significant in many ways. These pictures of persuasion "offer a wealth of art, history, design, and popular culture for us to understand." The posters provide a glimpse into evolving mid-century commercial art and the visual languages of Western modernism. They also offer a valuable perspective on Hong Kong's image in the West during the city's late colonial period. Hong Kong's vintage travel posters belong to the collective memory of Hongkongers and the city's rich cultural heritage.



14 – 31 MAR 2019

"Look!" Printmaking Exhibition (Koo Ming Kown Exhibition Gallery)

This exhibition showcased a collaboration between alumni of printmaking courses from the Academy of Visual Arts, Visual Art Centre and the Chinese University of Hong Kong. The alumni are dedicated to pursuing careers in printmaking and the new works presented were created using a variety of techniques. Printmaking workshops explaining these techniques were organised to educate students and the public.

21 MAR 2019

Public Lecture: Expatriate Chinese Artists in Europe in the 20th Century

Dr Sandy Ng is Assistant Professor of Culture and Theories in the School of Design at Hong Kong Polytechnic University. She is a specialist in modern Chinese art and culture. In this talk, Dr Ng introduced expatriate Chinese artists in Europe in the 20th century.



24 MAR – 5 APR 2019

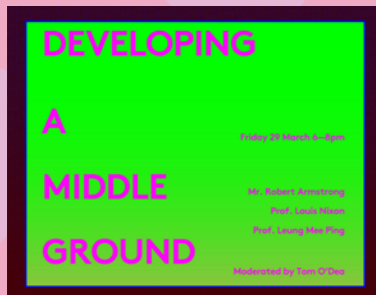
"New Art Now" (AVA Gallery, Kai Tak Campus)

New Art Now was the inaugural exhibition in the newly refurbished AVA Gallery. The show featured the work of five emerging Hong Kong artists who were nominated by five established artists on the faculty of the Academy of Visual Arts, HKBU.

25 – 26 MAR 2019

"Workshop: Mapping Creativity: Exploring Narrative Strategies for the Advancement of the Creative Ecologies in Hong Kong and at a Global Scale" (Kai Tak campus, Room 215/217)

The workshop was supported by the CreativeEconomies research venture of Zurich University of the Arts and Nesta, the UK's innovation foundation, which are currently preparing a prototype of a new European Creative Economies Report, to be presented in Berlin in 2020.



29 MAR 2019

"Public seminar: Developing a Middle Ground" (AVA Gallery, Kai Tak Campus)

This public seminar considered Hong Kong and international models for experimental artist-run exhibition spaces.



2 APR 2019

"Bauhaus Fest" (Goethe-Gallery and Black Box Studio)

On 1 April 1919, Walter Gropius officially opened the doors to the newly founded Bauhaus, which subsequently became arguably the most influential art and design educational institution of the 20th century. The Bauhaus was famous for its motto parties, at which students from all faculties tried to outdo each other with unusual, imaginative costumes, decorations and performances. Under the motto "cubic", students of AVA hosted their own interpretation of a celebratory Bauhaus Fest to celebrate the opening of the anniversary year.

4 APR – 9 AUG 2019

"Peregrination in Bookplates" (HKBU Library)

Co-organized by the HKBU Library and AVA with the strong support from the Centre for Innovative Service-Learning (CISL), this is an exhibition which proposes the perspective of a traveler to view the bookplates donated by the members of the Hong Kong Ex-Libris Association (HKEA) and selected bookplates by AVA students. For students' works, the idea of "peregrination" corresponds to the journey they took to conduct research on public art in Hong Kong, the results of which are shown in their bookplates.



11 APR 2019

"Public Lecture: Modern and Contemporary Ink Paintings in the Hong Kong Art Market Today" (CVA 210)

Carmen Shek Cerne is a Specialist in the Chinese Paintings Department of Christie's Hong Kong and Head of Sales for Chinese Contemporary Ink. In this talk, Carmen introduced the current ecology of Hong Kong Art Market of the Modern and Contemporary Ink Paintings.

16 – 18 APR 2019

"The Path Together" Arts Accessibility Ambassador Scheme

AVA collaborated with the Arts with the Disabled Association to host "The Path Together" Arts Accessibility Ambassador Scheme. They invited students of HKBU to be Ambassadors, for their inclusive drama "The Path Together", which was performed at HKBU.



18 – 27 APR 2019

"Pearl and Beyond" (Koo Ming Kown Exhibition Gallery)

"Pearl and Beyond" was an exhibition of studio jewellery presented by AVA. It was an exploration of local marine materials, and cultivated pearls in particular. Each participant attempted to examine an issue of their choice through creative usage of pearls and locally found marine objects. Workshops and talks related to marine art were organised for the benefit of students and the public.

24 APR 2019

"Zone Out" (Seolabul Gallery, Chung-Ang University, South Korea)

This was a collaboration of AVA and the Department of Photography, Chung-Ang University, Republic of Korea. It comprised 20 participating artists from the two institutions.



26 APR – 25 AUG 2019

"Riptide: Creative Works of Chinese Calligraphy and Seal Engraving as A Response to the May Fourth Movement" (Dr Sun Yat-sen Museum)

With the supervision and guidance of Associate Professor Dr Daniel Chak Kwong Lau, students and alumni from the Chinese calligraphy and seal engraving classes of AVA, created a series of art pieces that embraced the classical beauty of traditional Chinese calligraphy and seal engraving. At the same time, by blending together these special visual art forms, they incorporated new visions and elements of modern art to express the views held on the May Fourth Movement.





27 – 29 APR 2019

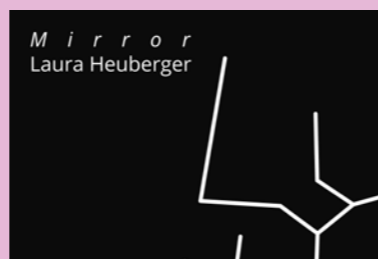
"The Reservoir": Exhibition by Feiyi Wen (Kai Tak Campus)

AVA's Artist-in-Residence Feiyi Wen showcased her latest artwork made in Hong Kong during her residence at AVA since March 2019.

27 – 29 APR 2019

"Mirror": Exhibition by Laura Heuberger (Kai Tak Campus)

AVA's Artist-in-Residence Laura Heuberger showed her latest artworks made in Hong Kong during her residence at AVA since March 2019.



7 – 18 MAY 2019

"Why Jewellery? 3" (Webb Gallery, Queensland College of Art, Griffith University, Australia)

This was an exchange exhibition of contemporary jewellery by Queensland College of Art and the Jewellery programme at AVA, HKBU. The biennial exhibition opened at QCA before going on tour to Hong Kong.

8 MAY 2019

"Symposium: Women in Art – The History of a Difficult Emancipation. From Bauhaus to the Present Day" (Communication and Visual Arts Building)

In 1919 the progressive Bauhaus art school opened its doors to men and women, declaring equality amongst the sexes. However, the emancipatory optimism of many young women at the Bauhaus was soon curbed... In this symposium, female art scholars, artists, curators and art managers discussed the conditions women find in the art world today.



24 MAY – 9 JUN 2019

"AVA BA Gradshow 2019" (Kai Tak campus)

Many unknown factors hide behind things we presume to know. This year's Graduation Show of the Hong Kong Baptist University Academy of Visual Arts symbolised the expression of undiscovered power, glancing into the worldviews of students through their work. Each art piece explored the innate potential of our graduates, including their yearning towards the future. Art workshops and talks organised by students were held for the public.



27 – 31 MAY 2019

"Summer Forum and Workshop: From Casting to Rubbing: Material Studies on Chinese Bronze and Glass" (University Museum & Art Gallery, University of Hong Kong; Communication and Visual Arts Building & Kai Tak Campus, HKBU)

This summer's forum and workshop combined art, science and conservation to study artefacts and artmaking processes with an object-based and material-focused approach. The forum covered art history, material science, conservation, as well as technology related to the time a work of art was made.



27 – 31 MAY 2019

"Pathfinder" International Art Moves (IAM) Workshop (CVA408 Graphic Arts Studio)

Under the mentoring of visiting artists Dr Martin Müller and Anne Müller, IAM Workshop invited students to take part in an international visual arts exhibition in Kunstquartier Bethanien in Berlin in January 2020. During the workshop, students learned the skills needed to curate an exhibition, such as concept development, artwork selection, spatial design and exhibition design. Five of the participating students were nominated to take part in the setup of the exhibition in Berlin in 2020.



7 – 9 JUN 2019

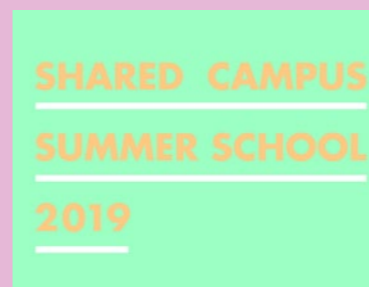
"Heaven on Earth": Do It Yourself Exhibition by Stephanie Senge (CVA 312)

AVA's Artist-in-Residence Stephanie Senge showcased her latest artworks, which were made in Hong Kong during her residence at AVA since April 2019. A Batik workshop was held at the opening night.

13 – 21 JUN 2019

"AVA Unfolded @ PMQ" (PMQ)

This exhibition followed AVA's BA Graduation Show 2019. Of the 128 graduating artists, 32 were selected to participate in this exhibition, which provided a new platform to display their art works from the graduation show.



17 JUN – 29 AUG 2019

Shared Campus Summer Schools 2019

To encourage cross-cultural, cross-disciplinary exchange and to promote international collaboration and exposure among students and staff, AVA collaborated with seven international art universities from Europe and Asia in organising the Shared Campus Summer School, comprising a programme of four international summer courses offered by four different partners.

6 – 20 JUL 2019

HKBU MAVA Grad Show: "FLOW" (Kai Tak Campus)

This annual exhibition included various fields of art; 26 graduates revealed different aspects of contemporary art through a range of approaches, exploring the realms and possibilities of creativity. Several art workshops, which echoed the artworks, were organised for the public.



11 – 27 JUL 2019

HKBU ADVA Grad Show: Pacing (行·回) (Koo Ming Kown Exhibition Gallery)

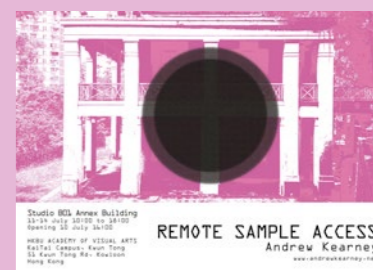
37 Associate Degree students exhibited their photography and sculptural works. They looked for potentialities through continuous introspection, self-realisation and exploration of the unlimited possibilities within themselves and set it in motion. On the path of creation, they may struggle and wander but that is part of the peak experience.



10 – 14 JUL 2019

"Remote Sample Access" (Kai Tak Campus)

AVA's Artist-in-Residence Andrew Kearney displayed his latest artworks made in Hong Kong during his residence at AVA since June 2019.



26 JUL – 3 AUG 2019

"Our People Our Land : Pokfulam Village" (The Warehouse Teenage Club, Aberdeen)

Co-organized by The Warehouse Teenage Club and with the support of Pokfulam Village Cultural Landscape Conservation group, Caritas Hong Kong, and the Centre for Innovative and Service Learning (CISL) and Academy of Visual Arts (AVA) of the Hong Kong Baptist University, this exhibition highlights the service-learning project findings of participated students through a field study in Pokfulam Village.



THE ACADEMY OF VISUAL ARTS

視 覺 藝 術 院

The Academy of Visual Arts (AVA) was founded in 2005 as an independent division of Hong Kong Baptist University, dedicated to educating students in the practice-based professional skills and academic knowledge of the visual arts. Our purpose and spirit are reflected in our commitment to individual experience and creativity throughout our innovative programmes and activities.

As an active research hub and community service provider, the Academy is run through a simple, organic administrative structure, capable of flexibly adjusting to new trends and integrating the latest developments. AVA is strongly interlinked with other departments of HKBU and its sister institutions in Hong Kong through an extensive system of professional networks, academic collaborations and institutional agreements. We also proactively foster relations with the general community of Hong Kong and the creative and cultural sectors of the city and the region through numerous activities, exhibitions, lectures, workshops and consultancies.

Today, AVA has about 400 undergraduate students, taught by 27 full-time and 18 part-time staff through a choice of over 86 different courses. We have about 31 postgraduate students in master's and doctoral programmes, and jointly offer an Associate of Arts (Visual Arts) programme with HKBU's College for International Education (CIE). Together, this makes AVA an inspiring community of practitioners and academics dedicated to the progress of creative practices and thought.

AVA operates two campuses: Kai Tak Campus in Choi Hung, and the Lee Shau Kee Communication and Visual Arts Building in Kowloon Tong, both with fully equipped workshops and studios for visual arts disciplines as varied as painting & drawing, Chinese arts, media arts, sculpture, graphic arts, glass & ceramics, glass, object design, experience design, and many more.

Programme Philosophy and Vision

Social, political, and economic stakeholders as well as the general public all over the world increasingly recognise creative production and culture as essential to our societies' functioning and to quality of life. The visual arts and their protagonists – artists, designers and creative practitioners – often challenge our values and attitudes, thus adding to the understanding and appreciation of our own and other cultures, influencing political, cultural and social change and driving economic development. Knowledge and creativity are key concerns for the progress of humankind, and visual artists are essential agents in advancing these concepts into and beyond the 21st century.

In this context, AVA's Bachelor of Arts (Honours) in Visual Arts programme operates in the interdisciplinary area of creative practice that lies across and between media. Developments within the visual arts – starting with the Bauhaus movement in the 1920s, and with a new technology-inspired impetus in the latter quarter of the 20th century – have introduced new processes and situations, which have resulted in an expanded notion of creative practice beyond the traditional concepts of art and/or design, no longer based upon strictly distinguished disciplines or particular media, but rather a hybrid of many.

Accordingly, in the BA in Visual Arts programme at the Academy of Visual Arts students are not limited to examining a series of media and potentially specialising in one of them, but are rather encouraged to investigate the idiosyncrasies of their own ideas. It is our belief that the most interesting new work is a product of crossing boundaries between disciplines, conjoining with media outside of established methodologies and canons.

interesting new work is a product of crossing boundaries between disciplines, conjoining with media outside of established methodologies and canons.

The BA (Hons) in Visual Arts programme at the Academy of Visual Arts is a professional degree that focuses on intensive practice-led work in the visual arts supported by a programme in General Education. It emphasises creativity, versatility and intelligent articulation, thus enabling its graduates to enter professional, studio-based careers in such fields as studio arts, design and/or craft after earning the degree. Our BA students have the opportunity to develop technical competencies, informed aesthetic judgement and an understanding of the context in which contemporary work is created, rooted in the ever-shifting cultural climate of creative production in the studio.

Studio teaching is conducted through a combination of individual and group tutorials and is founded on the belief that creative practice is fundamentally a social phenomenon. To be able to participate in such social interaction, the Academy of Visual Arts believes that creative work of high quality can only be achieved by well-rounded, balanced artist-personalities who are willing and able to live up to the responsibilities and expectations of their chosen profession. The staff of the Academy of Visual Arts therefore puts great emphasis on a holistic approach in its teaching, aiming to nurture the personalities of students through a wide range of experiences. In effect, the Academy of Visual Arts provides academic education at tertiary level that enables its graduates to realise their professional aspirations within the creative and cultural sectors of Hong Kong and beyond.

香港浸會大學視覺藝術院於 2005 年成立，致力培育學生掌握視覺藝術的專業技巧與學術知識，並旨在透過創新的課程和活動探索個人特質、發揮創意，宏揚本院的宗旨和理念。

本院致力成為視覺藝術創作與研究的樞紐，並着意將相關的經驗和成果回饋社會。精簡的行政架構，令我們能夠靈活轉變，以迎合社會發展及視覺藝術的最新趨勢。我們與浸會大學其他學系及本地相關機構保持緊密聯繫，建立專業網絡，加強學術合作和院校協定。我們亦不時舉辦展覽、講座、工作坊，並提供顧問服務，以促進與本地社區以至區內藝術文化界的交流。

本年度視覺藝術院本科課程由 27 位全職及十多名兼職教學人員任教，提供超過 86 個不同科目的選擇，並合共約 400 名本科生和 31 名碩士及博士生。視覺藝術院人才濟濟，院內藝術工作者及學者形成一個意念澎湃的群體，共同推動推動創意發展。

此外，本院亦與浸大國際學院合辦文學副學士（視覺藝術）課程。視覺藝術院的教學設施分佈於啟德校園和九龍塘大學本部的傳理視藝大樓，有多個設備齊全的藝術工作室，可供從事繪畫、中國書畫、媒體藝術、雕塑、平面藝術、陶瓷、玻璃、物品設計、體驗設計等創作。

本科課程理念及願景

全球的社會、政治、經濟持份者及大眾正日益認識到，創意產業和文化是維持社會運作並及提升生活質素的關鍵。視覺藝術教育工作者——不論是藝術家、設計師還是創意從業者，不時挑戰社會的價值觀和態度，從而讓我們對自身及外來文化有更深的認識與體會，這點既推動了政治、文化、社會的變革，同時也促進了經濟發展。知識與創意是人類進步的重要因素，視覺藝術家正是將這些思維帶進 21 世紀以至未來的重要媒介。

基於上述前提，視覺藝術院的視覺藝術文學士（榮譽）課程以跨學科領域的創意實踐為立足點，既游走於各個媒體之間，也結合多個媒體進行跨媒體實踐。視覺藝術的發展源於 1920 年代的包浩斯運動，隨後伴以 20 世紀下半葉的科技推動，社會出現新的發展，從而令創意實踐的範疇不再局限於傳統的藝術和設計，也不再按照媒體而嚴格區分藝術，視覺藝術成為多種元素共治一爐的混合體。

同樣地，視覺藝術院的視覺藝術文學士（榮譽）課程也會鼓勵學生探究個人意念的特質，而不會把他們的眼界局限於某幾種媒體，然後選擇其中一種作為專修。我們深信，跨越學科疆界並結合非傳統方法及律規的作品，會最為有趣。視覺藝術院的視覺藝術文學士（榮譽）課程作為專業學位，着重大量視覺藝術上的實踐之外，亦在跨學科的基礎上輔以通識教育課程，強調創意、靈活及智慧的表達，讓學生畢業後能投身藝術、設計、工藝製作等不同藝術工作室的專業工作。課程協助本科學生發展專業技能和審美能力，並理解當代藝術作品誕生背後的種種條件。

在藝術工作室中授課的理念，建基於創意實踐的本質就是個社會現象；教授模式結合單獨及集體導修課，師生可以藉此透過視覺藝術參與社會互動及討論。視覺藝術院深信，只有個人能力均衡發展，並有志、有力實現事業目標及使命的藝術通才，方能塑造高品質的藝術創作，因此視覺藝術院格外強調全人教育，讓學生從廣泛的經驗中孕育品性。視覺藝術院開辦的課程，已成功培育了一群畢業生在香港以至全球各地的文化創意界實現理想。

BA (Hons) in Visual Arts

視覺藝術文學士 (榮譽)

PROGRAMME STRUCTURE

課程結構

課程結構

The BA (Hons) in Visual Arts

programme is offered in

two concentrations that are

differentiated as

> Studio & Media Arts

> Craft & Design

Studio & Media Arts

Concentration

A concentration in Studio & Media

Arts allows the student to focus

their endeavours in traditional

studio arts and/or contemporary

media arts, aiming to generate

meaning through aesthetic and/

or intellectual concepts — beyond

a merely functional approach.

It indicates the student’s ability

to professionally work in areas

related to the fine arts – e.g. as a

practising artist, to teach related

areas, or to take on administrative

positions in the area.

Craft & Design Concentration

Craft and design both have

the physical work result at the

centre of their disciplines. Be it a

hand-made artefact or a mass-

produced industry product,

the essence of the result is

in its physicality. Because of

this, concepts of functionality,

usability, sustainability, and

also consideration of production

processes, market demand and/

or general benefits play an

increasingly important role for

the visual artist. Completion

of this concentration indicates

the student’s ability to work as

professional designer or artisan, to

teach in this area, and/or to take

on administrative positions related

to the area.

In general, the BA (Hons) in Visual

Arts programme requires all its

students during their first year

at the Academy to attend four

Required Courses (1000 level) that

provide them with a comprehensive

introduction in the practice and

history of the visual arts. Students are

required to take another two theory

courses (2000 level) in their second

year, as well as choose a selection of

Elective Courses (2000 level) based

on their personal interests to expand

their practical knowledge and skills

base. In their third and fourth years,

students are expected to develop

more depth in three studio areas of

their choice by selecting one Studio

Course (3000 level) for which the

2000-level courses they have taken

before are prerequisite. Their studies

peak in Year 4, when students

demonstrate their achievement of

the University’s Graduate Attributes

in the Studio Honours Project (4000

level), which is supplemented by an

interdisciplinary practice course and

a professional practice course (both

4000 level) for added exit velocity.

視覺藝術文學士 (榮譽) 課程提供兩

大主修領域：

> 藝術及媒體創作

> 工藝及設計

藝術及媒體創作主修

此主修範疇讓學生集中學習當代藝術

創作，通過美學和觀念探索擴展作品

涵義，超越作品的功能限制。它讓學生

發展純藝術相關知識的專業工作能力——

如作為藝術家所應具備的教育

知識，或從事相關行政工作的能力。

工藝及設計主修

工藝與設計作品都以本身的實體造型

為本去表達創作的原意，不論是手工

製品或大量生產的商品，均以其物質

性為依歸，因此作品的功能、實用性、

可持續性、製作過程、市場需求和

一般效益，都是視藝工作者的重要考

慮。修畢此主修領域後，學生將具備

擔任專業設計師或技術員的能力，可

以教授相關領域的知識，或從事相關

行政工作。

總括而言，視覺藝術文學士 (榮譽)

課程要求所有學生在入讀第一學年修

讀四個必修課程)，讓學生擁有視覺

藝術歷史和實踐的基本知識。學生於

第二年須修讀兩科理論課程，以及根

據個人興趣選修科目，擴闊實踐的知

識和加強技巧根柢。在第三和第四學

年，學生可根據已修讀的課程，選修

三個獨立藝術創作科目。四年級將會

是最關鍵的學年，學生須完成跨領域

訓練學科和專業訓練學科，並於藝術

創作畢業項目展示四年的學習成果。

GENERAL EDUCATION

通識教育

通識教育

General Education (GE) is a compulsory

academic programme for all students of

HKBU. The intention of GE is to provide

students with a foundation in a variety of

academic subjects beyond the limitations

of individual disciplines.

How does GE combine with the VA major?

As the term General Education implies,

the content of GE courses is intentionally

comprehensive, accommodating

students from all kinds of backgrounds

and providing them with common skills

and knowledge as well as academic

methodologies across broad concepts.

Accordingly, students take their GE

courses in the first half of their studies and

focus on their major in the second half.

For this reason, the proportion of Visual

Arts courses in the study plan for the BA

(Hons) in Visual Arts programme gradually

increases and ultimately replaces the GE

portion.

What academic opportunities does GE

offer?

GE is an opportunity to explore other areas

of academic life. We expect our students

to excel in their major, but in the spirit of

Whole Person Education we also encourage

them to have a substantial understanding

in other subject areas. GE offers plenty of

opportunities for self-enhancement, self-

cultivation, and creative stimulation.

所有香港浸會大學學生必須修讀通識教育課程。

通識教育旨在鞏固學生在不同學術範疇的學習基

礎，而不局限於個別專業知識。

通識教育如何與視覺藝術主修範疇科目互相配合？

通識教育科目的內容全面，教授學生共通的技巧、

知識、學術探究方法和寬廣的概念。學生宜於低

年級時先修讀通識教育科目，再於高年級時集中

修讀主修科目。因此，學生修讀由視覺藝術文學

士 (榮譽) 課程開設的主修科目比例會逐年遞增，

所選的通識教育科目則會按年遞減。

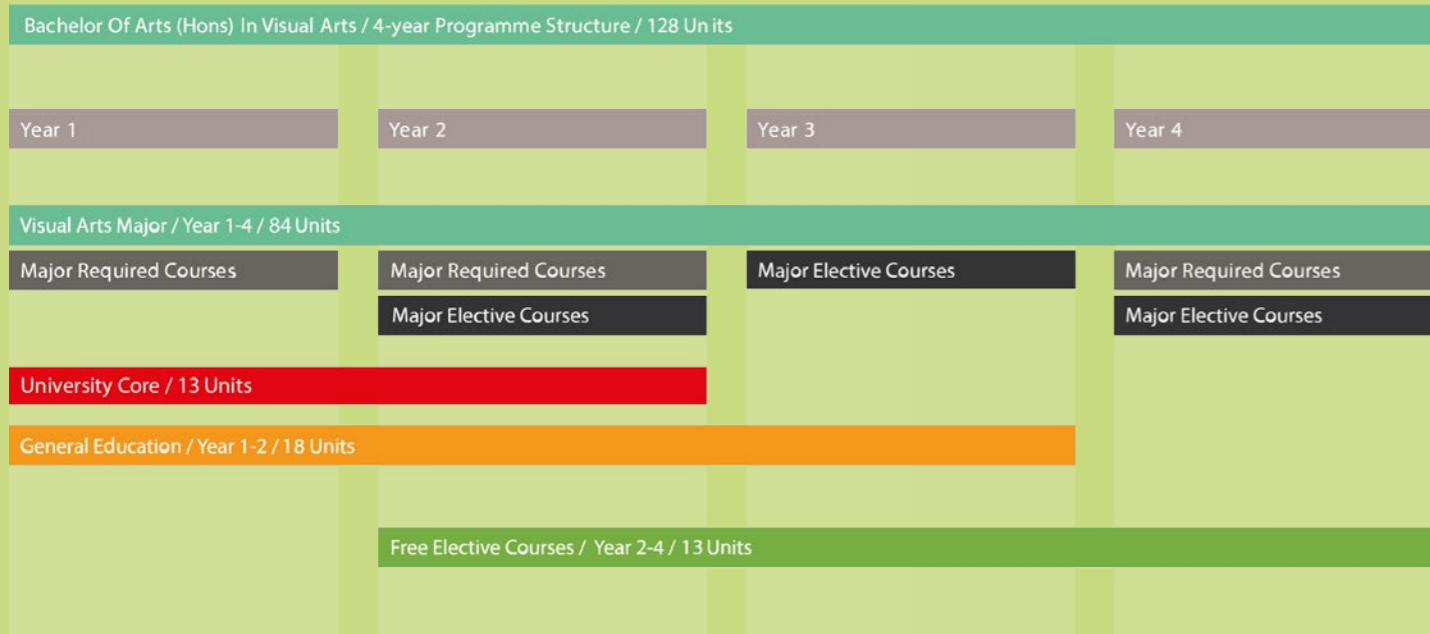
學生能從通識教育中學到甚麼？

通識教育是學生探索其他學科的良機。我們預期

學生能掌握自己的主修課程之餘，也同時鼓勵他

們具備其他學科的知識，達致全人教育的目標。

通識教育提供自我增值的機會、激發創意。



Major Required Courses 33 Units

- 1005 Visual Arts Practice I
- 1006 Visual Arts Practice II
- 1305 Arts and Its Histories I
- 1306 Arts and Its Histories II
- 2305 Art in the 20th Century I
- 2306 Art in the 20th Century II
- 2337 Visual Arts Work Experience
- 4035 Interdisciplinary Practice for Visual Artists
- 4036 Professional Practice for Visual Artists
- 4056 Studio Honours Project

University Core Requirement 13 Units

- University English 6 units
- University Chinese 3 units
- Healthy Lifestyle 2 units
- The Art of Persuasion 2 units

GE Requirement 18 Units

- Level 1 Foundational Courses 9 units
- Level 2 Interdisciplinary Thematic Courses 6 units
- Level 3 GE Capstone 3 units

Free Electives 13 Units

Major Elective Courses 51 Units

(Choose from the following courses)

Studio & Media Arts (SMA) Concentration

- 2405 Drawing: Mark Making and Collage
- 2406 Drawing: On Location
- 2407 Life Drawing
- 2596 Observational Drawing
- 2415 Painting: Materials and Techniques
- 2416 Painting: Approaches to Observation
- 2417 Chinese Calligraphy: Seal and Clerical Scripts
- 2425 Chinese Calligraphy: Standard and Semi-cursive Scripts
- 2426 Chinese Seal Engraving: Seals with Chinese Characters
- 2427 Chinese Seal Engraving: Pictorial Seals and New Materials
- 2435 Chinese Painting: *Gongbi*
- 2436 Chinese Painting: Experimental Expression
- 2437 Chinese Painting: *Xieyi*
- 2445 Chinese Painting: Landscape
- 2446 Analogue Photography
- 2447 Digital Photography
- 2455 Video Basics
- 2456 Video Studio
- 2457 Sound Basics
- 2465 Video and Sound Editing
- 2466 Media Arts: Multimedia Authoring
- 2467 Media Arts: Physical Media
- 2597 Digital Tools: Hypermedia Design
- 2605 Digital Tools: Web Design with Content Management System (CMS)
- 2475 Additive Sculpture: Clay and Plaster
- 2476 Additive Sculpture: Bronze Casting
- 2477 Subtractive Sculpture: Wood
- 2485 Subtractive Sculpture: Stone

Cluster 1.1 Drawing & Painting

- 3377 Studio: Drawing & Painting
- 4065 Further Studies in Studio & Media Arts (Drawing)
- 4066 Further Studies in Studio & Media Arts (Painting)

Cluster 1.2 Chinese Arts

- 3385 Studio: Chinese Arts
- 4067 Further Studies in Studio & Media Arts (Chinese Arts)

Cluster 1.3 Media Arts

- 3386 Studio: Media Arts
- 4075 Further Studies in Studio & Media Arts (Media Arts)
- 4076 Further Studies in Studio & Media Arts (Lens-based Media)

Cluster 1.4 Sculpture

- 3387 Studio: Sculpture
- 3435 Studio: Spatial Practice
- 4077 Further Studies in Studio & Media Arts (Sculpture)
- 4085 Further Studies in Studio & Media Arts (Performance Studies)
- 4086 Further Studies in Studio & Media Arts (Installation Art)

Visual Arts Studies

- 4115 Special Topics in Visual Arts Studies

Craft & Design (CD) Concentration

- 2486 Woodworking
- 2487 Metalworking
- 2495 Digital Tools: Graphics Software
- 2496 Digital Tools: Desktop Publishing
- 2497 Basic Illustration
- 2505 Experimental Illustration
- 2506 Typography
- 2507 Type Design
- 2515 Graphic Design
- 2516 Editorial Design
- 2517 Screen Printing Basics
- 2525 Advanced Screen Printing
- 2526 Relief Printing
- 2527 Intaglio Printing: Etching
- 2535 Glass Blowing: Vessels
- 2536 Glass Blowing: Basics
- 2537 Glass Kiln-Forming
- 2545 Glass Casting
- 2546 Ceramics: Hand-building Techniques
- 2547 Ceramics: Alternative techniques
- 2555 Ceramics: Wheel-throwing Techniques
- 2556 Ceramics: Surface Treatments
- 2557 Small Metal Jewellery: Cold
- 2565 Small Metal Jewellery: Hot
- 2566 Wearables: Pattern Making
- 2567 Wearables: Dyeing and Decorating
- 2575 Digital Tools: 3D-Software
- 2576 Digital Tools: Prototyping
- 2577 HK Crafts: Traditional Techniques
- 2585 HK Crafts: Space-saving Objects
- 2586 Space and Site
- 2587 Space and Display

Cluster 2.1 Graphic Arts

- 3395 Studio: Graphic Arts
- 4087 Further Studies in Craft & Design (Graphic Arts)
- 4095 Further Studies in Craft & Design (Printmaking)

Cluster 2.2 Glass & Ceramics

- 3396 Studio: Glass
- 3427 Studio: Ceramics
- 4107 Further Studies in Craft & Design (Glass)
- 4096 Further Studies in Craft & Design (Ceramics)

Cluster 2.3 Object Design

- 3397 Studio: Object Design
- 4097 Further Studies in Craft & Design (Wearables)
- 4105 Further Studies in Craft & Design (Object Design)

Cluster 2.4 Experience Design

- 3405 Studio: Experience Design
- 4106 Further Studies in Craft & Design (Experience Design)

BA (Hons) in Visual Arts

視 覺 藝 術 文 學 士 (榮 譽)

UNDERGRADUATE PROGRAMME ADMISSION

ADMISSION

入 學 申 請

The Academy of Visual Arts welcomes students from any educational background into our BA (Hons) in Visual Arts programme, including mainland, overseas and mature students alike.

Students educated in Hong Kong applying for admission to the BA (Hons) in Visual Arts programme on the strength of the Hong Kong Diploma of Secondary Education (HKDSE) should apply through the Joint University Programmes Admission System (JUPAS). References of admissions scores of previous JUPAS entrants can be found on the webpage of the University's Academic Registry.

Students from the Chinese mainland sitting for the current year of the Joint Entrance Examination (JEE) fall into a specific admission scheme for the University and should refer to the University's Academic Registry for details.

Local and overseas students seeking admission on the strength of other qualifications, e.g. IB or GCE, including mainland students other than the above-mentioned, should apply for direct admission to the University (generally known as non-JUPAS). Final-year students/holders of sub-degrees including higher diploma or associate degree, degree holders and transfer students may apply for admission to an advanced year of the programme, e.g. Year 2 or Year 3.

Applicants need to satisfy both the University's General University Admission Requirements as well as the Programme Admission Requirements.

視覺藝術院的視覺藝術文學士（榮譽）課程接受不同教育背景的學生申請報讀，包括來自內地、海外及年長的學生。

本地學生如欲以香港中學文憑考試成績申請，應通過大學聯合招生辦法(JUPAS)入學。過往的收生成績參考，可見於大學教務處網頁。

中國內地學生可以當年度的普通高等學校聯合招生考試成績申請入學，計劃詳情請向教務處查詢。

本地及海外學生如以上述以外的其他資格提交入學申請，如國際文憑試 (IB)，或英國普通教育文憑考試(GCE)，需通過大學非聯招途徑入學。大學認可的副學士、高級文憑或文憑課程的準畢業生或畢業生、大學學位持有人或其他大學轉學生，可申請入讀課程高年級。

不論透過何種途徑申請入學，申請人都必須符合大學及課程入學的基本要求。

GENERAL UNIVERSITY ADMISSION REQUIREMENTS

大 學 基 本 入 學 要 求

In general, applicants must possess qualifications equivalent to secondary school completion deemed appropriate for university admission.

For JUPAS applicants, this is interpreted as:

- i) Level 3 or above in both Chinese Language and English Language; and
- ii) Level 2 or above in Mathematics, Liberal Studies; and
- iii) Level 3 or above in two elective subjects.

For non-JUPAS applicants, this refers to any acceptable alternative qualification such as an Associate Degree or Higher Diploma/Diploma from a higher education institution recognised by the University, an International Baccalaureate Diploma, SAT, or GCE Advanced Level (AL)/International Advanced Level (IAL). Non-JUPAS applicants will be considered on an individual basis.

For details of the General University Admission Requirements, please refer to the University website: <http://admissions.hkbu.edu.hk>.

一般而言，申請人必須完成中學課程，並具備申請入讀大學的成績要求。

透過大學聯招辦法 2020 年入學的申請人需具備以下資格：

- 1) 香港中學文憑考試中國語文及英國語文科第 3 級
- 2) 香港中學文憑考試數學及通識教育科第 2 級
- 3) 2 科香港中學文憑考試科目第 3 級

至於非大學聯招辦法，申請人需具備其他認可資格，例如：大學認可的副學士、高級文憑或文憑課程、國際文憑試 (IB)，SAT, GCE(AL) 或 IAL 等。非聯招申請人將獲個別考慮。

有關大學基本入學要求的詳細資料，請參閱本校網頁：admissions.hkbu.edu.hk

PROGRAMME ADMISSION REQUIREMENTS

課程入學要求

AVA does not define specific academic requirements for admission to the BA (Hons) in Visual Arts programme. However, the study of and subsequently a professional career in the visual arts requires not only good academic skills but also a certain degree of talent, including, for example, a good visual sense, good brain–hand coordination, spatial awareness, and especially a rich imagination, intellectual flexibility and personal dedication. It is the purpose of the programme’s Admission Exercise to determine these skills.

Admission Exercise

To assess their creative talent, we require all applicants to participate in an exercise designed to provide them with opportunities to showcase their potential for working in the visual arts.

The Admission Exercise comprises three parts:

- > A portfolio review;
- > A practical exercise;
- > An interview.

All parts of the Admission Exercise are evaluated for the following criteria:

- > Creativity and breadth of ideas (“Creativity”);
- > Capability to develop and realise complex creative solutions (“Problem Solving”);
- > Ability to present personal artistic ideas (“Communication”); and
- > Personal dedication and commitment to the subject area (“Attitude”).

Composition of Admission Score

The total admission score is composed of

- > 50% programme admission score through the admission exercise mentioned above, and
- > 50% academic score. For JUPAS applicants, the academic score is the total score of the best five DSE subject scores, including English.

Admission Scholarship

a) For local students through the JUPAS scheme*

Admitted HKDSE candidates (2020/21 entry) who meet the following criteria will be awarded:

- > Full four-year scholarship (\$168,400) for those with 28 or above total scores in the best five subjects; or
- > \$30,000 scholarship for those with 26–27 total scores in the best five subjects; or
- > \$2,000 and \$1,000 for each 5** and 5* subject score respectively for the best five subjects.

b) For Senior Year Entrants

The Academy will select and award \$10,000 to outstanding senior year entrants.

c) For mainland/overseas students

The Academy will select and award a lump sum of \$10,000-40,000 to outstanding mainland and overseas students admitted to AVA.

*Remarks

- Subject score equivalence: 5**=7, 5*=6, 5=5, 4=4, 3=3, 2=2, 1=1.
- Best five subjects must include English Language.
- Awardees will only be awarded under one of the three criteria – whichever gives the highest award amount.
- Counting total scores in maximum of two combined HKDSE sittings.

本院的視覺藝術文學士（榮譽）課程沒有特定的入學要求，但視藝訓練及往後的就業情況往往要求良好的學術表現，甚至某程度的才華，包括良好的視覺感、精準的手腦協調能力、敏銳的空間觸覺，以及豐富的想像力、靈活的思維及對視覺藝術的投入。課程的入學評核測試正是為判斷申請人是否具備相關能力而設。

入學評核測試

為進一步評估申請人的創作才能，所有報讀視覺藝術文學士（榮譽）課程的申請人均需要參加測試，藉此展示個人從事視覺藝術工作的潛能。

入學評核測試包括以下三個部份：

- > 檢閱個人作品集
- > 藝術創意測試
- > 面試

入學評核測試的評審準則如下：

- > 創意和豐富的構想力（創意）；
- > 發展並實現複雜而具創意的解難方法（解難能力）；
- > 表達個人藝術意念的能力（表達能力）；及
- > 個人對藝術專業的投入與熱誠（態度）。

入學計分辦法：

入學總分為 50% 學院入學評核成績及 50% 學術成績。經大學聯招報考者，其學術成績為中學文憑試最佳 5 科（包括英文科）分數總和。

入學獎學金

1) 循大學聯招入讀 2020/21 年度的本地學生 *：

- > 於最佳五科考獲 28 分或以上，獎學金為四年全額學費，共 168,400 港元；或
- > 於最佳五科考獲 26 至 27 分，獎學金為 30,000 港元；或
- > 於最佳五科中，每個考獲 5** 或 5* 級之科目的獎學金分別為 2,000 港元或 1,000 港元。

2) 高年級入學的本地學生：

學院會獎勵以優秀成績入讀的高年級本地生 10,000 元。

3) 內地或海外學生：

學院會獎勵以優秀成績入讀的內地或海外生 10,000-40,000 元。

* 備註

- 科目評級等值分數：5**=7, 5*=6, 5=5, 4=4, 3=3, 2=2, 1=1
- 最佳五科必須包括英國語文。
- 獲獎者只會獲頒發上述三項獎學金的其中一項，並以最高獎勵金額一項者為準。
- 總分最多可按照兩次香港中學文憑試成績計算。

Master of Arts in Visual Arts

視覺藝術文學碩士課程

PROGRAMME STRUCTURE

課程結構

The Master of Arts in Visual Arts (MA in Visual Arts) is a practice-based taught post-graduate programme with international impact and cross-cultural scope in terms of student origins, staffing and course content as well as curricular and extra-curricular collaborations with other international institutions. Students can choose from the two concentrations Studio & Media Arts and Craft & Design, which cover a wide range of creative practices from fine arts to applied arts and from individual expressions to socio-cultural applications, to fulfil the needs of local and international creative talents.

The programme aims to nurture creative talents with contemporary research methodologies and in-depth professional knowledge and skills, as well as cross-cultural and interdisciplinary awareness in diverse visual arts practices:

> to locate students’ creative and academic practices in global and local socio-cultural contexts;

> to enable students to develop their own creative profiles according to their research interests in a specific visual arts discipline (their declared concentration); and

> to meet the growing demand for professional practitioners in the cultural and creative sectors in Hong Kong and beyond.

The programme is offered in two concentrations:

Studio & Media Arts

Studio & Media Arts cover a wide range of art forms and artistic practices from traditional to contemporary, tactile to virtual. The connection between media and the content of artistic practice as well as its relations with social and cultural contexts is the fundamental question that students need to explore in the programme. The well-equipped studio facilities in AVA enable students to advance their artistic practice at a professional level through self-initiated investigation in various studio and media disciplines, including but not limited to painting, photography, sculpture, Chinese painting and calligraphy, video, multimedia and sound art. The Studio & Media Arts concentration provides an interactive and integrative environment for individual student artists to critically review and extend their own artistic practice with comprehensive theoretical knowledge and consistent studio exploration.

Craft & Design

Craft & Design both have the physical work-result at the centre of their disciplines. Be it a hand-made artefact or a mass-produced industrial product, the essence of the result is in its physicality and objecthood. Parallel to the current development of material culture studies, concepts of functionality and usability, as well as the interpretation of material processes and how objects shape our cultural life, play an increasingly important role to artisans and designers. AVA provides both traditional studio facilities

and contemporary prototyping equipment to enable students to advance their creative practice at a professional level through self-initiated projects in various craft and design disciplines such as glass art, ceramics, studio jewellery, graphic books, product design and environmental design. The Craft & Design concentration provides unique theoretical and practical setups to facilitate student artisans and designers to critically engage in creative investigation through an intimate studio environment and/or strong connection with industry partners.

Exchange Programme

The MA in Visual Arts programme offers an exchange programme and double degree scheme with the Zurich University of the Arts (ZHdK). The Transcultural Collaboration is a semester-long exchange where students in the first semester will study in Hong Kong, Zurich and one other city together with a group of international postgraduate students from different institutions. The Zurich–Hong Kong Double Degree Scheme in ‘Transdisciplinary Creative Practice’ offers students the opportunity to continue their studies in Zurich after successful completion of their studies at AVA. After one more year at ZHdK, students may then receive the second degree—the MA in Transdisciplinary Studies. Interested students need to apply and complete a competitive selection process to enrol in these programmes.

OTHER INFORMATION ABOUT AVA

其他資料

Exchanges at AVA	Associate of Arts (Visual Arts)
Work Experience	

AVA currently offers international exchange programmes with sister institutions in Australia, Germany, Iceland, Italy, South Koera, Japan, Sweden, Switzerland, the UK and the USA. AVA students can also benefit from HKBU’s extensive network connections in Asia, North America, Australasia and Europe.

We require all students of the BA (Hons) in Visual Arts programme to undertake a self-organised non-credit-bearing work experience (internship, work placement, or similar) during their time of study. The work experience links classroom theory to professional practice and provides the student with learning experiences beyond the academic programme. Such experiences are invaluable for the students’ professional and personal development, giving them the opportunity to experience the wider arenas of the creative and cultural sectors.

Career Prospects

According to the graduate survey of 2018, conducted six months after graduation, of 87 graduates 64% had secured full-time equivalent jobs, 15% were working part-time and 13% were self-employed, while 5% pursued further studies. Among the graduates with full-time jobs, 56% entered the commerce/industry sector, followed by education (36%), and community/social services (7%). More than 36% of the graduates were engaged in art and design as part of their job duties. The average monthly starting salary for graduates was around HK\$14,477.

交換生計劃	工作體驗

本院要求所有修讀視覺藝術文學士（榮譽）課程的學生在修讀期內參與自發、不含學分的工作體驗（如工作實習計劃），把課堂所獲取的知識學以致用。工作體驗對學生的專業和個人發展相當重要，可提供一個課堂以外寶貴的學習經驗，有助學生建立和釐清自己未來的工作路向，體驗創意與文化界的廣闊空間。

畢業前景

2018 年，大學在學生畢業後六個月進行了一項調查，在 87 名受訪者當中，百分之六十四的本院本科畢業生成功尋找到全職工作，百分之十五選擇兼職工作、百分之十三選擇創業，而百分之五的畢業生則繼續升學。在全職就業的工作類別而言，百分之五十六的畢業生投身工商業界，百分之三十六為教育界，百分之七則從事社區或社會福利工作。超過百分之三十六的畢業生的職責與藝術或設計相關，平均月薪約港幣 14,477 元。

文學副學士（視覺藝術）課程

文學副學士（視覺藝術）課程由本院與國際學院合辦，此基礎副學士課程幫助學生準備將來繼續升學，如申請入讀本院的視覺藝術文學士（榮譽）課程。此副學士課程旨在提供不同的基礎藝術教育，尤其着重教授相關的技巧和知識，促進學生的個人成長及學術發展。

副學士修讀期為兩年，學生在畢業後，可報讀浸大或其他院校開辦的視覺藝術、純藝術、設計、創意媒體或藝術教育等學士課程，亦可選擇直接投身視覺藝術相關行業的創意工作。

PROGRAMME ADMISSION REQUIREMENTS 課程入學要求

Admission Requirements

Applicants should possess a bachelor’s degree from a recognised university or comparable institution, or an equivalent qualification.

Applicants are expected to be able to communicate in English at an advanced level, meeting one or more of the following qualifications:

- > A bachelor’s degree or equivalent qualification earned from an English-medium institution; or
- > A band score of 6.5 or above in IELTS (Academic); or
- > TOEFL scores of 550 (paper-based), 79 (internet-based); or
- > CET-6 (College English Testband 6) score of 450.

Applicants should have relevant experience in respective studio practice.

Applicants are required to submit a portfolio and a study proposal for the SMA/CD Studio Project, as well as to declare their intended concentration (Studio & Media Arts or Craft & Design) during application.

An individual onsite or Skype/telephone interview may be arranged for applicants to assess their background knowledge, experience and commitment, as well as their suitability for the programme.

視覺藝術文學碩士是一個跨文化、國際化的實踐型修課式研究生課程，其國際視野體現在課程內容、學生背景、師資以及與海外院校進行課程內外的交流合作。課程設有兩大主修領域－藝術及媒體創作與工藝及設計，涵蓋了寬廣的創作領域，從美術到應用藝術，從個人表達到社會文化應用，切合本地與國際創意人才的需求。

（本課程修訂自視覺藝術院於 2007 年至 2016 年期間開辦的視覺藝術碩士課程。）課程目標為培育創意人才，使其熟悉當代研究方法，精通專業知識及技能，並能在多元化視覺藝術工作室實踐中，具備跨文化、跨學科認知。

- 將學生的藝術和學術實踐，置於全球及本地社會文化語境中。
- 輔助學生因應自己在特定視覺藝術學科（其選定的主修領域）中的研究志趣，建立自己的創意成果
- 滿足香港以至全球文化及創意產業，對專業從業人員日益增長的需求。

視覺藝術文學碩士課程的專修領域分為兩類：

藝術及媒體創作

「藝術及媒體創作」專修領域涵蓋內容廣泛，涉獵傳統至當代、具體至虛擬的藝術形式和實踐。媒體與藝術實踐內容之間的聯繫，以及相關的社會文化脈絡是修讀本課程的學生需要探索的根本議題。AVA 設備完善的藝術工作室讓學生可以自主研究繪畫、攝影、雕塑、中國書畫、錄像、多媒體和聲音藝術等不同的藝術及媒體範疇，使他們能將創作實踐提升至專業水平。「藝術及媒體創作」專修領域為個別學生藝術家提供綜合、互動的環境，讓他們通過全面的理論知識和堅實的工作室實踐探索，以批判性的角度審視和擴展藝術實踐。

工藝及設計

「工藝及設計」專修領域以具體的創作成果為核心，不論是手工製作還是大規模生產的工業產品，其本質均在於物理特性和物體情境。與當前的物質文化研究發展並行，功能及可用性的概念、物料處理工序的詮釋，以及物件如何塑造我們的文化生活，這一切對工匠和設計師而言越趨重要。AVA 兼備完善的傳統工作室設施和現代化原型設計器材，讓學生可以自主開展玻璃藝術、陶瓷、藝術首飾、圖像紙本、產品設計和環境設計等各式工藝及設計項目，使他們能將創作實踐提升至專業水平。「工藝及設計」專修領域為學生工匠和設計師提供獨特的理論和實踐元素，讓他們可以在氣氛融洽的工作室環境和／或與行業合作夥伴的緊密聯繫下，以批判性的角度進行創作研究。

交流計劃

視覺藝術文學碩士課程與瑞士蘇黎世藝術大學（ZHdK）合辦交流計劃和雙學位課程。「跨文化合作」（The Transcultural Collaboration）計劃是為期一個學期的交流項目，期間學生將與來自不同院校的國際碩士生於香港、蘇黎世和額外一個城市交流學習。而「跨學科創意實踐」（Transdisciplinary Creative Practice）蘇黎世－香港雙學位課程則為學生提供機會，讓他們在AVA完成課程後可以在蘇黎世繼續深造。當學生在ZHdK完成額外一年的課程後，將可獲得第二學位——跨學科研究碩士學位。上述課程競爭激烈，有興趣的學生必須申請並通過嚴格選拔才能入讀有關課程。

RESEARCH

研究

The Centre for Research and Development in Visual Arts was established by the Academy of Visual Arts (AVA), Hong Kong Baptist University, in 2013 to enhance visual arts development in Hong Kong and neighbouring regions. The Centre is housed in the former Royal Air Force Officers' Mess – a Grade I listed historic building located on a serene hilltop overlooking the old Kai Tak Field.

The Centre has been offering a vibrant programme of artists-in-residence, exhibitions, workshops, artist talks, guided tours and screenings, as well as a variety of publications and online resources.

Research is critical to the Academy of Visual Arts' distinctiveness, success and sustainability and is central to the quality of teaching and learning. At AVA, research may take the form of creative, studio-based practice that addressees specific research questions or may result in more traditional text-based research outcomes. Research at AVA is organised through three interweaving strands of practice-based and theoretical inquiry in the following thematic groupings:

1. 'Public Art and Socially Engaged Practice'

is a primary research area with a focus on social context and the dissemination of practice-based research in a wide range of formats, spatial types and locations to develop new approaches and increase reach and impact.

2. 'Media Art and New Technologies'

focuses on new and emergent forms of creative media practice utilising lens-based media, computer software, augmented and virtual reality, artificial intelligence and robotics technologies.

3. 'Visual Arts Studies'

provides a platform for the development of research in the fields of Asian ceramics, glass art, ink art and calligraphy and particularly their interpretation in contemporary and transnational theoretical contexts. These three research strands enable the Academy to interrogate key issues within a range of art and design practices.

In 2017, HKBU established a new research cluster, Creative Media and Practice Research Cluster (CMP), to focus on interdisciplinary research across Visual Arts, Film, Music and Creative Writing. CMP will foster increased interdisciplinary engagement in practice and research and enhance the dynamic creative community at HKBU. The University's Talent 100 initiative includes the recruitment of over 30 FTE researchers into the CMP cluster. AVA has already, and will continue, to make new academic appointments emphasising research capability as appropriate. CMP demonstrates the University's commitment to creative practice in its many forms and will further strengthen the Academy's regional and international position in visual arts research and practice.

AVA pursues a broad and diverse research agenda with special focus on public art, socially engaged art, art and technology and the analysis of objects in a transnational context. The impact of these focal areas transcends the academic community and brings engagement with the visual arts and underlying concepts to local, regional and international audiences.

Significant impact is particularly evident with public art projects that take the experience of visual art beyond museum and gallery walls. Examples include a series of large-scale calligraphy performances by Dr. Lau Chak Kwong at the invitation of the Hong Kong Museum of Art in 2016, which included public outreach and participation through social media platforms. Mr. Ng Siu King Kingsley has established himself as a leading artist in performative, site-specific works of art including *Twenty Five Minutes Older*, which was installed on two Hong Kong trams and subsequently presented in Milan Design Week 2017 and Art Basel Hong Kong 2017. This work garnered international attention from such publications as *The New York Times*, *Art in America* and *ArtAsiaPacific*. *After the Deluge*, also by Ng, was installed in 2018, and was extraordinarily popular and impactful in Hong Kong. The work was sited in the Tai Hang Tung Stormwater Storage Tank, which is normally off limits to visitors. Over 10,000 people visited the art installation, many of whom were new audience members for contemporary art.

Prof. Leung Mee Ping has developed a number of successful public art projects including the PlayDepot initiatives, which foster play as educational experience, informal creative engagement and as a means of community building. Leung's PlayDepot projects include experiential, public art/play activities held at the Bangmod Canal community in Bangkok, Thailand in December 2018 and the two-month creative play activities held at the Cattle Depot at To Kwa Wan, Hong Kong in 2018. These public art projects are examples of many such initiatives by faculty at AVA that engage expanded audiences and often address issues of social importance.

Numerous AVA faculty members have received special recognition for their outstanding work, including: Ms. WAN Lai Kuen Annie – Hong Kong Arts Development Council (HKADC) Artist of the Year 2019; Mr. Lee Wing Ki Kalen – WMA Masters Award 2016–17; Dr. Chung Wai Ching Bryan – HKADC Artist of the Year (Media Arts) 2016 and Grand Prize Award, Art Division at the 19th Japan Media Arts Festival 2015; Mr. Ng Siu King Kingsley – HKADC Best Artist Award (Media Arts) 2014, and Prof. Leung Mee Ping – HKADC Artist of the Year 2015.

Faculty research has also been generously supported by the UGC/RGC, Asia Cultural Council, Hong Kong Arts Development Council, Home Affairs Bureau and Home Affairs Department, Pure Art Foundation, Hong Kong Jockey Club and the Robert H.N. Ho Foundation.

Faculty members have participated in numerous prestigious international biennales, art festivals and exhibitions including the first Bangkok Art Biennale 2018; 5th Guangzhou Art Triennial; Art Taipei; Triennale Di Milano; KochiMuziris Biennale, India; Asia Triennial Manchester; 11th Gwangju Biennale, South Korea; 19th Japan Media Arts Festival and Hong Kong Contemporary Film Festival. International solo exhibitions were held at Asia Art Centre in Beijing and Taipei; Gallery of Civic and Municipal Affairs Bureau, Macau; Sala Brazil, Embassy of Brazil, London; Songshan Cultural and Creative Park, Taipei, and international group exhibitions at Art Taipei; Art Basel Hong Kong; Langen Foundation, Germany and Yada Gallery, Japan.

RESEARCH POSTGRADUATE DEGREE

研究式研究生課程

Our research postgraduate programme is based on identifying, understanding and developing creative practice as a specialised field of knowledge production.

It is particularly focused on practice-led research strategies and methodologies in the visual arts with the intention of supporting the development of the individual creative arts practitioners' works and research. The programme is studio-based, enabling the production of new bodies of work within a structure of tutorials, seminars, and lectures that requires research candidates to evaluate and reflect on a range of conceptual, philosophical, material and theoretical frameworks, and demonstrate their understanding of contemporary critical thinking and visual art practice.

Current areas of research expertise include but are not limited to: Body Aesthetics and Performance Art, Chinese Arts (practical and theoretical), Contemporary and Modern Art, Design, Hong Kong Art and Culture, Interactive Media, Time-based Media, Material Culture, Museum and Curatorial Studies, Public Art and Community, and Visual Culture Studies.

DOCTOR OF PHILOSOPHY (PhD)

(Four-year full-time, starting in 2019/20)

The degree of PhD is obtained by research. A PhD thesis must contain a substantial original contribution to knowledge or understanding, and it is a piece of work that requires a capable, well-qualified and diligent student. The degree is awarded to students who have demonstrated:

> the creation and interpretation of new knowledge, through original research or other advanced scholarship, of a quality to satisfy peer review, extend the forefront of the discipline, and merit publication;

> a systematic acquisition and understanding of a substantial body of knowledge which is at the forefront of an academic discipline or area of professional practice;

> the general ability to conceptualise, design and implement a project for the generation of new knowledge, applications or understanding at the forefront of the discipline, and to adjust the project design in the light of unforeseen problems;

> a detailed understanding of applicable techniques for research and advanced academic enquiry.

Typically, holders of the qualification will be able to:

> make informed judgements on complex issues in specialist fields, often in the absence of complete data, and be able to communicate their ideas and conclusions effectively to specialist and non-specialist audiences;

> continue to undertake pure and/or applied research and development at an advanced level, contributing substantially to the development of new techniques, ideas or approaches;

> demonstrate the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and largely autonomous initiative in complex and unpredictable situations, in professional or equivalent environments.

香港浸會大學視覺藝術院於 2013 年成立視覺藝術研究與發展中心，旨在加強香港及鄰近地區的視覺藝術發展。中心坐落於俯瞰舊啟德機場的寧靜山丘上，原址為前皇家空軍軍官俱樂部，屬一級歷史建築。

研究中心積極舉辦藝術家駐校計劃、展覽、藝術家分享會、放映會和導賞等活動，並有出版不同類型的刊物和網上資源。

研究對視覺藝術院的獨特性、成功和可持續發展猶關重要，也對視覺藝術的教與學起關鍵作用。視覺藝術院（AVA）的研究多以創作、工作室實踐的形式進行，既可以回應特定研究議題，亦可以引申出較貼近傳統的文本研究成果。AVA 的研究均始於下列結合實踐為本與理論探索的主題：

（一）「公共藝術和社會參與實踐」
屬首要研究領域，重點關注社會脈絡，通過各種形式、空間類型和場地傳播實踐為本的研究，從而建立新門徑，擴闊影響的範圍與深度。

（二）「媒體藝術和新科技」
著眼於嶄新和新興的創意媒體實踐形式，例如：鏡頭媒體、電腦軟件、擴增及虛擬實境、人工智能和機器人技術。

（三）「視覺藝術研究」
為亞洲陶瓷藝術、玻璃藝術、水墨藝術及書法的研究發展提供平台，尤其關注在當代和跨國理論背景下對上述藝術媒體的闡釋。

上述三大研究範疇使 AVA 能夠探究、思索、叩問藝術和設計實踐中的一系列關鍵問題。

2017 年，香港浸會大學制定了「創意媒體與實踐」（CMP）研究領域，此全新的研究領域專注於視覺藝術、電影、音樂和創意寫作的跨學科研究，將促進跨學科實踐和研究的交流，增進大學中創意社群的活力。同時，大學的「Talent 100」計劃亦會就 CMP 研究領域招募超過 30 位全職研究人員。為了加強研究能力，AVA 已經增聘學者，並會在未來有需要時繼續招聘人才。CMP 研究領域証明了大學支持不同形式的創意實踐，這將進一步鞏固 AVA 在亞太地區以至國際間視覺藝術研究與實踐的地位。

AVA 進行的研究議題不僅種類繁多，而且內容廣泛，特別關注公共藝術、社會參與藝術、藝術與科技和跨國背景下的物像分析。上述的重點研究領域將視覺藝術及其基本概念傳達予本地、內地和海外觀眾，其影響超越學術層面。

將視覺藝術體驗帶到博物館和白盒子外的公共藝術項目，尤其能夠帶來顯著的影響，以 2016 年劉澤光博士應香港藝術館邀請舉行的大型書法表演為例，該項目不但包括公眾外展活動服務，更設有社交媒體平台讓公眾參與。伍韶勁先生因展演、場地特定藝術而蜚聲藝壇，由他創作並設於兩部香港電車上的裝置作品《25 分鐘之後》則是另一個鮮明例子，此作品先後在米蘭設計週 2017（Milan Design Week 2017）和香港巴塞爾藝術展 2017 中展出，更獲得《紐約時報》（New York Times）、《Art in America》和《ArtAsiaPacific》等國際刊物的關注。此外，同為伍韶勁先生所創作的《大禹之後》，於 2018 年在香港廣為流傳，影響同樣深遠。這件裝置藝術作品設於訪客平日無法進入的大坑東蓄洪池內，吸引了逾 10,000 人欣賞，其中許多參觀人士更是從未接解過當代藝術的新觀眾。

梁美萍博士亦創作過很多成功的公共藝術項目，其「土炮遊樂場」（PlayDepot）將「玩」化成教育體驗、通俗創作參與和建構社區的方法。該項目於 2018 年在香港土瓜灣牛棚藝術村舉辦了為期兩個月的創意遊玩活動，更於同年 12 月在泰國曼谷 Bangmod Canal Community 舉辦了體驗式公共藝術／遊玩活動。上述數個公共藝術項目皆是 AVA 教職員所舉辦的同類型項目中的一些例子，這些項目不但吸引大量觀眾，而且往往能回應不同的重要社會問題。

AVA 的研究項目獲大學教育資助委員會／研究資助局、亞洲文化協會、香港藝術發展局、民政事務局、民政事務總署、Pure Art Foundation、香港賽馬會和何鴻毅家族基金等機構慷慨資助。

此外，數位 AVA 教職員也因其出色的藝術成就而獲得特別表彰，其中包括：尹麗娟女士——香港藝術發展局 2019 年藝術家年獎；李泳麒先生——2016-17 年 WMA 大師攝影獎；鍾緯正博士——香港藝術發展局 2016 年藝術家年獎（媒體藝術）及 2015 年第 19 屆日本媒體藝術祭藝術大獎；伍韶勁先生——香港藝術發展局 2014 年年度最佳藝術家獎（媒體藝術）；梁美萍博士——香港藝術發展局 2015 年藝術家年獎。

AVA 的教職員曾參與的著名國際雙年展、藝術節和展覽多不勝數，其中包括 2018 年第一屆曼谷藝術雙年展、第五屆廣州三年展、台北國際藝術博覽會、米蘭三年展（Triennale Di Milano）、印度 Kochi-Muziris 雙年展、曼徹斯特亞洲藝術三年展、南韓第 11 屆光州雙年展、第 19 屆日本媒體藝術祭和香港現代電影節。他們亦曾於北京和台北的亞洲藝術中心、澳門民政總署畫廊、巴西駐倫敦大使館的 Sala Brazil、台北松山文創園區、台北國際藝術博覽會、香港巴塞爾藝術展、蘭根基金會美術館（Langen Foundation）和日本 Yada Gallery 等國際展覽場地中舉辦個人展覽。

Master of Philosophy (MPhil)

The **Master of Philosophy** (**MPhil**) is a postgraduate research degree. It is typically a two-year full-time programme, but can also be completed in three years on a part-time basis. The MPhil is a degree obtained by research. An MPhil thesis must display a good general knowledge of the field of study; a comprehensive knowledge of some part or aspect of the field of study; and a recognisable original contribution to knowledge or understanding. The degree is awarded to students who have demonstrated:

A student working on a MPhil thesis

Typically, holders of the qualification will be able to:

> deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences;

> demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level;

> continue to advance their knowledge and understanding, and to develop new skills to a high level;

> demonstrate the qualities and transferable skills necessary for employment requiring the exercise of initiative and personal responsibility, decision-making in complex and unpredictable situations, and the independent learning ability required for continuing professional development.

Typically, the student should possess a conceptual understanding that enables them:

> to evaluate critically current research and advanced scholarship in the discipline; and

> to evaluate methodologies and develop critiques of them and, where

Master of Arts (MA)

The **Master of Arts** (**MA**) is a postgraduate research degree. It is typically a two-year full-time programme, but can also be completed in three years on a part-time basis. The MA is a degree obtained by research. An MA thesis must display a good general knowledge of the field of study; a comprehensive knowledge of some part or aspect of the field of study; and a recognisable original contribution to knowledge or understanding. The degree is awarded to students who have demonstrated:

Typically, holders of the qualification will be able to:

> deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences;

> demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level;

> continue to advance their knowledge and understanding, and to develop new skills to a high level;

> demonstrate the qualities and transferable skills necessary for employment requiring the exercise of initiative and personal responsibility, decision-making in complex and unpredictable situations, and the independent learning ability required for continuing professional development.

Typically, the student should possess a conceptual understanding that enables them:

> to evaluate critically current research and advanced scholarship in the discipline; and

> to evaluate methodologies and develop critiques of them and, where

Master of Science (MSc)

The **Master of Science** (**MSc**) is a postgraduate research degree. It is typically a two-year full-time programme, but can also be completed in three years on a part-time basis. The MSc is a degree obtained by research. An MSc thesis must display a good general knowledge of the field of study; a comprehensive knowledge of some part or aspect of the field of study; and a recognisable original contribution to knowledge or understanding. The degree is awarded to students who have demonstrated:

Typically, holders of the qualification will be able to:

> deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences;

> demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level;

> continue to advance their knowledge and understanding, and to develop new skills to a high level;

> demonstrate the qualities and transferable skills necessary for employment requiring the exercise of initiative and personal responsibility, decision-making in complex and unpredictable situations, and the independent learning ability required for continuing professional development.

Typically, the student should possess a conceptual understanding that enables them:

> to evaluate critically current research and advanced scholarship in the discipline; and

> to evaluate methodologies and develop critiques of them and, where

Master of Education (MEd)

The **Master of Education** (**MEd**) is a postgraduate research degree. It is typically a two-year full-time programme, but can also be completed in three years on a part-time basis. The MEd is a degree obtained by research. An MEd thesis must display a good general knowledge of the field of study; a comprehensive knowledge of some part or aspect of the field of study; and a recognisable original contribution to knowledge or understanding. The degree is awarded to students who have demonstrated:

Typically, holders of the qualification will be able to:

> deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences;

> demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level;

> continue to advance their knowledge and understanding, and to develop new skills to a high level;

> demonstrate the qualities and transferable skills necessary for employment requiring the exercise of initiative and personal responsibility, decision-making in complex and unpredictable situations, and the independent learning ability required for continuing professional development.

Typically, the student should possess a conceptual understanding that enables them:

> to evaluate critically current research and advanced scholarship in the discipline; and

> to evaluate methodologies and develop critiques of them and, where

Master of Business Administration (MBA)

The **Master of Business Administration** (**MBA**) is a postgraduate research degree. It is typically a two-year full-time programme, but can also be completed in three years on a part-time basis. The MBA is a degree obtained by research. An MBA thesis must display a good general knowledge of the field of study; a comprehensive knowledge of some part or aspect of the field of study; and a recognisable original contribution to knowledge or understanding. The degree is awarded to students who have demonstrated:

Typically, holders of the qualification will be able to:

> deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences;

> demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level;

> continue to advance their knowledge and understanding, and to develop new skills to a high level;

> demonstrate the qualities and transferable skills necessary for employment requiring the exercise of initiative and personal responsibility, decision-making in complex and unpredictable situations, and the independent learning ability required for continuing professional development.

Typically, the student should possess a conceptual understanding that enables them:

> to evaluate critically current research and advanced scholarship in the discipline; and

> to evaluate methodologies and develop critiques of them and, where

Master of Philosophy (MPhil)

(Two-year full-time, theory-based or practice-led)

The MPhil is a degree obtained by research. An MPhil thesis must display a good general knowledge of the field of study; a comprehensive knowledge of some part or aspect of the field of study; and a recognisable original contribution to knowledge or understanding. The degree is awarded to students who have demonstrated:

Typically, holders of the qualification will be able to:

> deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences;

> demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level;

> continue to advance their knowledge and understanding, and to develop new skills to a high level;

> demonstrate the qualities and transferable skills necessary for employment requiring the exercise of initiative and personal responsibility, decision-making in complex and unpredictable situations, and the independent learning ability required for continuing professional development.

Typically, the student should possess a conceptual understanding that enables them:

> to evaluate critically current research and advanced scholarship in the discipline; and

> to evaluate methodologies and develop critiques of them and, where

Master of Fine Arts (MFA)

The **Master of Fine Arts** (**MFA**) is a postgraduate research degree. It is typically a two-year full-time programme, but can also be completed in three years on a part-time basis. The MFA is a degree obtained by research. An MFA thesis must display a good general knowledge of the field of study; a comprehensive knowledge of some part or aspect of the field of study; and a recognisable original contribution to knowledge or understanding. The degree is awarded to students who have demonstrated:

Typically, holders of the qualification will be able to:

> deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences;

該學位將授予能展現下列條件的研究生：

> 能有系統地理解知識，並且對其學術領域、研究範疇或專業實踐中或從中得知的當前問題和／或新見解持批判態度；

> 全面了解自己的研究或高深學問中的可用技術；

> 能以原創的方式應用知識，並實際理解如何運用現有的研究技術和調查方式來創造和闡明相關學科的知識。

通常，擁有概念性理解能力的研究生能夠：

> 批判性地評估相關學科當前的研究和高深學問；和

> 評估其研究方法並加以評論，並在適當的時候提出新的假設；

> 概念化、設計和實施計劃，從而創造、應用或理解有關學科的知識。

取得哲學碩士資格的研究生通常能夠：

> 有系統和創新地應對複雜的問題、在沒有完整數據的情況下作出明智判斷，並且能清晰地向專業或非專業受眾傳達其結論；

> 自行以創新的方法應對並解決問題，並以專業或同等水平自發規劃和實踐工作；

> 持續地吸取知識、促進對學問的理解和發展其技能至高水平；

> 擁有就業必要的素質和可轉移技能，如自發性和責任心、在複雜和無法預測的情況下的決策能力，以及持續發展專業所需的獨立學習能力。

Master of Letters (MLitt)

The **Master of Letters** (**MLitt**) is a postgraduate research degree. It is typically a two-year full-time programme, but can also be completed in three years on a part-time basis. The MLitt is a degree obtained by research. An MLitt thesis must display a good general knowledge of the field of study; a comprehensive knowledge of some part or aspect of the field of study; and a recognisable original contribution to knowledge or understanding. The degree is awarded to students who have demonstrated:

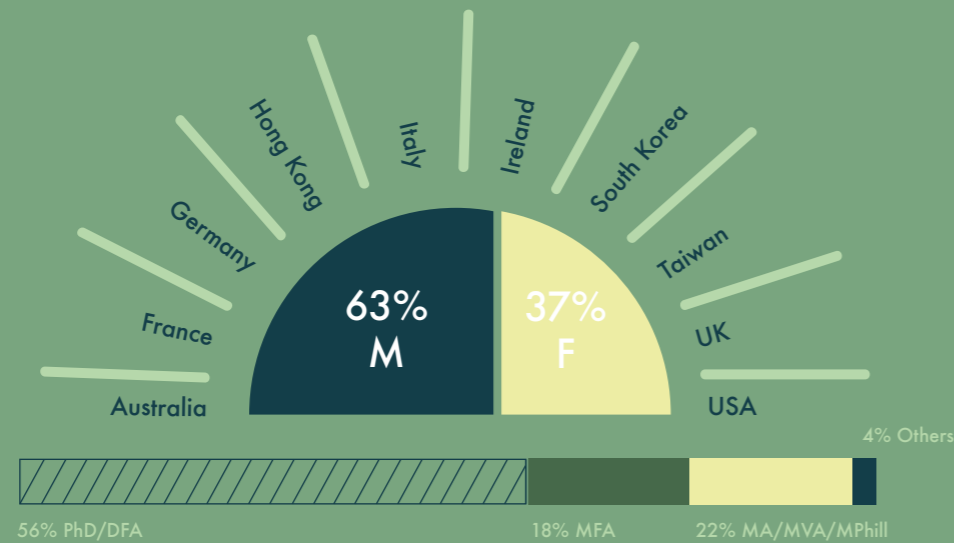
EXCHANGE COLLABORATION 23 Students currently on exchange

INTERNATIONAL
12 Institutions in

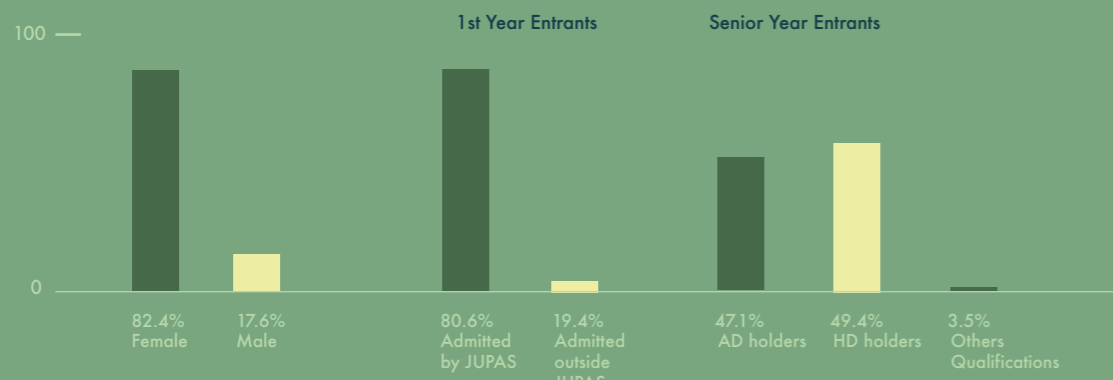
- Australia
- Germany
- Iceland
- Italy
- Japan
- South Koera
- Sweden
- Switzerland
- UK
- USA

FULL-TIME TEACHING STAFF

Total Number 27



UNDERGRADUATE STUDENTS



STUDENT POPULATION

- 408 BA students
- 21 MA students
- 90 Associate Degree students
- 3 MPhil student
- 6 PhD students

TOTAL GRADUATES

- 1042 BA graduates
- 303 MVA/MA graduates
- 317 Associate Degree graduates
- 4 RPG graduates

TEACHER/STUDENT RATIO

1:15.11

UNDERGRADUATE PROGRAMME



44

Crafts and Design Courses



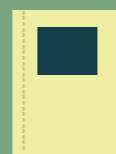
41

Studio and Media Arts Courses



5

Visual Arts Studies Courses



6

Interdisciplinary Courses

AVERAGE CLASS SIZE

30 for theory courses

17 for practical courses

EXHIBITION OPPORTUNITIES

Two on-campus exhibition galleries

Financial support & curatorial advice

AVERAGE ON-CAMPUS CO-CURRICULAR ACTIVITIES PER YEAR

40-45 exhibitions

30-35 art seminars/demos

AVERAGE FIRST INCOME (in 2018) : HK\$14,477

AVA FACULTY 視覺藝術院教學人員

Director / 總監
Professor / 教授
Associate Professor / 副教授

Prof. Louis NIXON / 黎藝深
Prof. LEUNG Mee Ping / 梁美萍
Mr. Peter BENZ / 奔子墨
Dr. CHUNG Wai Ching, Bryan / 鍾緯正
Dr. LAU Chak Kwong, Daniel / 劉澤光
Dr. MAK Hoi Shan, Anson / 麥海珊
Dr. YU Wai Luen, Francis / 余偉聯

Assistant Professor / 助理教授

Mr. Ekkehard ALTENBURGER
Dr. Anna GRASSKAMP
Dr. John JOHNSTON / 張思同
Dr. KOON Wai Bong / 管偉邦
Mr. LEE Wing Ki, Kalen / 李泳麒
Dr. Angelo LO CONTE
Dr. Cedric MARIDET
Dr. Peter NELSON
Mr. NG Siu King, Kingsley / 伍詔勁
Mr. Tom O'DEA
Mr. Daniel SHANKEN
Ms. WAN Lai Kuen, Annie / 尹麗娟
Dr. WANG Ling Jean, Sunny / 王鈴葵
Mr. WONG Chiu Tat, Justin / 黃照達

Lecturer / 講師

Ms. CHAN An Gee / 陳安之
Dr. CHING Sze Yin, Cicy / 程詩賢
Mr. Andrea INGRASSIA
Ms. SEO Hee Sun / 徐僊鮮

Research Assistant Professor / 研究助理教授

Dr. Evelyn KWOK / 郭漪靈
Dr. NG Sau Wah / 吳秀華

AVA #8 EDITORIAL AND PRODUCTION TEAM

編輯及製作小組

Project Director / 項目總監
Coordinator / 統籌
English Editor / 英文編輯
Translators & Chinese Editors / 翻譯及中文編輯

Mr. Tom O'DEA
Ms. Lilian CHAN / 陳昭琪
Dr. Tess MILLAR
Thin Air Language Consultancy Company and
Centre for Translation, HKBU /
香港浸會大學翻譯學研究中心
Dr. James ELLIS
Dr. Sarah NG / 吳秀華
Ms. Gloria CHAN / 陳盈匡

English Proofreading / 英文校對
Chinese Proofreading / 中文校對
Design / 設計

COVER ARTWORK

封面作品



Cover Artwork:
CHAN An Gee
I don't know
2017
H 180cm x W 150cm
Mono screenprint,
oil based ink printed on Somerset Satin

