Preliminary course outline based on 2013. Field trips, particularly studio visits will be revised for 2015.

Urban Studio: Hong Kong is an open media visual art course that will make use of the dense, multi-faceted, and dynamic urban fabric of Hong Kong as a laboratory for visual art projects involving photography, video, performance, or site-specific work. You will explore the city to gather information on the social, spatial, and everyday urban patterns of Hong Kong and reflect on this material to create artistic projects.

WHAT YOU WILL LEARN IN THIS COURSE

• Diverse approaches to site research and using the urban environment as a subject matter for art-making.
• An understanding of visual concepts such as public space, civic identity, tourism, vernacular form, and cultural geography, using Hong Kong as a case study
• Practical techniques for art-making in new and unfamiliar contexts.
• Through field trips and guest speakers, you will gain exclusive, insider insights into the city’s growing art scene, its key contemporary art institutions, and various local perspectives on Hong Kong’s art and culture.

ART PROJECTS NOTE: These assignments from Summer 2013 may be slightly revised for 2015.

You will complete two artworks in this course. Our four weeks in Hong Kong will go by in a flash. Be ambitious and creative, but it is also important to set reasonable goals for your projects and learn to make practical decisions about the direction for your work early on. We will discuss expectations for the projects as well as issues of workflow and scheduling. Keep in mind that you will need to find a method to transport your work home after the course. I can provide practical advice about how to do so.

**PROJECT 1: BUILD UP (DUE 24 JUNE)**

For this warm up assignment, produce a collage, digital photomontage, or small 3-D construction using photos, sketches, written text, and/or found objects and printed matter that characterizes your initial visual or spatial experience of the urban environment in Hong Kong. Your piece must be organized conceptually and formally around a word that defines that experience (e.g. “vertical”, “exhaustion”, “heat”...). The objective of this assignment is to help you to start identifying, collecting, and processing visual, spatial, and site-specific information in the urban environment that is of interest to you and has artistic potential.

• Be creative in how and what you gather as material for your collage. I will provide some basic materials such as paper, cardboard, adhesive, and cutting tools, but explore the city for site-specific “materials” (e.g. printed matter, objects, organic material, local slang, symbols, patterns...)

• Choose your word or concept carefully. Avoid clichés such as “density”, “speed”, the “chaotic.” Use a brainstorming technique such as a concept map to identify a more precise and unexpected term. For example, the word “light” can be examined in terms of “fluorescence,” “transparency”, or “shadow.” Consider the terminology that you’ve come across in the Reading and Viewing Assignments.

• Avoid creating a collage that is simply a mash-up of stuff. Think carefully about composition: pattern, juxtaposition, and fragmentation. Consider fragility, chance, and uncertainty as possible approaches to organizing and shaping your materials.

**PROJECT 2: MOVING CITY**

Produce an artwork in any media that examines one aspect of movement in the city. Be creative in how you interpret this theme. Think critically about the myths of speed and effortless movement. Is movement characterized instead by obstacles, struggle, disorientation, and displacement? Think about movement that is indeterminate such as drifting and wandering that lead to discovery, but also the possibility of getting lost. Think about bodily movement from the individual to the behaviours of a crowd. You might also interpret movement in terms of change (e.g. historical), diversity, or the movement of things (products, pop culture, cultural customs). You may work in groups for this project.

**WORK-IN-PROGRESS CRIT 1 (29 JUNE)**

You must have a physical work-in-progress to present. Verbal descriptions, unassembled raw materials, and raw footage will not be critiqued and will be graded as a late submission.

• Photo work should be presented as printed studies pinned to the wall.
• Works on paper should be presented as sketches pinned to the wall.
• Sculptural work should be presented as a prototype along with samples of final materials.
• Video work should be presented as a rough sequence exported to Quicktime or equivalent.

WORK-IN-PROGRESS CRIT 2 (06 JULY)
You must present a revised physical work.
• Photo work should be presented as revised tests with at least one print at final presentation size.
• Works on paper should be presented as revised work-in-progress at full-size on final paper stock.
• Sculptural work should be presented as work-in-progress at the final scale and properly installed.
• Video work should be presented as Quicktime or equivalent with titles and end credits.

FINAL PRESENTATION (08 JULY)
All work must be finished and properly installed for presentation.

ARTIST STATEMENTS and DOCUMENTATION (DUE 26 JULY)
Write a 300-350 word (1 page, double-spaced) artist statement for each of your projects. Include images of the artworks to accompany the statements. The images should be annotated with information about the work (such as title, medium, scale and if relevant, site, duration). Submit this assignment on Blackboard. See the Artist Statement and Documentation handout on Blackboard for full instructions.

RECOMMENDED ART SUPPLIES AND EQUIPMENT
Please budget $50-75 CAD for materials, printing, and fabrication related to your artwork. I will distribute a handout of Local Resources (photo labs, electronics stores, art supply stores, hardware stores, and bookshops) on our first day of class.

Recommended supplies
• Sketchbook (something portable, no larger than 8.5” x 11”)
• Graph paper (8.5” x 11”) for making concept drawings
• Drawing materials that you commonly use to create studies (e.g. pencils, markers, rulers, cutting tools)
• A medium, suit-case sized flat portfolio
• Extendable storage tube (for transporting rolled up 2-D work)
• A map of Hong Kong (available at Dymocks, Page One. See Local Resources handout.)

Recommended technical equipment
• Laptop and laptop lock
• External hard-drive or USB flash drive
• Videocamera or digital camera
• Light, portable, tripod
• Digital audio recorder/microphone

Workspace
Full details about workspace, computer labs, and project resources will be provided in class in Hong Kong. Woodsworth is working to secure a 24-hour workspace for our class in addition to our regular classroom. That said, do not expect the facilities to match what is normally available to you at U of T. This is a reality of making art abroad, and it is a good opportunity to develop flexible working skills. Our class will have access to a computer lab in the Arts Faculty during weekday business hours at HKU with workstations that have Adobe Creative Suite 4. If you plan to work with video, be prepared to edit on your own laptop with your own software.

INSTALLATION, CRITIQUES, AND EVALUATION
Due to the size of the class enrollment and the condensed nature of the course, critiques will be brief (5mins). I am always available for additional feedback during my scheduled office hours or by appointment. Work presented in critiques must be well constructed and properly installed—wall works must be hung; floor works must be installed on clean, unobstructed floors; objects must be displayed on appropriate platforms. **Work must be installed prior to the beginning of class,** otherwise it will be considered late.

Critical discussion is an important component of this class. Be prepared to speak clearly and convincingly about your work and your thought process during critiques. You will also be expected to look carefully, question, and comment intelligently on the
work of your classmates. Critiques are opportunities for you get feedback about the conceptual and technical aspects of your project. The comments you receive are suggestions not instructions about how to revise, edit or expand your work. You must think critically about the comments and make your own choices about how you want the work to be completed.

READING/VIEWING ASSIGNMENTS and RESPONSES NOTE: These readings from 2013 may be slightly revised for 2015. You will complete three readings and reading response assignments prior to arriving in Hong Kong. The readings will provide a theoretical framework for our exploration of the city’s urban environment. The readings and reading response questions will be available on Blackboard one month prior to the first class. Instructions for submitting reading responses will be posted on Blackboard.

Reading/Viewing Assignment Responses are due several weeks prior to arriving in Hong Kong. Response 1 is due 25 MAY and response 2 and 3 are due 1 JUNE.

<table>
<thead>
<tr>
<th>Reading/Viewing Assignment 1</th>
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<tbody>
<tr>
<td>WATCH: TBD.</td>
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<td>Response question</td>
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<thead>
<tr>
<th>Reading/Viewing Assignment 2</th>
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<tbody>
<tr>
<td>WATCH: TBD.</td>
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<tr>
<td>Response question</td>
<td>TBD. DUE:</td>
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<thead>
<tr>
<th>Reading Assignment 3</th>
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<tbody>
<tr>
<td>WATCH: TBD</td>
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<tr>
<td>Response question</td>
<td>TBD.</td>
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FIELD TRIP JOURNAL (ALL ENTRIES DUE 26 JULY) 
To give you an opportunity to reflect more deeply on the experiences and information from the Field Trips, you will write four brief journal entries on Blackboard. Each entry should be 150-200 words long. Guidelines and journal topics will be posted on Blackboard.

Reading and writing support
Reading, writing, and analytical thinking are complex skills that require practice and fine-tuning, so the more you learn about these skills the better. Please contact me if you are experiencing any difficulty with reading and writing for this course. The University of Toronto also has many services to assist you.

- University of Toronto Writing Centres: www.writing.utoronto.ca/writing-centres
- Academic Success Centre: www.asc.utoronto.ca/index.htm

GRADING SCHEME
Reading Responses (x 3)  15  Field trip journal entries (x4)  10  
Project 1  15  Artist statements (x2)  10  
Project 2: Work-in-progress C  10  Participation / development  10  
Project 2 FINAL  30  

All coursework must be submitted according to the instructions in the assignment handouts. A 10% late deduction will apply per week for assignments to be submitted in class, and 2% per day (including weekends) for assignments to be submitted on Blackboard. Deductions will not apply if you can provide a doctor’s note. It is your responsibility to make arrangements for me to reschedule critique time for late studio Projects. For an explanation of what grades mean at U of T, refer to the Academic Handbook available at: www.artsci.utoronto.ca/newstudents/transition/academic/grading

How coursework will be evaluated

PROJECTS: A combination of: conceptual coherence and complexity, technical execution, attention to detail, and the ambitiousness of the overall project. An interim grade and written comments will be provided after work-in-progress critiques. The development of your projects in terms of clarity, creativity, and technical ability over the course of the term will be reflected in your “Participation and development” grade.

WRITTEN ASSIGNMENTS: A combination of: properly addressing the assignment expectations, creativity, proper summary and/or application of relevant course material, clarity and grammar, design (if applicable), and attention to detail.

Participation
Your participation grade will reflect a combination of the following: thoughtful contributions to discussions, critiques, and group work, punctuality, your preparedness for installation and presentations, and your active involvement in any class related activities and events. Simply attending class does not constitute participation.

Accommodation
Students with diverse learning styles and needs are welcome in this course. If you have a disability/health consideration that may require accommodations, please make your request through Accessibility Services: 416.978.2011 or www.accessibility.utoronto.ca.

CONTACTING ME
I prefer to answer course-related questions in person during scheduled office hours. You can contact me via email if you have a scheduling conflict that prohibits you from seeing me during office hours. I will not be answering assignment-related emails 24 hours before assignments are due.
# DAY-TO-DAY CLASS SCHEDULE

Schedule for general reference only. Field trip and studio visit dates, times, and participants will be revised for 2015.

## TORONTO PRE-DEPARTURE CLASS

04 April 2015

- Introduction to art and the city in contemporary art practice
- Discuss projects / working in Hong Kong / expectations
- Discuss exhibition formats / schedule / logistics
- Artist talks

## HONG KONG

NORMAL CLASSES RUN FROM 9:15AM-12:45PM.

### SEE EXTENDED TIMES BELOW FOR FIELD TRIPS AND CRIT DATES.

### WEEK 1

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>MON 15 JUNE</td>
<td>Introductory remarks</td>
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<td></td>
<td>Discuss final course outline and local resources handout</td>
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<td></td>
<td>Visit workspace (if applicable)</td>
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<tr>
<td></td>
<td>Program orientation and lunch at HKU</td>
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<tr>
<td>TUE 16 JUNE</td>
<td>Reading 1 discussion and slideshow</td>
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<td></td>
<td>In-class brainstorming session: word maps for Project 1</td>
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<tr>
<td></td>
<td>Remaining artist talks</td>
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<tr>
<td>WED 17 JUNE</td>
<td>FIELD TRIP 1</td>
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<tr>
<td></td>
<td>09:00am  MEET AT HKU</td>
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<tr>
<td></td>
<td>10:00am  Asia Art Archive (tour with Susanna Chung and Linda Lee)</td>
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<td></td>
<td>11/F Hollywood Centre, 233 Hollywood Rd, Sheung Wan</td>
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<tr>
<td></td>
<td>11:30am  Para-site Art Space (gallery tour with curator Cosmin Costinas)</td>
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<td>G/F., 4 Po Yan Street, Sheung Wan</td>
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<td></td>
<td>12:30pm  LUNCH</td>
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<td></td>
<td>02:30pm  Hong Kong Arts Centre (docent tour)</td>
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<tr>
<td></td>
<td>8/F, 2 Harbour Road, Wanchai</td>
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<tr>
<td>THU 18 JUNE</td>
<td>Reading 2 discussion and slideshow</td>
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</tbody>
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HKU GUEST SPEAKER: Cynthia Abdon-Tellez, Director, Mission for Migrant Workers

### WEEK 2

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>MON 22 JUNE</td>
<td>Reading 3 discussion and slideshow</td>
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<td></td>
<td>In-class work session</td>
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<tr>
<td>TUE 23 JUNE</td>
<td>FIELD TRIP 2:</td>
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<tr>
<td></td>
<td>09:00am  MEET AT HKU</td>
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<td></td>
<td>10:30am  M+/West Kowloon Cultural District Authority (TBC)</td>
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<td></td>
<td>12:00pm  HEAD TO KWAI HING, KOWLOON</td>
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<td>02:00pm  studio visit, Leung Mee Ping, Kwai Chung, Kowloon</td>
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<tr>
<td>WED 24 JUNE</td>
<td>PROJECT 1 PRESENTATIONS (EXTENDED CLASS)</td>
</tr>
<tr>
<td>THU 25 JUNE</td>
<td>FIELD TRIP 3:</td>
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<tr>
<td></td>
<td>09:00am  MEET AT HKU</td>
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<td></td>
<td>10:00am  studio visit, Joao Vasco Paiva, Wan Chai</td>
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<td></td>
<td>11:00am  head to Cattle Depot</td>
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<td></td>
<td>12:00pm  LUNCH</td>
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<td></td>
<td>01:00pm  1A Art Space (exhibition tour)</td>
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<tr>
<td></td>
<td>63 Ma Tau Kok Road, To Kwa Wan</td>
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<td></td>
<td>02:00pm  Videotage (exhibition tour)</td>
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</tbody>
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WEEK 3

MON 29 JUNE
PROJECT 2: WORK-IN-PROGRESS CRIT 1

TUE 30 JUNE
PROJECT 2: WORK-IN-PROGRESS CRIT 1

WED 01 JULY
UNIVERSITY CLOSED (Hong Kong SAR Establishment Day). GO TO THE BEACH!

THU 02 JULY
FIELD TRIP 4:
09:00am    MEET AT HKU
10:00am    studio visit, Yuk King Tan, Chai Wan
12:00pm    LUNCH
01:00pm    HEAD TO AP LEI CHAU
02:00pm    studio visit, Kacey Wong, Ap Lei Chau
03:30pm    Spring Workshop
            3/F Remex Centre, 42 Wong Chuk Hang Road, Aberdeen

FRI 03 JULY
FIELD TRIP 5 (EARLY START)
08:00am    MEET AT HKU
11:00am    OCT Contemporary Art Terminal (tour with Bruce Ding, Carol Lu)
            Enping Road, Overseas Chinese Town (behind Konka), Nanshan District
            深圳OCT当代艺术中心, 南山区华侨城创意文化村(康佳集团北后)
12:00pm    LUNCH
02:30pm    Shenzhen & Hong Kong Bi-City Biennale of Urbanism\Architecture
            Shenzhen Biennale of Urbanism\Architecture Organizing Committee Office
            Shenzhen Planning Bureau, Municipal Planning Building, 8009 Hongli Road
            深圳市福田区红荔西路8009号规划大厦(水榭花都旁)

WEEK 4

MON 06 JULY
PROJECT 2: WORK-IN-PROGRESS CRIT 2 (EXTENDED CLASS)

TUE 07 JULY
In-class work session

WED 08 JULY
PROJECT 2 FINAL PRESENTATIONS

THU 09 JULY
PROJECT 2 FINAL PRESENTATIONS
Final remarks

POST HONG KONG

24 JULY
ARTIST STATEMENT and PROJECT DOCUMENTATION DUE (ON BLACKBOARD).

LATE AUG/EARLY SEP
CLASS EXHIBITION (DATES AND VENUE TBD).