THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	**:**	Bachelor of Arts (Honours) in Creative Arts and Culture/ Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Visual Arts) Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Visual Arts)
Programme QF Level	**:**	5
Course Title	**:**	Sculpture and Installation Art
Course Code	**:**	ART4239
Department	**:**	Cultural and Creative Arts (CCA)
Credit Points	**:**	3
Contact Hours	**:**	39
Pre-requisite(s)	**:**	Nil
Medium of Instruction	**:**	English
Level	**:**	4

Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- **P**rofessional **E**xcellence;
- **E**thical **R**esponsibility; **&**
- **I**nnovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills

4a. Oral Communication Skills

4b. Written Communication Skills

5. Social Interaction Skills

6. Ethical Decision Making
7. Global Perspectives

1. Course Synopsis

This course explores the principles, techniques, and conceptual frameworks of sculpture and installation art. Students will investigate materiality, spatial concepts, and temporal dynamics in sculptural works while engaging with both traditional and digital fabrication techniques. Through hands-on projects and critical discussions, this course prepares students for diverse applications in sculpture, installation, and digital 3D art, fostering innovation in contemporary artistic practice.

2. Course Intended Learning Outcomes ($CILO_s$)

Upon completion of this course, students will be able to:

$CILO_1$	demonstrate an understanding of historical and contemporary sculpture and installation art in local and global context;
$CILO_2$	demonstrate technical competence in traditional and digital sculptural methods and apply spatial, temporal, and interactive concepts in installation artworks;
$CILO_3$	demonstrate social and cultural awareness, with feasibility considerations for creating interactive installations;
$CILO_4$	Critically analyze and discuss sculpture and installation art;
$CILO_5$	apply appropriate media and visual strategies to express their views; and
$CILO_6$	demonstrate ability to apply and transfer learned knowledge and skills to teaching in school/community.

3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
1) Introduction to Sculpture & Installation Art: Hong Kong and Global Sculpture and Installation Art appreciation and case studies.	*$CILO_{1, 3 \& 4}$*	• Lecture • Group discussion • Field trip
2) Materials, Techniques and Fabrication, including building up of basic form, with traditional materials and digital sculptural methods	*$CILO_{2, 3 \& 5}$*	• Lecture • Workshop • Group discussion • Self and peer critique
3) Spatial Design and Composition: Understanding space, scale, site-specificity and methods of creating interactive environments.	*$CILO_{1, 2, 3, 4 \& 5}$*	• Lecture • Class exercise • Group discussion
4) Implication of 3D Art Making in Schools/ Community	*$CILO_{1, 2, 4 \& 6}$*	• Lecture • Group discussion • Presentation
5) Assessment, Presentation and Class Critique: Create an original Installation Art that demonstrate conceptual depth and spatial	*$CILO_{1, 2, 3, 4 \& 5}$*	• Presentation • Self and peer critique

awareness to explore themes such as identity, memory and social issues.		

4. Assessment

Assessment Tasks	Weighting (%)	CILOs
a. In-class assessment and class participation • Group discussion and case studies on installation art; • Teaching plan showing implication of 3D art making in schools or community setting; • Participation in class activities	20%	*CILO1, 3 & 4*
b. Portfolio • The portfolio should include sketches, pictures showing record of tests, material research, evaluation, reference artists, as well as personal statements which demonstrate their ideas and concepts for completing course works and final assessment and considerations for teaching sculpture/installation art in school	40%	*CILO1, 2, 3, 4, 5 & 6*
c. Final assessment • Students should produce an original Installation Art that demonstrate conceptual depth and spatial awareness to explore themes such as identity, memory and social issues. The work will be assessed in accordance to conceptual ideas, creativity, skills and techniques relating to the feasibility of the work.	40%	*CILO1, 2, 4 & 5*

5. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

☐ ***Not Permitted***: In this course, the use of generative AI tools is not allowed for any assessment tasks.

✓ ***Permitted***: In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

6. Required Text(s)

Nil

7. Recommended Readings

Bishop, C. (2005). *Installation art - A critical history.* Tate Publishing.

Christo, J. (2005). *Christo and Jeanne-Claude, the Gates, Central Park, New York City, 1979-2005*. Taschen.

Edelszteinn, S., et al. (2007). *Ice cream: Contemporary art in culture*. London: Phaidon.

George, H. (2014). *The elements of sculpture: A viewer's guide*. Phaidon Press.

Goldsworthy, A. (2007). *Enclosure*. Abrams.
Gormley, A., & Gayford, M. (2020). *Shaping the world: Sculpture from prehistory to now*. Thames & Hudson.
Grosenick, U. (Edit.) (2005). *Art now, vol. 2: The new directory to 136 international contemporary artists*. Taschen.
Harper, G., & Moyer, T. (Ed.) (2007). *Conversations on sculpture*. International Sculpture Center Press.
Klanten, R., Ehmann, S., & Hubner, M.(Eds.) (2007). *Tactile high touch visuals*. Die Gestalten Verlag.
Stroud, M. B. (2003). *New Material as new media: The fabric workshop and museum*. The Fabric Workshop and Museum.
Taylor, B. (2005). *Art Today*. Laurence King Publishing Limited.
姚瑞中 (2004)：《台灣裝置藝術(修訂版) 》，中國台灣，木馬文化。

8. Related Web Resources

A Comprehensive Resource for Sculptors - Sculptor.Org: https://www.sculptor.org/old_default.htm
British Contemporary Sculpture | Sculpture at Goodwood: http://www.sculpture.org.uk
Calder's moving sculpture: https://hyperallergic.com/397105/calder-mobiles-whitney-museum-american-art/
History, Origins of Sculpture: http://www.visual-arts-cork.com/sculpture.htm

9. Related Journals

Nil

10. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (https://www.eduhk.hk/re/uploads/docs/00000000001633679892454 8BbN5). Students should familiarize themselves with the Policy.

11. Others

Nil

(Last update: 11 Mar 2026)