



藝術學系

DEPARTMENT OF FINE ARTS
2004-2005

WELCOME TO THE
DEPARTMENT OF FINE ARTS

www.fa.hku.hk
Main Building Room 235
finearts@hkusua.hku.hk
2859-7040

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Summary of Courses offered in 2004-05

First Semester

- . FINE1006 - Art and Society (Thomas)
- . FINE1007 - Introduction to Photography Theory and Practice (Lai)
- . FINE2003 - Early Chinese Painting (Wan)
- . FINE2006 - A History of Chinese Calligraphy and Seals (Wan)
- . FINE2008 - The Poetics of Japanese Narrative Painting (Stanley-Baker)
- . FINE2029 - Modernity and its Discontents (Clarke)
- . FINE2041 - Japanese Art: An Introduction (Stanley-Baker)
- . FINE3003 - Museum Studies Workshop (Yeung)

Second Semester

- . FINE1001 - Introduction to Western Art History (Muir)
- . FINE1004 - Introduction to Chinese Art History (Kotewall)
- . FINE2004 - Later Chinese Painting (Wan)
- . FINE2005 - Twentieth Century Chinese Art (Wan)
- . FINE2025 - The Art of the Baroque (Muir)
- . FINE2031 - The Rise of Modern Architecture in Western Culture (Thomas)
- . FINE2033 - Cross-cultural Interaction in the 19th Century (Thomas)
- . FINE2034 - Hong Kong Art Workshop (Clarke)
- . FINE2037 - Chinese Material Culture Studies (Yeung)
- . FINE3001 - Perspectives and Methodology in Chinese and Japanese Art (Stanley-Baker)
- . FINE3004 - Museum Studies Internship (Yeung)
- . FINE3006 - Art History Methodology Workshop (Clarke)

INTRODUCTION TO ART HISTORY



I.M.Peï, Louvre Pyramid, Paris

The world is full of powerful and seductive images. Interpreting our visual environment is more urgent now than ever before. You can learn to do it in the Department of Fine Arts. We teach the history and theory of art, studying the richest visual objects from the whole of human history.

What are the AIMS of art history?

- to understand our visual environment
- to interpret our own culture, as well as other cultures and value systems of both the past and the present
- to appreciate diverse art forms
- to enhance cross-cultural communication
- to develop global perspectives on the contemporary world
- to reveal the processes of human creativity
- to play an essential role in aesthetic education

What THINGS do art historians study?

- paintings, calligraphy, and sculpture
- architecture and cities
- photography, film, and mass media
- performance art, installations, and video art
- gardens and landscape design
- ceramics, jade, and other decorative arts

What SKILLS does art history teach?

- critical thinking
- creative thinking
- analytical writing
- visual analysis and interpretation
- cross-cultural communication
- historical or archival research methods
- self-directed learning

What CAREERS are open to an art history major?

- all the careers normally open to someone with a B.A. degree
- various museum careers in Hong Kong and abroad
- auction houses, art galleries, and the antique business
- cultural heritage, historic preservation, and archaeology
- art criticism, art journalism, and art publishing
- international cultural affairs
- international tourism
- arts education from primary school to university

Do I need to have studied art history in SCHOOL?

No. Our first year courses assume no previous knowledge of art, since most Hong Kong schools do not teach art history. You will learn as you go.

Do I need ARTISTIC skill?

No. You don't need to be an artist, or become one, to study art history.

Can I just take ONE or two art history courses?

Yes. We offer several courses that anyone can take, without prerequisites.

Undergraduate Studies in the Department

To MAJOR in Fine Arts

Students who wish to major in Fine Arts must take at least one of the courses FINE1001 or FINE1004 or FINE1006 in their first year. In their second and third years, majors must complete not less than 48 credits (8 courses) chosen from the department's 2000- and 3000-level courses. Of these 8 courses, at least one must be in Western art and one in Asian art. One of these 8 courses must also be either FINE3001 or FINE3006 or (by special arrangement) FINE3005. There are no other requirements in terms of core courses or course combinations; however, students should discuss their course selection with the Head, who must approve the selection of a major. For complete regulations, please consult the B.A. syllabus.

To MINOR in Fine Arts

Students who wish to minor in Fine Arts must take at least one of the courses FINE1001 or FINE1004 or FINE1006 in their first year. In their second and third years, they must complete not less than 24 credits (4 courses) chosen from any of the department's 2000- and 3000-level courses. For complete regulations, please consult the B.A. syllabus.

The Fine Arts Workshop

Fine Arts majors and minors are strongly encouraged to attend the annual Fine Arts Workshop. This series of three discussion sessions introduces students to the specialized study, research, and writing skills needed to study art history. The workshop is normally given in September and early October, and is open to all interested students. Check the Fine Arts office for details.

The Fine Arts Society

The Fine Arts Society is a student organization made up of Fine Arts students and dedicated to the sponsorship of activities which will promote interest in the visual arts. The Society office is located in MB238. To contact student members of the society, check with the department office (tel. 2859-7040).

Prizes in Fine Arts

Three prizes for excellence in Fine Arts are awarded to students. The Norman W.M. Ko Prize in Fine Arts is awarded to the second year student with the best results in the B.A. Final Part I examination. The Paul and Petra Hinterthur Prize is awarded to the third year student achieving the best result in Western art. The H. T. Ho Prize is awarded to the third year student with the best result in Asian art. Certain requirements must be fulfilled as to the number and type of courses the recipients have taken.

What is distinctive about the Department of Fine Arts?

The Department offers the only comprehensive art history training to be found in Hong Kong or China as a whole. Our treatment of Asian and Western art as equally valued traditions, taught by internationally-renowned experts up to PhD level, has been looked to by others as a model of art history training. The qualified curatorial staff of HKU's University Museum and Art Gallery supplement our programme by contributing teaching on aspects of Chinese art history, and also offer courses on Museum Studies. This opportunity to gain practical job-related experience of museum work is a distinctive aspect of our programme. The Department also has two major internet-based study facilities, FAIVA (the Fine Arts Interactive Visual Archive) and the Hong Kong Art Archive. See below under 'Facilities of the Department' for details.

Postgraduate Studies in the Department

Postgraduate Study in Fine Arts

The Department offers options for postgraduate study leading to the degrees of M. Phil. and Ph.D. in a variety of fields, including modern Chinese art, premodern Japanese art, European art from the Renaissance through the 20th century, American art, and Hong Kong art. Candidates should have a level of academic experience appropriate to their proposed field of study; this should normally include a substantial element of art history. In addition, they should have an adequate ability in English and a reading proficiency in the language or languages related to their field of study. More detailed information regarding postgraduate study may be obtained from the Department office or from our website. If you are interested in postgraduate study, please feel free to consult any of our teaching staff regarding your plans.



Class visit of HK Art Workshop, March 2003

Facilities and Electronic Resources

Department office

The main office for the Department of Fine Arts, including teacher mailboxes, is in Main Building room 235. Our department secretary is Ms. Karen Leung, and our clerk is Mr. Yan Pui Ling. The department telephone number is 2859-7040, and the email address is finearts@hkusua.hku.hk.

Fine Arts Resources Centre

The Fine Arts Resources Centre is located in Main Building room 240C. It houses the department slide collection, computers for student use of FAIVA and other art resources, part of the department library, reserve materials for Fine Arts courses, and the Hong Kong Art Archive. Our Resources Officer is Miss Grace Wong, and she is assisted by our demonstrator, Mr. Jack Lee.

Department library

The department maintains a small study library in Main Building room 236 and room 240C. It contains important reference books and journals which students may borrow, and each room has a computer with an online catalogue. Teachers place items on reserve for class use in room 240C. The vast majority of reference materials in art history, however, are housed in the Main Library.

University Museum and Art Gallery

HKU's own art museum is located on Bonham Road, in the Fung Ping Shan and T.T. Tsui buildings. Our courses sometimes make use of exhibitions mounted by the Museum, and Museum staff teach two courses in museum studies. The department's Museum Internship class is also offered by UMAG staff.

FAIVA

The Department has developed a computerised archive of images of art, called FAIVA (Fine Arts Interactive Visual Archive). This database can be accessed through networked workstations via the campus Intranet, and is easily available for both staff and student use. For most Fine Arts courses, images are put on FAIVA for student study use. The archive is also designed for research, and is being continuously expanded. Students may consult staff in the Fine Arts Resources Centre for assistance with the database. It is accessible from our website, under the heading "image database."

Hong Kong Art Archive

The Hong Kong Art Archive has been developed by the Department of Fine Arts with the aim of promoting awareness and study of Hong Kong artistic achievement on a worldwide basis. It is open to the public and hopes to provide students, academic researchers, curators, critics, artists and all other interested parties with both electronic and physical resources to aid study and appreciation of Hong Kong Art. Many of the HKAA's resources are available on its website (<http://web.hku.hk/~hkaa/>), including electronic images of artworks by a large number of Hong Kong artists, and a comprehensive bibliography of writing about Hong Kong art.



STAFF LIST

Head of Department

P. Richard STANLEY-BAKER, B.A., M.A. (Oxon), M.F.A., Ph.D. (Princeton), has taught at U.C. Berkeley, Stanford, U. Victoria (B.C.), and National Taiwan University in Taipei. He did a visiting term as Professor at the University of Tokyo in 1995-96, and as Visiting Professor at Princeton University in the fall of 2000. His research and publications center around 15c Japanese ink painting in relation to Chinese painting, and Japanese narrative painting, and Japanese garden history. He writes and performs poetry with the Outloud poets in Hong Kong. He is preparing the final version of a book called ***Eight Views of Xiaoxiang: Responses and Replay in Muromachi Japan***. He is a joint editor, and major contributor in a multi-authored book, titled *Reading Genji: Writing Romance*. He directs the **FAIVA** (Fine Arts Interactive Visual Archive) digital art database project, and primary IT tool of the Department.
MB234; Tel. 2859-2899; E-mail: hraapsb@hkucc.hku.hk.

Professor

Qing-Li WAN, B.A., M.F.A. (Beijing), M.A., Ph.D. (Kansas), was active as an art historian and artist in China, and then he studied and taught in the U.S.A. for years before coming to Hong Kong in 1989. Based in Hong Kong, he has established himself as an internationally recognized authority in the field of Chinese art history study, particularly in Chinese painting and calligraphy of the 19th and 20th centuries. His research publications and scholarship contributed significantly to the field, which includes 15 Books (5 solo-authored; 3 co-authored; 4 edited; 1 monograph; 2 exhibition catalogues), more than 110 Journal articles and book chapters, revised Asian art entries to *Encyclopaedia Britannica (Extended Edition 2001)*, and many invited plenary papers and keynote speech at international symposia. Besides undergraduate teaching, he has supervised or co-supervised a large number of Ph.D. and M. Phil. students (completed 11, currently 5).
MB226; Tel. 2859-2612; E-mail: qlwan@hkucc.hku.hk.

Associate Professors

David CLARKE, obtained his Ph.D. from the Courtauld Institute of Art, University of London. He teaches modern and contemporary art history and theory, with a particular emphasis on the art of Europe, America and Asia. His research has been primarily in the areas of American and Chinese art history, and his sole-author books are: *Modern Art: A Graphic Guide*, Camden Press, 1987; *The Influence of Oriental Thought on Postwar American Painting and Sculpture*, Garland Publishing, 1988; *Art and Place: Essays on Art from a Hong Kong Perspective*, Hong Kong University Press, 1996; *Modern Chinese Art*, Oxford University Press, 2000. *Hong Kong Art: Culture and Decolonization*, Reaktion Books, 2001; *Reclaimed Land: Hong Kong in Transition*, Hong Kong University Press, 2002. Dr. Clarke's scholarly articles have been published in journals such as *Art AsiaPacific*, *Art History*, *Art Journal*, *Journal of American Studies*, *Oriental Art*, *Public Culture*, *The American Journal of Semiotics* and *Third Text*. Dr. Clarke is the founder and academic director of the Hong Kong Art Archive (<http://web.hku.hk/~hkaa/>).
MB242A; Tel. 2859-2613; E-mail: dclarke@hkucc.hku.hk.

Carolyn D. MUIR, B.A. (Wellesley), M.A. (Penn.) teaches courses on Renaissance and Baroque art, as well as an introductory survey and a course on the image of women in art. She joined HKU in 1979, and served as Head of the Department of Fine Arts for 11 years, from 1989-99. She previously taught at the University of Pennsylvania and worked at the Pennsylvania Academy of the Fine Arts. Her research focuses on issues of religious iconography in early European art, especially the imagery of saints. Recent publications include articles on the iconography of St. Catherine of Alexandria, St. Henry Suso, and St. Hermann-Joseph. She is currently working on a large-scale study of mystic marriage imagery in Northern Renaissance art. In recognition of her excellence as a teacher, the university appointed her as a University Teaching Fellow for 1997-98.
MB225; Tel. 2859-7041; E-mail: cdmuir@hkucc.hku.hk.

Greg M. THOMAS, B.A. (Washington U.), M.A., Ph.D. (Harvard), teaches various aspects of European and American art and architecture, as well as a thematic first-year course comparing art from different cultures. A specialist in 19th-century French art, he has published *Art and Ecology in 19th-Century France: The Landscapes of Théodore Rousseau* (Princeton, 2000) and essays on

Rousseau, tourism and landscape, artist biographies, and images of children in Impressionism. His current research interests include the visual representation of families and childhood in France and cross-cultural interactions in the 19th century.

MB242B; Tel. 2859-7042; E-mail: gmthomas@hkucc.hku.hk.

Part-time Lecturer

Pikyee KOTEWALL, B.A., Ph.D. (H.K.) teaches the introductory course for Chinese art history. She is currently working on a book on the twentieth century painter, Huang Binhong. Her other interests include the use of connoisseurship to further the study of the history of Chinese painting and calligraphy, particularly in the period from the 14th to the 17th century.

MB242C; Tel. 2859-8908; E-mail: kotewall@hkucc.hku.hk.

Edwin Kin-Keung LAI, B.A. (Derby), M.Phil, Ph.D. (H.K.) teaches courses on the history of world photography. He is an internationally recognized specialist of Hong Kong photographic history, and is currently working on a book on early Hong Kong art photography. Dr. Lai has published widely both in the English and the Chinese languages, and his research interests also include Chinese photography and Hong Kong art and visual culture.

MB242C; Tel. 2859-8908; E-mail: edwinlai@hkusua.hku.hk.

Honorary Staff

Tina Yee-Wan PANG, B.A. (London), M.Phil (Oxon), is a curator at the University Museum and Art Gallery. Her interests are early Chinese art, ceramics, collecting, and material culture studies.

TT207; Tel: 2241-5503; E-mail: tywpang@hkucc.hku.hk.

Anita Yin-Fong WONG, B.A., M. Phil (Hong Kong). A first graduate of the Fine Arts Department, she served as Assistant Curator in the Hong Kong Museum of Art before taking up the post of Curator in the University Museum and Art Gallery in 1996. She has diverse fields of study which include Chinese painting and calligraphy, ceramics, tea culture, seal-carving , as well as Buddhist and Taoist sculpture.

TT208; Tel: 2241-5502; E-mail: ayfwonga@hkucc.hku.hk.

Chun-Tong YEUNG, B.A., M.Phil. (H.K.), is Director of the University Museum and Art Gallery. He worked in the Hong Kong Museum of Art before joining the University of Hong Kong. For the past twenty-five years, he has curated over 150 art exhibitions and edited a number of exhibition catalogues. His areas of interest are Chinese ceramics and Chinese carvings. He helps the Department of Fine Arts teach Chinese connoisseurship, Chinese ceramics, Chinese materials culture and museum management skills. TT206; Tel: 2241-5501; E-mail: ctyeung@hkucc.hku.hk.

Department personnel:

Resources Officer:	Grace Wong	MB240C	Tel: 2859-2614 E-mail: gslwong@hkusua.hku.hk
Demonstrator:	Jack Lee	MB240C	Tel: 2859-2614 E-mail: jacklee@hkucc.hku.hk
Technician:	Edwin Leung	MB240B	Tel: 2859-2898
Secretary:	Karen Leung	MB235	Tel: 2859-7040 E-mail: kklleung@hkucc.hku.hk
Clerk:	Yan Pui Ling	MB235	Tel: 2859-7040 E-mail: finearts@hkusua.hku.hk

FIRST-YEAR COURSES IN 2004-2005

These courses are designed as introductory courses to the study of art history in both Asia and the West. It is assumed that students have had no previous experience studying art or art history. These courses are useful to all students interested in cultural history, as well as to those students who may continue into more specialized study. **Note that students who wish to major or minor in Fine Arts must take at least one of the following: FINE1001 or FINE 1004 or FINE1006.**

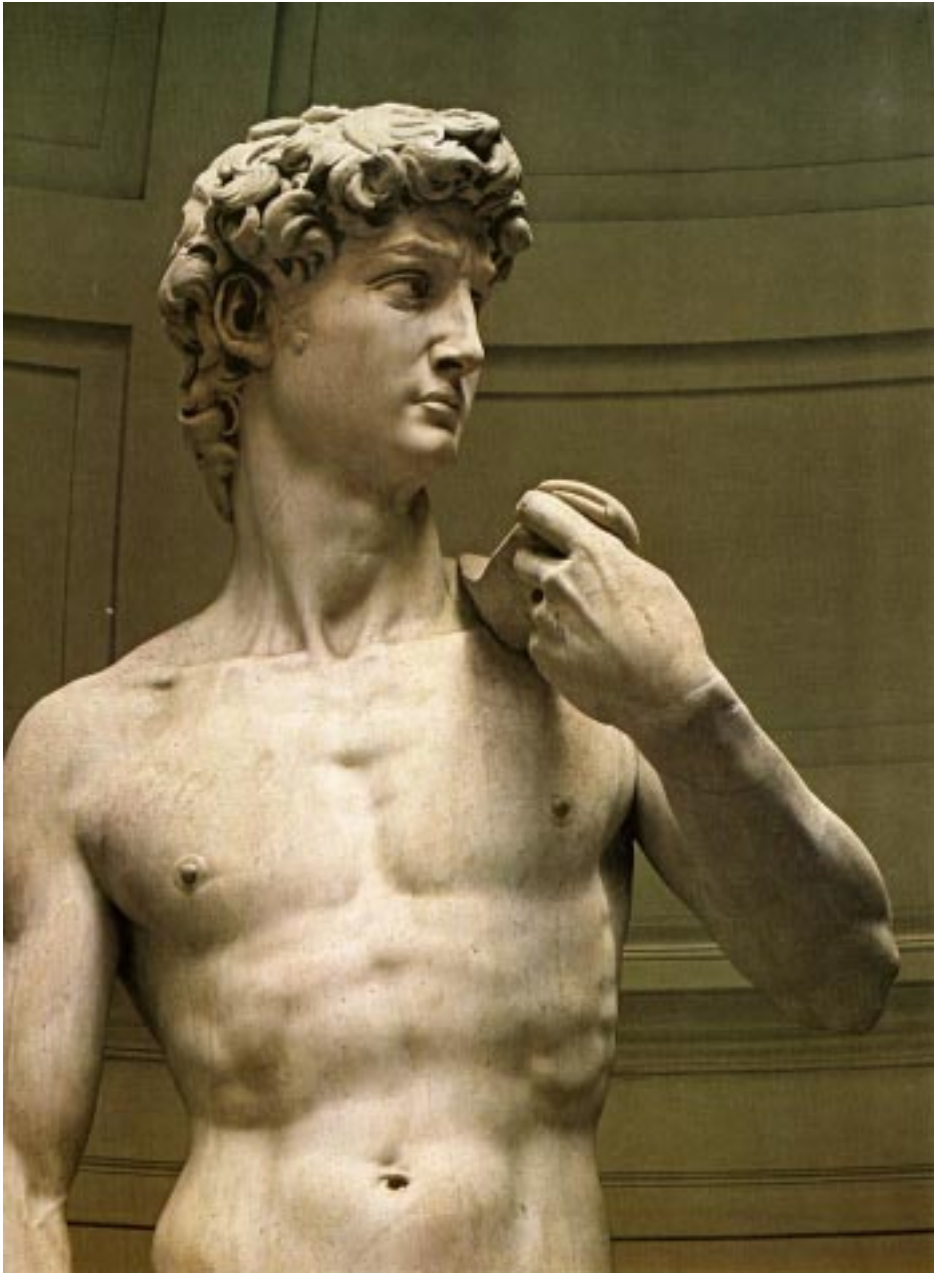
FINE1001 Introduction to Western Art History (6 credits)

Second semester

Lecturer: Mrs. C.D. Muir

This course will introduce students to the art of Europe, from ancient Greece and Rome to the mid-20th century, with the focus being on the Renaissance through Surrealism. Major developments in painting and sculpture will be studied, with the aim of giving students an understanding of the main characteristics of the art produced, and the relationship of art to the culture in which it was created.

Assessment:	coursework	60%
	examination	40%



Michelangelo, David.

FINE1006 **Art and Society (6 credits)**

cross-listed with

YFIA0003 **Art and society (3 credits)**

First semester

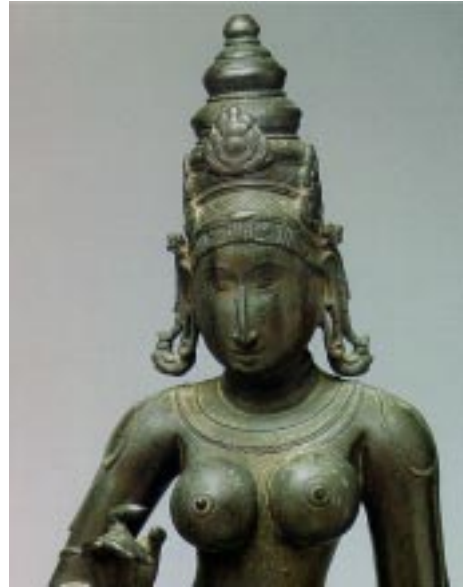
Lecturer: Dr. G.M. Thomas

This course introduces visual and critical skills for interpreting the art of different cultures from both the past and the present. We examine a variety of themes related to the techniques and functions of art, and we study the way art expresses various moral, social, political, and religious ideas. Students will gain a better understanding of cross-cultural communication and will learn how to analyze the powerful, globalized visual culture of the contemporary world.

Lectures focus on a series of linked issues related to contemporary society – for example, art and power, religious art, gender, race and identity, the body, cultural traditions, the nature of creativity, museums and the art market, the destruction of art. Each lecture compares examples from both past and present art, and from Western and non-Western traditions. Tutorials give students hands-on experience analyzing and interpreting actual art objects on campus and in Hong Kong. Readings are tailored to each issue. Handouts and images needed for revision are available online. Coursework will include two tests and one independent project.

No previous knowledge of art or art history is expected for this course.

Assessment: coursework 100%



FINE1007 Introduction to Photography Theory and Practice (6 credits)

First semester

Lecturer: Dr. E.K.K. Lai

Over the last two centuries photography has pervaded so widely and deeply in the globe to the extent that it becomes almost invisible. Although we all have taken many photographs and have posed on numerous occasions before the camera, not many of us really understand how photographs are produced, or give serious thought about the act of photograph-making. This introductory course is for those students who want to know more about photography.

This course is structured to teach both photographic techniques and photography theory. In addition to the teaching of the basic workings of the photographic process, it will also discuss how we can assess photographs with critical tools such as aesthetics and cultural theories. Its coursework includes a group assignment that examines closely some photographic images which we encounter everyday, and a photographic project about a specific theme.



Bernard Faucon, The Balloons, 1983.

Assessment: coursework 100%

Quota: 50

SECOND & THIRD-YEAR COURSES, 2004-2005

These courses are open to students in their second and third years of study. Some of them have prerequisites; others are open to everyone interested in the topic. Further courses likely to be offered in 2005-06 are listed at the back of this booklet. **Note that all courses in this section count toward the Fine Arts major and minor.**

FINE2003 Early Chinese Painting (Warring States to Southern Song) (6 credits)

First semester

Lecturer: Prof. Q.L. Wan

This course will cover the history of Chinese painting from the Warring States to the Southern Song dynasty. The evolution of Chinese painting, as the major part of Chinese art history, has been lasting and unique. The Chinese possess the longest painting history, extending over 4,000 consecutive years, of any of the peoples of the world. How did the earliest painting appear before the Han and why were the basic theories of Chinese painting gradually formed during the Northern and Southern Dynasties? What are the meanings of the Tang and Song painting traditions? Following a chronological sequence, this course will explore the nature and concept of Chinese painting in pre-Yuan history, and will explain the reason for the importance of this period to the later development of Chinese painting.

Attempting to improve students' knowledge of methodology and connoisseurship of Chinese art, the course will bring in up-to-date information on the field and the lecturer's own research results, and only authentic, standard works and reliable materials will be chosen to study.

Assessment: coursework 100%

Prerequisite: FINE1001, FINE1004, FINE1006, FINE2001, FINE2002 or YFIA0003.



Guo Xi, Detail from Early Spring, Northern Song.

FINE2004 Later Chinese Painting (Yuan to Qing) (6 credits)

Second semester

Lecturer: Prof. Q.L. Wan

This course is a continuation of FINE 2003 (though it may be taken independently) and will cover the history of Chinese painting from the Yuan dynasty to Qing dynasty. Toward the middle of the 13th century, the long unbroken history of Chinese painting was entering a critical phase. The style and dominant subjects of painting were dramatically changed. What happened at that time in painting not only separated it from that of the Southern Song, but was also to determine much of its future course. How were the decisive steps in this radical departure from the Southern Song modes undertaken? What are the meanings of the Yuan painting tradition, and in what ways did the Yuan painting tradition rank equally with the Song tradition in the Ming and Qing periods? How can one evaluate the new achievement of painters and art schools in the later history of Chinese painting?



Zhu Da, Detail from Fish and Rocks, Qing Dynasty.

This course will try to answer these questions, and to give students the newest knowledge of the subject. The study will go through the essential issues of Chinese painting history. With an emphasis on methodology and connoisseurship, it will explore the transformation of individual and period styles, as well as the ideological and social factors behind the changes.

Assessment: coursework 100%

Prerequisite: FINE1001, FINE1004, FINE1006, FINE2001, FINE2002 or YFIA0003.

FINE2005 Twentieth Century Chinese Art (6 credits)

Second semester

Lecturer: Prof. Q.L. Wan



Lin Fengmian, Xiang Yu Bidding Farewell to Yuji, late 50s.

The development of Chinese painting in the twentieth century is still a relatively less explored field; however, as the twentieth century has ended, artistic trends become discernable. Artists had to confront the challenges of the Western influences besieging the country and the crises arising from the abandonment of traditional Chinese thought, as well as the shifting political and social environment. In doing so, artists arrived at many different solutions in their art, which evidence unprecedented evolution.



Taking a general view of the major trends, traditionalism, reformism and modernism in Chinese painting of the twentieth century, this course will explore how philosophical, cultural, and social changes affected the artists' thoughts and practices. Most of the important artists and painting schools, such as the traditional masters, the Lingnan school, the academic school, Westernized school, woodcut movement, regional schools, and the 1985 modern art movement, will be covered.

Assessment: coursework 100%

Prerequisite: None

Qi Baishi, Brush, inkstone and orchid.

FINE2006 A History of Chinese Calligraphy and Seals (6 credits)

First semester

Lecturer: Prof. Q.L. Wan

Chinese calligraphy and seals are two traditional art forms that have a unique history of over 3,000 years. The course is newly designed to provide students with a basic knowledge of the two special art forms in Chinese art history. The study will be an inquiry into the secrets of the art of Chinese writings, and the most characteristic expressions of Chinese thought and aesthetics. Students will learn not only the historical development of Chinese calligraphy and seals, but also how to analyze and to appreciate the two art forms.

Such a course dealing with calligraphy and seals, the two Chinese writing art forms, is not yet provided by other universities in the world. The knowledge that students will learn from this course is also practical for connoisseurship and curatorship of Chinese art. The ability to read in Chinese is advantageous for this course; however, students should not worry about the reading of ancient Chinese characters. You will learn how to decipher ancient seal scripts by using dictionaries and references.



A Seal of the Warring States.

Assessment: coursework 100%

Prerequisite: None

FINE2008 The Poetics of Japanese Narrative Painting (6 credits)

First semester

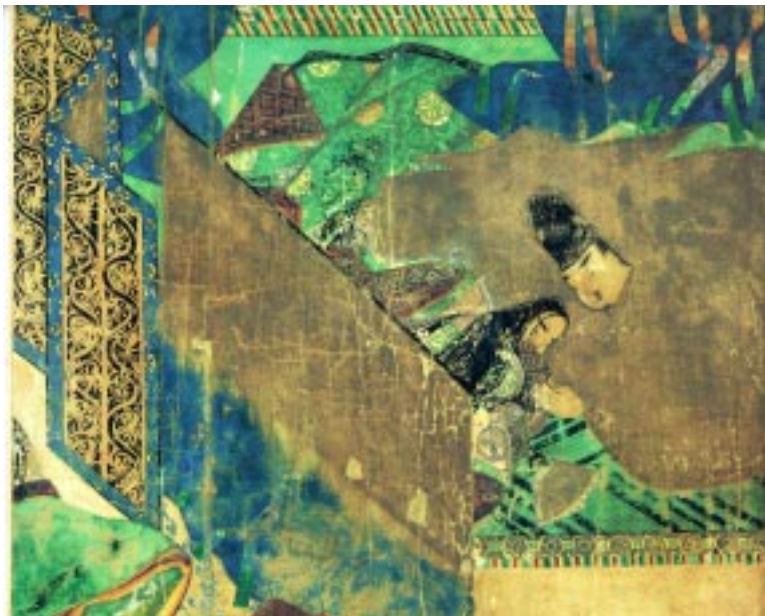
Lecturer: Dr. P.R. Stanley-Baker

Starting with discussion of illustrations of The Tale of Genji, this course will study the medieval narrative painting tradition through its courtly love stories and diaries, and the gentle humour of historical and Buddhist tales. We will examine a rich variety of medieval narrative painting, their humour, the multiple threads of their stories, their reception, re-telling and unravelling. This is about 'stories' in art.

No knowledge of Japanese language or art is necessary.

Assessment: coursework 100%

Prerequisite: None



Tale of Genji illustrations, 12c.

FINE2025 **The art of the Baroque** (6 credits)

Second semester

Lecturer: Mrs. C.D. Muir

Religious, economic and political changes, as well as dramatic advances in science and philosophy, characterized the Baroque era. This course will attempt to examine the art of this period within this historical context. It will focus on the art of 17th century Italy, Flanders, Spain, France, and the Netherlands. The impact of the Counter-Reformation, the features of Baroque naturalism, the use of allegory, and varying attitudes towards the antique are among the issues which will be considered.

A fundamental question to be investigated is the question of whether the art of this era can be considered to form a coherent whole. Is the label "Baroque" a useful one? Are there any similarities between the art produced by artists as diverse as Rubens and Poussin, Rembrandt and Bernini?



Vermeer, head of a Girl, c1665.

Assessment:	coursework	60%
	examination	40%

Prerequisite: FINE1001, FINE1004, FINE1006, FINE2001,
FINE2002 or YFIA0003.

This course will not be offered in 2005-2006

FINE2029 Modernity and Its Discontents (6 credits)

First semester

Lecturer: Dr. D.J. Clarke

Although certain C20th artists can be taken as celebrating the modern, many artists offered instead a critical engagement with the newly-emerging forms of experience they were encountering, or sought various forms of escape from them. While the response of European artists to the modern condition is most well known, artists from other parts of the world were equally engaged with the task of creating an art adequate to the new environment in which they found themselves.

The main focus of this course will be European art of the first half of the C20th. The beginnings of abstract art (in Russia, Holland and elsewhere) will be discussed, along with Futurism in Italy and Expressionism in Germany. Dada and Surrealism will also be considered. Chinese art will provide the primary non-Western instance for consideration.

There is no examination for this course, although there will be an in-class test. Students will be expected to produce a substantial piece of written work on a topic of their own devising, concerning art or visual culture of the first half of the C20th from any part of the world.

While FINE 2029 is self-contained course, it has been devised to work together in a sequence (along with FINE2028 and FINE2030, which is expected to be taught in 2005-6).

Assessment: coursework 100%

Prerequisite: FINE1001, FINE1004, FINE1006,
FINE2001, FINE2002 or YFIA0003.

This course will not be offered in 2005-2006



Wassily Kandinsky, Komposition IV, 1911.

FINE2031 The Rise of Modern Architecture in Western Culture (6 credits)

Second semester

Lecturer: Dr. G.M. Thomas

After surveying major developments in Western architecture from ancient Greece onward, this course focuses on the 19th and 20th centuries, from Neoclassicism in Washington, D.C. and Haussmann's re-design of Paris to the Bauhaus in Germany and the spread of Modernism and Postmodernism through America and the world. Emphasis is placed on the way buildings express institutional ideologies, as well as on construction technology and architectural theory. Hong Kong architecture figures prominently throughout.

Students give one presentation, take two tests, and write two short papers on topics of interest to them (one 19th-century subject, one 20th-century subject). Tutorials are devoted to visiting local buildings. Major architects we study include Brunelleschi, Alberti, Jefferson, Haussmann, Wright, Gropius, Le Corbusier, Mies van der Rohe, Johnson, Pei, Graves, Foster, and Gehry. Cities we concentrate on include Washington, Paris, Chicago, New York, and Hong Kong. Non-majors are welcome.

Assessment : coursework 100%

Prerequisite: None



Frank Lloyd Wright, The Solomon R Guggenheim Museum, 1957-59.

FINE2033 Cross-cultural Interaction in the 19th Century (6 credits)

Second semester

Lecturer: Dr. G.M. Thomas

Tracing the roots of modern internationalism, this course examines artistic interactions between Western and non-Western cultures brought on by colonialism, trade, war, and scientific exploration in the period 1750-1910. We study how European and American artists viewed the cultures they encountered in China, Japan, India, the Near East, and elsewhere, as well as how non-Westerners viewed the West. We also examine many of the institutional effects of international contact; looting, museum collecting, art markets, art instruction, and so on.



J.L. Gerome, *The Snake Charmer*.

Likely course topics include the Middle East and Orientalism, the British in India and Hong Kong, the Opium War in China, Japan and Impressionism, World Fairs, Gauguin in Tahiti, exploration in Africa, and primitivism in early abstraction.

Class meetings will balance lectures, seminar-style discussion, and student presentations. The main piece of student work will be an in-depth research paper on a topic of special interest to him/her. Assessment will be based on this research paper, one short essay, and participation. This course is intended for anyone interested in colonial culture or international cultural interactions. Students with backgrounds outside of art history are welcome.

Assessment : coursework 100%

Prerequisite: None

FINE2034 Hong Kong Art Workshop (6 credits)

Second semester

Lecturer: Dr. D.J. Clarke

This course will introduce Hong Kong art and related aspects of Hong Kong visual culture, with an emphasis on the last ten years. It will be taught in a workshop format, and will provide the opportunity for students to develop skills in art criticism as well as an understanding of Hong Kong art history. The workshop format is being adopted because the existing literature on Hong Kong art history is relatively thin, and thus a lecture and reading based course of the kind offered in more well-established areas of art history would not be feasible. The workshop format requires students to take more responsibility for setting and completing their own learning goals than is often the case, and some previous familiarity with art historical methods is a prerequisite.



Oscar Ho, The Turtle Rock, 1991.

There is no examination. Students will be expected to produce a portfolio of writings during the course, and will have flexibility in deciding the topics of their investigations.

Assessment: coursework 100%

Prerequisite: At a minimum, students should have taken at least one Fine Arts course. To fully benefit from the Hong Kong Art Workshop students should have studied art history at 2nd or 3rd year level prior to the commencement of the course.

FINE2037

Chinese Material Culture Studies (6 credits)

Second semester

Lecturer: Mr. C.T. Yeung, Ms. A. Wong and Ms. T. Pang

This course will be a chronological survey of Chinese material culture from the Neolithic period to the Qing dynasty. The history and wealth of Chinese material culture suggests a long tradition of art producing. Through the study of Chinese bronze and carvings in jade, stone, wood, lacquer and other materials, students will explore the social, historical and philosophical circumstances surrounding art production. This will show how art was important largely because of its long history and acceptance as a traditional means of expression.

Assessment: coursework 100%

Prerequisite: None



Bronze You with a tiger and a man, Shang period.

FINE2041 Japanese art: an introduction (6 credits)

First semester

Lecturer: Dr. P.R. Stanley-Baker

This course will outline some of the highlights of Japanese art from its early emergence to modern times. We will discuss how and why Japanese art became so distinctive and so rich a tradition. We will look at the major trends, and masterpieces, in painting, sculpture, architecture and garden art. We shall discuss the aesthetics of Japanese art, and its transformation of foreign arts. We shall also touch on the arts of tea ceremony, and premodern art in various media, including painting, Japanese prints, the hybrid *nihonga* (Japanese painting), and developments in 20th century Japanese painting, applied arts, pottery, and architecture. There will be some field work, in the form of trips to local art galleries.

Assessment :
coursework 100%

Prerequisite:
None



Hexagonal dish by Ogata Kenzan with rust painting of Shou Lao, god of longevity, by Ogata Korin. Early 18c. Okura Cultural Foundation, Tokyo.

THIRD-YEAR COURSES, 2004-2005

The courses below are open to any third year student who meets the stated prerequisites. **Note that Fine Arts majors who are in their third year in 2004-2005 are required to take either FINE3001 or FINE3005 or FINE3006.** Please note that courses FINE3003, FINE3004 and FINE3007 do **not** fulfill this requirement. FINE3005 and FINE3007 are offered only upon special arrangement with a particular teacher.

FINE3001 **Perspectives and Methodology in Chinese and Japanese Art (6 credits)**

Second semester

Lecturer: Dr. P.R. Stanley-Baker

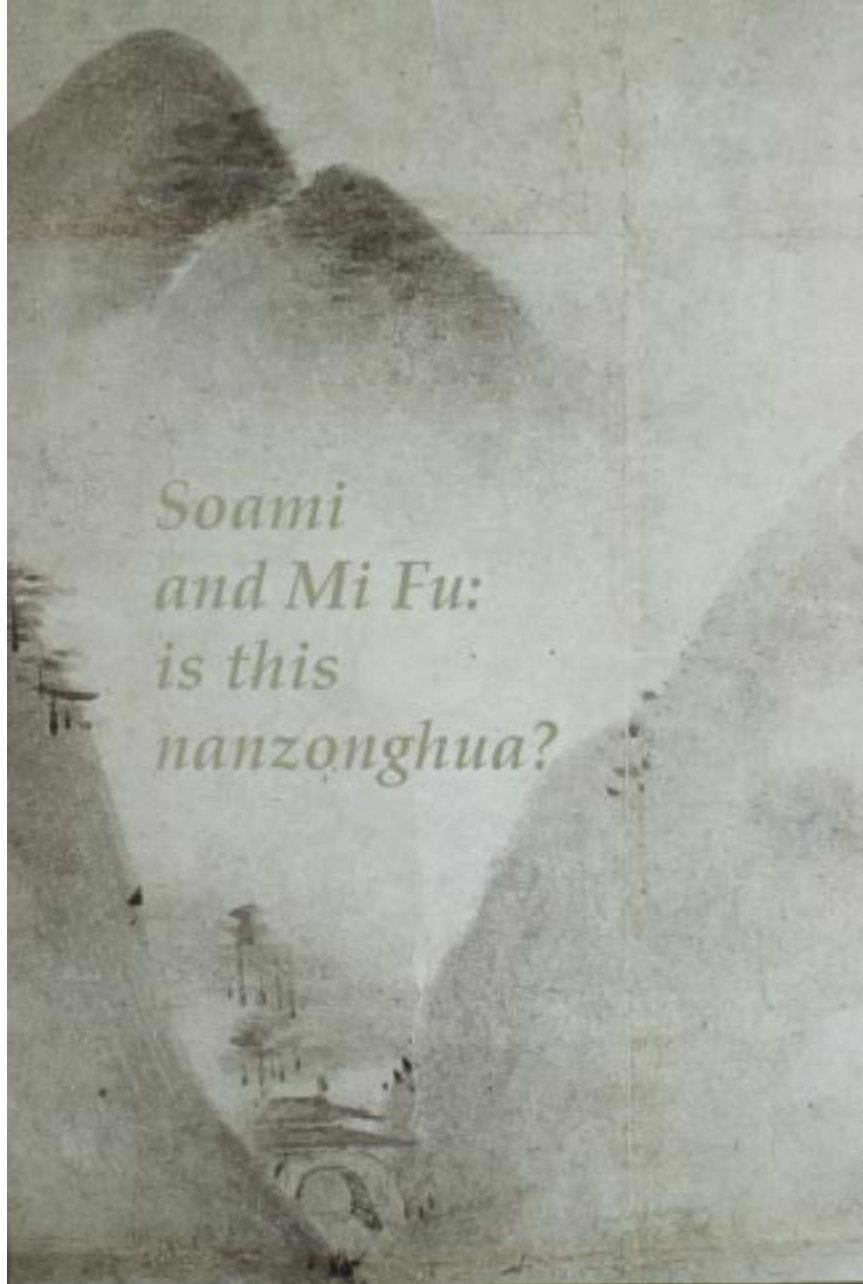
This course will include as material some 18th century Japanese painting and *nanga* (Japanese Southern School theory) as late Edo painting, also with a view to outlining a background for Japanese contribution to early modern Chinese painting.

Numbers for the two third year courses (FINE3001 & FINE3006) will be capped to a limit of 15, with the intention of making both courses close to a seminar format in which student participation will be emphasised. These courses are designed to bring Fine Arts students to a third year plateau, to give third year students the flavour of a research environment, and to provide entering graduate students a forum for discussing the methodologies of research. Coursework will consist of one in-class presentation, and one short term paper.

Assessment : coursework 100%

Prerequisite : Students should have taken at least one first year Fine Arts course, and at least two Fine Arts courses (in any subject area) in their second year.

Quota: 15



Soami, Eight Views, 1513.

FINE3003 Museum Studies Workshop (6 credits)

First semester

Lecturers: Mr. C.T. Yeung, Ms. A. Wong and Ms. T. Pang

This course aims to give students an introduction to the principles and practises of working in an art museum. Students majoring in Fine Arts will be given first preference, but other third year students fulfilling the prerequisite may apply.

Assessment : coursework 100%

Prerequisite: FINE1001, FINE1004, FINE1006, FINE2001, FINE2002 or YFIA0003.

FINE3004 Museum Studies Internship (6 credits)

Second semester

Lecturers: Mr. C.T. Yeung, Ms. A. Wong and Ms. T. Pang

The internship will allow a limited number of students to develop curatorial skills by working with senior members of the staff of the University Museum and Art Gallery on a project relating to a current exhibition or the Museum's permanent collection. Preference will be given to students who wish to develop skills taught in FINE3003, have a proven interest in Chinese art, or wish to enter a career in museums. Interested students are required to undertake an interview.

Assessment : coursework 100%

Prerequisite : FINE3003.

Quota: 2



A. Drawing by ALAN

© 1951 The New Yorker Magazine, Inc.

FINE3006 Art History Methodology Workshop (6 credits)

Second semester

Lecturer: Dr. D.J. Clarke

This course is taught in the form of seminars. It requires active participation from students, and is intended for those in their third year who have already engaged seriously with art history during their previous study. It aims to deepen students' understanding of the methods used by art historians by introducing selected debates about interpretation.

Students are expected to write an extended paper concerning an area of art history or visual culture of their own choice, in which they demonstrate their sensitivity to questions of method. One-to-one help will be offered in devising and researching the chosen topic.

Assessment: 100% coursework.

Prerequisite : Students should have taken at least one first year Fine Arts course, and at least two Fine Arts courses (in any subject area) in their second year.

Quota: 15

FINE3005 Dissertation on Special Topic (12 credits)

Embarking on a dissertation allows students the opportunity to explore a topic of their own choosing under the direction of a supervisor. The particular focus of interest may have developed from a course already taken, or it may lie in an area in which the department does not offer a course. Students choosing this option will meet regularly with their supervisor throughout the year in order to discuss their work, and are expected to produce a paper of some ambition. The option of choosing a dissertation is normally open only to students majoring in Fine Arts. Any students interested in doing this kind of independent study should approach their proposed supervisor before the summer break in order to discuss their proposed topic, so that they can begin preliminary work on their projects during the summer vacation.

Assessment : coursework 100%

FINE3007 Independent Research Project (6 credits)

Students with a focus of interest and the approval of a teacher may undertake independent study to produce a research paper under the supervision of a teacher.

Assessment : coursework 100%

Course Information For 2005-2006

In 2005-2006, the Department is likely to offer at least the following courses, whose descriptions can be found in the official University Calendar. **Due to retirements of staff in Chinese and Japanese art, we do not yet know what courses might be offered in these areas.** Take note of announcements on our department website, and the next edition of our brochure in 2005 to confirm details. All courses are 6 credits except FINE3005.

FINE1001	Introduction to western art history (Muir)
FINE1004	Introduction to Chinese art history
FINE1006	Art and society (Thomas)
FINE1007	Introduction to photography theory and practice
FINE2012	Italian Renaissance (Muir)
FINE2013	Northern Renaissance art (Muir)
FINE2020	American art (Thomas)
FINE2026	The age of revolution: Art in Europe, 1750-1840 (Thomas)
FINE2027	The formation of modernity: Art in Europe, 1840- 1890 (Thomas)
FINE2028	Vision in crisis (Clarke)
FINE2030	Towards the global (Clarke)
FINE2032	Art and the portrayal of women (Muir)
FINE2034	Hong Kong art workshop (Clarke)
FINE3003	Museum studies workshop (museum)
FINE3004	Museum studies internship (museum)
FINE3005	Dissertation on special topic (12 credits)
FINE3006	Art history methodology workshop (Clarke)
FINE3007	Independent research project



Ming Tombs, Beijing



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