



Department of Fine Arts
2005 - 2006



WELCOME TO THE
DEPARTMENT OF FINE ARTS

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Summary of Courses offered in 2005-06

First Semester

- . FINE1006 - Art and Society (Thomas)
- . FINE1007 - Introduction to Photography Theory and Practice (Lai)
- . FINE2004 - Later Chinese Painting (Koon)
- . FINE2005 - Twentieth Century Chinese Art (Ng)
- . FINE2012 - Italian Renaissance Art (Muir)
- . FINE2026 - The Age of Revolution: Art in Europe, 1750-1840 (Thomas)
- . FINE2030 - Towards the Global (Clarke)
- . FINE2041 - Japanese art: an introduction (Koon)
- . FINE3003 - Museum Studies Workshop (Yeung)

Second Semester

- . FINE1001 - Introduction to Western Art History (Muir)
- . FINE1004 - Introduction to Chinese Art History (Koon)
- . FINE2013 - Northern Renaissance Art (Muir)
- . FINE2027 - The Formation of Modernity: Art in Europe 1840-1890 (Thomas)
- . FINE2028 - Vision in Crisis (Clarke)
- . FINE2035 - Photography and the Nineteenth Century (Lai)
- . FINE2042 - Chinese Material Culture I Neolithic to Tang (Yeung)
- . FINE2044 - The Whys of Where: Visual Geographies of China and Japan (Koon)
- . FINE2045 - Colour and Culture (Ng)
- . FINE3004 - Museum Studies Internship (Yeung)
- . FINE3006 - Art History Methodology Workshop (Clarke)

INTRODUCTION TO ART HISTORY



I.M.Pei, 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 is also recommended to be either FINE3001 or FINE3006 or (by individual arrangement) FINE3005 or FINE3007. There are no other requirements in terms of core courses or course combinations; however, students are encouraged to 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

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 one course and an internship in museum studies.

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

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/>).
MB234; Tel. 2859-2613; E-mail: dclarke@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 19 Books (6 solo-authored; 3 co-authored; 5 edited; 1 monograph; 4 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 17, currently 3).
MB226; Tel. 2859-2612; E-mail: qlwan@hkucc.hku.hk.

Associate Professors

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. Agnes, 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.

Temporary Associate Professor

Yee Wan, KOON, received her BA and MA degrees in Chinese and Japanese arts at the School of Oriental and African Studies in London. She is finishing her Ph.D. dissertation, *Literati Iconoclasm: Violence and Estrangement in the Arts of Su Renshan*, at the Institute of Fine Arts, New York University. Her research probes into areas of self-presentation and identity, issues of subjectivity, and marginalized arts and artists. Papers given at conferences and workshops reflect these interests and include some of the following: *Politicking the Vernacular*, Metropolitan Museum of Art (Spring 2005), *Making Faces: The Art of Diplomacy in the 19th Century*, International Conference on 20th Century Guangdong Art

(December 2003), and *Windblown Whispers: Pan Zhengwei's Tingfan lou Art Collection and Its Impact on Early 19th Century Guangzhou*, Harvard University (October 2003). Most recently, she has completed a fellowship at the Metropolitan Museum of Art in New York City. She is now working on her next project, an investigation of early nineteenth century Guangdong art worlds.

MB242A; Tel. 2859-2899

Part-time Lecturers

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 this topic. 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.

Sandy NG, B.A., M.A. (Hawaii) is expected to receive her Ph.D. from the School of Oriental and African Studies, University of London. Her thesis on the twentieth century artist, Lin Fengmian, is primarily concerned with how modernism and hybridity were reinvented in twentieth century Chinese art and the nature of art and the role of the artist in Modern China. She has taught courses in disciplines ranging from art history to cultural studies. Her other interests include cross-cultural exchanges between Eastern and Western civilizations and theories of cultural studies.

MB242C; Tel. 2859-8908

Honorary Staff

Alexander, Yat-Chuen HUI, B.Arch. (Oregon), Grad.Dip. (Sydney), M.Sc. (H.K.), is Curator (Education) at the University Museum and Art Gallery. He is an architect and building code consultant by profession and practiced in North America for more than a decade before joining HKU in 2000. He launched HKU's ArtsAll Scheme for undergraduate students, from planning and implementation, to review and enhancement of the programme. He now focuses on the concept of cultural authenticity towards contemporary museum development and heritage conservation.

TT210; Tel: 2241-5511; E-mail: huiayc1@hkucc.hku.hk.

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). One of the first group of graduates 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 2005-2006

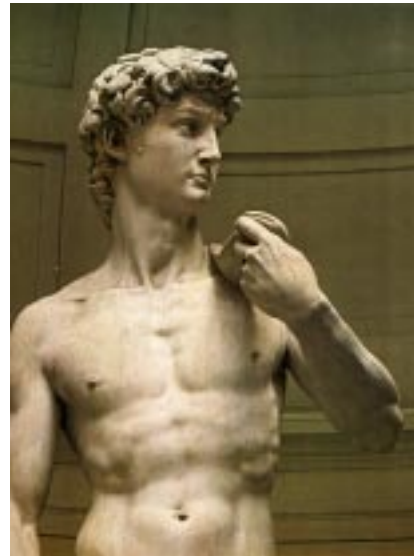
These courses are designed as introductory courses to the study of art history in both Asia and the West. It is assumed that students have had no previous experience studying art or art history. These courses are useful to all students interested in cultural history, as well as to those students who 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.



Michelangelo, David.

Assessment:	coursework	60%
	examination	40%

Quota: 120

FINE1004 Introduction to Chinese Art History (6 credits)

Second semester

Lecturer: Miss Y.W. Koon



This course is designed to give a concise overview of Chinese art, from the Neolithic period to the early Qing dynasty. Through the study of visual materials, including pictorial art and art objects, students will gain a better understanding of how the Chinese culture has been formed and what makes the art Chinese.

Assessment:	coursework	60%
	examination	40%

Ni Zan, The Six Gentlemen, Yuan.



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

First semester

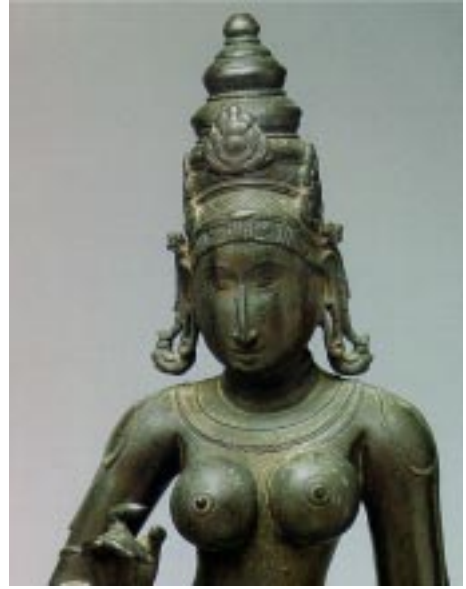
Lecturer: Dr. G.M. Thomas

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, 2005-2006

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. Not all of these courses will be offered in 2006-2007, and some are designed to be offered in alternate years. Our offerings for 2006-2007 are not yet confirmed and will be announced later. However, feel free to consult individual teachers in planning your course selection. **Note that all courses in this section count toward the Fine Arts major and minor.**

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

First semester

Lecturer: Miss Y.W. Koon

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 or YFIA0003.

FINE2005 Twentieth Century Chinese Art (6 credits)

First semester

Lecturer: Miss S. Ng



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.

FINE2012 Italian Renaissance art (6 credits)

First semester

Lecturer: Mrs. C.D. Muir

The art of the Italian Renaissance encompasses the work of some of the most famous European artists, among them Leonardo, Michelangelo, and Raphael. But the period involves much more than just “the big three.” The art that emerged in Italy around 1300 marked a distinct break from what had been the prevailing Gothic style. Affected by the art of the Byzantine empire as well as that of ancient Rome, painters such as Giotto, Duccio and the Lorenzetti brothers introduced human emotion, plasticity, and the beginnings of coherent space into their paintings.

Beginning with an examination of the work of these 14th century artists, the course will go on to consider developments in 15th century painting and sculpture, focusing primarily on the art of Florence. The impact of the antique and the development of perspective will be among the topics discussed in conjunction with the art of Masaccio, Donatello, Ghiberti, Piero della Francesca, and Botticelli. The course will conclude with a study of the High Renaissance as it emerged in Florence, Rome, and Venice. The various styles of art as manifested in these different cities will be considered, as will the changing notion of the status of the artist, which helped to create our modern view of artistic genius.

Assessment:	coursework	60%
	examination	40%

Prerequisite: FINE1001, FINE1004, FINE1006 or YFIA0003.

This course will not be offered in 2006-2007



Titian, Portrait of a Bearded Man (Ariosto?), 1510-15.

FINE2013 Northern Renaissance art (6 credits)

Second semester

Lecturer: Mrs. C.D. Muir

Northern European art during the Renaissance emerged with distinctive traits of style, subject matter and media in comparison to that produced in Italy. The period begins with the art of the illuminated manuscript which thrived in France during the 14th century, and it was there that changes from the prevailing Gothic style can first be seen. The various tendencies present in these manuscripts coalesced around 1400 into the more-or-less uniform manner known as the International Style. Artists such as the Boucicaut Master and the Limbourg Brothers produced lavish books for their patrons, richly ornamented with small pictures and decorative borders

After considering the art of these illuminated books, the course will go on to look at the rise of the distinctive mode of Flemish painting which emerged around 1420 in the art of Robert Campin, Jan van Eyck, and Rogier van der Weyden. These artists' mastery of the oil technique, their distinctive type of naturalistic painting, and the problem of interpreting "disguised symbolism" in studying their art will be considered. The course will conclude with a study of the High Renaissance in Flanders and Germany, including artists such as Bruegel, Grunewald, Holbein, and Durer, whose contributions to the art of printmaking as well as painting will be considered.

Assessment:	coursework	60%
	examination	40%

Prerequisite: FINE1001, FINE1004, FINE1006 or YFIA0003.

This course will not be offered in 2006-2007



Albrecht Durer, Madonna with the Swaddled Infant, 1520.

FINE2026 The Age of Revolution: Art in Europe, 1750-1840 (6 credits)

First semester

Lecturer: Dr. G.M. Thomas

This course examines the radical transformation in European art from the age of kings to age of revolutions, c.1750-1840. The art of this period is extremely varied, from huge battle paintings to small abstract watercolors, from realistic landscapes to fantastic scenes of poetry and myth. We will consider examples from painting, sculpture, and printmaking, and we will analyze them in relation to several dramatic historical shifts: the decline of aristocratic culture and Christianity; the rise of science, industry, and democracy; and new, Romantic values for individuality, irrationality, nature, and primitivism.



Jacques-Louis David,
Napoleon at St.-Bernard, 1800.

Students will become familiar with the major artistic movements of the period (Rococo, Neoclassicism, and Romanticism) and major artists of France (Boucher, David, Géricault, Delacroix, Ingres), England (Reynolds, Blake, Turner, Constable), Germany (the Nazarenes, Friedrich), and Spain (Goya). Coursework includes a research paper on a topic developed by the student.

Assessment : coursework 100%

Prerequisite: None

This course will not be offered in 2006-2007

FINE2027 **The Formation of Modernity: Art in Europe, 1840-1890 (6 credits)**

Second semester

Lecturer: Dr. G.M. Thomas

This period produced some of the most popular art in the world, from Impressionist paintings of seacoasts and ballet dancers to van Gogh's sunflowers and Rodin's twisting bronze figures. What makes this art seem so modern, and why is it so popular? We will examine painting, sculpture, photography, and printmaking in relation to several historical developments: the modernization of Paris, social changes under capitalism, the spread of bourgeois leisure and tourism, new ideas about women and the family, the invention of photography and rise of mass media, international interactions, and the development of modern ideas of artistic freedom.

Students will become familiar with the major movements and artists of the period: Realism (Courbet, Daumier, Menzel); the Pre-Raphaelites (Rossetti, Hunt); Impressionism in France (Manet, Monet, Degas, Cassatt, Morisot, Renoir) and elsewhere (Lega, Liebermann); Academic art (Gérôme, Bouguereau); and Post-Impressionism (van Gogh, Gauguin, Cézanne). Coursework includes a research paper on a topic developed by the student.



Assessment :

coursework 100%

Prerequisite: None

Edouard Manet, Bar at the
Folies-Bergère, 1881-82.

This course will not be offered in 2006-2007

Second semester

Lecturer: Dr. D.J. Clarke

In art, as in other fields of knowledge, the late 19th century and the early 20th century was a time when pre-existing assumptions were challenged in a radical way. To certain artists in Europe, for instance, illusionistic realism or the conventions of perspective no longer seemed adequate tools for representing the world and our experience of it. Amongst the factors provoking this crisis of vision was an increasing awareness of other cultures and their differing modes of visual representation, and many non-Western artists shared with their Western counterparts this new sense of the relativity of cultural knowledge, although they tended to respond to it in different ways.

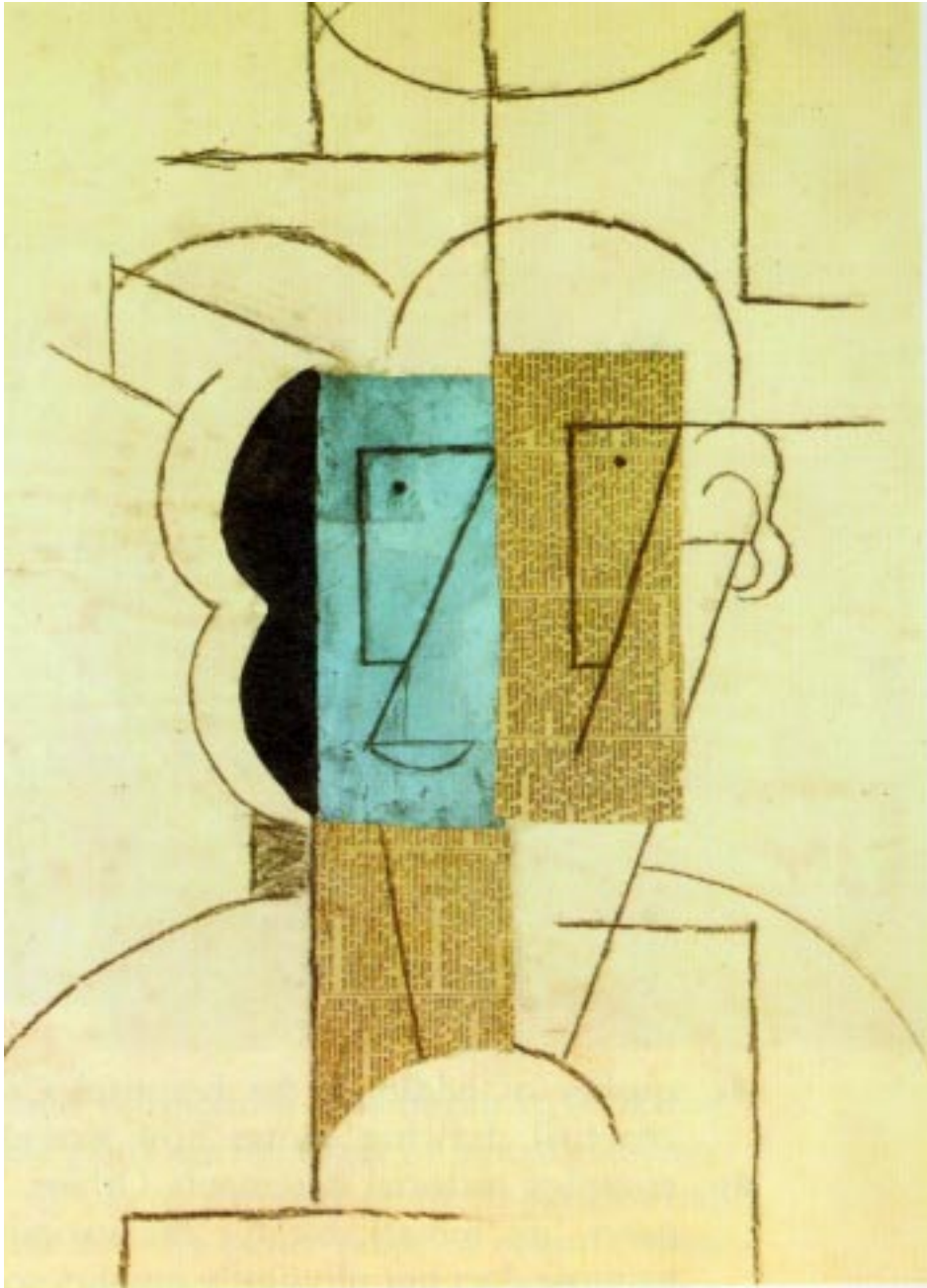
The course will begin with an in-depth consideration of Van Gogh, Gauguin and Cézanne, artists with whom the style label Post-impressionism has been associated, and who are often thought of as marking the beginnings of modernism in Western art. Matisse and Picasso, two of the acknowledged pioneers of 20th century art, will also be the subject of extensive discussion. Chinese art will provide the primary non-Western instance for consideration.

There is no examination for the course, although there will be an in-class test. Students will be expected to produce substantial piece of written work on a topic of their own devising, concerning art or visual culture of the late 19th or early 20th century from any part of the world.

While FINE2028 is a self-contained course, it has been devised to work together in a sequence (along with FINE2029 and FINE2030).

Assessment: coursework 100%

Prerequisite: FINE1001, FINE1004, FINE1006 or YFIA0003.



Picasso, Man with a Hat, 1912.

FINE2030 Towards the Global (6 credits)

First semester

Lecturer: Dr. D.J. Clarke

Paris has been described as the capital of the 19th century, and indeed one can talk of a European cultural hegemony that lasted until the outbreak of the Second World War. The postwar period, however, saw a migration of cultural authority across the Atlantic to the United States, and with the ending of the Cold War American cultural dominance seemed to become even more deeply entrenched. If the close of the colonial era did not then eliminate the asymmetry of power between Western and non-Western cultures, it did at least alter the conditions for artistic production in the latter. Furthermore, with an increasing pace of globalization at the end of the century, the opportunities for non-Western artists to reach new audiences have expanded enormously.

This course will begin with a consideration of the art of Jackson Pollock, before moving on to consider the work of other Abstract Expressionists and later developments in post-1945 abstract art. It will proceed thematically, discussing Pop art and other art which engages with mass-media imagery or which employs new media, as well as Minimal and Post-Minimal art, Environmental and Installation art, Performance art, Conceptual and Neo-Conceptual art, etc. A wide variety of artworks dating from 1945 to the present day will be discussed.



Assessment: coursework 100%

Prerequisite: FINE1001, FINE1004, FINE1006 or YFIA0003.

This course will not be offered in 2006-2007

FINE2035 Photography and the Nineteenth Century (6 credits)

Second semester

Lecturer: Dr. E.K.K. Lai

The advent of photography in 1839 fulfilled several pressing needs, and opened many new possibilities for visual representation in the nineteenth century. At the same time, however, it also created a myriad of social and cultural problems, and made apparent some fundamental philosophical and ideological dilemmas in Western society and the era of modernity. This course studies the early phase of this important new medium's history: its invention and technological evolutions, its different early practices, and its interactions with other cultural practices. In discussing these topics the course also identifies various problems to which photography gave rise especially in the Western world and the era of modernity.

Although this course considerably focuses on photography's experiences in Europe and America, it also introduces some survey of the medium's adventures in Asia and other parts of the world.

Except for an in-class test or quiz, there is no examination for this course. Students are expected to initiate a minor research project of their own related to one or more of the topics raised during the class meetings, and produce a written paper of reasonable length.



John Thomson, Travelling Photographer, c.1876.

Assessment :
coursework 100%

Prerequisite: none, but FINE1007 recommended.

FINE2041 Japanese art: an introduction (6 credits)

First semester

Lecturer: Miss Y.W. Koon

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.

FINE2042 Chinese Material Culture I Neolithic to Tang (6 credits)

Second semester

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

China is considered to have at least five thousand years of continuous cultural development. This course will be a chronological survey of the material culture of China from the Neolithic period to the Tang dynasty. Students will explore the factors contributing to China's rich and unique visual culture through the study of early Chinese painted pottery, jades, bronzes, ceramics and sculptural works. The course will also address the impact of historical, philosophical and religious developments in China during this period on the production and uses of art. Students will be encouraged to consider how the relationship of art to personal and cultural identity has evolved from the development of archaeology in China.

This course will introduce students to the visual and material culture of early China and its relationship to personal, cultural, political and religious identity. It is hoped that students will gain a strong appreciation of how and why certain objects were created and used as well as a sense of the culture and history of early China from the Neolithic period to the Tang dynasty (618-907).

Assessment: coursework 100%

Prerequisite: FINE1001, FINE1004, FINE1006 or YFIA0003.



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

This course will not be offered in 2006-2007



Foreigners of the Five Nations Carousing, c.1860s.

**FINE2044 The Whys of Where: Visual Geographies of
China and Japan (6 credits)**

Second semester

Lecturer: Miss Y.W. Koon

This course will examine the relationship between image-making and cultural encounters at regional and trans-national levels, and the role of visual artefacts in the making of real and imaginative geographies. It will begin with 16th century Jesuit missionaries propagating their “universal history” with, amongst many things, world maps, and end with an investigation of modern Chinese artists’ visions of an “East” in the global context. Themes will be organized into two or three week modules, which are designed to stimulate students into making comparisons and parallels. In each instance, connections, commonalities, and differences are examined as patterns within East Asia, and between Japan and China.

The aim of these thematic sessions is to trace the ways in which visual discourses and practices have been central to the construction of the East Asian image world. The course does not attempt to provide a chronological account of East Asian art history, but rather provides an examination in detail of some major themes and issues. The broader goal is to attain a better appreciation for visual sources. The use of images as historical evidence is becoming increasingly

prevalent in academia. However, oftentimes, images are used as illustrations—evidence in the strictest sense, while its impact on historical imagination, as means of persuasion or as holders of information, has been less successfully employed. This course is designed to encourage the use of images and seeing beyond its documentary purpose.

Assessment: coursework 100%

Prerequisite: FINE1001, FINE1004, FINE1006 or YFIA0003.

We also hope to offer the following course, which has been submitted for late approval to the Faculty. We are not yet sure whether it will be approved, but will inform you if we are able to offer it.

FINE2045 Colour and Culture (6 credits)

Second semester

Lecturer: Miss S. Ng

Colour is a fascinating topic. What do our favourite colours say about us? Why do we prefer one colour over another? Can we define colours as feminine and masculine? Why do we say we feel 'blue' when we are depressed? What colour best symbolizes your self-concept? Are the meanings of colours culturally constructed? We will explore the world of colour in visual culture, particularly Asian art, using a variety of texts from art, mythology, science, psychology, film, culture, gender, literature, and even fashion to help us examine the uses and meanings of colour. We will compare the theories and techniques relating to colour of various disciplines based on different themes. Students are encouraged to be creative in their approaches in investigating this controversial topic. The core texts will be mainly books but photographs, slides, and materials from Internet searches will also be utilized in our discussions.

Assessment: coursework 100%

Prerequisite: None.

Third-Year Courses, 2005-2006

The courses below are open to any third year student who meets the stated prerequisites. **Fine Arts majors who are in their third year in 2005-2006 are recommended to take FINE3006 or FINE3007.** Please note that FINE3005 and FINE3007 are offered only upon individual arrangement with a particular teacher.

FINE3003 Museum Studies Workshop (6 credits)

First semester

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

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 or YFIA0003.

FINE3004 Museum Studies Internship (6 credits)

Second semester

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

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.

There is a strict quota of 2 for this course. Interested students will be asked to sign up for an interview in January 2006 to determine who will be admitted. It will therefore not be possible to enroll using the online system until after the interviews have taken place, i.e. during the course change period for the second semester.

Assessment : coursework 100%

Prerequisite : FINE3003.

Quota: 2

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%

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.



1. Drawing by ALAIN

© 1955 The New Yorker Magazine, Inc.

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: 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.

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%