



Department of Fine Arts  
The University of Hong Kong

2008 - 2009



*30th Anniversary Year*

**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 2008-09

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### First Semester

FINE1006	Art and society (Thomas)
FINE1008	Introduction to the arts of Asia: past and present (Hammers)
FINE2027	The formation of modernity: Art in Europe, 1840-1890 (Thomas)
FINE2036	Photography in the twentieth century (Lai)
FINE2043	Chinese material culture II: Song to Qing (Yeung, Wong, Pang)
FINE2047	Arts of India (Hammers)
FINE2048	Arts of Japan (Koon)
FINE2059	Tradition and innovation in mainland Southeast Asian art (Green)
FINE3004	Museum studies internship (museum curatorial staff)
FINE3006	Art history methodology workshop (Clarke)

### Second Semester

FINE1001	Introduction to Western art history (Muir)
FINE1007	Introduction to photography theory and practice (Lai)
FINE2025	The art of the Baroque (Muir)
FINE2030	Towards the global (Fok)
FINE2031	The rise of modern architecture in Western culture (Thomas)
FINE2034	Hong Kong art workshop (Fok)
FINE2050	Interpretations of Chinese landscape painting (Hammers)
FINE2051	Art, politics, and society in modern China (Koon)
FINE2056	Museum studies workshop (Yeung, Wong, Pang)
FINE3004	Museum studies internship (museum curatorial staff)
FINE3008	Perspectives in Asian art (Koon)

**Detailed descriptions of these courses begin on page 17.**

# INTRODUCTION TO ART HISTORY

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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 of 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 popular visual culture
- Performance art, installations, and video art
- Gardens and landscape design
- Ceramics, jade, decorative arts, and design

### 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.

Why ART?

Because it's everywhere.

## Whom to contact

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The Department of Fine Arts is part of the School of Humanities. Most issues related to the teaching and management of the Fine Arts programme continue to be handled through the Fine Arts department office in Main Building 235. Some management issues are handled by the School of Humanities office. The list below provides contact information for various services in Fine Arts.

### **Main Building 235: The Fine Arts Department Office:**

(Your first point of contact for all Fine Arts inquiries)

Clerk:

**Mr. Yan Pui Ling:** Tel: 2859-7040; E-mail: finearts@hkusua.hku.hk

Chairperson:

**Dr. Greg Thomas:** Tel: 2859-7040; E-mail: gmthomas@hkucc.hku.hk

Coordinator of Undergraduate Studies:

**Prof. David Clarke:** Tel: 2859-2613; E-mail: dclarke@hkucc.hku.hk

Coordinator of Postgraduate Studies:

**Dr. Koon Yee-Wan:** Tel: 2859-2899; E-mail: koonyw@hkucc.hku.hk

### **Main Building 240C: The Fine Arts Resources Centre:**

(Department library, FAIVA, Hong Kong Art Archive, Internet)

Resources Officer:

**Ms. Grace Wong:** Tel: 2859-2614; E-mail: gslwong@hkusua.hku.hk

Demonstrator:

**Dr. Jack Lee:** Tel: 2859-2614; E-mail: jacklee@hkucc.hku.hk

Technician:

**Mr. Edwin Leung:** Tel: 2859-2898

### **Main Building 256: School of Humanities Office:**

Tel: 2219-4182; E-mail: humanities@hku.hk

## FINE ARTS STAFF LIST

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**David J. CLARKE**, *Professor*, 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; *Hong Kong x 24 x 365: A Year in the Life of a City*, Hong Kong University Press, 2007. Prof. Clarke's scholarly articles have been published in journals such as *Art Asia Pacific*, *Art History*, *Art Journal*, *Journal of American Studies*, *Oriental Art*, *Public Culture*, *The American Journal of Semiotics* and *Third Text*. Prof. Clarke is the founder and academic director of the Hong Kong Art Archive (<http://web.hku.hk/~hkaa/>). He is also active as a photographer. A web-based portfolio of David Clarke's artwork can be found at: <http://www.fa.hku.hk/DavidClarkePortfolio/index.htm>.  
MB234; Tel. 2859-2613; E-mail: [dclarke@hkucc.hku.hk](mailto:dclarke@hkucc.hku.hk).



**Alexandra GREEN**, *Research Assistant Professor*, researches eighteenth century wall paintings in Burma. She has an M.A. and Ph.D. from the School of Oriental and African Studies, University of London. Prior to taking up her appointment at HKU, Dr. Green was Curator of Asian Art and Museum Director at the Denison Museum, Denison University, Granville, Ohio. Her catalogue of Burmese art at Denison, entitled *Eclectic Collecting: Art from Burma in the Denison Museum*, was published in June 2008 NUS Press. Besides researching the Denison collection, she is the author of several articles on murals in Burma. Further publications include *Burma: Art and Archaeology* produced by the British Museum Press in 2002. She has also lectured on Southeast Asian Art at the School of Oriental and African Studies, and was Curator of the Museum of East Asian Art, Bath, UK.  
MB242C; Tel. 2859-8908; E-mail: [greenar@hkucc.hku.hk](mailto:greenar@hkucc.hku.hk).



**Roslyn L. HAMMERS**, *Assistant Professor*, B.A. (U. of Pittsburgh), M.A., Ph.D. (U. of Michigan, Ann Arbor), teaches courses on Chinese painting, South Asian art, Asian architectural history, and the department's introductory course on Asian art. She was an assistant professor of art history and visual culture studies at Whitman College, Washington state, before taking her position at HKU. Dr. Hammers has published articles on *The Pictures of Tilling and Weaving*, a genre of painting developed during the Song dynasty. She was a fellow at the Needham Research Institute, Cambridge University, U.K. as well as at the Freer and Sackler Galleries in Washington, D.C. Her interests include Song and Yuan dynasty artistic practices, the application of linguistic theories to elucidate meanings in imagery, and the reception of Asian art in Europe and North America.

MB242B; Tel. 2859-2612; E-mail: rhammers@hkucc.hku.hk.



**Yee-Wan KOON**, *Assistant Professor*, Ph.D. (New York), teaches courses on Chinese and Japanese art history that touch on themes of cultural crossings, gender, modernity, and social politics. She was a fellow at the Metropolitan Museum of Art before taking up her position at the University of Hong Kong. Her research probes into areas of representation and identity, and marginalized arts and artists. She is currently working on a project to recover a missing chapter

in Chinese art history. It will focus on early 19th century Guangdong art linking the region with 18th century Yangzhou and 19th century Shanghai.

MB242A; Tel. 2859-2899; E-mail: koonyw@hkucc.hku.hk.



**Carolyn D. MUIR**, *Associate Professor*, B.A. (Wellesley), M.A. (Penn), Ph.D. (Manchester), teaches courses in Renaissance and Baroque art, as well as an introductory survey and a course on the imagery 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. Her research focuses on issues of religious iconography in late medieval through Baroque art, especially the imagery of saints.

Recent publications include articles on the iconography of St. Catherine of Alexandria, St. Agnes of Rome, St. Henry Suso, and St. Hermann-Joseph, which have appeared in, e.g., *Simiolus: Netherlands Quarterly for the History of Art* and an essay collection on medieval masculinities. 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](mailto:cdmuir@hkucc.hku.hk).



**Greg M. THOMAS**, *Associate Professor*, 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 Impressionism. He is currently completing a book on Impressionist images of childhood and the family.

Also in preparation are articles about European contact with the Chinese palace of Yuanming Yuan, part of a long-term interest in intercultural interactions during the 18th and 19th centuries.

MB226; Tel. 2859-7042; E-mail: [gmthomas@hkucc.hku.hk](mailto:gmthomas@hkucc.hku.hk).

## Part-time Lecturers



**Edwin Kin-Keung LAI**, B.A. (Derby), M.Phil, Ph.D. (HKU) 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.

EH232; Tel. 2219-4076; E-mail: edwinlai@hkusua.hku.hk.



**Silvia FOK**, completed her Ph.D. in the Department of Fine Arts at the University of Hong Kong in 2008. Her doctoral thesis examines performance art and the body in contemporary China. Her primary research interest is modern and contemporary Chinese art. She has published a monograph entitled *The Stars Artists: Pioneers of Contemporary Chinese Art 1979-2000* (Artist Publishing, 2007, in Chinese). She has taught courses of modern and contemporary art history in the Hong Kong Art School and participated in the *Hong Kong Art Archive* project as the project coordinator from 2002 to 2004.

EH232; Te. 2219-4076; E-mail: silviafok@gmail.com.

## Honorary Staff from the University Museum and Art Gallery



**Tina Yee-Wan PANG**, B.A. (London), M.Phil (Oxon) graduated from the School of Oriental and African Studies in Chinese language and Chinese art & archaeology. She obtained her M.Phil in Ethnology and Museum Ethnography at the University of Oxford where she worked with the Pitt Rivers Museum. Prior to joining the UMAG as curator she lived and worked in Beijing and New York. She has published on the art of the steppes, sixth century architectural ceramics and contemporary Chinese art. Her interests are early Chinese art, museology, and material culture studies.

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



**Anita Yin-Fong WONG**, B.A., M.Phil (HKU), one of the first group of graduates of the Fine Arts Department, 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 and Buddhist and Taoist sculpture.

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



**Chun-Tong YEUNG**, B.A., M.Phil (HKU), 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 thirty 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 material culture and museum management skills.

TT206; Tel: 2241-5501; E-mail: ctyeung@hkucc.hku.hk.

# Undergraduate Studies in the Department

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## 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 or FINE1008 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 must be in Asian art. For details about Asian and Western art course designations please refer to p.38. There are no other requirements in terms of core courses or course combination; however, students are encouraged to discuss their course selection with the Coordinator of Undergraduate Studies. For complete regulations, please consult the Arts Faculty's 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 or FINE1008 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 Arts Faculty's B.A. syllabus.

## The Fine Arts Workshop

Fine Arts majors and minors are strongly encouraged to attend the annual Fine Arts Workshop. Open to all interested students, the workshop introduces the specialized study, research, and writing skills needed to learn art history. Three discussion sessions are normally offered in September and early October, and a fourth session on art techniques is normally offered in the spring. Check the Fine Arts office for details; majors and minors are notified of the workshop by email.

## 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. 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 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 under 'Facilities of the Department' for details.

# Postgraduate studies in the Department

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## 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 Chinese art from the Tang Dynasty to the present, Hong Kong art, some aspects of Japanese and Indian art, European art from the Renaissance to the present, and American 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, our website, and our Coordinator of Postgraduate Studies. Please feel free also to consult any of our teaching staff regarding your plans.



Class visit for Architecture course

## **F**acilities and Electronic Resources

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### Department Office

The main office for the Department of Fine Arts, including teacher mailboxes, is in Main Building room 235. Our department 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 Ms. Grace Wong, and she is assisted by our Demonstrator, Dr. 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 several courses and an internship for the department.

## FAIVA

The Department is developing 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.



Taipei Field Trip

# First-Year Courses in 2008-2009

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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 FINE1006 or FINE1008.**

## **FINE1001 Introduction to Western Art History (6 credits)**

Second semester

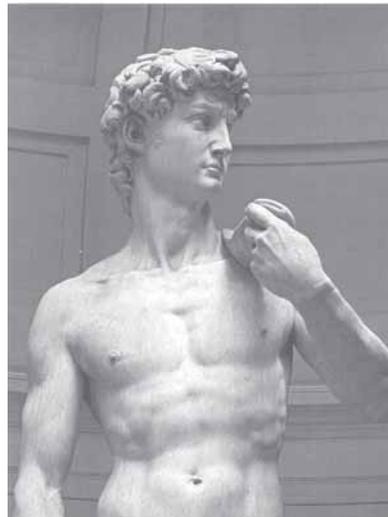
Lecturer: Dr. C.D. Muir

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.

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

<b>Assessment:</b>	coursework	70%
	examination	30%

**Quota:** 130



Michelangelo, David.



## **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: 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, one independent project, and participation in tutorials.

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

**Assessment:**    coursework    100%

**Quota:**    200



## **FINE1007 Introduction to Photography Theory and Practice (6 credits)**

Second semester

Lecturer: Dr. E.K.K. Lai

Over the last two centuries photography has so widely and deeply pervaded the globe that it has become 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.

The 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. 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 Ballons*, 1983.

**Assessment:** coursework 100%

**Quota:** 50

**FINE1008 Introduction to the Arts of Asia: Past and Present  
(6 credits)**

First semester

Lecturer: Dr. R.L. Hammers



This survey course introduces major themes in art from the emergence of civilization in early Asia to the twenty-first century. Students investigate the various forms of art production in China, Japan, India, and Southeast Asia and explore how art creates meaning in diverse Asian cultures. Themes include patronage, religion, personal style, artistic autonomy, art institutions, and collecting practices.

The course approaches Asia as a site in which various forms of art are exchanged, transformed and adapted. Works of art are introduced in a chronological sequence. Lectures encourage students to evaluate how and why specific themes and visual forms function historically within various cultures.

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

**Assessment:** coursework 100%



## Second & Third-Year Courses, 2008-2009

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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. We try to offer our second- and third-year courses in alternate years; therefore, most of the courses listed here will not be repeated in 2009-10. For a list of all the courses the department offers please see p. 39. Remember that Fine Arts majors must take at least one course in a Western art subject and one course in an Asian art subject. Feel free to consult the Coordinator of Undergraduate Studies or individual teachers in planning your course selection.

**Note that all courses in this section count toward the Fine Arts major and minor.**





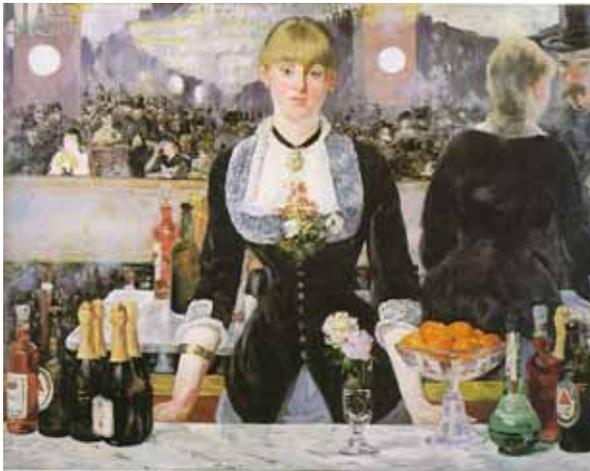
**FINE2027    The Formation of Modernity: Art in Europe, 1840-1890 (6 credits)**

First 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 normally includes tests, tutorial participation, and a research paper on a topic developed by the student.



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

**Assessment:**

coursework    60%  
examination    40%

**Prerequisite:**

FINE1001 or FINE1004 or  
FINE1006 or FINE1008.

**This course will not be offered in 2009-2010**

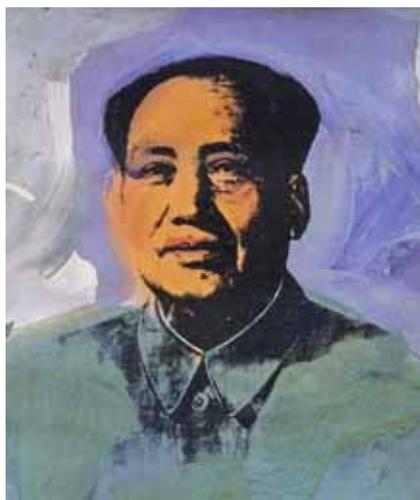
**FINE2030 Towards the Global****(6 credits)**

Second semester

Lecturer: Dr. S. Fok

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. I will proceed thematically, discussing Pop art and other art which engages with mass-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 or FINE1004 or FINE1006 or FINE1008.**This course will not be offered in 2009-2010**

**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 19<sup>th</sup> and 20<sup>th</sup> 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.



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

Coursework normally includes one presentation, two tests, and a research paper on a topic developed by the student. 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, Gehry, and Koolhaas. Cities we concentrate on include Washington, Paris, Chicago, New York, Hong Kong, and Beijing. Non-majors are welcome.

**Assessment :** coursework 100%

**Prerequisite:** None.

**This course will not be offered in 2009-2010**

**FINE2034 Hong Kong Art Workshop (6 credits)**

Second semester

Lecturer: Dr. S. Fok

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 least one FINE2000 level course.

**This course will not be offered in 2009-2010**

**FINE2036      Photography in the Twentieth Century      (6 credits)**

First semester

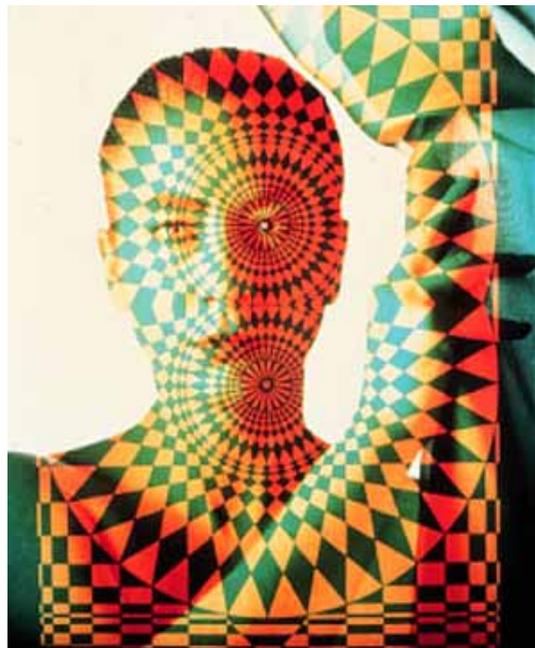
Lecturer: Dr. E.K.K. Lai

This course continues the study of the history of world photography after the course "Photography and the Nineteenth Century" and focuses on the medium's developments and applications in the twentieth century. It charts how earlier photographic practices (documentary, commercial, art, scientific, etc.) evolved and transformed in the new era, and traces the workings of new practices such as photojournalism and fashion photography. As modernist and avant-gardist ideas pervaded twentieth-century culture and arts, one objective of this course is to survey how photography responded to these tendencies in different countries. Finally, it considers the medium's changing role in the age of globalisation and digital imaging.

Students are assessed by an in-class test or quiz and a written paper of reasonable length on topics of their own choice, though this must be related to the discussions held during class meetings. There is no examination for this course.

**Assessment:** coursework 100%

**Prerequisite:** None.



Ellen Carey, Self Portrait, 1987.

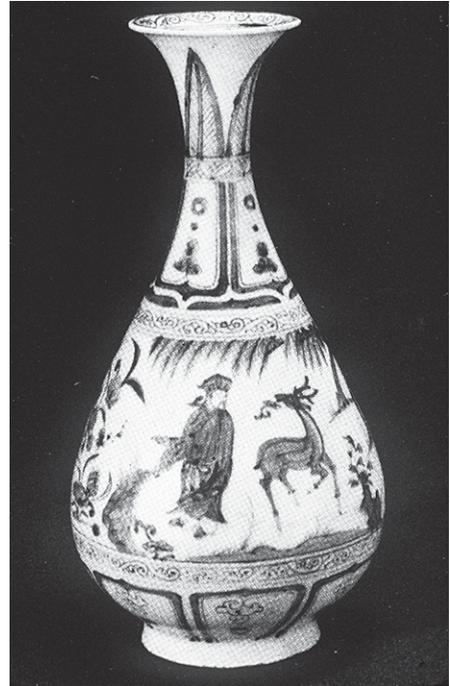
**This course will not be offered in 2009-2010**

**FINE2043 Chinese Material Culture II: Song to Qing (6 credits)**

First semester

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

This course will be a survey of the development of material culture in China from the Song dynasty to the fall of imperial China in 1911 and will focus on the influence of imperial taste on art production. Ceramics in particular have reflected the aesthetics of the Court, from austere Buddhist-influenced expression to the highly decorative western-influenced wares of the Qing court, and will feature prominently in the objects to be considered. Also included will be the iconography of tomb figurines and stone sculpture in imperial mausoleums as well as architecture, religious sculpture, bronzes, and carving in jade, wood, lacquer and bamboo.



Pear-shaped blue-and-white ware, Yuan period.

This course will present the material culture of China from the Song dynasty up to the Republican period. Students will gain a broad knowledge of the major historical and religious developments of the periods covered and how these impacted on artistic production both outside and within courtly circles.

**Assessment :** coursework 100%

**Prerequisite :** FINE1001 or FINE1004 or FINE1006 or FINE1008.

**This course will not be offered in 2009-2010**

**FINE2047**

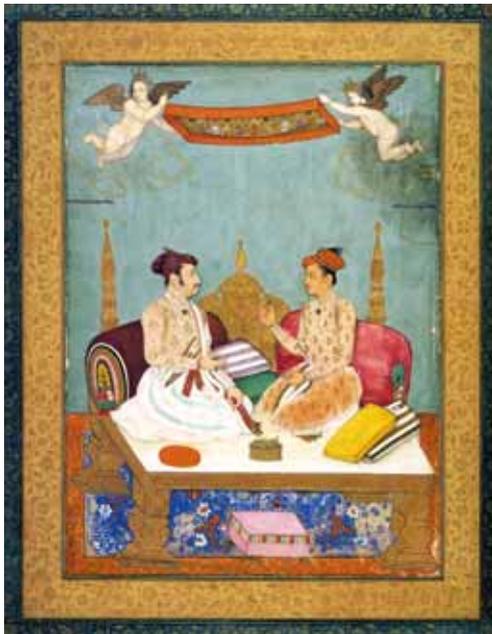
**Arts of India**

**(6 credits)**

First semester

Lecturer: Dr. R.L. Hammers

The Indian subcontinent has a long history of great diversity. Home to Buddhism, Hinduism and Jainism, over the last two thousand years it has resisted and absorbed artistic practices from Greece, China, Persia, and Europe. As a multicultural society, India has been ever changing, and Indian art represents the richness of an ancient and diverse culture.



This course examines the painting and sculpture of the Indian subcontinent from an interdisciplinary standpoint. It incorporates historical, religious, and literary readings to consider the impact of religion, politics, and patronage on art. We begin with Buddhist and Vedic/Hindu art and proceed to the later art patronage of Muslim and Mughal rulers. Following a discussion of the art of colonized (British) India, it concludes with an investigation of post-colonial Indian art. Students learn to identify the various styles of Indian art in their historical and cultural contexts.

**Assessment:** coursework 100%

**Prerequisite:** None.



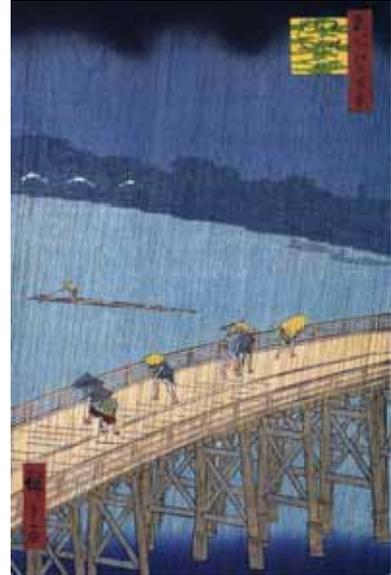
**This course will not be offered in 2009-2010**

**FINE2048 Arts of Japan (6 credits)**

First semester

Lecturer: Dr. Y.W. Koon

This course will introduce students to a wide range of Japanese arts. It aims at giving students an opportunity to think critically about the uses of visual imagery within imperial, religious, popular and urban contexts. We will focus on the development of the pictorial, sculptural, and architectural traditions from the fifth century A.D. to the late twentieth century. Topics to be investigated will include Buddhist art, narrative handscrolls, ink paintings, textiles, woodblock prints, and architecture. Students will become familiar with a wide range of concepts and themes as well as with many of the most salient icons and images. Aside from the broader abstract questions of politics and society, individual artworks will also be examined closely to understand their symbolic, descriptive and expressive values. The aim is to establish a solid critical foundation on which to develop their understanding of Japanese art history.



Hiroshige, 1856-58.

The course is equally open to those with and without previous knowledge of Japanese art and history. Although there are no language prerequisites, students will be expected to become familiar with specialized technical terms. In order to provide a strong foundation, this is an intense course that will cover a wide range of material and regular class attendance is essential. The lectures and assigned readings have been selected to provide a variety of perspectives to help you form your own understanding of the arts of Japan. The readings should be completed before each class and you should be prepared to participate in class discussions during tutorials.

**Assessment:** coursework 100%

**Prerequisite:** None.

**This course will not be offered in 2009-2010**

## FINE2050 Interpretations of Chinese Landscape Painting (6 credits)

Second semester

Lecturer: Dr. R.L. Hammers

By the 11<sup>th</sup> century, Chinese intellectuals understood a virtuous man as one who would take delight in a landscape. If he could not travel in an actual landscape, the next best thing was to wander about in a painted one. Central to the appeal of landscapes is the capacity to roam about, or meander freely. This course examines the history and significance of land and its depiction in China from the fifth to the twentieth century. Students examine the cultural circumstances that promoted landscape as one of the most, if not the most, valued subject in Chinese painting. How did landscape painting assume such importance? Why were depictions of various kinds of land appreciated? What associations did landscapes evoke for their contemporaneous audiences? Emphasis is placed on historical and interpretive approaches to the analysis of landscape paintings and their meaning.



Ni Zan, The Six Gentlemen, Yuan.

This course begins with an exploration of land as a subject for artistic expression and considers it as both natural landscape and nurtured garden. Readings and lectures concentrate on Song dynasty landscapes and Ming dynasty gardenscapes before moving on to more contemporary subjects and ideas. In addition to exploring the painted landscape, the course incorporates historical writings on land and land use.

**Assessment:** coursework 100%

**Prerequisite:** FINE1001 or FINE1004 or FINE1006 or FINE1008.

**This course will not be offered in 2009-2010**

**FINE2051 Art, Politics, and Society in Modern China (6 credits)**

Second semester

Lecturer: Dr. Y.W. Koon

This course will provide an overview of developments in the visual arts in China from the nineteenth century to the present day, and will relate them to broader changes in Chinese politics and society. It will look at the ways in which the material forms and contexts of art, as well as the social roles of its makers and audiences, change over this period. We will study a broad range of visual materials, from painting in 'traditional' and 'western' formats, through performance and installation art, to graphics and photography. Our fundamental concern will be to examine art and modernity in its context: not just the art works themselves but the construction of a cultural discourse around art and art history.

The course is equally open to those with and without previous knowledge of Chinese art and history. The lectures and assigned readings have been selected to provide a variety of perspectives to help you form your own understanding of arts of Modern China. The readings should be completed before each class and you should be prepared to participate in class discussions during tutorials.

**Assessment:** coursework 100%

**Prerequisite:** None.



Li Hua, China Roar!, 1936.

**This course will not be offered in 2009-2010**

## **FINE2056 Museum Studies Workshop (6 credits)**

Second 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. The course will be conducted by curatorial staff of the University Museum and Art Gallery, Students majoring in Fine Arts will be given first preference, but other students fulfilling the prerequisite may apply. Any students wishing to apply for admission to FINE3004 in their third year should take this course.

**Assessment :** coursework 100%

**Prerequisite :** FINE1001 or FINE1004 or FINE1006 or FINE1008.



**FINE2059 Tradition and Innovation in Mainland Southeast Asian Art  
(6 credits)**

First semester

Lecturer: Dr. A. Green

This course examines the artistic production of three mainland Southeast Asian countries - Thailand, Burma, and Vietnam - for elements of tradition and innovation. We will analyse and compare traditional forms of architecture, sculpture, and painting for continuing themes and new developments, leading to an understanding of the social, political, and religious ideas underpinning Thai, Burmese, and Vietnamese art. We will also explore how a multitude of influences, ranging from the historical past through European colonialism and globalization, have affected modern and contemporary art. The main thread of analysis will be how Southeast Asians have visually utilised historical references, what new elements have been incorporated over time, and how they have selected both past and present themes for inclusion in art.

**Assessment :** coursework 100%

**Prerequisite :** None.



**This course will not be offered in 2009-2010**

## Third-Year Courses, 2008-2009

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The courses below are open to any third-year student who meets the stated prerequisite. Please note the special enrollment requirements for FINE3004 and FINE3007.

### **FINE3004 Museum Studies Internship (6 credits)**

Both semesters

Academic Supervisor: Dr. R.L. Hammers

The internship will allow a limited number of students to work with senior staff of the University Museum and Art Gallery or the Hong Kong Museum of Art on a project relating to professional museological or curatorial practice. Admission will be by interview.

**NOTE:** There is a limited quota for this course. Interested students will be asked to sign up for an interview in early August to determine who will be admitted.

**Assessment:** coursework 100%

**Prerequisite:** FINE2056.

## **FINE3006 Art History Methodology Workshop (6 credits)**

First semester

Lecturer: Prof. 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:** coursework 100%

**Prerequisite:** Students should have taken at least three Fine Arts courses, at least two of which should be 2000-level courses.

## **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.

**NOTE:** Supervision must be arranged and approved before enrolling for this course.

**Assessment :** coursework 100%

## **FINE3008 Perspectives in Asian Art (6 credits)**

Second semester

Lecturer: Dr. Y.W. Koon

This course will be conducted in seminar format, and is designed for third year Fine Arts majors and other serious students of art history. Art history methodologies have become increasingly diverse and complex in recent decades, but most of which have centered on western art. The aim of this course is to learn how to adapt, challenge, and interpret such approaches in the context of Chinese art. The seminar will focus primarily on the Qing dynasty works of art, and where possible use collections in Hong Kong. With access to original art works, students will be given projects that will expand their research methodologies by examining three fundamental areas: artist, motif and composition, and function. These three areas will provide the frames to address issues such as iconography and iconology, identity politics, social art history and other central problems in the field. Students will prepare a seminar paper demonstrating a critical approach to broader methodological and theoretical issues.

**Assessment:** coursework 100%

**Prerequisite:** Students should have taken at least three Fine Arts courses, at least two of which should be 2000-level courses.



Hexagonal dish by Ogata Kenzan with a rustic painting of Shou Lao, Early 18c.

# Asian and Western Art Course Designations

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## Asian Art

FINE2034	Hong Kong art workshop
FINE2042	Chinese material culture I: Neolithic to Tang
FINE2043	Chinese material culture II: Song to Qing
FINE2044	The whys of where: visual geographies of China and Japan
FINE2047	Arts of India
FINE2048	Arts of Japan
FINE2049	Art and gender in China
FINE2050	Interpretations of Chinese landscape painting
FINE2051	Art, politics, and society in modern China
FINE2052	Architecture of South and Southeast Asia
FINE2053	Beauties and the Beasts: Song and Yuan painting
FINE2054	Visual culture of modern Japan
FINE2055	Crossing cultures: China and the outside world
FINE2058	Cambodia, Java, and Bali: kingship, exchange and modernity
FINE2059	Tradition and innovation in mainland Southeast Asian art
FINE3008	Perspectives in Asian art

## Western Art

FINE2012	Italian Renaissance art
FINE2013	Northern Renaissance art
FINE2020	American art
FINE2025	The art of the Baroque
FINE2026	The age of the revolution: Art in Europe, 1750-1840
FINE2027	The formation of modernity: Art in Europe, 1840-1890
FINE2028	Vision in crisis
FINE2029	Modernity and its discontents
FINE2030	Towards the global
FINE2031	The rise of modern architecture in Western culture
FINE2032	Art and the portrayal of women
FINE2035	Photography and the nineteenth century
FINE2036	Photography in the twentieth century
FINE2060	Greek and Roman art and architecture
FINE3009	Perspectives in Western art

# List of Courses

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FINE1001	Introduction to western art history (6 credits)
FINE1004	Introduction to Chinese art history (6 credits)
FINE1006	Art and society (6 credits)
FINE1007	Introduction to photography theory and practice (6 credits)
FINE1008	Introduction to the arts of Asia: past and present (6 credits)
FINE2012	Italian Renaissance art (6 credits)
FINE2013	Northern Renaissance art (6 credits)
FINE2020	American art (6 credits)
FINE2025	The art of the Baroque (6 credits)
FINE2026	The age of revolution: Art in Europe, 1750-1840 (6 credits)
FINE2027	The formation of modernity: Art in Europe, 1840-1890 (6 credits)
FINE2028	Vision in crisis (6 credits)
FINE2029	Modernity and its discontents (6 credits)
FINE2030	Towards the global (6 credits)
FINE2031	The rise of modern architecture in Western culture (6 credits)
FINE2032	Art and the portrayal of women (6 credits)
FINE2033	Cross-cultural interaction in the 19th century (6 credits)
FINE2034	Hong Kong art workshop (6 credits)
FINE2035	Photography and the nineteenth century (6 credits)
FINE2036	Photography in the twentieth century (6 credits)
FINE2042	Chinese material culture I: Neolithic to Tang (6 credits)
FINE2043	Chinese material culture II: Song to Qing (6 credits)
FINE2044	The whys of where: visual geographies of China and Japan (6 credits)
FINE2047	Arts of India (6 credits)
FINE2048	Arts of Japan (6 credits)
FINE2049	Art and gender in China (6 credits)
FINE2050	Interpretations of Chinese landscape painting (6 credits)
FINE2051	Art, politics, and society in modern China (6 credits)
FINE2052	Architecture of South and Southeast Asia (6 credits)
FINE2053	Beauties and the beasts: Song and Yuan painting (6 credits)
FINE2054	Visual culture of modern Japan (6 credits)
FINE2055	Crossing cultures: China and the outside world (6 credits)
FINE2056	Museum studies workshop (6 credits)
FINE2057	Arts of West, Central and Southern Africa (6 credits)
FINE2058	Cambodia, Java, and Bali: kingship, exchange, and modernity (6 credits)
FINE2059	Tradition and innovation in mainland Southeast Asian art (6 credits)
FINE2060	Greek and Roman art and architecture (6 credits)
FINE3004	Museum studies internship (6 credits)
FINE3006	Art history methodology workshop (6 credits)
FINE3007	Independent research project (6 credits)
FINE3008	Perspectives in Asian art (6 credits)
FINE3009	Perspectives in Western art (6 credits)



Buddhist Mahosadha Jataka showing the armies of the 101 races  
From Laung U Hmaw Monastery, 18thC, Ywathitgyi, Sagaing Division, Burma