

COURSE DESCRIPTIONS 科目簡介

COURSES FOR 4-YEAR UNDERGRADUATE PROGRAMMES

Note: Course Letter Code “VIS” is changed to “FVA” effective from the 2024-25 academic year.

VIS2101 Histories of Chinese Art (from 2022-23)/ **Introduction to Chinese Art** 中國藝術導論 (in 2021-22 or before) **(3 credits)**
(recoded to FVA2101 from 2024-25)

VIS2103 Art from Antiquity to the Enlightenment (from 2022-23)/ **Western Art from Antiquity to the Enlightenment: An Anachronic History of Art** (in 2021-22)/ **Western Art from Antiquity to the Enlightenment** (in 2020-21 or before)
西方藝術史中的時代錯置：從古典到啟蒙時期 (from 2021-22)/
西方藝術：從古代到啟蒙時期 (in 2020-21 or before) **(3 credits)**
(recoded to FVA3103 from 2024-25)

VIS2104 Art from Romanticism to Modernism (from 2022-23)/ **Western Art from Romanticism to Modernism** 西方藝術：從浪漫主義到現代主義 (in 2021-22 or before) **(3 credits)**
(recoded to FVA3104 from 2024-25)

VIS2105 Film Art and Storytelling 電影藝術與敘事 (from 2020-21)/
Introduction to Film 電影導論 (in 2019-20)/
Introduction to Film Studies 電影研究導論 (in 2018-19 or before)
(3 credits)
(recoded to FVA2105 from 2024-25)

VIS2106 Understanding Drawing 認識素描 **(3 credits)**
(recoded to FVA2106 from 2024-25)

VIS2107 Arts of Europe (from 2022-23)/ **Appreciation of Western Art** 西方藝術賞析 (in 2021-22 or before) **(3 credits)**
(recoded to FVA2107 from 2024-25)

VIS2108 Studio Art Practice 藝術創作 **(3 credits)**
(recoded to FVA2108 from 2024-25)

VIS2109 Video Art (from 2023-24)/ **Basic Videography** 錄像製作與設計基礎 (in 2022-23 or before) **(3 credits)**
(recoded to FVA2109 from 2024-25)

VIS2110 Art and Materials 藝術創作與物料應用 **(3 credits)**
(deleted from 2024-25)

(Restriction: Students who have completed VIS3399i in 2019-20 or before will not be allowed to take this course.)

The relations between materiality in art and language are complex and intricately woven by the material economic, cultural and technical conditions of their times, regions and

communities. Persistent material engagement in various art processes invite intensive and extensive understanding of these relations, which cultivates important artistic resources for further reflections or cultural criticisms. In addition, the genius and creative operations on materials in art further authorized the function of art in knowledge exchange and communication.

In this course, the crucial roles of materiality in the making and interpretation of different art forms will be introduced and investigated. The course includes the history of art making, from the perspective of the materials and techniques that have constituted artistic production in various traditional media and new media.

VIS2111 An Analytic Introduction to Visual Studies 解析視覺研究 (3 credits)

(deleted from 2022-23)

(Restriction: Students who have completed VIS3399z in 2019-20 or before will not be allowed to take this course.)

The course will introduce students to the debates about Visual Studies as a new disciplinary field. The study of the visual will be differentiated from the study of visual culture and the central areas of importance in the study of the visual will be mapped out. Students will be introduced to contested issues that have their roots in the naturalist/constructivist debates. Key questions in this regard are: what is the status of the distinction between art and non-art?; what is the relative role of, on the one hand, culture and education, and, on the other, nature, in our various reactions to the visual environment and art?

VIS2202 Philosophy of Visual Arts 視覺藝術哲學 (3 credits)

(deleted from 2022-23)

The course is an introduction to philosophical thinking about the visual arts. The first half of the course is devoted to issues concerning the visual arts in general. The second half is devoted to issues concerning particular visual arts such as painting, sculpture and photography. Special emphasis is placed on issues that concern pictorial representation (depiction).

VIS2299 Internship 實習課程 (3 credits)

(recoded to FVA2299 from 2024-25)

VIS3001 Video Art 錄像專題製作 (3 credits) (deleted from 2021-22)

(Restriction(s): Students are not allowed to take both this course and VIS2109 Basic Videography.)

Video technology plays an important role in the information age. Video equipment or devices that have video recording functions embedded in them are widely available nowadays. The general public has access to such equipment in various forms and with different standards and specifications as do media professionals. Video presentation can animate personal communication, enrich entertaining activities, empower artistic expressions, vivify educational functions and enhance workplace performance. The ability to manage audio-visual presentations will be a skill needed to communicate effectively in the near future. Most video production equipment is portable, which empowers individuals to produce different types of visual evidence and visual expression with limited resources and in connection with various persuasive, artistic, and creative strategies. This course will provide training focused on managing a complete video project, from conceptual development, project planning, camera operation, video editing and audio manipulation through to the completion of a video work. Several cinematographic theories and techniques of storytelling will be further introduced and explored in the studio setting. The video project also serves as a creative platform for intellectual sharing with students being invited to further investigate their academic interests and their relation to local art issues

while making a video based on them. There will be also a series of mapping activities and in-class presentations which facilitate active learning.

VIS3002 Light Art 光影藝術 (3 credits) (deleted from 2022-23)

(Restriction(s): Students passed Light Art as a special topic under the course VIS3399 are not allowed to take this course.)

Light illuminates humanity throughout history. From the sun, to artificial light; from the symbol of the divine to the dream-like vehicle of enlightenment; from sensory perception to our understanding of the universe: light a source of energy fuels the world. It determines our sense of space, time and mood, and is the driving chord of modern life.

Light is an immaterial medium crucial to Visual Art. It governs color principles, and thus conditions different modes of expression and perception. Painters like J.M.W. Turner, Claude Monet, Georges Pierre Seurat and Trophime Bigot focused on experimenting with and depicting different light sources through oil pigment. Op Art artist like Bridget Riley and Victor Vasarely studied and explored optical illusion using various patterns and color combinations. New media artists Jim Campbell and Bruce Nauman played with different combinations of LEDs and Neon tubes. Contemporary artists James Turrell and Olafur Eliasson have constructed numerous light installations that explore the relationship between light and space. All these art explorations provide innovative perspectives for understanding images within the context of different optical conditions. This course provides an introduction to the history and politics of light, including the philosophy, science and art. Consisting of lectures, experiments and a guided practice, students will group into teams to complete a creative light project.

VIS3003 Videogame Theory and Analysis 電玩遊戲理論與分析 (3 credits) (deleted from 2023-24)

(Restriction(s): Students are not allowed to take both this course and VIS3399b Special Topics in Visual Studies: Videogame Theory and Criticism.)

Videogames are increasingly accepted as an art form with cultural legitimacy similar to film or television. This course aims to improve student understanding of videogames as artworks, with a focus on learning to write formal analyses of videogames. Students will first learn theories about aspects of videogames such as gameplay, narrative, and aesthetics. With these theories, students will learn to analyze in writing how particular videogames achieve their effects.

This course does not involve creating, designing, or programming videogames, and requires no technical skills. Students do not need to own or purchase any videogame equipment for the class. Registered students will be able to access Lingnan-owned videogame consoles and computers to play assigned games.

VIS3004 East Asian Cinemas 東亞電影 (3 credits)

(recoded to FVA3004 from 2024-25)

VIS3005 Film and Visual Studies Research (from 2024-25)/

Visual Studies Research 視覺研究 (in 2023-24 or before) (3 credits)

(recoded to FVA3005 from 2024-25)

VIS3006 Cinematography (from 2022-23)/**Cinematography by Practice 錄像製作與設計基礎** (in 2021-22 or before) (3 credits)

(recoded to FVA3006 from 2024-25)

VIS3007 Contemporary Chinese Art 當代中國藝術 (3 credits)

(recoded to FVA3007 from 2024-25)

VIS3008 Art Institutions and Visual Construction 藝術機構與視覺建構 (3 credits)

(recoded to FVA4010 from 2024-25)

VIS3009 Cultural Transmissions of East Asian Art 東亞藝術的文化傳播 (3 credits)

(recoded to FVA3009 from 2024-25)

**VIS3010 In Pursuit of Modernity – 20th Century Chinese Art
二十世紀中國藝術的現代性 (3 credits)**

(recoded from VIS4257 from 2020-21) (deleted from 2022-23)

The course is a comprehensive study of Chinese art in the twentieth century. It is structured with a thematic emphasis in a chronological order, giving equal attention to technique, stylistic analysis, and interpretation in historical and cultural context. The establishment of the Republic of China in 1911 has turned the history of Chinese art to a new page that is best described as ‘modern’. With the unprecedented political, social and cultural upheavals encompassing China at the beginning of the century, Chinese artists defined ‘art’ in a new light. New forms of art, conceiving syntheses of new ideas and values, fostered a diversified development of Chinese art. Such development was however interrupted, first by the outbreak of the Sino-Japanese War in 1937, then by the Communist Party’s seizure of power in 1949. From 1949 to late 1970s, creativity in mainland China was confined to works of political propaganda, continuous development of Chinese art was scattered in areas outside mainland China by Chinese artists living in Hong Kong, Taiwan and abroad. Approaching the end of the twentieth century, as a result of the reopening policy adopted by the People’s Republic of China, Chinese artists once again started off their explosive search for new forms and styles, much as their predecessors had done in the beginning of the century, but with very different purposes.

VIS3011 Hong Kong Art and Visual Culture 香港藝術及視覺文化 (3 credits)
(deleted from 2024-25)

This course examines the development of Hong Kong art and visual culture in relation to its shifting socio-political and cultural contexts from the mid-19th century to the present day. It emphasises the changing concepts and styles in visual art, contemporary issues in local culture and the research on several local artists, collections and exhibitions that can deal with the questions about the representations of Hong Kong art and culture. Through collection and exhibition studies and the lens of artists and designers, students will learn and appreciate the rich creative innovations and the cultural commitments and criticisms that have impacted the development of Hong Kong art and visual culture in both domestic and global spheres.

Topics covered include the export paintings of the 19th century, the calendar posters of the 1920s, the landscape paintings of the 1950s, local design and the New Ink paintings of the 1960s and 1970s, and from the 1990s onward, the development of contemporary art to the recent engagement of community and media in art. How these various forms of art and visual materials have been interpreted, displayed and propagated at exhibitions will also be an important theme of discussion in this course. Through lectures, case studies, class discussions, creative assignments, exhibition visits, and dialogue with artists and curators, students will learn how to see Hong Kong art and culture in an informed and lively way.

VIS3012 Preserving the Past: Antiquarianism and Collecting Practices in the West
藏古：西方藝術史中的尚古之風與收藏實踐 (3 credits)
(deleted from 2024-25)

Preserving monuments and collecting old artifacts is an important characteristic of complex societies since their inception. Ancient Babylonians excavated and restored old monuments, and collected and recorded antiquities. Similarly, Greeks exhibited war spoils in their temples as the relics of exotic and dominated people. Collecting antiquities and investigating the past was also an important aspect of medieval and Renaissance European culture. In the aftermath of the Protestant Reformation collecting and studying the material legacy of the past became a crucial component of European antiquarianism. This course explores practices of antiquarianism in the West from the ancient world to the modern era. The creation of museum collections of ancient objects in the West, during the 19th and early 20th centuries will also receive attention, along with the problematic relationship between museums, nationalism, and colonialism. A conversation with an expert on the contemporary crisis of antiquities in the Middle East and on what can be done to protect and preserve endangered archeological sites and objects in the area, will end this course.

VIS3013 Major Figures in Film Art 電影藝術中的核心人物 (3 credits)
(recoded to FVA4013 from 2024-25)

VIS3201 Visual Culture and the Digital Media 視覺文化與數碼媒體 (3 credits)
(deleted from 2023-24)

Digital technologies, pervasively employed in the production, processing, distribution, and reproduction of images, have had a profound impact on the terrain of the visual in the contemporary mediascape. The “new media” have become a privileged site where discussions of technology, visibility, global media, identity and contemporary popular culture converge. This course will focus on some of the key debates in the field. It will examine how digital technologies have changed conceptions of presence and reality, and transformed experiences of the body and self. We will also look at the implications of digital technologies for urban and architectural space, for artistic practice, scientific communication, and entertainment. The debates will be examined in light of examples of digital imaging, interfaces, websites, animation, videogames, electronic art, and virtual reality simulations.

VIS3214 Digital Imaging I: Artistic Surfaces 數碼影像 I: 藝術創作 (from 2019-20)/**Digital Imaging 電子影像理論和製作** (in 2018-19 or before)
(3 credits) (deleted from 2022-23)

Digital images are usually associated with “intangibility”, as they are “non-material” and “duplicable”, which can be encoded into a series of numbers and formulas. However, in our everyday practices, the manipulated digital images are seldom perceived by us in their pure non-material forms. There is usually a medium which carries them to us, sometimes through displaying on a LCD monitor, projecting on a screen or printing on specific materials. In this notion, most of the digital images have a tangible form in their presentations. This course will focus on exploring the physicality of these digital prints on different surfaces: garment, ceramics, wood, plastic and metal, in order to redefine the prescribed role of commercial digital printing. There will be several in-class exercises of Adobe Photoshop and Illustrator which will lead into individual creative project. An exhibition will be organised by the class at the end of the term.

VIS3253 Film History I: Film Styles before the 1940s (from 2022-23)/ **History of the Cinema I: Major Film Styles before the 1930s** (in 2021-22)/ **History of the Cinema 電影史** (in 2020-21 or before)
(3 credits) (recoded to FVA3253 from 2024-25)

VIS3255 Art and Well Being 藝術與心身健康 (3 credits) (deleted from 2022-23)

This course is designed to provide students with an introduction to the healing power of art. The concept of communicating personal ideas through art and of achieving a sense of well-being through artistic creation is not new, but the study and practice of using art and art-making as a form of healing have emerged only recently. Cross referencing findings of advanced modern sciences, theories of art and anthropology, the course investigates how artistic creation and general engagement with art can help people to gain an awareness of themselves and others, as well as to cope with symptoms, stress, and traumatic experiences. The course has an optional service-learning component integrated into the course. Half of the course in maximum can join the service-learning scheme.

VIS3256 Exploring Visual Media 視像媒體探索 (3 credits)

(recoded to FVA3256 from 2024-25)

VIS3298 Studio Practice with Artist-in-Residence 駐校藝術家指導工作坊

(from 2020-21)/

Studio Practice 創作工作坊 (in 2019-20 or before) (3 credits)

(recoded to FVA3298 from 2024-25)

VIS3351 Film Genres and Hollywood 電影類型與荷里活 (from 2020-21)/

Film Genre 電影類型 (in 2019-20 or before) (3 credits)

(recoded to FVA3351 from 2024-25)

VIS3353 Non-fiction Film and Video 非劇情電影與錄像 (from 2020-21)/

Non-fiction Film 非劇情電影 (in 2019-20 or before) (3 credits)

(recoded to FVA3353 from 2024-25)

VIS3354 Contemporary Drawing 當代素描 (3 credits) (deleted from 2019-20)

This course will examine the vibrant and varied world of contemporary drawing from the 1980s to the present-day. Contemporary drawing is located in relation to historical and social contexts. Some important aesthetic, theoretical and political debates that have informed the development of contemporary drawing are surveyed. The course adopts a thematic approach to examine contemporary drawings from a variety of cultural contexts and employing a diverse range of media. Themes discussed may include time and history, identity, place, the body, language and spirituality.

VIS3355 Art and Politics in Renaissance Italy (3 credits) (deleted from 2023-24)

This course is an exploration of Italian art in the fifteenth and sixteenth centuries through the lens of the complex relationship of art and politics, poised between patronage and imposition, artistic autonomy and subservience. Within the larger picture of Renaissance Italian art and its chronological development, we will investigate specific artistic episodes against the backdrop of political motivations and ideological preoccupations of both patrons and artists. We will focus on selected artworks to discover political messages and ideological meanings embedded in their style and iconography.

VIS3356 From Abstract Art to Postmodernism (from 2022-23)/ **Western Art since 1960** (in 2021-22 or before) (3 credits)

(recoded to FVA3356 from 2024-25)

VIS3357 Film History II: Global New Waves (from 2022-23)/ **History of the Cinema II: Global New Waves (3 credits)** (in 2021-22 or before)

(recoded to FVA4358 from 2024-25)

VIS3358 Korean Cinema (3 credits)

(recoded to FVA3358 from 2024-25)

VIS3397 Special Topics in Film Art 電影藝術專題 (3 credits)

(recoded to FVA3397 from 2024-25)

VIS3397a Special Topics in Film Art: Hong Kong Film Music (3 credits)

(from Term 2, 2023-24)

(recoded to FVA3397a from 2024-25)

VIS3398/ VIS3399 Special Topics in Film and Visual Arts (from 2024-25)/

Special Topics in Art History 藝術史專題 (from 2020-21 to 2023-24)/

Special Topics in Visual Studies 視覺研究專題 (in 2019-20 or before)

(3 credits)

(recoded to FVA3398/FVA3399 from 2024-25)

VIS3398f Special Topics in Visual Studies: Painting and Court Culture in Qing China (3 credits)

(recoded to FVA3398f from 2024-25)

VIS3398g Special Topics in Art History: Socially Engaged Art (3 credits)

(recoded to FVA3398g from 2024-25)

VIS3398h Special Topics in Art History: Creative Citizens Project (3 credits)

(from 2023-24)

(recoded to FVA3398h from 2024-25)

VIS3398i Special Topics in Art History: Creative Industries in Korea (3 credits)

(from 2023-24)

(recoded to FVA3398i from 2024-25)

VIS3399b Special Topics in Visual Studies: Videogame Theory and Criticism (3 credits) (deleted from 2018-19)

Although videogames are increasingly accepted as works of art, they have received little attention as objects worthy of analysis. This course aims to improve understanding of videogames, with a focus on analysing how videogames generate player experiences. To do this, we will first learn theories about aspects of videogames such as gameplay, narrative, and aesthetics. With these theories, we will try to explain how videogames achieve their effects, develop and evaluate criteria for videogame criticism, and also analyse published videogame reviews to understand their structure and conventions.

This course does not involve creating, designing, or programming videogames. You do not need any technical skills. The course is not about how to be a successful videogame player. The course also does not focus on videogames as a cultural, economic, or social phenomenon, although these factors will probably be mentioned at points in the discussion. The focus is on how to analyse, understand, and explain individual videogames, how videogame design creates player experience, and how videogame criticism (i.e. game reviews) relates to these design choices.

You do not need to own or purchase any videogame equipment for the class. Registered students will be able to access Lingnan-owned videogame consoles to play assigned games.

VIS3399h Special Topics in Visual Studies: East Asian Cinemas, Japan and Taiwan
(3 credits) (deleted from 2018-19)

This course provides an overview of cinemas from the East Asian sphere. We will discuss the industry, history, filmmakers, style, politics and culture of a number of national cinemas in the region, including Japan and Taiwan. The course includes lectures, screenings, and discussions. Course contents will be focused on the main features of these national film cultures/industries and a few selected filmmakers. At the end of the course, students are expected to have a broad knowledge of the institutions, politics and narrative patterns of East Asian cinema and should be able to apply critical concepts to analyse some of the recent developments.

VIS3399i Special Topics in Visual Studies: Films of Eileen Chang
視覺研究專題：張愛玲電影 (3 credits)
(recoded to FVA3399i from 2024-25)

VIS3399o Special Topics in Visual Studies: Collecting Chinese Art
視覺研究專題：收藏中國藝術 (3 credits)
(deleted from 2020-21)

The very act of collecting has been regarded as a strategy for the deployment of a possessive self, culture and authenticity. The objects collected not only reflect one's curiosity and concepts of knowledge and beauty, but the transfers of ownership also involve expressions of economic and political power. This course explores the collecting history of Chinese art from the eighteenth to the twentieth century. It investigates the formation of important collections of ancient and modern Chinese art in palaces, private houses and public museums, including bronze, painting, calligraphy, porcelain and glass. While considering cultural rules of taxonomy and the aesthetics of collectables, students will learn to analyze the roles, strategies and tastes of pioneering collectors in Asia and the West. The interdependent relationship and exchanges between collectors, connoisseurs, dealers, curators and artists will be examined in relation to the social, economic, political, ideological and aesthetic dimensions of collecting practices. The discourse of cultural identity, the framing of Chinese race, as well as ethical issues of collecting will also be discussed.

This course introduces students to the history of collecting Chinese art in its country of origin and other parts of the world. It will enable students to recognise and discuss famous collections and masterpieces of Chinese art in different media. It aims to foster students' interest in the appreciation of a variety of Chinese art and crafts, while exploring the historical context, cultural politics as well as issues of power, wealth, gender and taste embodied in collections. The course also encourages students to take an interdisciplinary approach to art and cultural history through an investigation of social functions of collecting and the aesthetic and cultural values of art collections for individual collectors, institutions and the wider community.

VIS3399p Special Topics in Visual Studies: Art Photography
視覺研究專題：攝影藝術 (3 credits)
(recoded to FVA3399p from 2024-25)

VIS3399r Special Topics in Visual Studies: Chinese Art in the Modern & Contemporary Era 視覺研究專題：現當代中國藝術 (3 credits)
(recoded to FVA3399r from 2024-25)

VIS3399t Special Topics in Visual Studies: Art Crime: Looting, Theft, Fraud, and Forgery 視覺研究專題：藝術罪行：劫掠、盜竊、詐騙與偽造 (3 credits)
(recoded to FVA3399t from 2024-25)

VIS3399u Special Topics in Visual Studies: Art and Protest

視覺研究專題：藝術與抗爭 (3 credits)

(recoded to FVA3399u from 2024-25)

VIS3399v Special Topics in Visual Studies: Presence of the Past: Memorials and Monuments 視覺研究專題：昔日今在：紀念堂與紀念碑 (3 credits)

(recoded to FVA3399v from 2024-25)

VIS3399y Special Topic in Visual Studies: Art and Science from the Early Modern to the Modern

視覺研究專題：藝術與科學：從近世到現代時期 (3 credits)

(recoded to FVA3399y from 2024-25)

VIS3999 Special Topics in Studio Practice (from 2020-21)/

Special Topics in Visual Studies Studio Practice 視覺研究專題：藝術創作坊 (in 2019-20 or before) (3 credits)

(recoded to FVA3999 from 2024-25)

VIS3999b Special Topics in Visual Studies: Archive and Art Making (3 credits)

(recoded to FVA3999b from 2024-25)

VIS3999e Special Topics in Visual Studies Studio Practice: Digital Imaging II – Visual Narratives 視覺研究專題：數碼影像 II: 圖像敘事 (3 credits)

(deleted from 2020-21)

Consider the unique natures of imagery and print literature, probably no one would understand the proverb “a picture is worth ten thousand words (畫意能達萬言)” as “Image can replace the importance of text explicitly.” Especially in many instances, image and text can work reciprocally and reinforce the narrative expressions. Meanwhile, the proverb is more widely accepted to be understood as affirming the superior communicative power of imagery. In many early pictorial manuscripts, codices, tapestries, paintings, photographs and comics, an image did not come as just one. Instead, multiple images were arranged in series, sequence or in the form of collages. In those cases, the works further afford exciting narrative potential across the vague gap between their image components: they allow room for imagination and subjective understanding, invite readings across various spatial and temporal dimensions, depict motions among still images, express various emotional transitions, and create synesthetic experiences between depiction and perception. In this studio course, we will examine closely the narratology of juxtaposed imagery and comic art in practice. Each student will develop his or her own artistic image(s) and complete a large-scale digital print as a studio course project.

*This studio course is designed for students who have already obtained basic drawing skills and in intermediate level in digital imaging applications – Adobe Photoshop and Illustrator.

VIS3999f Special Topics in Studio Practice: Installation Art (3 credits)

(recoded to FVA3999f from 2024-25)

VIS3999m Special Topics in Visual Studies: Studio Practice in Drawing

視覺研究專題：素描創作坊 (3 credits)

(recoded to FVA3999m from 2024-25)

VIS3999w Special Topics in Studio Practice: Digital Art & Media: Inventing (un)realities (3 credits) (from Term 2, 2022-23)

(recoded to FVA3999w from 2024-25)

VIS4001 Cross-Cultural Encounters in Chinese Art 中國藝術與文化交流

(from 2020-21)/

Global Encounters: Artistic and Cultural Interactions between China and the Outside World 中外文化藝術交流 (in 2019-20 or before)

(3 credits) (deleted from 2023-24)

(Restriction(s): Students are not allowed to take both this course and CLE9010 Global Encounters: Artistic and Cultural Interactions between China and the World)

This course considers China's connections with other places in the world through visual and material culture. The discussion will begin with China's early encounters with other Asian countries along the Silk Road. We will also investigate the transmission of religions and art traditions across China, India, Japan and Korea. Other key topics covered in this course include the contribution of Jesuit missionary painters in pre-modern China, the collecting and appropriation of foreign objects at the imperial court, Western visions of China, trade arts in different media, as well as the dispersion and implications of looted Chinese treasures.

The course introduces students to China's long history of artistic and cultural interactions with Asia, Europe and America from ancient times to the modern era. It will enable students to recognise and discuss objects, images and texts in relation to issues of cross-cultural exchange. It aims to foster students' interest in the study of a variety of objects and images from different cultures. It also encourages students to draw connections between the past and the present as well as between China and the outside world.

VIS4002 Hong Kong Cinema in Local and Global Frames 香港電影的在地性與全球化 (3 credits) (deleted from 2023-24)

This course aims to provide a deeper understanding of the resonance and impact of Hong Kong cinema in local and global contexts. Films made in Hong Kong have over the past decades made their marks in world cinema and in the cultural memory of Hong Kong people. Hong Kong history and socio-cultural change constitute the local frame where we can study how films resonate with local audiences. International receptions of Hong Kong and the circulation of Hong Kong film style in Hollywood constitute the global frame where we can study Hong Kong cinema's lasting influence. The course will organize around stylistic and genre analysis, directors, thematic reading, and review of selected literature on Hong Kong cinema, history, and society.

VIS4003 Collecting Chinese Art 收藏中國藝術 (3 credits)

(recoded to FVA4003 from 2024-25)

VIS4004 Digital Imaging: Visual Narratives (from 2022-23)/ **Digital Imaging II- Visual Narratives 數碼影像 II: 圖像敘事** (in 2021-22 or before) **(3 credits)**
(deleted from 2024-25)

(Restriction: Students who have completed VIS3999e in 2019-20 or before will not be allowed to take this course.)

Consider the unique natures of imagery and print literature, probably no one would understand the proverb "a picture is worth ten thousand words (畫意能達萬言)" as "image can replace the importance of text explicitly." Especially in many instances, image and text can work reciprocally and reinforce the narrative expressions. Meanwhile, the proverb is more widely accepted to be understood as affirming the superior communicative power of imagery. In many early pictorial manuscripts, codices, tapestries, paintings, photographs and comics, an image did not come as just one. Instead, multiple

images were arranged in series, sequence or in the form of collages. In those cases, the works further afford exciting narrative potential across the vague gap between their image components: they allow room for imagination and subjective understanding, invite readings across various spatial and temporal dimensions, depict motions among still images, express various emotional transitions, and create synesthetic experiences between depiction and perception. In this studio course, we will examine closely the narratology of juxtaposed imagery and comic art in practice. Each student will develop his or her own artistic image(s) and complete a large-scale digital print as a studio course project.

VIS4005 Curating Film Festivals for Alternative Cinema 另類電影影展策劃 (3 credits)
(recoded to FVA4005 from 2024-25)

VIS4006 Curating Art Exhibitions 藝術策展 (3 credits)
(recoded to FVA4006 from 2024-25)

VIS4007 Independent Cinema (3 credits)
(recoded to FVA4007 from 2024-25)

VIS4008 The Film Camera: History, Aesthetics, and Theories (3 credits)
(recoded to FVA4008 from 2024-25)

VIS4009 Global Contemporary Art: Theories and Practices 全球當代藝術：理論與實踐 (3 credits)
(recoded to FVA4009 from 2024-25)

VIS4251 Art and Power: A Historical Survey of the Political Uses of the Visual 藝術與權力：視覺為政治服務的歷史檢閱 (3 credits)
(deleted from 2019-20)

This course addresses itself to the interrelationship between the visual (architecture, sculpture, painting, film, posters, etc.) and the political realm from a historical perspective. The focus will primarily be on Europe, but the course will also involve a comparative aspect in that references to Chinese, Cuban, and American cultures and histories will be made.

VIS4252 Avant-Garde Art 前衛藝術 (3 credits) (deleted from 2022-23)

What is the avant-garde? What qualifies a work of art or an artistic movement as avant-garde? What is the meaning of this concept and what is its significance? More than just a historical marker, the avant-garde is a philosophical concept that puts into question the norms and presuppositions of traditional aesthetics. It encourages one to rethink and redefine art's role in society, politics, and culture. This course studies some of the important theories of the avant-garde as providing the theoretical background and framework for the understanding of avant-garde art. It also examines some of the representative avant-garde artworks in order to extract from the theoretical issues and considerations that pose a challenge to contemporary aesthetics.

VIS4254 Pictorial Art Since 1900 二十世紀的西方圖像藝術 (3 credits)
(deleted from 2019-20)

An exploration of the diverse forms of post-impressionist pictorial art, focusing on major artists and movements as well as influential theories. Visual style in the fine arts as well as in design and popular representations will be examined.

- VIS4257 In Pursuit of Modernity – 20th Century Chinese Art**
二十世紀中國藝術的現代性 (3 credits)
(recoded to VIS3010 from 2020-21) (deleted from 2022-23)
- VIS4301 Directed Research Project 指導研究論文 (6 credits)**
(recoded to FVA4301 from 2024-25)
- VIS4302 Capstone Project: Research Dissertation (from 2022-23)/
Capstone Experience: Research Dissertation 總整學習體驗：專題研究論
文 (in 2021-22 or before) (6 credits)**
(recoded to FVA4302 from 2024-25)
- VIS4303 Capstone Project: Creative Project (from 2023-24)/
Capstone Project: Art Project (in 2022-23)/
Capstone Experience: Art Project 總整學習體驗：藝術創作項目 (in
2021-22 or before)
(6 credits from 2023-24; 3 credits in 2022-23 or before)**
(recoded to FVA4303 from 2024-25)
- VIS4304 Capstone Project: Curatorial Project (from 2022-23)/
Capstone Experience: Curatorial Project 總整學習體驗：策展項目 (in
2021-22 or before)
(6 credits from 2023-24; 3 credits in 2022-23 or before)**
(recoded to FVA4304 from 2024-25)
- VIS4311 Women, Art and Society in China 中國女性、藝術與社會 (3 credits)**
(recoded to FVA4311 from 2024-25)
- VIS4352 Film Theory and Criticism 電影理論與批評 (3 credits)**
(recoded to FVA4352 from 2024-25)
- VIS4355 Environmental Aesthetics 環境美學 (from 2019-20)/ Environmental
Aesthetics and the Visual Environment 環境美學與視覺環境 (in 2018-19
or before) (3 credits) (deleted from 2022-23)**

An exploration of environmental aesthetics with special emphasis on visual landscapes and environmental art from a cross-cultural perspective. The course aims to acquaint students with past and ongoing reflections and cultural practices related to the visual environment. It is designed to enhance basic reasoning and appreciative and expressive skills, as well as to promote an understanding of a number of central issues raised by the appreciation of nature, gardens, landscapes, and other aspects of the visual environment.

- VIS4357 Electronic Art 電子藝術創作 (3 credits) (deleted from 2022-23)**

Putting Electronics to Work to Using Electronics to Make Art!

Electronics are everywhere nowadays, as ubiquitous as paper is. Cell phones, computers, watches, dishwashers, fans, Octopus cards, ID cards... tons of examples that could be mentioned here. This course is a hands-on introduction to electronics in art practice, which provides the opportunity to engage with electronics in an alternative way, enabling students to dig into different creative possibilities afforded by basic electronic combinations. Students and I will work/play together with several integrated circuits to make LEDs blink in different patterns, or have sensors trigger the operation of motors.