

COURSE DESCRIPTIONS 科目簡介

COURSES FOR 4-YEAR UNDERGRADUATE PROGRAMMES

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)

The course is an introduction to Chinese art in its aesthetic and cultural contexts. It examines the full spectrum of the visual arts in China, ranging from those of the pre-dynastic periods to the twentieth century.

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)

This survey course provides an overview of Western art from the prehistoric period to the Age of Enlightenment, through the lens of the “anachronic” quality and temporal flexibility of artworks and their power to fold time bring together past, present and future.

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)

(Restriction(s): Students are not allowed to take both this course and VIS2107 Arts of Europe.)

From 2018-19

This course offers a survey of the historical development and stylistic transformations of Western art from the late eighteenth century to the mid twentieth. The course addresses the ways in which Western artists, architects and designers responded to the increasingly industrialised and modernised society. It also explores the influence of political, economic, cultural and social changes in France, Britain, Germany, America and beyond on the writings on art and visual art practices during the said period.

Completion of the course should give students confidence to identify and critically discuss key works, artists, styles and art movements prevailed in the West from the historical period in question; the ability to relate the formal and stylistic features of particular works to specific artistic styles and movements; and the capacity to articulate the relationship between key works of art and pertinent historical, socio-political, economic and philosophical issues and debates.

In 2017-18 or before

This survey course provides an overview of Western art from Romanticism to the twentieth century. Students will be familiarised with the chronological and thematic development of Western art, will learn to recognise and describe formal and stylistic properties of artworks, and will be taught to relate them to relevant social, cultural, religious and historical contexts of the different periods, as well as to the artists who created the artworks. The course will focus on issues and theories that are at the heart of modernity in the West and that are crucial to our understanding of art.

**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)**

From 2019-20

In this introductory course, emphasis is placed on cognitive and analytic approaches to the study of film. Attention will be given to “practitioner’s agency,” film form, film policy, and the institutions that support the making and viewing of films. Students are introduced to concepts and terms needed to articulate well-reasoned assessments of the aesthetic, ethical, and social merits and demerits of films. They are also given opportunities to think critically about the cultural diversity of film, the dominance of certain production centres and models, the goals of film training (including film training for children), and the challenges facing filmmakers producing films in minor languages, small nations, and relatively marginalized creative contexts. Reference is made to films from a variety of film traditions and national cinemas, including Hong Kong and Mainland China, Palestine, West Africa, East Africa, Europe and the Nordic region, Latin America, and the United States. Topics to be discussed range from the aesthetic/formal to the social/cultural/political and include: cinematic creativity; silent cinema and screen acting; the fiction/non-fiction distinction; editing and film style; the screenplay; sound/image relations in the cinema; film music; the psychology of film spectatorship; film and society; models and values of film training; film movements; and independent film.

In 2018-19 or before

This course provides an introduction to the art of film and its social, psychological, cognitive, and institutional implications. Students are introduced to the basic concepts and terms needed to appreciate films. Reference is made to concrete examples from different countries and styles in order to cover important developments in world film history and to expose students to a diversity of films, ranging from mainstream Hollywood to Africa and Asia.

Specific topics to be discussed include: elements of film production; elements of film appreciation and film aesthetics; the psychology of film spectatorship; film movements; Hollywood, globalization, and film distribution; concepts of world cinema; and film and transnationalism.

VIS2106 Understanding Drawing 認識素描 (3 credits)

This course teaches students the theoretical, historical and experiential dimensions of the visual medium of drawing. Students will learn how to interpret artworks and assess claims made on the nature, function and value of drawing. In addition to the understanding of the theoretical and historical issues of drawing, students will learn to conceive and execute a drawing project by applying the knowledge and techniques they learn from the course.

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

(Restriction(s): Students are not allowed to take both this course and VIS2104 Art from Romanticism to Modernism.)

This course introduces the basic concepts, genres, famous works and some of the most significant eras in Western art from the Renaissance period to the Modern Age. It examines elements and principles of design and style of the visual arts, encompassing pictorial art, applied art, decorative arts and architecture. The course focuses on cultivating visual literacy in order to make students familiar with the vocabulary of art history and the methodology of art appreciation as they explore works of art and architecture from varied themes, timeframes and cultures. Students will learn to express their personal aesthetics

and discuss works of art in social, cultural and political contexts. They will also acquire an understanding of the relationship between art, culture and society as well as their mutual impact on each other.

This foundation course prepares Year 1 students to further explore the history of Western art by period and style or on special topics, such as 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), VIS2104 Art from Romanticism to Modernism (from 2022-23)/ Western Art from Romanticism to Modernism (in 2021-22 or before) and VIS4252 Avant-Garde Art (offered in 2021-22 or before).

VIS2108 Studio Art Practice 藝術創作 (3 credits)

The course includes a series of artist-led drawing, printmaking and experimental photography class exercises and provides training on studio practices and thinking. Through explorations and discussions on different studio methodologies and art processes, some key topics in picture production in various aspects (historical, aesthetic and technical) will be further examined. Meanwhile, through different visual-aware art processes developed by students under instructor's guidance, personal memories, everyday experiences, observations to the world, complex emotions, or creative ideas will be captured, depicted, sublimed and created. In the course, students should develop and sophisticate their art making abilities, and based on the hands-on experiences, further affirm the importance of experiential-based creative art practice in the knowledge realm.

VIS2109 Basic Videography 錄像製作與設計基礎 (3 credits)

(Restriction(s): Students are not allowed to take both this course and VIS3001 Video Art.) 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 video production from 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.

VIS2110 Art and Materials 藝術創作與物料應用 (3 credits)

(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)

(Restriction(s): This course is only for BA (Hons) Visual Studies students.)

This course is an internship programme involving collaboration with local art organisations. The course is structured with strong emphases on both practice and research. Throughout the course of placement, students will acquire curatorial and art administrative experience and this will in turn provide an opportunity to think critically about and to apply different theoretical approaches to various art-related issues, such as art and public space, museums and audiences as well as art and globalization. Each student is required to conduct a research project related to local art.

The course consists of lectures/sharings given by artists, curators, art critics or scholars scheduled by art organisations. The course provides solid training in various skills associated with arts management, such as co-ordinating an exhibition, curatorship, guiding exhibition tours, art archiving and press writing.

This work will focus on a local artist or an art-related issue in the local Hong Kong context. Progress and findings of the project will be documented and presented as a written paper at the end of the course.

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)

(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)

(Prerequisite: VIS2105 Film Art and Storytelling (from 2020-21)/ Introduction to Film (in 2019-20))

(Restriction(s): Students are not allowed to take both this course and VIS3399h Special Topics in Visual Studies: East Asian Cinemas, Japan and Taiwan.)

This course introduces to students different cinemas from the East Asian sphere. Course contents include the industry, history, filmmakers, style, policy and current trends of a selected number of national cinemas in the region. The course includes lectures, screenings, and tutorials.

VIS3005 Visual Studies Research 視覺研究 (3 credits)

“Visual Studies Research” consolidates and further develops the research skills of Year 3 Visual Studies students to prepare them for a research dissertation in their capstone projects in the Final Year of their study.

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

This course will provide training focused on managing a complete video project for students intermediate level, 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 while making a video based on them. A screening of students’ final work with peer critique session will be arranged for feedbacks and discussions on the creative, aesthetic, affective impacts of the videos.

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

(Restriction: Students who have completed VIS3399w in 2019-20 or before will not be allowed to take this course.)

This course illuminates the development of contemporary Chinese art in a global context from the late 1970s to the present. It explores the relationship between art, politics, commercialism and identities, while analysing the production, reception and consumption of contemporary Chinese art. Emphasis will be on the emergence of Chinese avant-garde art, prominent art groups, as well as major art movements and international exhibitions. Aside from paintings and prints, this course will investigate how Chinese artists have adopted new media, including installation, performance, site-specific art and multimedia art, to transcend their understanding of tradition and modernity and to express their perspectives of contemporaneity and hybrid cultures. It will look into the artistic trajectories of influential artists based in mainland China, Hong Kong, Taiwan and overseas countries, while analysing the meaning, artistic styles, cultural significance and the implications of their artworks. Issues concerning censorship, art criticism, curatorial practice and the global art market will also be explored. Exhibition and archive visits will be conducted.

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

(Restriction: Students who have completed VIS3399f in 2019-20 or before will not be allowed to take this course.)

This course conceives visual culture as a cultural system embedded in social institutions. It focuses on the agency of art institutions, particularly the roles they play in shaping the production, circulation and consumption of art. We will begin with the historical development of art museums, and the ways they define art by the methods of collecting, interpreting and displaying. In addition, we will explore the artistic practices, and the contemporary art institutions of various kinds that have critically reflected on the power relations concerning visual construction. Topics covered in this course include the collecting of objects and materials, the interpretation and display of art, the subjects of curating, institutional critique, the art public, cultural policy and the globalisation of the art world.

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

(Restriction: Students who have completed VIS3398b in 2019-20 or before will not be allowed to take this course.)

This seminar explores major artistic trends and cultural transmissions in East Asia, with a focus on comparing the art of China, Japan, and Korea (from the 2nd to the 21st century). The course progresses through three stages based on chronology and cultural context. In addition to a guest lecture and museum visits, students will have the opportunity to examine paintings, porcelains, and sculptures at local museums and galleries, and to learn how to apply interdisciplinary methods to analyse visual materials. Course assignments will include weekly oral reports, a presentation on term paper topic, and a term paper. No final examination. No prerequisite for this class.

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)

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)**

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)

This course is a case study on filmmakers who have made contributions to the artistic and technological development of cinema as a major art form. These figures may include directors, writers, producers, editors, cinematographers or actors. The first weeks of the course aims to gain a firm grasp of job descriptions in film production (conventional and digital), then follow that with an in-depth look at selected filmmakers. The filmmakers selected may differ from term to term, depending on the instructor and her/his expertise on film art, or country or period in focus.

VIS3201 Visual Culture and the Digital Media 視覺文化與數碼媒體 (3 credits)

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)

From 2021-22

A selective survey of the history of moving pictures before the 1930s, with an emphasis on the emergence of distinctive film styles linked to certain production centers or film studios. The aim is to enhance understanding of cinema as an emergent medium and its stylistic milestones in the first three decades of the 20th century. Particular attention will be given to the concept of style situated in relation to specific cultural and historical contexts.

In 2020-21 or before

A selective survey of the history of moving pictures, with an emphasis on the emergence of distinctive film styles linked to certain production centers or film studios, at those early moments in history and in various places around the globe. The aim is to enhance understanding of cinema in a broad historical and cross-cultural context. Particular attention will be given to the concept of style and to different examples of cinematic style, situated in relation to specific cultural and historical contexts, and examined comparatively.

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)

An exploration of basic theoretical issues pertaining to the nature and function of visual media. The literature on the concept of a visual medium will be canvassed, as will discussions concerning media specificity. Defining characteristics and functions of visual media will be considered, as will divergent perspectives on the significance of various media. Intermediality as a key feature of contemporary media will be examined through specific examples, and students will be introduced to key texts in the growing literature on the topic. The course will feature contextually informed investigations into specific visual media in a historical and cross-cultural perspective: e.g. painting, sculpture, cinema, television, photography, dance, visual design and fashion.

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)

(Note: Students may take this course a maximum of two times provided it is on different themes. Departures from this rule require the permission of the Head of the Department of Visual Studies.)

This course will be taught by visiting artists associated with the Visual Studies Artist-in-Residence Programme. The course, which is studio-based, will have a maximum enrolment of 15 students. The exact content of this course will vary from term to term, depending on the expertise of the visiting artists. Possible foci for the course include: painting, drawing, photography, web design, sculpture, printmaking, ceramics, and multimedia. The course will allow students to deepen their historical and theoretical

understanding of visual phenomena through practical engagement with relevant techniques. The artists will introduce students to relevant techniques through a series of case studies and selected readings; help students to design manageable projects; provide basic instruction about materials, techniques, goals and strategies; and oversee the execution of student projects in the art studio. The aim is to enhance students' understanding of the visual arts through practical engagement with specific artistic techniques.

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)

The concept of genre is central to the conception, production, distribution, cognition and reception of film. Drawing on cinematic examples from a wide range of national contexts, this course will look closely at the defining features of some of the most popular genres. It will be a matter throughout of exploring questions having to do with the nature of genre conventions, the reasons for the emergence, persistence, and decline of specific genres, the pleasures associated with genre films, and the relation between generic formulae and creativity or innovation. The aim of the course is to acquaint students with the theoretical literature on genre; to encourage students to think critically about the phenomenon of genre film production; to familiarise students with specific formulae associated with particular genres; to encourage students to reflect on the various purposes that formulaic filmmaking serves; to foster understanding of the pleasures associated with genre films; to encourage reflection on the dynamics of sameness and difference that are constitutive of genre films; to encourage an understanding of the relation between convention and innovation; to invite reflection on the reasons for the emergence, persistence, or decline of specific genres; and to foster understanding of genre as a local, national, transnational, and global phenomenon. The course will focus on: rival theoretical conceptions of genre and convention; specific genres, such as the horror film, the Western, melodrama, action film, comedy, science fiction, the thriller, film noir, the bio-pic, the detective film, the martial arts film, and romance. Key issues to be discussed are: emotion and genre; the paradox of fiction; the paradox of negative emotion; the paradox of horror; creativity, innovation, and constraint; genre and style; genre and pleasure.

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)

Non-fiction (or documentary) film-making is one of the most exciting areas of cinematic production today. To those who have yet to discover documentary filmmaking, the type of filmmaking in question tends to be associated with rather plodding, perhaps even boring, films with little to offer other than “lessons” on some (perhaps rather obscure) aspect of reality. The fact is, however, that documentary filmmaking is as artistically innovative and interesting, and admits of as many different genres and types, as fiction filmmaking. In addition to artistry, innovation, creativity, humour and entertainment, non-fiction filmmaking offers the possibility of meeting, through film, realities and people distant from us. Sometimes the distance arises geographically, but it may also have to do with class differences or cultural differences. Non-fiction filmmaking opens our eyes, our hearts and minds, to realities that urgently require attention, or that merit affirmation and celebration. In this course we seek to understand why it is that documentary filmmaking is experiencing extraordinary success these days. We also aim to explore a wide range of different types of documentary films. We will focus on the many important questions raised by documentary filmmaking, questions having to do with ethical issues, with the very distinction between fiction and non-fiction filmmaking, and with the nature of truth. Students will be introduced to classic/canonized documentary films, but the emphasis will be on recent productions and on films that are designed with matters of justice, or with ideas about social and political transformation, in mind. Many of the films to be discussed are by Chinese documentary filmmakers (from both the Chinese mainland and Hong

Kong).

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)

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)

This course introduces the basic concepts, genres, theories, and key works from the 1960s to the present day in Europe and North America. It will reveal the many different threads of ideas and aesthetics that run through five decades and examine artistic approaches and philosophical debates from Pop art, body art, minimalism, Fluxus, video art, relational aesthetics, to the global contemporary. Students will be acquainted with major discourses on art in the postmodern era and their specific social, cultural and political contexts. They will acquire an understanding of the relationship between art, culture and society as well as their mutual impact on each other.

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)

A selective survey of the history of moving pictures beginning with a series of twentieth-century New Waves, with an emphasis on the emergence of distinctive film styles linked to production centers and film industry conditions. The aim is to enhance understanding of cinema as an evolving medium and introduce its stylistic milestones over the previous fifty years. Particular attention will be given to the concept of style situated in relation to specific cultural and historical contexts.

VIS3358 Korean Cinema (3 credits) (from 2022-23)

In *Korean Cinema* you will explore the history and theory of South Korean cinema through the framework of national/transnational cinema discourse, auteur/genre theory, globalization, the North/South division system, and the problem of nation/state which evokes the question of identity. In this chronologically structured module, you will learn the cinema of South Korea through a set of key films, directors, and dominant genres by lectures, screenings, and intensive and engaging discussions throughout the semester. Such critically and historically important films as *Aimless Bullet*, *The Housemaid*, *March of Fools*, *Chilsu and Mansu*, *Peppermint Candy*, *Oldboy*, and *1987* will be screened.

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

The subject matter of this course varies from term to term, most often in response to student demand. Special topics courses count as programme electives and give students and teachers an opportunity to work on areas in film art not regularly covered in the Visual

Studies curriculum. Examples include a course on a major filmmaker, national cinema, a genre, or issues, such as new media, media industries, film and contemporary art.

VIS3398/ VIS3399 Special Topics in Art History 藝術史專題 (from 2020-21) / Special Topics in Visual Studies 視覺研究專題 (in 2019-20 or before) (3 credits)

From 2020-21

The subject matter of this course varies from term to term, most often in response to student demand, subject to the expertise of the full-time faculty members or part-time teachers. Special topics courses count as programme electives and give students and teachers an opportunity to work on areas in art history not regularly covered in the Visual Studies curriculum. Examples include thematic courses on a celebrated artist, a genre, an art movement, major events or issues, such as Whistler and Japonisme, art and politics, feminist art, and the history of biennials and art fairs.

In 2019-20 or before

The subject matter of this course varies from term to term, most often in response to student demand. Special topics courses count as programme electives and give students and teachers an opportunity to work on areas in Visual Studies not regularly covered in the Lingnan curriculum. Examples include a course on a major filmmaker or artist, and a course on an issue such as creativity.

VIS3398f Special Topics in Visual Studies: Painting and Court Culture in Qing China (3 credits) (from 2022-23)

This course explores the role of painting as a medium by comparing amateur and professional practices and by examining how painting was treated as a commodity, its role in cultural heritage, and the development of contact zones throughout the world during one specific historical period, that of the Great Qing Empire (1644–1912). Emphasis is placed on the Qing court, especially on how imperial authorities, institutions, and patrons interacted with the literati gentry and the marketplace and these agents' impact on the appreciation, production, and consumption of Chinese painting. In addition to scholarly readings, this course investigates visual, material, and textual primary sources and attempts to answer questions about Chinese painting in regional, national, and cross-cultural contexts.

VIS3398g Special Topics in Art History: Socially Engaged Art (3 credits) (from 2022-23)

Socially Engaged Art, also termed as participatory art, relational aesthetics, new genre public art, community arts, research-based art, and social practice, encompass a great range of contemporary art practices that focus on collaboration, interaction and cultural activism between individuals, communities and systems. This course will start with a mapping workshop, inviting students to participate and discuss their own perspectives in reviewing art practices within different social contexts, communities and everyday life. We will also study a diverse range of relevant cases of socially engaged art, from public performance, community cultural development, and arts empowerment to inclusive arts practice, Disability arts and Crip culture.

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)

This course will focus on the film career of Eileen Chang as a script writer from the late forties in China to the early sixties in Hong Kong. Film adaptations of her fictional works by Ann Hui, Fred Tan, Stanley Kwan, and Ang Lee will also be examined. Viewings of all films are compulsory and readings of both scripts and stories are required. Students will have to participate actively and to do group presentations in class.

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)

The course is an introduction to the practice of photography as an art form and the philosophies underpinning it. Contemporary art photography is sometimes seen as a paradoxical and inaccessible genre, understood only by a well-informed minority. Students undertake a personal photography project exploring photography as an artistic medium. This is supplemented with the necessary lectures to foster critical understanding of the genre in a social, cultural, political and professional context.

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)

This course provides, in a loose chronological order, a general survey of some key issues surrounding the development of modern and contemporary art in mainland China and Hong Kong between the late nineteenth and early twentieth-first century. While examples for discussion are mainly drawn from China and Hong Kong, occasional references to those from elsewhere, such as Taiwan, are also made where appropriate. The topics to be covered include the rise of commercial art in coastal cities, the artistic endeavours of the early generations of Chinese oil painters, the reformation of traditional Chinese painting, the development of woodblock print during wartime, the 'Red Pop' art of the Cultural Revolution, the emergence of new ink painting in Hong Kong after WWII, the dialogue between art and politics pertinent to June 4th and the 1997 handover, the sudden burst of art trends on the mainland after the 1980s, and the influence of art market over the art scene in both China and Hong Kong in recent years. Special attention will be paid to artists' responses to the social, political and cultural circumstances as well as Western influences of their times.

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)

In this course, we will investigate complex cultural, historical, political, national, economic, ethical, and legal issues and debates surrounding artifacts and works of art that have been subject to alleged acts of looting, theft, fraud, or forgery. In the cultural imagination, the "art thief" is often an effete, cultured, and crafty mastermind. Yet, in practice, how one defines and interprets acts of "looting," "theft," "fraud," and "forgery" and those who carry them out them can be surprisingly elusive. Through our examination and discussion of texts, images, and art objects we will begin to excavate this fraught and contested terrain.

VIS3399u Special Topics in Visual Studies: Art and Protest

視覺研究專題：藝術與抗爭 (3 credits)

This course will address the interrelationship between Art and Protest as they manifest in the visual arts. It will consider how designers, photographers, fine artists, and filmmakers have employed their practices as catalysts for humanitarian, social, religious, environmental and political change. The course will compare and contrast cross-cultural and cross-disciplinary methodologies used by visual arts practitioners. Lectures and tutorials will be dedicated to visually analysing works both aesthetically and politically. Topics will include gender, racial and legal injustice, revolution and war, poverty, globalisation, and the human condition. Students will gain an understanding of the visual

beyond the aesthetic and recognise it, as a vehicle of protest and ultimately change.

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)

What events and people have been chosen for commemoration in monuments and memorials? What forms do these take? In recent decades, the complexity of monuments as a way that a society remembers has been a lively topic within the fields of art history, cultural and visual studies, and history. In this course we will look at some of the major historical as well as contemporary monuments and discuss issues concerning memory and the changing focus of historical meaning that monuments pose. We will explore monuments' forms, roles, and meanings and tensions in the relationship between past and present that are found in the construction of memorials and monuments today.

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)

This course is an introduction to the intersection between the arts and the sciences. Recently, the recurring assumptions underlying the harsh distinction between these two disciplines has come under fire. Challenged by role played by scientific investigation in the work of Great Masters like Leonardo da Vinci, the production of mechanical artefacts in China for the Chinese court, and by the close connection between the study of botany and botanical illustration in the work of such disparate painters as Albrecht Dürer and Marianne North, new perspectives on the ways science influenced visual cultures are emerging. Furthermore, this course will expose students to an introductory sampling of ways in which creativity and wonder have come to influence the development of scientific theory and practice, such as the study of anatomy or how visual representation shaped the concept of scientific objectivity.

This course is intended to provide the basis for questioning the dominant narrative by asking why assumptions about the relationship between the arts and sciences have prevailed and how they have been enforced, amplified and resisted, by whom and with what results? Instead, the students will be asked to explore alternative interpretations that see visual culture as an environment for artistic and scientific innovation by initiating a discussion of the forgotten material manifestations of artistic mechanical skill and scientific wonder.

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)

The subject matter of these courses varies from term to term, most often in response to student demand. These courses complement the Studio Practice offered by visiting artists through the Visual Studies Artist in Residence Programme. Special topics courses in studio practice count as programme electives and give students an opportunity to enhance their grasp of practical techniques of art making. On account of the practical nature of these courses, enrolment is limited to 15 students. Examples of topics covered include photography, animation, drawing, and brush and ink.

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

This course introduces students to the process of art making through the use of archives. Prominent artists' works will demonstrate how both institutional archives and personal archives could serve as their sources of inspiration and materials in their creative practice. By examining the politics in archive activation, students will learn how to access archival materials, how to connect archival materials with their research interest, and how to create art pieces in relation to archival materials.

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)
(from 2022-23)

This course aims to introduce students to the histories, concepts, techniques, and creative potentials of installation art. Through studying acclaimed artists’ projects, students will gain an understanding in the development and the creative process of installation art making. Rediscovering everyday materials and spaces in the context of installation art will allow students to reinvent new meanings and ways of artistic expression of their living environment. By contextualizing installation art with respect to other art forms and identifying its unique features and approaches, students will be critically engaging to their methodologies and outputs for their artistic research in the medium.

VIS3999m Special Topics in Visual Studies: Studio Practice in Drawing
視覺研究專題：素描創作坊 (3 credits)

Studio Practice in Drawing is an introductory art experience focused on mastering the basic techniques and concepts of drawing. In-class exercises and major projects are designed to enhance your drawing skills and your creative/expressive ability within a variety of media. While mastery of tools and concepts will be our main focus throughout the term, experimentation and development of individual strengths will also be encouraged.

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)

(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)

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)

(Restriction: Students who have completed VIS3399o in 2019-20 or before will not be allowed to take this course.)

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 history of collecting Chinese art from the 18th to the 20th century. It investigates the formation of important collections of traditional and modern Chinese art, including bronze, painting, calligraphy, porcelain and glass, kept in palaces, private houses and public museums. While considering the cultural rules of taxonomy and aesthetics of collectables, students will learn to analyse 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.

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)

(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.

*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.

VIS4005 Curating Film Festivals for Alternative Cinema 另類電影影展策劃 (3 credits)

(Restriction: Students who have completed VIS3399m in 2019-20 or before will not be allowed to take this course.)

Documentary filmmaking encompasses a wide range of types and serves many different purposes. It raises important questions having to do with their intended impact on society. The social agenda embedded in documentary filmmaking also echoes the resistance nature of independent cinema. However, both documentaries and independent films can rarely be screened in commercial cinemas.

When exhibiting these non-mainstream genres, filmmakers seek alternative channels to circulate their works. Film festivals enable these films to reach a wider audience and can be served as an embodied communication platform.

Drawing on documentaries and independent films from the East Asian region, this course foregrounds the complexities of film festivals in the 21st century. Particular emphasis will be placed on the curatorial efforts of non-commercial film festivals. Students will be guided through a hands-on process of film programming.

VIS4006 Curating Art Exhibitions 藝術策展 (3 credits)

(Restriction: Students who have completed VIS3999a in 2019-20 or before will not be allowed to take this course.)

This course introduces students to the curatorial world through active collaboration with local museums. We will analyse key issues concerning the changing role of the curator and the diversity of exhibition venues such as museums, libraries, and site-specific contexts in the contemporary world. Case studies will be used to illustrate the roles of curator, conservator, artist, and educator in the projects of exhibition design, interpretation, evaluation, and audience development. Exhibition visits and guest lectures will be arranged to engage art and museum practitioners in dialogue with students through work on site-specific projects.

The course provides students who have already completed one art history course an opportunity to produce a real exhibition in a collection-based setting. In addition to field trips to local museums, the course will take advantage of Chinese painting collections at the Lingnan Archives and other resources available at the Department of Visual Studies. Each group of students will design an exhibition plan, conduct research on selected objects, and acquire practical curatorial skills, while producing interpretative and publicity materials for an exhibition in a physical venue.

VIS4007 Independent Cinema (3 credits)

This course aims to provide an understanding of independent cinema as an alternative practice and culture in cinema history. Students will be guided through lectures, screening and discussion to learn important films, filmmakers, movements and historical models of independent cinema. The course will also devote a few weeks on Hong Kong, Chinese and Asian independents and the contexts where these works were created. Final project will require students to prepare and pitch a low budget short to gain some practical knowledge of independent filmmaking.

VIS4008 The Film Camera: History, Aesthetics, and Theories (3 credits)

This class enables students to deploy historical, aesthetic, and theoretical lenses to the moving-image camera. To accomplish this task, the course uses three analytical lenses. The first is a historical exploration of key cinematographic technologies (e.g. Steadicam, film stocks, DV cameras) and their impacts on cinematographic practice. The second and closely-related lens is the evolution of cinematography aesthetics (e.g. framing norms, camera movement, lighting). Although new technologies alter moving-image capture, stylistic norms exceed simple technological explanations. A combination of close film analysis and the writings of key film style historians will allow students to identify and describe these norms. The final lens is theory. For over a century, media theorists have explored camera perspective, movement, and address. This course engages with camera-focused theories on the ontology of photography, suture, and perspective. Several additional themes – color, gender, race, and ‘realism’ – transverse all three lenses and further conceptually unite the class.

VIS4009 Global Contemporary Art: Theories and Practices

全球當代藝術：理論與實踐 (3 credits)

This course introduces students to advanced theoretical frameworks and approaches in contemporary art research. It supports students to develop critical analytical skills and in-depth understandings of key approaches and discourses in contemporary art, particularly the ones developed post-1960s, and how they can be applied to analyse artworks and exhibitions. Throughout the course, you will examine a range of methods and theories employed by influential artists and thinkers. This will advance your understandings of the complex relationships between art histories, theories, and practices, and offer you a toolkit for planning and undertaking research in a range of scholarly and professional contemporary art contexts.

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)

(Prerequisite: Students must have a minimum GPA of 3.0* for the Visual Studies courses taken in the first three years of study. Exceptions to this rule can be made in special circumstances on the recommendation of a teacher who undertakes to supervise the Directed Research Project for the student.)

*The minimum was 3.3 in 2016-17 or before.

(Restriction(s): This course is available to Visual Studies Major students only.)

The Directed Research Project will consist of a paper between 8,000-10,000 English words, written under supervision. The paper will be assessed on the scope, cogency and clarity of its argument, on its use of scholarly apparatus, and, where applicable, on its originality. Students will meet regularly with the supervisors and a record will be kept of the meetings between supervisors and students.

In some instances students will be allowed to undertake practical “studio” work as part of their Directed Research Project. If practical work is to be a component of the project, the written component will be 6,000-8,000 words, instead of 8,000-10,000 words. The student will define the practical component in consultation with the supervisor, who will assess both the written and practical components of the project.

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)

(Prerequisite(s): (a) Students must have a minimum GPA of 2.8 or above in the end of 1st term of year 3; and (b) any 2 programme electives from the chosen concentrations in Category 1 and/or equivalent courses)

Year 4 students of Visual Studies major will work individually to undertaking a Research Dissertation.

VIS4303 Capstone Project: Arts Project (from 2022-23)/

Capstone Experience: Art Project 總整學習體驗：藝術創作項目 (in 2021-22 or before) (3 credits)

(Prerequisite(s): Any 2 of the following courses: ADA1003 Computer Graphics, ADA2004 Motion Graphics, VIS2106 Understanding Drawing, VIS3006 Cinematography, VIS3298 Studio Practice with Artist-in-Residence, VIS4004 Digital Imaging: Visual Narratives and/or equivalent courses)

Year 4 students of Visual Studies major will work individually or in groups to undertaking an art project.

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) (3 credits)

(Prerequisite(s): Any 2 of the following courses: CLB9016 Understanding Museums,

CLE9034 Cultural Heritage and Sustainability, VIS2299 Internship, VIS3298 Studio Practice with Artist-in-Residence, VIS3008 Art Institutions and Visual Construction, VIS4003 Collecting Chinese Art, VIS4005 Curating Film Festivals, VIS4006 Curating Art Exhibitions and/or equivalent courses)

Year 4 students of Visual Studies major will work individually or in groups to undertaking a curatorial project.

VIS4311 Women, Art and Society in China 中國女性、藝術與社會 (3 credits)

Compared to European and American art history, the study of women in relation to the visual arts in China is a relatively new and developing area of enquiry. Drawing upon recent research, this course will investigate the roles that women play in the visual arts within specific socio-historical contexts in China. In particular, this course will emphasise how gendered identities are constructed through the visual arts. We will examine different categories of women painters, artisans and patrons in imperial China. We will also explore ways that women have been visually represented such as in religious images, vernacular paintings, portraiture and popular prints. Moreover, the course will discuss examples of Chinese women artists and their works during the modern and contemporary periods.

VIS4352 Film Theory and Criticism 電影理論與批評 (3 credits)

This course will explore critical and theoretical writings about film, with a particular focus on the nature of film, film's status as an art, and understanding film evaluation and interpretation. Although there are regular screenings, the class is primarily about film theory in general rather than focusing on individual films. We will look in depth at the film theories of historically important film theorists such as Arnheim, Eisenstein, Bazin, and Perkins. We will also discuss topics using more modern theorists and philosophers such as Bordwell, Carroll, Gaut, and Smith.

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.