

# 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.**

**FVA2101 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 from VIS2101 from 2024-25)

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.

**FVA2105 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 from VIS2105 from 2024-25)

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.

**FVA2106 Understanding Drawing 認識素描 (3 credits)**

(recoded from VIS2106 from 2024-25)

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.

**FVA2107 Arts of Europe (from 2022-23)/**

**Appreciation of Western Art 西方藝術賞析 (in 2021-22 or before)**

**(3 credits)**

(recoded from VIS2107 from 2024-25)

(Restriction(s): Students are not allowed to take both this course and FVA3104 Art from Romanticism to Modernism (coded as VIS2104 in 2023-24 or before).

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 FVA3103 Art from Antiquity to the Enlightenment (coded as VIS2103 in 2023-24 or before) (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), FVA3104 Art from Romanticism to Modernism (coded as VIS2104 in 2023-24 or before) (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).

**FVA2108 Studio Art Practice 藝術創作 (3 credits)**

(recoded from VIS2108 from 2024-25)

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.

**FVA2109 Video Art (from 2023-24)/**

**Basic Videography 錄像製作與設計基礎 (in 2022-23 or before)**

**(3 credits)**

(recoded from VIS2109 from 2024-25)

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

(not offered from 2021-22.)

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.

### **FVA2299 Internship 實習課程 (3 credits)**

(recoded from VIS2299 from 2024-25)

(Restriction(s): This course is only for BA (Hons) Film and Visual Arts/ 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.

### **FVA3004 East Asian Cinemas 東亞電影 (3 credits)**

(recoded from VIS3004 from 2024-25)

(Prerequisite: (a) FVA2105 Film Art and Storytelling (coded as VIS2105 in 2023-24 or before) (from 2020-21) or (b) VIS2105 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.

### **FVA3005 Film and Visual Studies Research (from 2024-25)/**

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

(recoded from VIS3005 from 2024-25)

“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.

**FVA3006 Cinematography** (from 2022-23)/  
**Cinematography by Practice 錄像製作與設計基礎** (in 2021-22 or before)  
**(3 credits)**  
(recoded from VIS3006 from 2024-25)

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.

**FVA3007 Contemporary Chinese Art 當代中國藝術 (3 credits)**  
(recoded from VIS3007 from 2024-25)

(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.

**FVA3009 Cultural Transmissions of East Asian Art 東亞藝術的文化傳播**  
**(3 credits)**  
(recoded from VIS3009 from 2024-25)

(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.

**FVA3103 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 from VIS2103 from 2024-25)

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.

**FVA3104 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 from VIS2104 from 2024-25)

(Restriction(s): Students are not allowed to take both this course and FVA2107 Arts of Europe (coded as VIS2107 in 2023-24 or before).)

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.

**FVA3253 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 from VIS3253 from 2024-25)

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.

**FVA3256 Exploring Visual Media 視像媒體探索 (3 credits)**

(recoded from VIS3256 from 2024-25)

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.

**FVA3298 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 from VIS3298 from 2024-25)

(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 Digital Arts and Creative Industries/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.

**FVA3351 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 from VIS3351 from 2024-25)

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.

**FVA3353 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 from VIS3353 from 2024-25)

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).

**FVA3356 From Abstract Art to Postmodernism** (from 2022-23)/  
**Western Art since 1960** (in 2021-22 or before) **(3 credits)**  
(recoded from VIS3356 from 2024-25)

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.

**FVA3358 Korean Cinema (3 credits)**  
(recoded from VIS3358 from 2024-25)

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.

**FVA3397 Special Topics in Film Art 電影藝術專題 (3 credits)**

(recoded from VIS3397 from 2024-25)

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.

**FVA3397a Special Topics in Film Art: Hong Kong Film Music (3 credits)**

(from Term 2, 2023-24)

(recoded from VIS3397a from 2024-25)

The course aims to install basic knowledge of Hong Kong film music. Hong Kong cinema is a melting pot of traditional Chinese and foreign, traditional and modern cultures. There are a robust variety of music genre and narrative function found in Hong Kong films. Students will explore narrative functions, music genres, film music talents and major milestones in the history of Hong Kong cinema by appreciating selected films and music pieces. Hong Kong film, film music practices, film music theories and film talents will also be introduced during the course.

**FVA3398/FVA3399 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 from VIS3398/VIS3399 from 2024-25)

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.

**FVA3398f Special Topics in Visual Studies: Painting and Court Culture in Qing China (3 credits)**

(recoded from VIS3398f from 2024-25)

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.

### **FVA3398g Special Topics in Art History: Socially Engaged Art (3 credits)**

(recoded from VIS3398g from 2024-25)

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.

### **FVA3398h Special Topics in Art History: Creative Citizens Project (3 credits)**

(from 2023-24)

(recoded from VIS3398h from 2024-25)

This course explores how citizens can engage with creative practices to create positive social change. It is grounded in the belief that students are citizens of the city here and now, with the right and responsibility to participate in the civic and cultural life of Hong Kong. It aims to inspire students to think and act creatively about their role as creative citizens.

Drawing on examples from the arts, media, and technology sectors, students will examine the ways in which citizens can use their creativity to address social and political issues, promote civic engagement, and build more sustainable communities. Besides, in collaboration with a service agency, students will join a project in which they can implement their ideas and employ their creative skills for civic engagement and community development.

Overall, the course is designed to encourage students to explore their creative potential and how they can use their skills to make a positive impact on the world around them. Through readings, discussions, and practical projects, students will develop an understanding of the ways in which creative citizenship can be a powerful force for social change and civic engagement.

### **FVA3398i Special Topics in Art History: Creative Industries in Korea (3 credits)**

(from 2023-24)

(recoded from VIS3398i from 2024-25)

This course takes a comprehensive look at Korea's lively creative industries, both cultural and artistic. It examines its rapid growth, influenced by strategic shifts and a diverse professional landscape. Students will analyse the transformation of creative ideas into viable products and services, emphasising entrepreneurship in the industry. The incorporation of readings, discussions and team projects will further enhance students' understanding of various aspects of creative and artistic entrepreneurship. Also, the course assesses the role of digitalisation and globalisation in shaping the Korean media and entertainment sectors. It reflects on critical production and consumption facets of the Korean creative industries' successful journey. The course fosters an understanding of Korea's evolving creative industries by encouraging active engagement, critical thinking, and innovative dialogue. Students will develop a practical understanding and a comparative perspective on contemporary Korean culture through active classroom interaction and critical evaluation exercises.

### **FVA3399I Special Topics in Visual Studies: Films of Eileen Chang**

**視覺研究專題：張愛玲電影 (3 credits)**

(recoded from VIS3399I from 2024-25)

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.

**FVA3399p Special Topics in Visual Studies: Art Photography**

視覺研究專題：攝影藝術 (3 credits)

(recoded from VIS3399p from 2024-25)

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.

**FVA3399r 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 from VIS3399r from 2024-25)

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 4<sup>th</sup> 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.

**FVA3399t 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 from VIS3399t from 2024-25)

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.

**FVA3399u Special Topics in Visual Studies: Art and Protest**

視覺研究專題：藝術與抗爭 (3 credits)

(recoded from VIS3399u from 2024-25)

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.

**FVA3399v 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 from VIS3399v from 2024-25)

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.

**FVA3399y 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 from VIS3399y from 2024-25)

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.

**FVA3999 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 from VIS3999 from 2024-25)

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.

**FVA3999b Special Topics in Visual Studies: Archive and Art Making** (3 credits)

(recoded from VIS3999b from 2024-25)

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.

**FVA3999f Special Topics in Studio Practice: Installation Art (3 credits)**

(recoded from VIS3999f from 2024-25)

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.

**FVA3999m Special Topics in Visual Studies: Studio Practice in Drawing**

視覺研究專題：素描創作坊 (3 credits)

(recoded from VIS3999m from 2024-25)

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.

**FVA3999w Special Topics in Studio Practice: Digital Art & Media: Inventing (un)realities (3 credits)** (from Term 2, 2022-23)

(recoded from VIS3999w from 2024-25)

The course is designed to explore the aesthetics and techniques of digital art from contemporary studio perspectives. Both concepts and technical issues will be addressed to provide students with knowledge of digital art practices and hands-on experience for media productions. With a range of demonstrations and workshops, students will experiment with technological tools, hardwares and softwares to explore innovative and alternative forms of visual expressions, and to develop narratives with immersive and mixed reality experiences. Students will learn about key digital art concepts like interactivity, structures, processes and systems through practical exercises and projects to create and arrange time-based media works spatially. Topics such as expanded cinema, new media art, web/net art, digital sound and media performance will be addressed in class and exhibition visits, to facilitate understanding of the various contexts and issues of contemporary digital art practices.

**FVA4003 Collecting Chinese Art 收藏中國藝術 (3 credits)**

(recoded from VIS4003 from 2024-25)

(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.

**FVA4005 Curating Film Festivals for Alternative Cinema 另類電影影展策劃 (3 credits)**

(recoded from VIS4005 from 2024-25)

(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.

**FVA4006 Curating Art Exhibitions 藝術策展 (3 credits)**

(recoded from VIS4006 from 2024-25)

(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 Digital Arts and Creative Industries. 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.

**FVA4007 Independent Cinema (3 credits)**

(recoded from VIS4007 from 2024-25)

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.

**FVA4008 The Film Camera: History, Aesthetics, and Theories (3 credits)**

(recoded from VIS4008 from 2024-25)

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.

**FVA4009 Global Contemporary Art: Theories and Practices**

全球當代藝術：理論與實踐 (3 credits)

(recoded from VIS4009 from 2024-25)

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.

**FVA4010 Art Institutions and Visual Construction 藝術機構與視覺建構  
(3 credits)**

(recoded from VIS3008 from 2024-25)

(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.

**FVA4013 Major Figures in Film Art 電影藝術中的核心人物 (3 credits)**

(recoded from VIS3013 from 2024-25)

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.

**FVA4301 Directed Research Project 指導研究論文 (6 credits)**

(recoded from VIS4301 from 2024-25)

(Prerequisite: Students must have a minimum GPA of 3.0\* for the Film and Visual Arts courses (from 2024-25 intake) or Visual Studies courses (for 2023-24 intake or before) 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 Film and Visual Arts major students (from 2024-25 intake) or Visual Studies major students (for 2023-24 intake or before) 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.

**FVA4302 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 from VIS4302 from 2024-25)

Year 4 students of Film and Visual Arts major (from 2024-25 intake) or Visual Studies major (for 2023-24 intake or before) will work individually to undertake a Research Dissertation.

**FVA4303 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 from VIS4303 from 2024-25)

(Prerequisite(s): Students are either taking or have completed 3 courses from the category II: Practice Courses (category III: Art Practice and Curating for 2020-21 to 2021-22 intake))

Year 4 students of Film and Visual Arts major (from 2024-25 intake) or Visual Studies major (for 2023-24 intake or before) will work individually or in groups to undertake a creative project.

**FVA4304 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 from VIS4304 from 2024-25)

(Prerequisite(s): Any 2 of the following courses: CLB9016 Understanding Museums, CLE9034 Cultural Heritage and Sustainability, FVA2299 Internship (coded as VIS2299 in 2023-24 or before), FVA3298 Studio Practice with Artist-in-Residence (coded as VIS3298 in 2023-24 or before), FVA4010 Art Institutions and Visual Construction (coded as VIS3008 in 2023-24 or before), FVA4003 Collecting Chinese Art (coded as VIS4003 in 2023-24 or before), FVA4005 Curating Film Festivals for Alternative Cinema (coded as VIS4005 in 2023-24 or before), FVA4006 Curating Art Exhibitions (coded as VIS4006 in 2023-24 or before) and/or equivalent courses)

Year 4 students of Film and Visual Arts major (from 2024-25 intake) or Visual Studies major (for 2023-24 intake or before) will work individually or in groups to undertake a curatorial project.

**FVA4311 Women, Art and Society in China 中國女性、藝術與社會 (3 credits)**

(recoded from VIS4311 from 2024-25)

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.

**FVA4352 Film Theory and Criticism 電影理論與批評 (3 credits)**

(recoded from VIS4352 from 2024-25)

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.

**FVA4358 Film History II: Global New Waves (from 2022-23)/**

**History of the Cinema II: Global New Waves (in 2021-22 or before)**

**(3 credits)**

(recoded from VIS3357 from 2024-25)

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.