

## The Hong Kong Polytechnic University

### Subject Description Form

<b>Subject Code</b>	CBS1CN32
<b>Subject Title</b>	Contemporary Chinese & Western Art and Cultural Interactions
<b>Credit Value</b>	3
<b>Level</b>	1
<b>Pre-requisite / Co-requisite/ Exclusion</b>	Exclusion: GEC1C28 and GEC1C28W and CBS1C32
<b>Objectives</b>	Tracing art and cultural interactions between Europe, North America and Asia in particular in China and Japan since the 16 <sup>th</sup> century, this subject will discuss how contemporary Chinese art in the late 20 <sup>th</sup> and early 21 <sup>st</sup> century has emerged along with its western counterparts. Stylistic changes will be analyzed and they will be placed within the contexts of production, reception and consumption of art in China and elsewhere. A comparative approach to different aesthetic theories and cultural values will be adopted so as to raise the students' awareness of different history, cultures and worldviews.
<b>Intended Learning Outcomes</b>  (Note 1)	<p>Upon completion of the subject, students will be able to:</p> <ul style="list-style-type: none"> <li>(a) Recognize the major artistic styles and interactions between Western art and Asian art</li> <li>(b) Identify the major artistic styles in contemporary China;</li> <li>(c) Explain the different artistic communities active in different periods of time;</li> <li>(d) Describe the significant landmark exhibitions that help foster the development of contemporary Chinese art;</li> <li>(e) Evaluate critically the overall development of contemporary Chinese art from the local and international perspectives.</li> <li>(f) Enhance students' literacy skills in reading and writing.</li> </ul> <p><b><u>Literacy</u></b></p> <p>To equip students with the basic understanding of art and cultural interactions, students will be asked to read a piece of article related to each lecture. A 15-minute Q &amp; A discussion session at the end of each lecture will be arranged so that students can ask questions concerning the assigned articles in addition to the lecture. Group discussions on specific questions concerning the assigned reading will be conducted in tutorials. They are required to write an exhibition review and an academic essay. A substantial amount of research is required for the essay. Personal guidance will be provided in the selection of topic and structuring of the essay.</p>

	<p><b><u>Higher order thinking</u></b></p> <p>The subject is designed to equip students with the understanding of the cross-cultural interactions in art between Europe and Asia. The way contemporary Chinese art has emerged as compared with its Western counterparts will be examined in which aesthetic evaluation, art market and art censorship issues will be raised. It aims to arouse students' intellectual enquiry about worldwide issues such as imperialism, colonialism, globalization, etc. Students are expected to develop their own critical enquiry and higher order thinking on art-related issues, both local and global.</p> <p><b><u>Life-long learning</u></b></p> <p>Students should have acquired the basic skills of art appreciation, developing skills in visual analysis in relation to the socio-political context in which a piece of artwork is produced. Their awareness of the local and international contemporary art scene should have been enhanced. Thus, this subject will help them enjoy a life-long interest in art, and facilitate their participation in the art field, whether local or global, in different ways.</p>
<p><b>Subject Synopsis/ Indicative Syllabus</b></p> <p><i>(Note 2)</i></p>	<p><b>I. Art and Cultural Interactions between Europe and Asia (5 lectures)</b></p> <ul style="list-style-type: none"> <li>- European art's influences upon Japanese art, 1550-1850</li> <li>- Chinese responses to European art, 1600-1800</li> <li>- The reception of European art in Japan, 1868-present</li> <li>- The impact of Japanese art on late 19<sup>th</sup> century French painting</li> <li>- Westernization of Chinese Art in the early twentieth century</li> </ul> <p><b>II. Chinese Art in the Era of War and Revolution (1 lecture)</b></p> <ul style="list-style-type: none"> <li>- Chinese art in response to the war vs. German and Russian socialist art</li> <li>- Chinese propaganda art vs. Russian socialist art</li> </ul> <p><b>III. Prelude to Contemporary Chinese Art (1 lecture)</b></p> <ul style="list-style-type: none"> <li>- Scar art's responses to the Great Proletarian Cultural Revolution</li> <li>- Chinese rural realist art vs. American photo realist art</li> </ul> <p><b>IV. Emergence of Contemporary Chinese Art (5 lectures)</b></p> <ul style="list-style-type: none"> <li>- Avant-garde art and politics: The Stars Exhibitions in Beijing vs. The Bulldozer Exhibition in Moscow in the 1970s</li> <li>- New Wave art and high fever culture in the 1980s</li> <li>- Art and ecology: emergence of artist villages and artistic communities</li> <li>- Art and commercialism: local and international exhibitions</li> <li>- New mode of production, reception and consumption of contemporary Chinese art: globalized art market and art criticism</li> </ul>
<p><b>Teaching/Learning Methodology</b></p> <p><i>(Note 3)</i></p>	<p><b>Lectures</b></p> <p>This subject will be mainly taught in the lecture format with visual examples and video-based images. Each lecture will be aligned with one piece of reading material. A study pack will be provided for the students. Students will be asked to read the material before coming to class. In each lecture, 15 minutes will be allocated for question and answer session. Such an interactive environment will allow participating students to reflect in real time upon some of the material, bringing up their questions which require further explanation, as well as giving valuable feedback to the lecturer.</p> <p><b>Tutorials</b></p> <p>Students are required to discuss in teams the specific questions concerning the assigned material in each tutorial, and then present to the other teams their interpretation and questions for that piece of reading. The basic approach will be</p>

	<p>peer teaching in which each team in turn will facilitate discussion of the assigned reading through a series of questions posed to the other teams.</p> <p><b>Exhibition Visits</b> Students are required to make a 3-hour visit to different museums and galleries in small teams so that they are able to have direct viewing experience of real artworks. They are required to write an exhibition review of 1000 words that will be due in week 6.</p> <p><b>Individual Study</b> Students will be expected to complete the remainder of the 45 hours required for each credit hour earned individually. Most of such effort should be devoted to reading which is designed to give the student an essential training of empowerment in learning to study independently and effectively.</p> <p><b>Assessment Feedback</b> Grading in this subject is based entirely on continuous assessment components, including a mid-term exhibition review, a visual quiz, an essay and participation in tutorial discussions of assigned readings.</p>
<p><b>Assessment Methods in Alignment with Intended Learning Outcomes</b></p> <p><i>(Note 4)</i></p>	<p><b>Assessment for this subject will be 100% coursework. They are composed of an exhibition review, a visual quiz, an essay and participation in tutorial discussions of assigned readings. Details as followed:</b></p> <p><b>Mid-term Exhibition Review (20%):</b> Students have to participate in one exhibition visit. They are required to write an exhibition review in 1000 words which will be due in week 6.</p> <p><b>Visual Quizzes (30%):</b> Three visual quizzes will be held in week 5, 9 and 13. It will be carried out in the form of a visual analysis of artworks shown in the previous lectures. Students will be asked to compare and contrast the artworks in terms of their form, content, context as well as other aspects they consider relevant and significant.</p> <p><b>Essay (40%):</b> Students are required to submit a research essay in 1,500 – 2,500 words in week 13. This is the most important piece of coursework for this subject. It examines and develops student’s written presentation skills.</p> <p>For the topic of the essay, students are free to select any of their interest. Their analysis should reflect the depth of their research. They should provide a clear and coherent paper in an analytical and argumentative manner with proper citations and references.</p> <p>10% of the marks will be graded by ELC to fulfil the English Writing Requirement.</p> <p><b>In order to pass this subject, students must pass the writing component, i.e., attain a minimum grade “D” in the writing component.</b></p> <p><b>Participation (10%):</b></p>

	<p>Participation in discussions in tutorials concerning the assigned reading to fulfill the “Reading” requirement is crucial. It counts for 10% of the total grade. Marks will be deducted for each unexcused absence.</p>							
Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)						
		a	b	c	d	e	f	
1. Mid-term Exhibition Review (week 6 )	20%	√	√	√	√	√	√	
2. Visual Quizzes (week 5, 9, 13)	30%	√	√	√	√	√	√	
2. Essay (week 13)	40% (10% by ELC)	√	√	√	√	√	√	
3. Participation in tutorial discussion of reading materials	10%	√	√	√	√	√	√	
Total	100 %							
<b>Student Study Effort Expected</b>	Class contact:							
	▪ Lectures					30 Hrs		
	▪ Tutorials					6 Hrs		
	▪ Museum Visit					3 Hrs		
	Other student study effort:							
	▪ Reading, writing, and self-study					96 Hrs		
	Total student study effort					135 Hrs		
<b>Reading List and References</b>	<p><b>Reading material for fulfilling the “ER” requirement:</b> Fok, Silvia. <i>Art and Cultural Interactions</i>. Singapore: McGraw-Hill Education, 2014, 1-213.</p> <p><b>References:</b> Clarke, David. <i>Hong Kong Art: Culture and Decolonization</i>. Hong Kong: Hong Kong University Press, 2001. _____. “Found in Transit: Hong Kong Art in a Time of Change.” <i>Inside Out: New Chinese Art</i>. Berkeley: University of California Press, San Francisco Museum of Modern Art and Asia Society Galleries, 1999. Galikowski, Maria. <i>Art and Politics in China 1949-1984</i>. Hong Kong: Chinese University Press, 1998, 175-245. Gao Minglu. “From Elite to Small Man: The Many Faces of a Transitional Avant-garde in Mainland China.” <i>Inside Out: New Chinese Art</i>.</p>							

	<p>Berkeley: University of California Press, San Francisco Museum of Modern Art and Asia Society Galleries, 1999, 149-166.</p> <p>Hou Hanru and Gao Minglu. "A Conversation on the Situation of Overseas Chinese Artists in the 1990s." <i>Inside Out: New Chinese Art</i>. Berkeley: University of California Press, San Francisco Museum of Modern Art and Asia Society Galleries, 1999, 183-189.</p> <p>Landsberger, Stefan. <i>Chinese Propaganda Posters: From Revolution to Modernization</i>. Armonk, N.Y.: M.E. Sharp, 1995, 17-63 (47 pages).</p> <p>Li Xianting. "An Introduction to the History of Modern Chinese Art." <i>China Avant-Garde: Counter-Currents in Art and Culture</i>. Hong Kong: Oxford University Press, 1993, 40-45.</p> <p>Liao Wen. "The Turbulent History of Chinese Feminist Values and Art." <i>Chinese Art at the End of the Millennium, Chinese-art.com 1998-1999</i>. Hong Kong: New Media Art Limited, 2000, 67-71.</p> <p>Lu, Victoria Y. "Striving for a Cultural Identity in the Maze of Power Struggles: A Brief Introduction to the Development of the Contemporary Art of Taiwan." <i>Inside Out: New Chinese Art</i>. Berkeley: University of California Press, San Francisco Museum of Modern Art and Asia Society Galleries, 1999, 167-173.</p> <p>Qian Zhijian. "The Changing Role of Critics in the 1990s." <i>Chinese Art at the End of the Millennium, Chinese-art.com 1998-1999</i>. Hong Kong: New Media Art Limited, 2000, 25-28.</p> <p>Sullivan, Michael. "After Mao: Art Enters a New Era." <i>Art and Artists of Twentieth-Century China</i>. California: University of California Press, 1996, 215-281.</p> <p>_____. "China and European Art." "Europe and Chinese Art, 1600-1900." &amp; "The Revolution in Chinese Art." <i>The Meeting of Eastern and Western Art</i>, Revised and Expanded Edition (A Philip E. Lilienthal book). California: University of California Press, 1997, 80-87, 89-117, 171-207.</p> <p>_____. "Europe and America: From 1850 to the Present Day." <i>The Meeting of Eastern and Western Art</i>, Revised and Expanded Edition (A Philip E. Lilienthal book). California: University of California Press, 1997, 209-270.</p> <p><i>The First Guangzhou Triennial, Reinterpretation: A Decade of Experimental Chinese art (1990-2000)</i>. Exhibition Catalogue. Curated by Wu Hung with Wang Huangsheng and Feng Boyi. Guangzhou: Guangdong Museum of Art: Art Media Resources, c. 2002, 10-21.</p> <p>Wu Hung. <i>Exhibiting Experimental Art in China</i>. Chicago: The David and Alfred Smart Museum of Art; The University of Chicago, c. 2000, 9-46.</p> <p>_____. "Ruins, Fragmentation, and the Chinese Modern/Postmodern." <i>Inside Out: New Chinese Art</i>. Berkeley: University of California Press, San Francisco Museum of Modern Art and Asia Society Galleries, 1999, 59-66.</p> <p>Yang Wei. "A Look at Chinese Contemporary Art after the Move from Yuanmingyuan to Songzhuang." <i>Chinese Art at the End of the Millennium, Chinese-art.com 1998-1999</i>. Hong Kong: New Media Art Limited, 2000, 111-116.</p>
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Note 1: Intended Learning Outcomes

Intended learning outcomes should state what students should be able to do or attain upon completion of the subject. Subject outcomes are expected to contribute to the attainment of the overall programme outcomes.

Note 2: Subject Synopsis/ Indicative Syllabus

The syllabus should adequately address the intended learning outcomes. At the same time over-crowding of the syllabus should be avoided.

Note 3: Teaching/Learning Methodology

This section should include a brief description of the teaching and learning methods to be employed to facilitate learning, and a justification of how the methods are aligned with the intended learning outcomes of the subject.

Note 4: Assessment Method

This section should include the assessment method(s) to be used and its relative weighting, and indicate which of the subject intended learning outcomes that each method purports to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.

<b>Subject Offering Department</b>	CBS
<b>Cluster Area</b>	<p>Please check the box(es) below to indicate the cluster area(s) the subject contributes in a major way:</p> <p><input type="checkbox"/> Human Nature, Relations and Development [CAR(A)]</p> <p><input type="checkbox"/> Science, Technology and Environment [CAR(D)]</p> <p><input type="checkbox"/> Chinese History and Culture [CAR(M)]</p> <p><input checked="" type="checkbox"/> Cultures, Organisations, Societies and Globalisation [CAR(N)]</p>
<b>Medium of Instruction</b>	English
<b>Requirements intended to fulfil</b>	<p><input checked="" type="checkbox"/> China-Study Requirement (CSR)</p> <p><input checked="" type="checkbox"/> English Reading (ER) and English Writing (EW)</p> <p><input type="checkbox"/> Chinese Reading (CR) and Chinese Writing (CW)</p>