

The Hong Kong Polytechnic University

Subject Description Form

Please read the notes at the end of the table carefully before completing the form.

Subject Code	CBS1C34
Subject Title	Localization and Globalization of Hong Kong Art
Credit Value	3
Level	1
Pre-requisite / Co-requisite/ Exclusion	Exclusion GEC1C44 and GEC1C44C and CBS1C34C Localization and Globalization of Hong Kong Art
Objectives	This subject will introduce to students artworks by eminent artists who are based in Hong Kong. By discussing how Hong Kong art is localized and globalized from the formal, socio-cultural and political perspectives at different stages of its development, it will provide students with a basic understanding of the development of Hong Kong art, history and culture in the past seven decades, spanning from 1940 to 2014.
Intended Learning Outcomes (Note 1)	Upon completion of the subject, students will be able to: <ul style="list-style-type: none"> a. identify different eminent artists in Hong Kong and their artworks and styles; b. recognize how their artworks are localized in response to the socio-cultural and political contexts of Hong Kong; c. recognize how their artworks are globalized in response to the international art arena and art market; d. analyze the development of Hong Kong art from 1940 to 2014.
Subject Synopsis/ Indicative Syllabus (Note 2)	<p>1. Overview of the development of Hong Kong Art. What is Local? What is Global? In what ways Hong Kong Art is Localized or Globalized at different stages of its development. (1 lecture)</p> <p>2. Early Stage of Development I, 1940-1959: Localization of Hong Kong Art (1 lecture) Zhao Shao'ang (1905-98) (From Guangzhou, influenced by Gao Qifeng, one of the Lingnan School masters) Bao Shaoyou (1892-1985) (From Guangzhou, influenced by Gao Qifeng, one of the Lingnan School masters) Yang Shanshen (1913-2004) (From Guangzhou, influenced by Lingnan School and Japanese artist Taheuchi Seiho) Huang Banrou (1901-68) (From Guangzhou, lived in Hong Kong since 1948) Fong Zhaoling (1914-2006) (From Jiangsu, studied in UK, lived in Hong Kong since 1948)</p> <p>3. Early Stage of Development II, 1940-1959: Globalization of Hong Kong Art (1 lecture)</p>

	<p>Lee Tiefu (1869-1952) (Studied in the US, lived in Hong Kong from 1930-1949)</p> <p>Lee Byng (1903-94) (Born in Guangdong, studied in Canada, lived in Hong Kong since 1930)</p> <p>Yee Bon(1905-95) (Born in Guangdong, studied in Canada, lived in Hong Kong since 1935)</p> <p>Luis Chan (1904-95) (Born in Panama, moved to Hong Kong since 1910)</p> <p>4. Second Stage of Development I, 1960-1979: Localization of Hong Kong Art (1 lecture)</p> <p>Lui Shou Kwan (1919-79) (From Guangzhou, influenced by traditional ink paint, abstraction and Zen painting)</p> <p>Irene Chou (1924-2011) (From Shanghai)</p> <p>Koo Mei (1934-) (Studied under Zhao Shao'ang, Hu Nien-tsu and Lui Shou Kwan)</p> <p>Kwong Yeu-ting (1922-2011)</p> <p>Ha Bik Chuen (1925-2009) (From Guangzhou, lived in Hong Kong since 1957)</p> <p>Leung Kui Ting (1945-) (Studied under Lui Shou Kwan)</p> <p>Jao Tsung-I (1917-)</p> <p>5. Second Stage of Development II, 1960-1979: Globalization of Hong Kong Art (1 lecture)</p> <p>Hon Chi-fun (1922-, native born Hong Kong artist)</p> <p>Wucius Wong (1936-)(From Guangzhou, studied in the US)</p> <p>Ding Yanyong (1902-78)(From Shanghai, Influenced by Western modern art)</p> <p>Douglas Bland (1919-75)</p> <p>Cheung Yee (1936-)(From Guangzhou, studied in Taiwan)</p> <p>Van Lau (1933-)(From Guangzhou, studied in Taiwan)</p> <p>Gaylord Chan (1925-)</p> <p>Chui Tze Hung (1936-)</p> <p>Kan Tai Keung (1942-)</p> <p>Tong King Sum (1940-2008)</p> <p>6. Third Stage of Development I, 1980-1999: Localization of Hong Kong Art (2 lectures)</p> <p>Chu Hing Wah (1935-), Ricky Yeung (1952-), So Hing Keung (1959-)</p> <p>Tse Ming Chong (1960-), Lee Ka Sing (1954), Holly Lee (1953-)</p> <p>Antonio Mak (1951-1994), Kum Chi Keung (1965-), Rosanna Li, Phoebe Man (1969-), Kith Tsang (1959-), Lucas Tam (1967-), Leung Chi Wo (1968-), Ellen Pau (1961-), Chan Yuk Keung (1959-), Wong Shun Kit (1953-), Wong Wo Bik, Wang Hai (1955-), Oscar Ho (1956-), Sze Yuen, Choi Yan Chi (1949-), Alfred Ko, Lucia Cheung</p> <p>7. Third Stage of Development II, 1980-1999: Globalization of Hong Kong Art (1 lecture)</p> <p>Lui Chun Kwong (1956-), Francis Yu (1963-), Ho Siu Kee (1964-), Annie Wan, Fiona Wong, Leung Mee Ping (1961-), David Clarke (1954-), Wong Yan Kwai (1955-), Kwok Mang Ho (1947-)</p> <p>8. Fourth Stage of Development I, 2000-2014: Localization of Hong Kong Art (2 lectures)</p> <p>Wilson Shieh (1970-), Chow Chun Fai (1980-), Stanley Wong (1960-), Kum Chi Keung (1965-), Rosanna Li, Kacey Wong (1970-), Pak Sheung Chuen (1977-), Wong Wai Yin (1981), Luke Ching (1972), Lucas Tam (1967-), Leung Chi Wo (1968-), Tsang Kin Wah (1976-), Wan Qingli (1945-)</p>
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	<p>9. Fourth Stage of Development II, 2000-2014: Globalization of Hong Kong Art (2 lectures) Lui Chun Kwong (1956-), Francis Yu (1963-), Lee Kit (1978-), Au Hoi Lam (1978-), Ho Siu Kee (1964-), Annie Wan, Fiona Wong, Leung Mee Ping (1961-), Kwan Sheung Chi (1980-), Ellen Pau (1961-), Lam Wai Kit (1966-), Movana Chen (1975-), Amy Cheung, Lam Tung Pang (1978), Jaffa Lam, Hung Keung (1970-)</p> <p>10. Visual Quiz (last lecture)</p>																																														
<p>Teaching/Learning Methodology <i>(Note 3)</i></p>	<p>Lectures This subject will mainly be taught in the lecture format with textual, visual examples and video-based images. 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 materials, bringing up their questions, which require further explanation, as well as giving valuable feedback to the lecturer.</p> <p>Tutorials (Group Presentation) Students are required to work in groups of three to prepare and present on the artwork by one eminent Hong Kong artist, analyzing how his/her artworks are localized or globalized under his/her context.</p> <p>Individual Study Students will be expected to complete the remainder of the 96 hours individually. Most of such effort should be devoted to prepare for the group presentation, the visual quiz, an exhibition review which is designed to give the student an essential training to empowerment in learning to study independently and effectively and apply what they learn.</p> <p>Assessment Feedback Grading in this subject is based entirely on continuous assessment components, including a group presentation, a visual quiz, and an exhibition review.</p>																																														
<p>Assessment Methods in Alignment with Intended Learning Outcomes <i>(Note 4)</i></p>	<table border="1" data-bbox="518 1467 1468 1948"> <thead> <tr> <th rowspan="2">Specific assessment methods/tasks</th> <th rowspan="2">% weighting</th> <th colspan="6">Intended subject learning outcomes to be assessed (Please tick as appropriate)</th> </tr> <tr> <th>a</th> <th>b</th> <th>c</th> <th>d</th> <th></th> <th></th> </tr> </thead> <tbody> <tr> <td>1. Group presentation</td> <td>30%</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td></td> <td></td> </tr> <tr> <td>2. Visual quiz</td> <td>40%</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td></td> <td></td> </tr> <tr> <td>3. Exhibition Review</td> <td>30%</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> <td></td> <td></td> </tr> <tr> <td>Total</td> <td>100%</td> <td colspan="6"></td> </tr> </tbody> </table> <p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> <p>Assessment for this subject will be 100% coursework. They are composed of a</p>	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)						a	b	c	d			1. Group presentation	30%	√	√	√	√			2. Visual quiz	40%	√	√	√	√			3. Exhibition Review	30%	√	√	√	√			Total	100%						
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3. Exhibition Review	30%	√	√	√	√																																										
Total	100%																																														

	<p>group presentation, a visual quiz and an exhibition review. Details as followed:</p> <p>Tutorial: Student Group Presentation (30%): Students are required to work in groups of three to prepare and elaborate on a presentation of an active Hong Kong artist and his/her artworks under his/her context. Each presentation is about 15 minutes, followed by discussion.</p> <p>Visual Quiz (40%): A visual quiz will be conducted in the last lecture to test their knowledge acquired in the lectures.</p> <p>Exhibition Review (30%): Students are required to write an exhibition review (1500 words) on a current exhibition in town, either by a Hong Kong artist, or a group of Hong Kong artists, evaluating its significance in light of form, content and context.</p>	
<p>Student Study Effort Expected</p>	<p>Class contact:</p>	
	<ul style="list-style-type: none"> ▪ Lectures 	<p>26 Hrs.</p>
	<ul style="list-style-type: none"> ▪ Tutorials/Student Group Presentation 	<p>13 Hrs.</p>
	<p>Other student study effort:</p>	
	<ul style="list-style-type: none"> ▪ Preparation for group presentation 	<p>29 Hrs.</p>
	<ul style="list-style-type: none"> ▪ Reading and revision for the quiz 	<p>38 Hrs.</p>
	<ul style="list-style-type: none"> ▪ Preparation for the exhibition review 	<p>29 Hrs.</p>
	<p>Total student study effort</p>	<p>135 Hrs.</p>
<p>Reading List and References</p>	<p>Au-yeung, Henry. <i>The Linear Dimension Contemporary Hong Kong Art</i>. Hong Kong: Grotto Fine Art Ltd, 2010.</p> <p>Bhabha, Homi K. <i>The Location of Culture</i>. London and New York: Routledge, 2004.</p> <p>Belting, Hans, Andrea Buddensieg, and Peter Weibel (eds.). <i>The Global Contemporary and the Rise of New Art Worlds</i>. Germany: ZKM, Cambridge: The MIT Press, 2013.</p> <p><i>Chinese English: Hong Kong Art Exhibition</i>. Hong Kong: Leisure and Cultural Services Department, 2007.</p> <p>Clarke, David. <i>Art and Place: Essays on Art from a Hong Kong Perspective</i>. Hong Kong: Hong Kong University Press, 1996.</p> <p>_____. <i>Hong Kong Art: Culture and Decolonization</i>. London: Reaktion Books Ltd, 2001.</p> <p>_____. Oscar Ho (eds.). <i>Someone Else's Story: Our Footnotes: Contemporary Art of Hong Kong (1990-1999)</i>. Hong Kong: Hong Kong Arts Centre, 2002.</p> <p><i>Contemporary Art in Hong Kong: The Artists, Their Works, Their Paths</i>. Asia One Books: Nouvelles Éditions Scala, 2013.</p> <p>Elkins, James, Zhivka Valiavicharska, and Alice Kim (eds.). <i>Art and</i></p>	

	<p><i>Globalization</i>. Pennsylvania: The Pennsylvania State University Press, 201.</p> <p>Hinterthür, Petra. <i>Modern Art in Hong Kong</i>. Hong Kong: Myer Publishing Ltd., 1985.</p> <p>Hong Kong Art Archive website, http://finearts.hku.hk/hkaa/revamp2011/, accessed 7 May 2014.</p> <p><i>Hong Kong Art Biennial Exhibition 2001</i>. Hong Kong: Printing Department, 2001.</p> <p><i>Hong Kong Art Biennial Exhibition 2005</i>. Hong Kong: Cultural and Leisure Services Department, 2005.</p> <p><i>Hong Kong Art: Open Dialogue: Exhibition Series 2008-2009, A Launching Publication</i>. Hong Kong: Hong Kong Museum of Art, 2008.</p> <p><i>Hong Kong Eye: Hong Kong Contemporary Art</i>. Skira Editorie, 2012.</p> <p><i>Hyphenation: Contemporary Hong Kong Art: Leung Chi Wo, Shieh Ka Ho, Wong Lai Ching</i>. Hong Kong: Grotto Fine Art Ltd., 2001.</p> <p>Lai Ming-hoi (黎明海) and Lau Chi-pang (黎智鵬). 《與香港藝術對話1960-1979》 Hong Kong: Joint Publishing (H.K.) Ltd., June 2014.</p> <p><i>Lui Shou-Kwan – New Ink Painting</i>. Hong Kong: The Hong Kong Museum of Art, 2003.</p> <p>Ma, Ivy (ed.). <i>How to See Hong Kong Art</i>. Hong Kong: 1a Space, 2004.</p> <p><i>Magic at Street Level: China-Hong Kong Exhibition at the 49th International Exhibition of Art, Venice Biennale : A Hong Kong Art Biennial 2001 Event</i>. Hong Kong: Hong Kong Museum of Art, 2001.</p> <p><i>Mapping Identities: The Art and Curating of Oscar Ho</i>. Hong Kong: Para/Site Art Space Ltd., 2004.</p> <p><i>The Cloud and Mist Weaver: Paintings by Koo Mei</i>. Hong Kong: University Museum and Art Gallery, The University of Hong Kong, 2009.</p> <p><i>The 15th Asian International Art Exhibition: Showcase of Hong Kong Art</i>. Hong Kong: Artrend Investment Ltd., 2000.</p> <p><i>The Pivotal Decade, Hong Kong Art 1997-2007</i>. Hong Kong: Grotto Fine Art Ltd, 2007.</p> <p>Lai Mei-lin. <i>Words and Images in Contemporary Hong Kong Art: 1984-1997</i>. Un-published M.Phil. theses at The University of Hong Kong, 2000.</p> <p>Tam Chi-sing Lawrence. <i>Examples of Understanding Hong Kong Art through Culture</i>. Hong Kong: Hong Kong SAR, 2013.</p> <p><i>Transporting the Emporium: Hong Kong Art and Writing through the Ends of Time</i>. Canada: Canadian Magazine Publishers' Association, c. 1997.</p> <p><i>Urban Spirituality: Contemporary Hong Kong Art</i>. Hong Kong: Grotto Fine Art, London: Rossi & Rossi, c. 2009.</p> <p>Vigneron, Frank. <i>I Like Hong Kong: Art and Deterritorialization</i>. Hong Kong: The Chinese University Press, 2010.</p> <p>_____. <i>Understanding Hong Kong Art through Culture</i>. Hong Kong: Hong Kong SAR, 2012.</p> <p><i>Vision Beyond: Hong Kong Art Photography</i>. Hong Kong: Leisure and Cultural</p>
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	<p>Services Department, 2001.</p> <p>Wear, Eric, and Oscar Ho (eds.). <i>Hong Kong Art Review</i>. Hong Kong: AICA: The International Association of Art Critics, 1999.</p> <p>_____, and Lisa Cheung. <i>Private Content: Public View Opinions on Hong Kong Art and Documents from the Exhibition Restricted Exposure</i>. Hong Kong: Hong Kong Fringe Festival, 1997.</p> <p>Zhu Qi (朱琦). 《香港美術史》 Hong Kong: Joint Publishing (H.K.) Ltd, 2005.</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.

Subject Offering Department	CBS
Cluster Area	<input type="checkbox"/> Human Nature, Relations and Development <input type="checkbox"/> Community, Organization and Globalisation <input checked="" type="checkbox"/> History, Cultures and World Views <input type="checkbox"/> Science, Technology and Environment
Medium of Instruction	English
Requirements intended to fulfil	<input type="checkbox"/> China-Study Requirement (CSR) <input type="checkbox"/> English Reading (ER) and English Writing (EW) <input type="checkbox"/> Chinese Reading (CR) and Chinese Writing (CW)