

The Hong Kong Polytechnic University

Subject Description Form

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

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| Subject Code | CBS1C34C |
| Subject Title | Localization and Globalization of Hong Kong Art |
| Credit Value | 3 |
| Level | 1 |
| Pre-requisite / Co-requisite/ Exclusion | Exclusion GEC1C44C and GEC1C44 and CBS1C34 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 <i>(Note 1)</i> | 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 <i>(Note 2)</i> | <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) Lee Tiefu (1869-1952) (Studied in the US, lived in Hong Kong from 1930-</p> |

1949)
Lee Byng (1903-94) (Born in Guangdong, studied in Canada, lived in Hong Kong since 1930)
Yee Bon(1905-95) (Born in Guangdong, studied in Canada, lived in Hong Kong since 1935)
Luis Chan (1904-95) (Born in Panama, moved to Hong Kong since 1910)

4. Second Stage of Development I, 1960-1979: Localization of Hong Kong Art (1 lecture)

Lui Shou Kwan (1919-79) (From Guangzhou, influenced by traditional ink paint, abstraction and Zen painting)
Irene Chou (1924-2011) (From Shanghai)
Koo Mei (1934-) (Studied under Zhao Shao'ang, Hu Nien-tsu and Lui Shou Kwan)
Kwong Yeu-ting (1922-2011)
Ha Bik Chuen (1925-2009) (From Guangzhou, lived in Hong Kong since 1957)
Leung Kui Ting (1945-) (Studied under Lui Shou Kwan)
Jao Tsung-I (1917-)

5. Second Stage of Development II, 1960-1979: Globalization of Hong Kong Art (1 lecture)

Hon Chi-fun (1922-, native born Hong Kong artist)
Wucius Wong (1936-)(From Guangzhou, studied in the US)
Ding Yanyong (1902-78)(From Shanghai, Influenced by Western modern art)
Douglas Bland (1919-75)
Cheung Yee (1936-)(From Guangzhou, studied in Taiwan)
Van Lau (1933-)(From Guangzhou, studied in Taiwan)
Gaylord Chan (1925-)
Chui Tze Hung (1936-)
Kan Tai Keung (1942-)
Tong King Sum (1940-2008)

6. Third Stage of Development I, 1980-1999: Localization of Hong Kong Art (2 lectures)

Chu Hing Wah (1935-), Ricky Yeung (1952-), So Hing Keung (1959-)
Tse Ming Chong (1960-), Lee Ka Sing (1954), Holly Lee (1953-)
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

7. Third Stage of Development II, 1980-1999: Globalization of Hong Kong Art (1 lecture)

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-)

8. Fourth Stage of Development I, 2000-2014: Localization of Hong Kong Art (2 lectures)

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-)

9. Fourth Stage of Development II, 2000-2014: Globalization of Hong Kong

| | <p>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="553 1293 1430 1898"> <thead> <tr> <th rowspan="2">Specific assessment methods/tasks</th> <th rowspan="2">% weighting</th> <th colspan="4">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> </tr> </thead> <tbody> <tr> <td>1. Group presentation</td> <td>20%</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> </tr> <tr> <td>3. Exhibition Review</td> <td>40%</td> <td>√</td> <td>√</td> <td>√</td> <td>√</td> </tr> <tr> <td></td> <td>10% of this writing assessment will be conducted by CLC</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Total</td> <td>100%</td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table> <p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> | Specific assessment methods/tasks | % weighting | Intended subject learning outcomes to be assessed (Please tick as appropriate) | | | | a | b | c | d | 1. Group presentation | 20% | √ | √ | √ | √ | 2. Visual quiz | 40% | √ | √ | √ | √ | 3. Exhibition Review | 40% | √ | √ | √ | √ | | 10% of this writing assessment will be conducted by CLC | | | | | Total | 100% | | | | |
| Specific assessment methods/tasks | % weighting | | | Intended subject learning outcomes to be assessed (Please tick as appropriate) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | a | b | c | d | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1. Group presentation | 20% | √ | √ | √ | √ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2. Visual quiz | 40% | √ | √ | √ | √ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3. Exhibition Review | 40% | √ | √ | √ | √ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | 10% of this writing assessment will be conducted by CLC | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Total | 100% | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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| | <p>Assessment for this subject will be 100% coursework. They are composed of a group presentation, a visual quiz and an exhibition review. Details as followed:</p> <p>Tutorial: Student Group Presentation (20%): 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 and essential reading. 30% will be allocated for contents related to the lectures. Key artworks extracted from the essential reading will be included in the quiz to fulfill the “Chinese Reading” requirement (10%).</p> <p>Exhibition Review (40%): Students are required to write an exhibition review (3000 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. Proper citations and references are required. 10% of this writing assessment will be conducted by CLC. In order to pass this subject, students must pass the writing component, i.e., attain a minimum grade “D” in the writing component.</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>Essential Reading:</p> <p>朱琦著：《香港美術史》香港：三聯出版社，2005年，頁45-277.</p> <p>References: (All articles are in Chinese, most of them are bilingual, arranged according to the order of the lectures)</p> <p>Lee Sai Chong, “Seeing the Ups and Downs of Hong Kong Artistic Development in the 1950s from <i>Hong Kong Yearbook</i>,” in <i>Joy in Times of Pain: Hong Kong Culture of the 1950s</i>, edited by Leung Ping Kwan and Mary Chan, Hong Kong: Chung Hwa Book Company, 2013, 143-165. (R1-1)</p> | |

Zhang Huiyi (張惠儀). *A Study on the Painting and Calligraphy Organizations in Hong Kong* (香港書畫團體研究). Hong Kong: Dept. of Fine Arts, Chinese University of Hong Kong, 1999, pp. 11-44. (R1-2)

Tomlinson, John. "Globalization and Culture." In *Globalization and Culture*. Translated by Zheng Qiyuan and Chen Huici. Taipei: Weber Publication International Ltd, 2007, pp. 1-37. (R1-3)

Ho Fung-lin. "The Brushwork of a Spirited Master – On the Art of Chao Shao-an." *Essence of Purity: In Commemoration of the 100th Birthday of Chao Shao-an*. Hong Kong: The Leisure and Cultural Services Department, HKSAR and The Guangzhou Museum of Art, 2005, pp. 264-283. (R2-1)

Tang Hing-sun Sunny. "Disciple of the Tianfeng (Heavenly Wind) Studio: Chao Shao-an." In *The Pride of Lingnan: In Commemoration of the 110th Anniversary of Chao Shao-an*. Hong Kong: Hong Kong Heritage Museum and Guangzhou Museum of Art, 2015, pp. 12-17. (R2-2)

Clarke, David. "Towards Psychic Decolonisation: The Development of Luis Chan's Painting." In *From Reality to Fantasy: The Art of Luis Chan*. Edited by Jack Lee. Hong Kong: Asia Art Archive, 2006, pp. 141-145. (R3-1)

Chang Tsong Zung. "Luis Chan: A World Within Worlds." In *From Reality to Fantasy: The Art of Luis Chan*. Edited by Jack Lee. Hong Kong: Asia Art Archive, 2006, pp. 117-128. (R3-2)

Lee, Jack. "Besides Painting: Luis Chan's Early Activities in Art." In *From Reality to Fantasy: The Art of Luis Chan*. Edited by Jack Lee. Hong Kong: Asia Art Archive, 2006, pp. 69-73. (R3-3)

Chu, Christina. "Lui Shou-kwan – New Ink Painting – Introduction." In *Lui Shou-kwan: New Ink Painting*. Hong Kong: Culture and Leisure Services Department, 2003, pp. 4-5. (R4-1)

Tang Hoi Chiu. "The Way of Ink Painting – The Origin and In Search of Zen." In *Lui Shou-kwan: New Ink Painting*. Hong Kong: Culture and Leisure Services Department, 2003, pp. 9-11. (R4-2)

Chuang Shen. "Some Remarks on Lui Shou-kwan." In *Hong Kong in Ink Moods: Landscape Paintings by Lui Shou-kwan*. Hong Kong: Fung Ping Shan Museum, University of Hong Kong, 1985, pp. 11-12. (R4-3)

Wong, Wucius. "Hong Kong in Ink Moods: Landscape Paintings by Lui Shou-kwan." In *Hong Kong in Ink Moods: Landscape Paintings by Lui Shou-kwan*. Hong Kong: Fung Ping Shan Museum, University of Hong Kong, 1985, pp.6-7. (R4-4)

Chan, Flora Kay. "Lui Shou-kwan's Theories on Painting." In *Hong Kong in Ink Moods: Landscape Paintings by Lui Shou-kwan*. Hong Kong: Fung Ping Shan Museum, University of Hong Kong, 1985, p.16.

(R4-5)

Cameron, Nigel. "Introduction." *Wucius Wong Recent Painting*. Hong Kong: The Hong Kong Land Property Company Ltd, 1990, (unpaginated, 4 pages)(R5-1)

Yip, Shuk Man, "Wang Wuxie's Paintings in Qian Shui Wan." In *Andersstreiben of Text and Graphics: A Study of Works by Wang Wuxie, Kun Na and Liu Yichang in Qian Shui Wan (Repulse Bay) in 1960s Hong Kong*. Unpublished M. Phil Thesis, Hong Kong University of Science and Technology, 201, pp. 18-39, 135-146, 148-157, 159-172, 193-199. (R5-2)

Wong, Wucius. "Spirit of Sky and Land." *Spirit of Sky and Land: Exhibition of Artworks by Wucius Wong*. Macau: IACM, 2010, pp. 8-9. (R5-3)

Kember, Pamela. "Mountains and Memories." In *Eastern Moods - - Western Modes*. Hong Kong: Hanart TZ Gallery, 1999, pp. 8-9. (R5-4)

"Extracts from the Dialogue between Eva Man Kit-Wah and Choi Yan-chi." In *Books Are Breathing*. Hong Kong: Hong Kong Arts Development Council, 1999, unpaginated (3 pages). (R6-1)

Choi Yan-chi. "Am I Turning Right?" In *[Re-]Fabrication: Choi Yan-chi's 30 Years, Paths of Inter-disciplinary in Art*. Hong Kong Para/Site Art Space, 2006, pp. 14-22. (R6-2)

Turner, Mathew. "Fugitive Pieces." In *[Re-]Fabrication: Choi Yan-chi's 30 Years, Paths of Inter-disciplinary in Art*. Hong Kong Para/Site Art Space, 2006, pp. 62-65. (R6-3)

Lo Kwai-cheung. "Installing Instability." In *[Re-]Fabrication: Choi Yan-chi's 30 Years, Paths of Inter-disciplinary in Art*. Hong Kong Para/Site Art Space, 2006, pp. 111-112. (R6-4)

Tsang Tak-ping. "From Hong Kong to Venice, From Venice to Hong Kong – A Recurrent Spiritual Journey of Art." In *Frogtopia Hongkornucopia: Frog King Kwok : 54th Venice Biennale Response Exhibition*. Hong Kong: Fringe Club, 2012, pp. 14-19. (R7-1)

Wong Shun-kit. "The Energy of Post-97 Ink Art in Hong Kong." In *Frogtopia Hongkornucopia: Frog King Kwok : 54th Venice Biennale Response Exhibition*. Hong Kong: Fringe Club, 2012, pp. 20-25. (R7-2)

Benny Chia, Tsang Tak-ping, and Wong Shun-kit. "Concept and Curatorship." In *Frogtopia Hongkornucopia: Frog King Kwok : 54th Venice Biennale Response Exhibition*. Hong Kong: Fringe Club, 2012, pp. 29-33. (R7-3)

Ching, Isabel . "Wilson Shieh...Sumbody – Curatorial Notes." In *Wilson Shieh...Sumbody*. Hong Kong: Osage, 2013, pp. 19-23. (R8-1)

Clarke, David. "Wilson Shieh in Five Imperfect Frames." In *Wilson*

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| | <p><i>Shieh...Sumbody</i>. Hong Kong: Osage, 2013, pp. 208-214. (R8-2)</p> <p>Krischer, Olivier. "Wilson Shieh: Political Avatar." <i>Wilson Shieh...Sumbody</i>. Hong Kong: Osage, 2013, pp. 51-62. (R8-3)</p> <p>Costadimas, Evangelo. "The Ever So Paradoxical Art of Wilson Shieh." In <i>Lady Killers: Wilson Shieh</i>. Hong Kong: Osage, 2008, pp. 11-15. (R8-4)</p> <p>Pak Sheung Chuen. "Re: About My Work – A Letter to My Friend D." <i>Visual/Textual City, Odd One In: Hong Kong Diary</i>. Hong Kong: Artopia Books, 2005, pp. 226-227. (R9-1)</p> <p>Lau, Jasper. "X+Y+Z." In Pak Sheung Chuen. <i>Visual/Textual City, Odd One In: Hong Kong Diary</i>. Hong Kong: Artopia Books, 2005, pp. 230-236. (R9-2)</p> <p>Conversations on Travelling with Travellers, Lost in City, with Eric Ma and Lawrence Poon. In Pak Sheung Chuen. <i>Visual/Textual City, Odd One In II: Invisible Travel</i>. Hong Kong: MCCM, Para/Site Art Space, 2009, pp. 201-203. (R9-3)</p> <p>Yao, Pauline J. "Lee Kit: A Slice of Life." In 'You (you)' – Lee Kit, <i>Hong Kong</i>. Hong Kong: M+, Hong Kong Arts Development Council, 2013, pp. 102-104. (R10-1)</p> <p>Nittve, Lars. "Me (me) – Something Special." In 'You (you)' – Lee Kit, <i>Hong Kong</i>. Hong Kong: M+, Hong Kong Arts Development Council, 2013, pp. 18-20. (R10-2)</p> <p>Conversations Between Yung Ma and Lee Kit. In 'You (you)' – Lee Kit, <i>Hong Kong</i>. Hong Kong: M+, Hong Kong Arts Development Council, 2013, p. 25, 52-53, 65, 71, 85, 110, 123, 141, 176-177. (R10-3)</p> <p>Jim, Alice Ming-Wai. "Urban Rhythm and Moving Images: The Media Art of Ellen Pau." <i>Dye-a-di-a-logue with Ellen Pau</i>. New York: Monographs in Contemporary Art Books, 2004, pp. 91-111. (R11-1)</p> <p>Chan, David Ho Yeung, and Ellen Pau. "The Politics of Recycling." <i>Dye-a-di-a-logue with Ellen Pau</i>. New York: Monographs in Contemporary Art Books, 2004, pp. 157-167. (R11-2)</p> <p>Winchester, Simon. "Hong Kong and Nouvelle Vague." <i>Dye-a-di-a-logue with Ellen Pau</i>. New York: Monographs in Contemporary Art Books, 2004, pp. 29-39. (R11-2)</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.

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| 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 | Cantonese |
| Requirements intended to fulfil | <input type="checkbox"/> China-Study Requirement (CSR) <input type="checkbox"/> English Reading (ER) and English Writing (EW) <input checked="" type="checkbox"/> Chinese Reading (CR) and Chinese Writing (CW) |