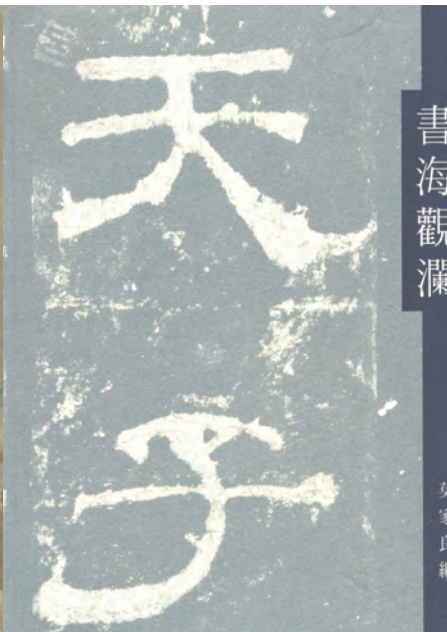




新亞學術集刊  
NEW ASIA ACADEMIC BULLETIN  
Special Issue on Chinese Art  
中國藝術專號



書海觀瀾

莫家良編



筆墨論辯

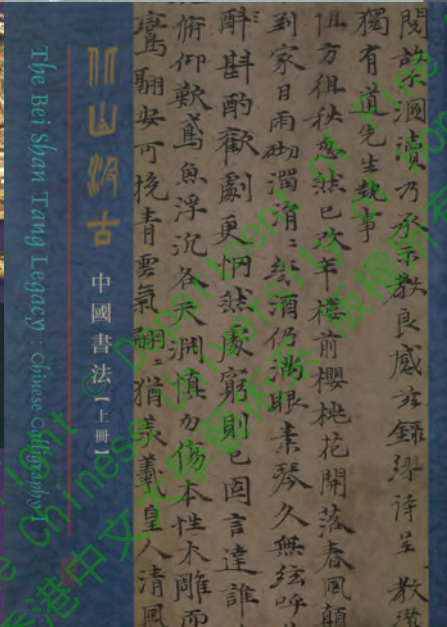
現代中國繪畫國際研討會論文集



RADIANT LEGACY

ANCIENT CHINESE GOLD FROM THE MENGDIEXUAN COLLECTION

金曜風華·夢蝶軒藏中國古代金飾



The Bei Shan Tang Legacy: Chinese Calligraphy I

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中國藝術史論文選

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香港中文大學藝術系



The Fame of Flame  
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爐火純青

嘉靖及萬曆官窯瓷器

香港中文大學博物館  
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蘇六朋  
蘇仁山  
書畫

THE ART OF SU LIUPENG & SU RENSHAN



香港藝術研究  
香港書畫團體研究

張惠儀 著

# Tertiary Art Education in Hong Kong: Teaching and Research of Chinese Art History

Wan Lai-na Nina Translation: Liang Yan

The history of Chinese art has come through thousands of years. Archeological finds of ceramics, bronze and jade wares, paintings, calligraphy and seal carving have constructed a hallway of artworks that echoes the ancient and the present, in which one builds dialogs with one's ancestors and gets a glimpse of the wisdom and civilization of the Chinese people. Tertiary art education in Hong Kong could be traced back to the 1950s when the teaching and research of Chinese art history flowed like a stream of spring water into the so-called "cultural desert". Courses on Chinese art history offered in local tertiary institutions and indigenous research blossomed after the Millennium, conjointly writing the chapters of the history of art and culture. As a receiver and beneficiary of Hong Kong tertiary art education, I would like to sort through and systematically present the courses and research of Chinese art history in the last few decades in Hong Kong, and report the findings in this essay, to express personal gratitude to the pioneers who have paved the way for young dreamers, including myself, who are committed to the pursuit of art.<sup>1</sup>

## 1950s-1960s: The Beginning and Establishment

In 1950, The Department of Chinese (now School of Chinese) of the University of Hong Kong (HKU, established in 1911) opened a course on Chinese Arts and Archeology. It signified the commencement of art education in Hong Kong's tertiary institutions, even though this course was schemed under the Department of Chinese aiming to complement the teaching of Chinese history. In 1965, Chuang Shen (1932-2000), renowned Taiwanese arts history scholar, was invited by the Department to teach Chinese art history. A master program of art history was set up in the following year. Chinese art history thus became an area of postgraduate research in Hong Kong, laying the foundation for the subsequent development of postgraduate courses. Also offered in the 1950s was a two-year "Fine Arts Specialized Training Program" in 1957 by New Asia College. The program reformed as a four-year undergraduate program when New Asia College became the Department of Fine Arts in 1959.<sup>2</sup> Since its inception, the Department saw itself obliged to "promoting Chinese traditional culture and facilitating exchanges of Chinese and western art." The curriculum in the early periods focused on western and Chinese studio art. Renowned experts such as Ding Yanyong (1902-1978), Wang Jiqian (1907-2003), Zeng Keduan (1900-1975), Zhang Hanbing (born 1909), Chow Su-sing (born 1923) were among the course instructors. The curriculum also included art history, art theories, etc., building a solid foundation for the later pedagogical orientation of "comprising both Chinese and western art, with dual emphases on studio art and art history". With the establishment of The Chinese University of Hong Kong (CUHK) in 1963, the Department of Fine Arts of New Asia College became as an independent academic department. It was the

first academic department to offer tertiary education of art history in Hong Kong, remarking a profound milestone.<sup>3</sup>

Also worthy of attention is the launch of Fung Ping Shan Museum (now the University Museum and Art Gallery of HKU) in 1953. Not only did it represent the University's emphasis on the collection of Chinese artifacts, it also played an indispensable role in art education and research. The Museum's diversified range of collections was built out of acquisition and donations from generous patrons. At the time the focus of collection was Chinese ceramics from painted pottery of New Stone Age, ceramics from Han, Tang, and Ming periods, to more recent Jingdezhen ceramics and Shiwan wares. A donation of Nestorian Crosses of the Yuan Dynasty was added to the Museum collection in 1961. Fung Ping Shan Museum had been instrumental to the teaching of Chinese arts and archeology as its collection offered direct access to the objects researched by students and researchers of art history. The Museum had held a number of exhibitions on Chinese traditional art since the 1950s, bridging the exhibited antiquities and the mass public. For example, the exhibition "Chinese Tomb Pottery Figures" in September 1953 and the associated exhibition catalog were of both educational and academic values.<sup>4</sup>

### 1970s-1980s: Reforms and Development

The 1970s and 80s were critical periods in Hong Kong's tertiary education development: Hong Kong Technical College was renamed as the Hong Kong Polytechnic in 1972; Hong Kong Shue Yan College was accredited a tertiary institution in 1976; City University of Hong Kong (CityU) was founded in 1984; Hong Kong Baptist College officially started its Bachelor's degree programs in 1986. Yet the increasing number of tertiary institutions did not necessarily lead to the popularization of Chinese art history in tertiary education. Influenced by the commercial-oriented social atmosphere, the Hong Kong Polytechnic offered different types of design courses from graphic, industrial, fashion to interior design, preparing its students for occupational and practical art training. The University of Hong Kong and CUHK continued to play a major role in the teaching of Chinese art history. Both institutes experienced significant expansion and steady advancement in terms of courses and research.

The Department of Fine Arts of CUHK redesigned its curriculum in 1971 to segregate studio art and art history into two independent streams. This move broke from the earlier tradition of emphasis on studio practice, enabling a more balanced orientation between art history and studio art. Chinese art history was emphasized over western art history in the curriculum. Courses offered included "Chinese Painting History", "Theories of Chinese Calligraphy and Painting", "History of Chinese Arts and Crafts", "Chinese Buddhism Arts", etc. Pottery-making was added to the curriculum in 1975. As a result, a rather comprehensive list of topics of Chinese art history had been covered within the 1970s. Meanwhile a number of renowned art history scholars joined the faculty, including James Watt (born 1936), Li Chu-ting (1920-2014), Kao Mayching, Cheng Te-kun (1907-2001), Lee Yun-woon (born 1941), all of whom made significant contribution to the teaching of Chinese art history and the training of local talents in Hong Kong. In 1981, initiated by the then Department Chair Kao Mayching, the Department began



offering M.Phil program in History of Chinese art. In the following year, Jao Tsung-I (born 1917), erudite master of Chinese studies, was invited as Honorary Professor of the Department to provide instructions to postgraduate students on thesis writing. The master theses of the Department in 1980s mostly focused on Chinese ancient art, among which painting was a popular research topic, including such discussions on folding fan landscape paintings, Dunhuang Grottoes murals, and the painting style of Tang Dynasty. On top of those there were research on stone carving and Cliffside sculptures. As a tribute to its 25<sup>th</sup> anniversary, in 1983, the Department published *New Asia Academic Bulletin: Special Issue on Chinese Art*, (Plate 1) with essays written by renowned art history scholars from local and abroad.

Subsequent to the establishment of Fung Ping Shan Museum of HKU, Art Museum, CUHK was founded in 1971, aspiring to provide support to teaching and learning. The set-up of Art Museum contributed positively to the teaching and research of the Department of Fine Arts. Its collection provided valuable materials for the study of art history, adding to the richness and professionalism of teaching and research. The collection of Art Museum had attracted attention since the early years after its inauguration. For example, in 1973, it received around 1,300 items of Guangdong calligraphy and paintings from Ming and Qing dynasties to contemporary times, coming from Ban Yuan, owned by Jian Youwen (1896-1978), an expert on Lingnan culture and history, thus laying the grounds for its calligraphy and painting collections. Later, it received a few hundred bronze seals of Qin and Han dynasties, more than four hundred carved jade ornaments from Tang to Qing dynasties and stone inscription rubbings, including an extremely rare Shunde version of “The Huashan Temple Stele.”<sup>5</sup> (Plate 2) Since 1970s, Arts Museum has hosted a number of exhibitions varying from calligraphy and painting to archaeological finds; all of which were supplemented with catalogs of educational value and provided reference materials for scholars and researchers.<sup>6</sup> Some exhibitions were supplemented by international academic symposium, such as



Plate 1  
*New Asia Academic Bulletin: Special Issue on Chinese Art*, edited by Kao Mayching, was published in 1983 by the Department of Fine Arts of the Chinese University of Hong Kong in celebration of its 25<sup>th</sup> anniversary.

Plate 2 (left)

*The Han Xiyue Huashan Temple Stele (Shunde Version)*, edited by Peter Y.K. Lam, was published in 1999, providing research material for the public and scholars.

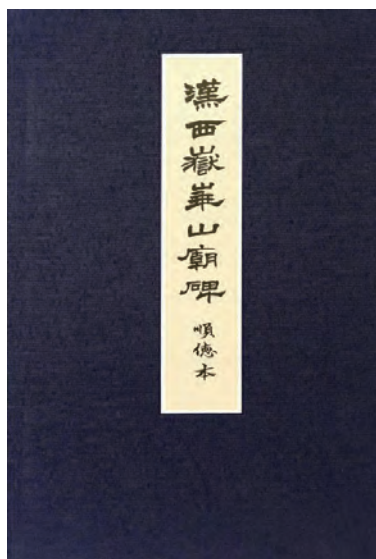


Plate 3 (right)

*Archaeological finds from the Five Dynasties to the Qing periods in Guangdong*, edited by Peter Y.K. Lam, was published in 1989 to complement the exhibition.



“Symposium on Paintings & Calligraphy by Ming Lmin” (1975) and “Symposium on Trade Pottery in East & South-East Asia” (1978), with proceedings published to facilitate academic exchanges. In 1981, Kao Mayching was appointed the Curator of the Art Museum. Taking advantage of the open policy of China, she coordinated a few special exhibitions with museums in the Mainland. This not only strengthened the connection between Hong Kong and the Mainland, but also encouraged greater appreciation and academic attention of Chinese arts in tertiary institutions. Among the many, Art Museum had frequent collaboration with Guangdong Provincial Museum and Guangzhou Museum of Art to present exhibitions such as “Guangdong Calligraphy of The Ming and Qing Periods” (1981), “Guangdong Painting of the Ming and Qing Dynasties” (1982), “Archaeological Finds from the Five Dynasties to the Qing Periods in Guangdong” (1989). (Plate 3) The collaboration enhanced the awareness of Guangdong art and culture and established channels for the Mainland’s fine antiquities to be exhibited in Hong Kong.<sup>7</sup>

The art course at the Department of Chinese of HKU saw a breakthrough in 1978. Upon its transfer to the Department of Fine Arts, it further testified the significance and importance of art education in Hong Kong tertiary education. Different from the Department of Fine Arts of CUHK with a comprehensive course design that emphasized both studio art and art history, the Department of Fine Arts of HKU placed emphasis on art history and art theories. It did not offer courses on studio practice. Building on the foundation of Chinese art history courses, western art history was added to the curriculum in 1979 and Japanese art history in 1980s, representing a focal shift from stressing “Chinese and the western” to “the oriental and the western”. Besides Chuang Shen as aforementioned, a number of renowned art history scholars, including Shih Hsio-yen (1933-2001) and Wan Qingli (1945-) joined the faculty, further strengthening the training of to-be art history professionals.<sup>8</sup> The Department has been offering master and Ph.D programs since its early years to empower indigenous research on art history. Under the

supervision of Chuang Shen and Shih Hsio-yen the master and doctoral theses on art history concentrated on Chinese painting and ceramics. The research on paintings studied Ma Yuan (around 1140- around 1225), Wu Li (1632-1718), Hua Yan (1682-1756) and Lu Shoukun (1919-1975). Those on ceramics studied Shiwan pottery, Jingdezhen wares, Liao ceramics, and imperial porcelain wares of the late Qing dynasty. Research methodology was predominantly by investigation of archival and historical documents.

Fung Ping Shan Museum continued to expand in the 1970s and 1980s. A various range of exhibitions had been presented, complemented by exhibition catalogs, including “Exhibition of Carved Porcelain” (1978), “Exhibition of Shiwan Wares” (1979), “Exhibition of Paintings by Pau Siu-yau at the University of Hong Kong” (1982), “Art’ 84” (1984), (Plate 4) “Hong Kong in Ink Moods: Landscape Paintings by Lui Shou-kwan” (1985), (Plate 5) “Over and Yonder: Paintings by Hon Ji-fun” (1988), “Chinese Paintings by Fang Zhaoling” (1988). The themes of these well-received exhibitions justified the Museum’s strong concern for modern Chinese art. The featuring of acclaimed modern painters like Pau Siu-yau (1892-1985), Lui Shou-kwan, and Fang Zhaoling (1914-2006) promoted the advancement of Chinese modern art and related research. This also found proof from the postgraduate theses of the Department in the 1990s, indicating an extended collaboration between the Museum and the Department. The Museum also collaborated with local institutes and Mainland museums to organize exhibitions, themes of which included Jingdezhen wares, paintings of Lingnan School, and seals by Qian Juntao, fully living to its role in supporting art history teaching.

Overall speaking, the courses and research on Chinese art history of both HKU and CUHK steadily developed after experiencing substantial reforms. With generous support from the Fung Ping Shan Museum and Art Museum, CUHK, both departments had been endowed with abundant teaching materials and internship opportunities for its undergraduate and postgraduate students, resulting significant improvement in the quality of teaching and research. Furthermore, exhibitions, symposiums,



Plate 4  
*Art'84* was published in 1984 to complement the exhibition.

Plate 5

*Hong Kong in Ink Moods: Landscape Paintings* by Lui Shou-kwan was an exhibition catalog published in 1985 with essays on Lu Shoukun (Lui Shou-kwan) written by Wucius Wong, Chuang Shen, and Flora Kay Chan.



and publications facilitated by the Museums witnessed a fruitful research outcome on Chinese art and archeology by the two universities.

### 1990s: Consolidation and New Trends

The Hong Kong University of Science and Technology (HKUST) and the Hong Kong Polytechnic University (PolyU) were established respectively in 1991 and 1994. The growing number of institutions drove the rapid expansion of local tertiary education. HKU and CUHK complemented each other in terms of tertiary art education while the other institutes began to set up relevant courses or academic departments. Though still at their infant stage, they were instrumental to the promotion of education and research of art history in the times to come.

Subsequent to the inclusion of "Japanese Art History" into the curriculum in the 1980s, the Department of Fine Arts of HKU introduced Indian and South Asian art history in 1992, further broadening its range of art history courses. Chou Ju-shi joined Wan Qingli in the faculty to strengthen the teaching of Chinese art history.<sup>9</sup> The Department also launched the "Fine Arts Interactive Visual Archive" (FAIVA) in the same year, providing the undergraduates and researchers with access to images on western and oriental art, thus benefitting both teaching and research.<sup>10</sup> 1990s also witnessed new areas of interest for master and doctoral research: in addition to research on ancient Chinese academic paintings, including Xiao Yuncong's (1596-1669) landscape paintings, and jiehua of the Qing Dynasty, the recent ones leaned towards China and Hong Kong modern art, such as exploration on Hong Kong art in early 20<sup>th</sup> century and in-depth case studies on Huang Binhong (1865-1955), Xu Beihong (1895-1953), Feng Zikai (1898-1975) and Zhang Daqian (1899-1983). Such tendency on one hand reflected the interest on indigenous

art triggered by the approaching sovereignty hand-over in 1997, on the other hand the uprising international academic concern on research of modern Chinese art.<sup>11</sup>

As the Department underwent constant expansion in term of curriculum and research, Fung Ping Shan Museum was officially renamed as the University Museum and Art Gallery (UMAG) in 1994, and merged with the exhibition hall of T. T. Tsui Building in 1996. On-going collaboration between UMAG and the Department of Fines Arts to present exhibitions and symposiums further strengthened art education. Joint exhibitions on traditional Chinese art included “Chinese Folk Art: Prints, Painting, Embroidery” (1995) and “In the Footsteps of the Buddha: An Iconic Journey from India to China” (1998). The symposium attached to the latter attracted unprecedented public attention and media coverage, including those in the *Times* and *International Herald Tribune*. UMAG also maintained close connection with museums and art institutions in Mainland China. Examples include joint exhibitions on traditional crafts and arts, notably on ceramics, such as “Ceramic Finds from Jingdezhen Kilns (10th-17th century)” (1992), “Green Wares from Zhejiang” (1993), and “Exhibition of Art Treasures from Shanghai and Hong Kong” (1996).

The Department of Fine Arts of CUHK further consolidated and expanded its course scheme. It started its Ph.D. program in History of Chinese Art in 1992, aiming to provide an advanced level of art education and nurture academics of art history. A M.F.A (Master of Fine Arts) program was introduced in 1993, making the Department the first institute in Hong Kong to grant a master degree in studio art, living up to its pedagogical philosophy of “dual emphasis on studio art and art history”. “Modern Art” and “Chinese Calligraphy History” were added to its undergraduate curriculum, enabling a wider coverage of teaching on Chinese art history. Commonalities in the master and doctoral theses research of the fine arts departments at HKU and CUHK reflected the historical times in which they were produced. The preference to Chinese modern art in the theses of the Department of Fine Arts of HKU in the 1990s, a tendency also observed among CUHK theses, echoed the international academic trend at the time. Topics included the “Ink Painting Movement” in Hong Kong, Shi Lu (1919-1982), and portraits of Mao Zedong (1893-1976). Nevertheless, traditional Chinese art remained to be the area of interest, especially on painting and calligraphy. The painters being researched included Chen Jiru (1558-1639), Cheng Sui (1607-1692), Fang Yizhi (1611-1671), Li Jian (1747-1799), Xie Lansheng (1760-1831), Ju Chao (1811-1865), and Ren Xiong (1823-1857). Calligraphers researched were Yang Weizhen (1296-1370), Chen Xianzhang (1428-1500), Wen Zhengmin (1470-1559) and Shen Zengzhi (1850-1922). While painting has always been a popular theses topic since the 1980s, calligraphy did not catch the attention of researchers until around 1990s. This could be attributed to the addition of “Chinese Calligraphy History” to the curriculum, as well as the global academic trend.<sup>12</sup> In 1995, under the direction of Kao Mayching, the Department conducted an in-depth research project on Hong Kong art history, focusing on painting, calligraphy, and seal carving, as a response to the emerging concern on indigenous art and culture.<sup>13</sup> The establishment of “Hong Kong Art Archive” and the publication of *Research on Hong Kong Painting and Calligraphy Groups* in 1999 (Plate 6) signified a new milestone for research on local art history.



The Art Museum, CUHK continued to devote substantial efforts to the promotion of Guangdong painting and calligraphy in the 1990s, presenting exhibitions including “The Art of Su Liupeng & Su Renshan” (1990), (Plate 7) “The Art of the Gao Brothers of the Lingnan School” (1991), “The Art of Li Jian and Xie Lansheng” (1993), “The World of Wong Po-yeh” (1995), “The Art of Ju Chao and Ju Lian”(1996) and “*ShuHuaYuan* (書畫緣): Paintings and Calligraphy by Gao Jianfu from Ban Yuan”(1997). The accompanied catalogs and scholarly essays further enriched related studies. The diverse collection of the Museum also facilitated postgraduate of Fine Arts studies of Guangdong painters. On Hong Kong calligraphy, the Museum presented the “Chinese Handwriting in Hong Kong Gleanings of a Hundred Years” exhibition in 1997. On display were the calligraphy works by eminent figures who resided in Hong Kong between the late 19<sup>th</sup> century and the first half of the 20<sup>th</sup> century. An associated event was the “International Conference on Chinese Calligraphy” co-presented with the Department of Fine Arts, the first international conference on calligraphy in Hong Kong. Local scholars, including Jao Tsung-I, Ma Kwok-kuen (1931-2002), Lee Yun-woon, Peter Lam, Mok Kar-leung, and Tong Kam-tang (born 1960) contributed essays on calligraphy history to the conference proceeding, (Plate 8) which effectively promoted the discussion and research on local calligraphy history.<sup>14</sup> On retrospect, the exhibitions presented by the Museum in 1990s covered different categories of traditional Chinese arts, such as jades of the Liangzhu Culture, Qing ceramics, Lacquerware from the Warring States to the Han periods, etc. They were examples of how the Museum spanned itself across various forms of traditional Chinese art and how it made the splendor and sublimity of Chinese art available to its visitors.<sup>15</sup>

As the Hong Kong tertiary education rapidly expanded in the 1990s, more institutes expanded their

Plate 6 (left)  
*Research of Hong Kong  
Painting and Calligraphy  
Groups*, edited by Cheung  
Wai-yee, published in  
1999.



Plate 7 (right)  
*The Art of Su Liupeng &  
Su Renshan* was published  
in 1990 to accompany  
the exhibition. It consists  
of academic essays on Su  
Liupeng and Su Renshan  
by Xie Wenyong and Kao  
Mayching.





Plate 8 (left)  
*ShuHaiGuanLan* (書海觀瀾): *Proceedings of the International Conference on Chinese Calligraphy*, edited by Mok Kar-leung Harold, published in 1998, is a collection of essays on calligraphy research by Hong Kong, Mainland, Taiwan, and overseas scholars.

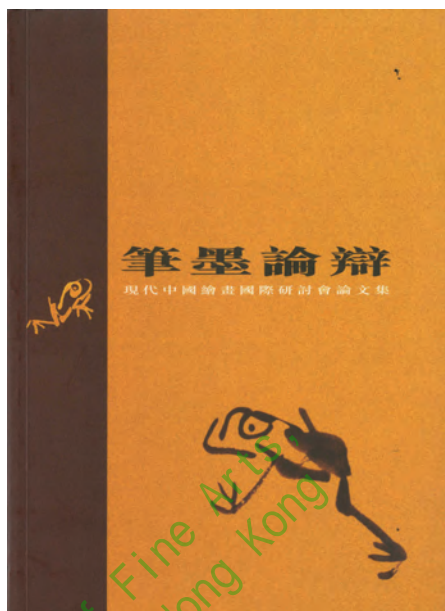


Plate 9 (right)  
*BiMoLunBian* (筆墨論辯): *International Conference on Modern Chinese painting* was edited by Mok Kar-leung and published in 2002. It includes essays written by renowned scholars from different regions, such as Shih Shou-chien, Lin Mu, and Lee Yun-woon.

curriculum and placed attention to practical artistic training, such as design and creative media. The PolyU has been offering undergraduate program in design since the 1980s while it introduced master program in the 1990s to nurture local design minds. The School of Communication of the Hong Kong Baptist University set up an undergraduate program in Digital Graphic Communication in 1997. In 1998 the School of Creative Media of the CityU was founded. It integrated arts and digital media technology in its curriculum to keep pace with the development of the local creative industry. The booming practical art courses have not impacted the leading position of art history teaching at the fine arts departments of HKU and CUHK. But there are welcoming new comers. In 1991, the School of Humanities and Social Science of the HKUST was established. Its courses covered Chinese literature, linguistics, arts, history, and philosophy. Fu Li-tsun Flora, Taiwanese scholar specialized in art history, joined the School in 1998, strengthening the teaching of Chinese art history and contributing to the nurture of local art history professionals. The CityU set up the Center of Chinese Culture in 1998. Its mission was to promote humanistic education through academic conferences, public lectures, and exhibitions. It testified to the social responsibility of the CityU to promote Chinese culture and tradition arts and further enriched the teaching and research in higher art education.<sup>16</sup>

### The 21<sup>st</sup> century: Progress and Looking Forward

Hong Kong is faced with a pressing need of multi-talented individuals to support its development in the knowledge-based economy in the 21<sup>st</sup> century. The construction of a comprehensive tertiary educational system is critically important to meet such needs. With the support and promotion of public policy, tertiary art education in Hong Kong sees itself at a time when the teaching and research of Chinese art history prospers on the back of apprehensions.

With years of steady input and continuous expansion, HKU and CUHK have achieved the leading positions among all tertiary institutes in the education and research of Chinese arts. Department of Fine Arts of HKU further enriched its curriculum on Chinese art history with new courses including “Chinese Arts and Gender” and “Arts, Politics, and Society in Modern China”, which explored alternative dimensions of Chinese arts. Postgraduate research since the Millennium centered on calligraphy and paintings. In-depth case analysis of painters and calligraphers included Wu Li (1632-1718), Deng Shiru (1743-1805), Wang Yiting (1867-1938), Zhang Daqian (1899-1983) and Fu Baoshi (1904-1965). There were also special studies on topics like the Chinese women’s calligraphy and painting society, China trade painting, and the “Shanghai Art College”. These theses at early times were mostly under the supervision of Wan Qingli, and in recent years Roslyn Hammers and Koon Yee-wan had taken up such roles.<sup>17</sup> In addition, David Clarke facilitated the increase in the number of master and doctoral theses on contemporary China and Hong Kong art. The new research focus and the offering of courses like “Contemporary Chinese Art” and “Hong Kong Art” together promoted the appreciation of and research on contemporary art work, at the price of the teaching of traditional Chinese arts being undermined.<sup>18</sup> Furthermore, the incomprehensive course scheme of the Department of Fine Arts of HKU attracted fewer undergraduate and postgraduate students than its counterpart at CUHK. As a result, it has not been able to achieve the highest efficiency in its art history training and academic research. Nevertheless, the Department hosted and participated in a number of academic conferences. In 2000, at the conference entitled “*BiMoLunBian* (筆墨論辯): International Conference on Modern Chinese painting”, (Plate 9) presented by the Hong Kong Arts Development Council and co-presented by the fine arts departments of HKU and CUHK, a number of renowned scholars from different regions were invited to present their research, including Shih Shou-chien (born 1951), Lin Mu (born 1949), Lee Yun-woon, Wucius Wong (born 1936), Lu Fusheng (born 1949). The conference marked a splendid event in the academic circle.<sup>19</sup> In 2009, the Department hosted the “Rethinking Visual Narratives from Asia: Intercultural and Comparative Perspectives” conference, during which local and overseas scholars presented papers on visual narratives of Asian arts. The conference facilitated cross-cultural academic exchanges.<sup>20</sup> Recently, the Department again presented a symposium titled “A Connective History of Qing Art: Visuality, Images and Imaginaries”, showing its on going commitment to the promotion of research on visual culture.<sup>21</sup>

Moving into the 21<sup>st</sup> century, UMAG presented a vibrant series of exhibitions on ancient Chinese crafts and arts. Besides the conventional artifact exhibitions, such as “Animal Magic: Ancient Art from Jingzhou, Hubei Province” (2006), “Chinese Ceramics and the Maritime Trade Pre-1700” (2007), “The Silk Road in Ningxia” (2008), “The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods” (2009), (Plate 10) and “The Multiplicity of Simplicity: Monochrome Wares from the Song to the Yuan Dynasties” (2012), etc., a number of special exhibitions on scholar’s articles were equally attractive, including “Ming and Qing Bamboo: Ancient Chinese Bamboo Carvings from the Kwan Collection” (2000), “Enlightening Pursuits: Scholar’s Objects from the Mengdiexuan Collection” (2006), “Virtuous Treasures: Chinese Jades for the Scholar’s Table” (2007). (Plate 11) The latter group of exhibitions disclosed to the visitors the eloquent taste of ancient Chinese literati. In addition to exhibitions on craft works, calligraphy and

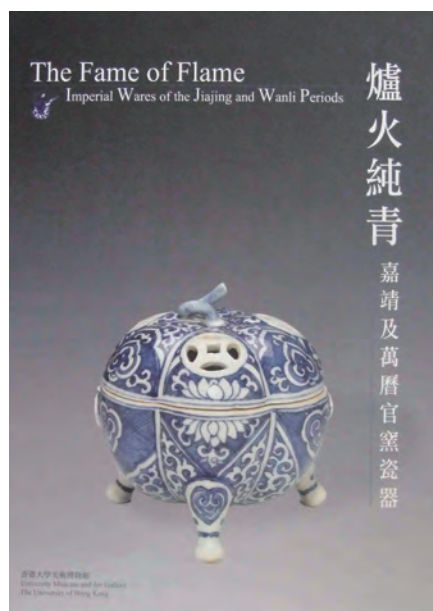


Plate 10  
*The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, edited by Ho Yi-hsing, was an exhibition catalog published in 2009.

paintings were also among the exhibition topics: those focused on ancient works included “Ancients in Profile: Ming and Qing Figure Paintings from the Shanghai Museum” (2001), “Anthology of Ink: Ancient Chinese Painting and Calligraphy from the Dr. S.Y. Yip Collection” (2004), “Drinking Cards Illustrating Daoist Immortals by Ren Xiong from the Dr. S.Y. Yip Collection” (2006), whereas on modern works included “Colours of East and West: Paintings by Lin Fengmian” (2003), “Chu Teh-chun and His Universe” (2004), “Universe in the Mind: Paintings by Liu Guosong” (2009), “Encounters: Twentieth-century Chinese Art from the Khoan and Michael Sullivan Collection” (2013). This series of exhibitions on calligraphy and paintings represented the connection between ancient and modern arts and innovation therein, provoking rich reflection and enriching higher art education.

In order to promote local art appreciation and research, in 2003 the University of Hong Kong established “Jao Tsung-I Petite Ecole” which dedicates itself to academic research. It regularly presented small-scale exhibitions, and worked closely with UMAG to facilitate art exchanges. Its collections are made up of paintings, calligraphy, and scholar’s objects donated by Jao Tsung-I, which have been presented in different exhibitions since its inauguration. Other exhibitions featured painting and calligraphy, including “Calligraphic Works by Jinshi of Qing Dynasty from Shuang Kui Tang” (2009), “Lingering Rhythm of Tianfeng Studio: Artworks of Gao Qi-feng and His Seven Apprentices” (2013), and “Exhibition of Tian Yi Ge’s Collection” (2013). Jao Tsung-I Petite Ecole also presented or coordinated academic symposiums covering a wide range of themes, among which those related to Chinese art history were “Symposium on Academic Work and Art Work by Jao Tsung-I” (2004), “In Honour of Professor Jao Tsung-I’s 95<sup>th</sup> Birthday, International Conference on Dunhuang Studies” (2010), and “International Conference on Jao Tsung-I and Chinese Studies” (2011), on purpose of promoting Chinese art and culture.<sup>22</sup> The academic



works focusing on research from archaeological and historical perspectives published by Jao Tsung-I Petite Ecole have been highly acclaimed.<sup>23</sup>

In response to the challenges in the 21<sup>st</sup> century, the Department of Fine Arts of CUHK had identified “promoting the study of Chinese art and culture and exploring modern and contemporary artistic trend” as its mission, dedicated to improving training on Chinese art history and practice. The Department further introduced a part-time M.A. program in fine arts in 2009. The program focused on studio practice with art history component. The Department has a comprehensive course scheme, and the highest number of students, both undergraduate and postgraduate, majoring in Chinese art history among all tertiary institutes. Its achievement in training and research is substantial. By the sponsorship of “Bei Shan Tang” and other foundations, its undergraduates and postgraduates are provided opportunities to conduct academic investigation and internship in different countries, broadening their artistic horizons.<sup>24</sup> Yet as Mainland students have long dominated the intake of postgraduates, the share for local students to progress further in studies has been reduced. How to balance the admittance ratio between local and non-local students is worthy of further reflection. The rapid development of Hong Kong art has triggered the Department to initiate the publishing of *Hong Kong Visual Arts Yearbook* in 2000 as a token of its commitment to the long-term advancement of Hong Kong visual arts. The *Yearbook(s)* are archives of visual art data of the year and essays written by experts and scholars. There has been a number of essays concerning Chinese art, including “An Overview of Early Hong Kong Seal Carvers” (2006) and “The Art and Life of Van I-pong” (2011) by Tong Kam-tang, “The Artistic Universe of Irene Chou” (2013) by Kao Mayching, “Clerical Script of the Han Dynasty as the Foundation of a Convergence of the Stele and Model-book Studies: The Calligraphy of Han Yunshan” (2014) by Lau Chak-kwong Daniel.<sup>25</sup> Postgraduate students of the Department gained exposure to related research when they engaged themselves in the editorial process of the publication. In 2003, *XueDaoYangChen* (學道揚塵): *A Collection of Essays on Chinese Art History* (Plate 12) was published by the Department, which contained essays written by the master and doctoral degree graduates of the previous decade. This collection of essays witnessed the Department’s contribution to Chinese art history research and also signified its achievement in educating art history professionals. Compared to the HKU postgraduates’ attention on contemporary arts, CUHK

Plate 11  
*Virtuous Treasures: Chinese Jades for the Scholar’s Table*, edited by Humphrey Hui and Pang Yee-wan Tina, was published in 2008 to accompany the exhibition.



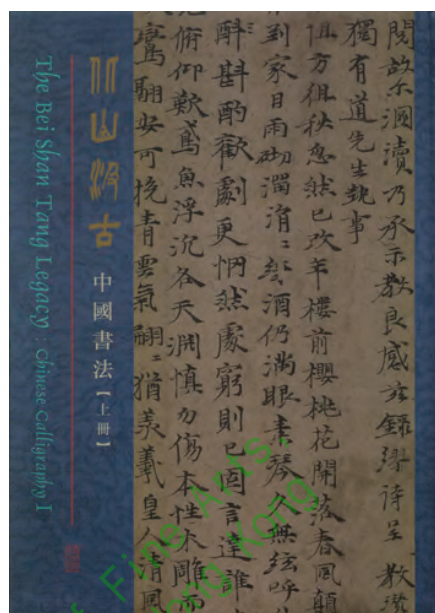


Plate 12 (left)  
*XueDaoYangChen*  
(學道揚塵): *A Collection of Essays on Chinese Art History*, edited by Mok Kar-leung Harold, was published in 2003. The essays were written by graduates of postgraduate programs of the Department of Fine Arts of CUHK.

Plate 13 (right)  
*The Bei Shan Tang Legacy: Chinese calligraphy*, edited by Mok Kar-leung Harold, was the catalog for the 2014 exhibition. It consists of number of essays written by postgraduates from the Department of Fine Arts of the Chinese University of Hong Kong.

still had its focus on the traditional arts produced in ancient or modern times, especially on paintings and calligraphy works. Essay topics such as calligraphy of the Chu bamboo slips, calligraphy of Buddhist and Daoist scriptures of Dunhuang, Wuzhong calligraphy, *Yilao* calligraphy in the early twentieth century, and Hong Kong calligraphy, represented the fruitful outcome of calligraphy history research. Research topics on paintings include Songjiang school, bird-and-flower paintings by Zou Yigui (1686-1772), seventeenth-century women painters, lady paintings by Ren Bonian (1840-1895), and Wu Hufan's (1894-1968) landscape paintings. Other research on craft works like jade and bronze wares deserved equal attention. Mok Kar-leung, Tong Kam-tang, Jenny F. So, and Frank Vigneron joined Kao Mayching, Lee Yun-woon, and Jao Tsung-I to play substantial roles in teaching art history and providing supervision to postgraduates in thesis writing, significantly contributing to the training of Chinese art history professionals in the 21<sup>st</sup> century.<sup>26</sup>

Meanwhile, the Art Museum, CUHK continued to play an important role in the promotion and research of Chinese arts. In the 21<sup>st</sup> century, the Museum received donations from different parties, notably donations on contemporary painting and calligraphy, enriching the collections and expanding the exhibition diversity. The Art Museum showed heightened attention to ancient calligraphy and inscription rubbing with related exhibition and conferences, including “Ancient Chinese Calligraphic Rubbings” (2001), “Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan Collection” (2003, 2007), and “The Bei Shan Tang Legacy: Chinese Calligraphy” (2014). (Plate 13) Some of the exhibitions were complemented by academic conferences and exhibition catalogs, involving the participation of postgraduate students of Department of Fine Arts through writing scholarly essays, greatly benefitting the teaching of calligraphy and inscription rubbing and reflected the research achievement on related topics.<sup>27</sup>

The Museum also exhibited traditional art work, including gold ornaments, glass, crystal, amber, pottery, porcelain, furniture, clothing, etc., showcasing the delicate craftsmanship of ancient Chinese. The close collaboration between the Museum and the Department of Fine Arts could again be felt when Jenny F. So curated the exhibition “Noble Riders from Pines and Deserts: the Artistic Legacy of the Qidan” (2004) and “Radiant Legacy: Ancient Chinese Gold from the Mengdiexuan Collection” (2013) (Plate 14) and involved postgraduates to prepare exhibit entries. Associated symposiums such as “International Conference on Jingdezhen Ceramics from Min Kilns in Ming Dynasty” (2002), “International Conference on Ancient Chinese Bronze Wares” (2009), “Conference on Ancient Chinese Lacquer” (2010), and “Conference on Chaozhou Ceramics” (2011) built a platform of academic exchanges for scholars and researchers.<sup>28</sup>

Tertiary art education in Hong Kong has been further strengthened since the establishment of the Division of Humanities of the HKUST. The Division differs from the fine arts departments of HKU and CUHK with its characteristic cross-disciplinary learning experience, suggesting a new approach of local tertiary art education. The Division offers Bachelor of Art and Master of Art programs, and courses on Chinese art history including “Introduction to Chinese Art”, “Introduction to Chinese Paintings”, “Tradition and Modernity: Chinese Ink Paintings in 20th century”, “Chinese Painting and Modernity: Qing and Post-Qing Periods”, etc. Fu Li-tsui Flora teaches most of them.<sup>29</sup> With regards to its postgraduate training, there so far only exist master theses on traditional art history: most of them were research on paintings, such as case studies on painters like Shen Zhou (1427-1509), Fei Danxu (1802-1850), Su Manshu (1884-1918), and Xu Beihong. Others investigated the relationship between poetry and painting as reflected in Chinese court paintings of the Northern Song Dynasty and traditional female

Plate 14

*Radiant Legacy: Ancient Chinese Gold from the Mengdiexuan Collection* (2013) was edited by Su Fangshu and published in 2013 to accompany the exhibition. It consists of essays by experts and scholars, including Lin Meicun, Pieter Meyers, and Chen Ling.

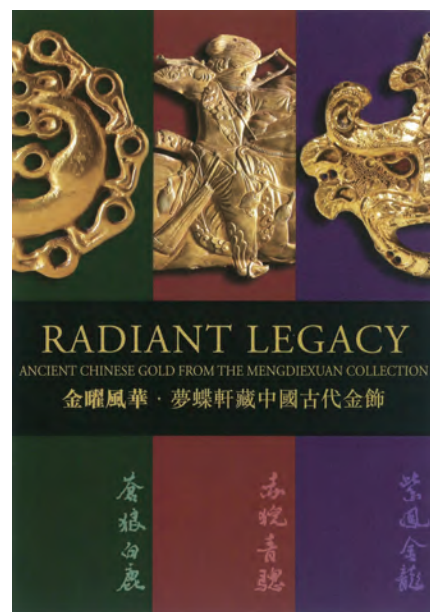


figure paintings in Shanghai in Republican China. Undoubtedly, the Division played an active role in the teaching of Chinese art history, but there seemed to be certain limitations judging from the undergraduate curriculum and the topics of master theses. The curriculum was designed to integrate the arts and the larger culture but the Division was short of faculty members, making it hard to fully cover different areas of art history, resulting in unbalance. In the meantime, the HKUST library had held regular exhibition to introduce art appreciation to a science-and-technology-oriented campus and to improve the artistic appreciation and humanistic qualities of its students. A majority of the past exhibitions featured art work of contemporary Chinese artists, except a few on Chinese traditional painting, calligraphy, and craft work, including “Rubblings of Chinese inscriptions” (1993), “Splendors of Brush & Ink - An Exhibition of Fine Reproductions of Chinese Painting and Calligraphy from the National Palace Museum” (co-organized with the National Palace Museum, 1994), “Gems of New Year Prints - An Exhibition from the Shanghai Library Collection” (co-organized with Shanghai Library, 1999), and a recent one, “Splendor of the Past: The Spirit and Form of Ancient Chinese Ceramics” (2014).<sup>30</sup>

Cross-disciplinary education has been the fashion in recent years as it is believed to transcend traditional disciplinary boundaries and facilitate an integrated learning of multiple perspectives. To respond to such trends, newly introduced Chinese art history courses are usually connected with areas such as traditional Chinese culture, rather than standing on its own. The Department of Chinese Culture of PolyU and the Department of Chinese and History of CityU, established respectively in 2008 and 2014, are cross-disciplinary philosophy materialized. The former offers degree programs of both Bachelor of Art and Master of Art to support its mission of “Furthering intellectual studies of past and present, bridging Chinese and western culture”. This positioning of the Department paralleled the course design of Division of Humanities at HKUST: it aims to integrate the teaching of Chinese literature, history, philosophy, religion and art. The courses on Chinese art history offered include “Chinese Art Appreciation”, “Appreciation of Chinese Painting and Calligraphy”, “Chinese Art and Culture”, “Chinese Art and Good Life”, etc. The curriculum says the Department’s pedagogy approach: Chinese art is to be studied in a traditional manner but from the perspective of contemporary social culture. Besides Bachelor and Master of Arts programs, the Department also offers postgraduate research programs covering a wide range of research topics. Though Chinese art history is among the research topics, no academic research has been announced or results released.<sup>31</sup> The Department of Chinese and History of CityU also advocates the mission of multi-dimensional and cross-disciplinary teaching. Courses on Chinese art history offered include “Appreciation of Chinese Art”, “Chinese Art and Politics”, “Introduction to Asian Art and Culture”, “Art and Society”, “Patrons and Art Market”. These courses divert from traditional curriculum in a sense that they emphasize the relation between art and social culture. Among the academic staff are Pedith Chan, Lisa Tsui and Marianne Wong, postgraduates of the Department of Fine Arts, CUHK. Their appointments embody the results of talent-training of the Department of CUHK.<sup>32</sup> Although both the discussed departments at the Polytechnic University and the City University have Chinese art history in curriculum, the core of the programs remains to be history and culture. Art history subjects are offered as elective courses only, posing limitation to both departments in their Chinese art history education and



research. Future development on this front will have to be scrutinized.

Integrating Chinese art, history and culture in the same curriculum is one way to drive cross-disciplinary education. Integrating traditional arts and modern digital media would be another. The Academy of Visual Arts (AVA) of Hong Kong Baptist University and the Department of Visual Studies of Lingnan University, established respectively in 2005 and 2009, testify to the latter practice. They both contribute to training local talents in response to the need of the rapidly expanding visual culture and creative industry. The undergraduate courses at the AVA are classified into four categories - “Studio and Media Arts”, “Craft and Design”, “Visual Arts Studies” and “Cross-disciplinary Learning”, which comprise theory and practice, traditional art and new digital media, and cover the full spectrum from ancient to modern Chinese art. However, even though Chinese art history course (such as “Introduction to Chinese Art”) has been included, the curriculum focuses on contemporary creative media and cross-cultural vision, in order to respond to the call of the times. The AVA taught and research postgraduate programs again focus on contemporary art, art administration, etc. The response to the demand for creative talents digresses education from traditional art history. Lau Chak-kyong Daniel and Lee Sai-chong Jack were the only faculty members engaged in Chinese art history and related research.<sup>33</sup> In 2013, an International Conference “Global Goes Local: Visualizing Regional Cultures in the Arts of Greater China” was presented by AVA, indicating its strong concern on cross-cultural topics. Overall speaking, the Academy will be constrained by its mission, curriculum design, and lack of faculty members if it was to expand on the teaching and research of traditional art history.<sup>34</sup>

The Department of Visual Studies at Lingnan University became independent from the Department of Philosophy in 2009, specializing on visual arts and culture research. It is unique among tertiary art education institutes in a sense that it provides an integrated curriculum covering western and Chinese art history, philosophy and aesthetics, film studies, digital media practice, in accordance with the liberal art education vision of Lingnan University. “Introduction to Chinese Art” is among the compulsory undergraduate courses while “Modernity in Twentieth-century Chinese Art” is selective at the initial stage. Yet it gradually added courses like “Modern and Contemporary Chinese Art” and “Collecting Chinese Art” to its list of selective, showing a decreasing attention on traditional art history and an increasing concern on contemporary art and art management.<sup>35</sup> Though the Department was small and only offered a modest number of courses on Chinese art history, under the instruction of Sophia Law, its postgraduate programs pioneered the research on Chinese art history and achieved some initial outcome on training academics.<sup>36</sup> In addition, the collections of and exhibition presented by Lingnan University Library supported the teaching of art history. In 2008, the University acquired a donation from American Lingnan Foundation, consisting mainly of works by Guangdong artists, a small number of which could be traced back to the Qing Dynasty. Part of the donation were exhibited in “Lingnan Foundation Collection: Zhao Hao-gong and Wong Po-yeh” in 2009. In 2012, the Department and University Library co-launched an online database. The database includes images of artworks as well as exhibition entries and painters’ biography information, produced and collected by students from the Department, offering invaluable references and image source for research on Guangdong art.<sup>37</sup>

Over the course of development of tertiary art education in Hong Kong, Chinese art history teaching has experienced multiple changes and borne rich fruits since the beginning of its offering in the 1950s. By virtue of the combined effort of the stakeholders, the teaching of art history in local tertiary institutions flourished, imbuing to a society largely dominated by money and profits cultural essence and artistic taste. Art history teaching also offers a reflective context for the past, present and future of the arts. Though the current teaching weighs heavily upon HKU and CUHK, encouraging development has been seen in other tertiary institutions. Despite the existing constraints in some programs, such as limitation of student quota, lack of faculty members, and unbalance in curriculum design, the expansion in the teaching of art history is most welcoming for the aspiring individuals. The research output on Chinese art history over the last few decades has mounted, gaining publicity through various exhibitions, scholarly essays and research projects, weaving into the rich fabric of Chinese art. Nevertheless, there are still vast virgin lands in the field of Chinese art history, awaiting adventurous explorers of scholars and researchers to embark a meaningful journey.

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- <sup>1</sup> Tertiary art education in Hong Kong discussed in this essay is principally concerned with the teaching and research of Chinese art history, with a particular emphasis on traditional Chinese art, such as calligraphy, paintings, and craft art. Studio art, design, contemporary creative media, and the like are excluded. In addition, as there is an extensive amount of research on Chinese art history since 1950s, the author will not provide detailed discussion on particular research projects but focuses mainly on research related to higher education of art history. This is acknowledged as a limitation of this essay.
- <sup>2</sup> New Asia College was founded by Ch'ien Mu (1895-1990), who together with Chen Shiwen and Ting Yen-yung setup of the Department of Fine Arts. The establishment of the Department of Fine Arts was based on two goals: first, to enrich the life of a Chinese cultural scholar through study and research of arts, and second, to develop a comprehensive scheme of education dedicated to the advancement of humanistic sciences. See: John Li. "25 years of the Department of Fine Arts," in *The 25<sup>th</sup> Anniversary Memorial Issue of the Department of Fine Arts of the Chinese University of Hong Kong* (Hong Kong: Department of Fine Arts, the Chinese University of Hong Kong, 1982): 6-10 (in Chinese).
- <sup>3</sup> For the establishment and development of the Department of Fine Arts of CUHK, see: Li. "25 years," 6-10; Chen Shiwen. "The Department of Fine Arts: Looking back and forward", in *The 25<sup>th</sup> Anniversary Memorial Issue of the Department of Fine Arts of the Chinese University of Hong Kong*: 4-5 (in Chinese); Kao Mayching. "A Chronology of Events: Department of Fine Arts in the Past 25 Years," in *The 25<sup>th</sup> Anniversary Memorial Issue of the Department of Fine Arts of the Chinese University of Hong Kong*: 11-16 (in Chinese); Wan Qingli. "An Overview of Hong Kong Modern Art Education," in *Meishu (美術)* 9 (1998): 32 (in Chinese); Wu Xiangsheng. *The Development of Hong Kong Art Education in Sixty Years (1939-1999)* (Hong Kong:

Hong Kong Institute of Education, 2000): 87-92 (in Chinese); Mok Kar-leung. "Research on Chinese Art History in Hong Kong," in *Hong Kong Visual Arts Yearbook 1999*, eds. Chan Yuk-keung, Mok Kar-leung (Hong Kong: Department of Fine Arts, the Chinese University of Hong Kong, 2000): 70-71 (in Chinese); Mok Kar-leung. "Hong Kong Higher Art Education: Past and Prospect," in *A Collection of Essay in Memory of Tenth Anniversary of Hong Kong Society for Education in Art*, ed. Lin Bixia (Hong Kong: Hong Kong Society for Education in Art, 2003): 54-57 (in Chinese); Lai Ming-hoi Victor. "A dialog with Hong Kong Arts: 1842-1960," in *Hong Kong Visual Art Yearbook 2013*, ed. Tong Kam-tang (Hong Kong: Department of Fine Arts, the Chinese University of Hong Kong, 2014): 58; and homepage of the Department of Fine Arts of CUHK:[http://www.arts.cuhk.edu.hk/~fadept/About\\_us/history.html](http://www.arts.cuhk.edu.hk/~fadept/About_us/history.html).

- <sup>4</sup> For the history and development of Fung Ping Shan Museum, see: Michael W.M. Lau. "The University Museum and Art Gallery: Past and Present" in *Art treasures from Shanghai and Hong Kong* (Hong Kong: University Museum and Art Gallery, University of Hong Kong, 1996): 13-15 (in Chinese); Wu. *The Development*: 95-96.
- <sup>5</sup> Catalogs and research of the collection included *Han Yanxi Xiyue Huashan Temple Stele* (1977) (in Chinese), *Chinese Jade Ornaments* (1979) (in Chinese), *The Collection of Seals from Art Museum of the Chinese University of Hong Kong* (1980) (in Chinese), *The Collection of Guangdong Calligraphy and Paintings from Art Museum of the Chinese University of Hong Kong* (1981) (in Chinese).
- <sup>6</sup> On the history and development of the Art Museum, see: Peter Lam. "A Decade of Acquisition at the Art Gallery, The Chinese University of Hong Kong," in *International Asian Antiques Fair Hong Kong* (Hong Kong: Andamans East International Ltd, 1981): 26-32; Cheng Te-kun. "An overview of Chinese Art and Archaeology in Hong Kong", in *Anthology of Chinese art: Min Chiu Society Silver Jubilee Exhibition* (Hong Kong: Urban Council, 1986): 43-45 (in Chinese); *Growing up with The Chinese University: CUHK and ICS: a photo history, 1949-1997*, ed. Chen Fong Ching (Hong Kong: Institute of Chinese Studies, the Chinese University of Hong Kong, 2000): 63, 93, 130-140 (in Chinese).
- <sup>7</sup> On the exhibitions, catalogues and related conferences by Art Museum of CHUK in the 1970s and 1980s, see: Chen, *Growing up*: 291, 296, 298-299.
- The teaching and research of art history at CUHK is not only exemplified through the development of the Department of Fine Arts and the Art Museum, but also the Centre for Chinese Archaeology and Art established in 1978. The Centre was founded by Prof. Cheng Te-kun, with a goal to advance the study of Chinese archaeology. Though archaeology studies and art history studies may share resources and research outcomes, the Center relies more on historical, rather than artistic, perspectives, thus it will not be covered in details in this essay. On the development and publication of the Centre for Chinese Archaeology and Art, see: Chen, *Growing up*; homepage of the Centre:<http://www.cuhk.edu.hk/ics/ccaa/index.htm>.
- <sup>8</sup> Chuang Shen published *A Study of Wang Wei* (Part I)(in Chinese) in 1971 and since 1973 commenced a research project on Guangdong paintings and calligraphy and the Guangdong collectors in late Qing dynasty, which resulted in a 1997 publication, *From Blank Sheet to Silver: A history of Guangdong Calligraphy and Painting and Collection in Late Qing* (in Chinese).
- <sup>9</sup> Wan Qingli published a number of works in the 1990s, including *A Critical Biography of Li Keran (1907-1989)* (1995) (in Chinese), *Lu Yanshao* (1996) (in Chinese), *Painters and History of Painting: Papers on Modern Art* (1997) (in Chinese), *History of Modern Chinese Painting (Late Qing Periods): 1840-1911* (1998, co-authored with Li Chutsing). These publications marked the substantial contribution Wan has made to research on modern Chinese art.

- <sup>10</sup> On details of this database, see the webpage of the Department of Fine Arts of HKU: <http://finearts.hku.hk/finearts/resources/faiva-image-database/>.
- <sup>11</sup> On the research trends of modern Chinese art in the 1980s to 1990s, see: Mok. "Art History Hong Kong": 73-75; Xue Yongnian. "Research on Chinese Art History in the 20<sup>th</sup> Century: Looking back and forward," *Weilun Public Lecture Series*, available at webpage of the Chinese University of Hong Kong: [http://www.iso.cuhk.edu.hk/weilun/en/xue/xue\\_fulltext1.html](http://www.iso.cuhk.edu.hk/weilun/en/xue/xue_fulltext1.html).
- <sup>12</sup> On the development of research on calligraphy history in the 20<sup>th</sup> century, see: Mok Kar-leung. "Research and Development of Chinese Calligraphy Studies in the Recent Hundred Years," *Shufa Yanjiu* (書法研究), 92 (1996): 6, 70-86 (in Chinese).
- <sup>13</sup> Kao Mayching started a number of important research projects on art history, including "Paintings by Gao Jianfu (1878-1951) in the Art Museum Collection: Documentation & Analysis" (1993), "Hong Kong art since 1911" (1995), and research on Ding Yanyung (1998). See Mok Kar-leung. "On the Chinese art history research in Hong Kong" in *Hong Kong Visual Art Yearbook 1999*, eds. Chan Yuk-keung, Mok Kar-leung (Hong Kong: Department of Fine Arts, the Chinese University of Hong Kong, 2000): 74-77, 79.
- <sup>14</sup> On papers presented in this conference, see *ShuHaiGuanLan* (書海觀瀾): *Proceedings of the International Conference on Chinese Calligraphy*, ed. Mok Kar-leung (Hong Kong: Art Museum, the Chinese University of Hong Kong, 1998).
- <sup>15</sup> On the exhibitions, catalogs, and related symposiums of the Art Museum, see: Chen. *Growing Up*: 291-292, 296-299.
- <sup>16</sup> The Chinese Civilisation Centre of CityU has organized a series of exhibitions and conferences on Chinese antiquities and published academic books since its inauguration, attaining fruitful results on promoting humanistic education. For instance, in 2002, Cheng Pei-kai and Li Guo commenced a long-term research project entitled "China Westward: Chinese Porcelain and East-West Maritime Trade", to study the influence of Chinese material civilization on Southeast Asia and the Indian Ocean. On the research, activities and publication of the Center, see its homepage at <http://www.cciv.cityu.edu.hk/>.
- <sup>17</sup> Wan Qingli and Li Chu-tsing had formed a few co-authorship relationship in the 21st century, including *History of modern Chinese painting (Republican China periods): 1912-1949* (2001) and *History of modern Chinese painting (Contemporary): 1950-2000* (2003), together with *The Century was Not Declining in Art: A History of Nineteenth-century Chinese Painting* (2008), presenting a complete picture of the development of contemporary Chinese painting history. Koon Yee-wan published *A Defiant Brush: Su Renshan and the Politics of Painting in Early 19th-century Guangdong*, which studied Su Renshan (1814-around 1850) and provided an in-depth investigation of the relation between his art and the Guangdong society in the 19<sup>th</sup> century.
- <sup>18</sup> David Clarke had invested numerous efforts into promoting the development of Hong Kong modern art. He had published a series of works, and the students he supervised had mostly researched on modern art history of China and Hong Kong.
- <sup>19</sup> For the papers presented on this conference, see *BiMoLunBian* (筆墨論辯): *Proceedings of International Conference on Modern Chinese Paintings*; (in Chinese) ed. Mok Kar-leung (Hong Kong: Department of Fine Arts of the Hong Kong University and Department of Fine Arts of the Chinese University of Hong Kong, 2002).



- <sup>20</sup> For the papers presented in this conference, see *Rethinking Visual Narratives from Asia: Intercultural and Comparative Perspectives*; ed. Alexandra Green (Hong Kong: Hong Kong University Press, 2013).
- <sup>21</sup> The symposium is entitled “A Connective History of Qing Art: Visuality, Images and Imaginaries”. See <http://finearts.hku.hk/qing2012/>.
- <sup>22</sup> For the proceedings of the related conferences, see *Rhythm of Mind: Academic Work and Art Work by Jao Tsung-I*, eds. Chuping Hong and Weiming Zheng (Hong Kong: Jao Tsung-I Petite Ecole, 2004) (in Chinese); *In Honour of Professor Jao Tsung-I's 95th birthday, International Conference on Dunhuang Studies: Papers*, eds. Central Research Institute of Culture and History, Dunhuang Academy, and Jao Tsung-I Petite Ecole (Beijing: Zhonghua Book Company, 2012) (in Chinese).
- <sup>23</sup> On the development and information of exhibitions, conferences and publication by Jao Tsung-I Petite Ecole of HKU, see its homepage: <http://www.jaotipe.hku.hk/index.html>.
- <sup>24</sup> Lee Jung-sen (1915-2007) was the founder of Bei Shan Tang Foundation. He was a renowned and committed collector of Chinese art. Bei Shan Tang has generously sponsored the academic exchange activities of the Department of Fine Arts of CUHK, and donated part of its abundant collections to the Art Museum of CUHK from time to time.
- <sup>25</sup> Tong Kam-tang. “An Overview of Early Hong Kong Seal Carvers,” in *Hong Kong Visual Arts Yearbook 2005*, ed. Mok Kar-leung (Hong Kong: Department of Fine Arts, the Chinese University of Hong Kong, 2006):163-182; Tong Kam-tang. “The Art and Life of Van I-pong,” in *Hong Kong Visual Arts Yearbook 2010*, ed. Tong Kam-tang (Hong Kong: Department of Fine Arts, the Chinese University of Hong Kong, 2011): 75-101; Kao Mayching. “The Artistic Universe of Irene Chou,” in *Hong Kong Visual Arts Yearbook 2012*, ed. Tong Kam-tang (Hong Kong: Department of Fine Arts, the Chinese University of Hong Kong, 2013): 37-63; Lau Chak-kwong Daniel. “Clerical Script of the Han Dynasty as the Foundation of a Convergence of the Stele and Model-book Studies: The Calligraphy of Han Yunshan,” in *Hong Kong Visual Arts Yearbook 2013*, ed., Tong Kam-tang (Hong Kong: Department of Fine Arts, the Chinese University of Hong Kong, 2014): 95-131.
- <sup>26</sup> Publication on research of Chinese art history by the faculty members of the Department of Fine Arts of CUHK has been fruitful in the 21<sup>st</sup> century. Publication by Mok Kar-leung include *Double beauty I : Qing Dynasty Couplets from the Lechangzai Xuan Collection* (2007) (in Chinese), *Chronology of Hong Kong Calligraphy: 1901-1950* (co-authored with Chen Yafei, 2009) (in Chinese), and *The Bei Shan Tang Legacy: Chinese Calligraphy* (2014) (in Chinese). Tong Kam-tang published *Collection of Calligraphic Couplets* (2011) (in Chinese), which consisted mainly of his personal art work and served teaching purpose as well; Jenny F. So edited *Noble Riders from Pines and Deserts: the Artistic Legacy of the Qidan* (2004) (in Chinese) and *Radiant Legacy: Ancient Chinese Gold from the Mengdiexuan Collection* (2013) (in Chinese), both of which are important references for research on Qidan art and ancient Chinese gold; Frank Vigneron focuses on Chinese and Western comparative aesthetics, thus his publication as well as the theses of his students targeted on Chinese contemporary art; Maggie Wan is working on a research project, namely *The Evolution of Daoist Hagiographic Illustration in the Yuan and Ming Dynasties*.
- <sup>27</sup> On the proceedings of the related conferences, see *Symposium on Chinese Rubbings and Calligraphy*, eds. You Xuehua and Chen Juan'an (Hong Kong: Art Museum, the Chinese University of Hong Kong, 2001) (in Chinese); *Proceedings for Chinese Calligraphy Symposium II*, eds. Mok Kar-leung and Chen Yafei (Hong Kong: Department of Fine Arts and Art Museum, the Chinese University of Hong Kong, 2008). (in Chinese)

- <sup>28</sup> For the proceedings of the above mentioned conferences, see: *Proceedings of International Conference on Ancient Chinese Bronze Wares*, ed. Editorial Committee of the Proceedings of International Conference on Ancient Chinese Bronze Wares, (Hong Kong: Art Museum, the Chinese University of Hong Kong; Shanghai: Shanghai Museum, 2010) (in Chinese); *Proceedings of Conference on Ancient Chinese Lacquer*, ed. Chen Juan'an (Hong Kong: Art Museum, the Chinese University of Hong Kong, 2012) (in Chinese); *Proceedings of Conference on Chaozhou Ceramics*, eds. Ting Huang and Bingyan Li (Hong Kong: Art Museum of the Chinese University of Hong Kong, 2012) (in Chinese).
- <sup>29</sup> Fu Li-tsui Flora published *Framing Famous Mountains: Grand Tour and Mingshan Paintings in Sixteenth-century China* (2009), which discussed the conceptual formation of grand tour and mingshan in paintings in the sixteenth century.
- <sup>30</sup> On details of the exhibitions held by University Library of the Hong Kong University of Science and Technology, refer to the Library homepage: <http://library.ust.hk/info/exhibit/exhibit.html>.
- <sup>31</sup> On the development of the Department of Chinese Culture of the Hong Kong Polytechnic University, refer to its homepage: <http://www.polyu.edu.hk/cc/>.
- <sup>32</sup> On the development of the Department of Chinese and History of the City University of Hong Kong, see <https://cah.cityu.edu.hk/>.
- <sup>33</sup> The publications by Lau Chak-kwong Daniel in the 21<sup>st</sup> century mostly associate his personal art practices with the idea and spirit of traditional Chinese art, like *Literati Arts: Inheritance and Transformation: Works of Chinese Painting, Calligraphy and Seal-engraving by Daniel C.K. Lau* (2003), *Harmony: Synergy between Tradition & the Contemporary Chinese Calligraphy and Seal Engraving by Daniel C.K. Lau* (2010) and *Not the Constant Way: New Explorations into the Art of Chinese Seal Engraving* (2014).
- <sup>34</sup> On the development of the Academy of Visual Arts of Baptist University of Hong Kong, refer to the first and second editions of its periodical magazine "Ava", and its homepage: <http://ava.hkbu.edu.hk/zh>.
- <sup>35</sup> On the development of the Department of Visual Studies of Lingnan University, see its homepage: <http://www.ln.edu.hk/visual/index.php>; Wan Lai-na. "In Between Visual Art and Culture," in *What is this subject about?*, retrieved from <http://utalks.ervonline.hk/article70.php>.
- <sup>36</sup> Sophia Law has published *Zhang Daqian and modern Chinese Paintings* (2007) (in Chinese) and *Beyond Form & Colours: Six Ways to Read Chinese Painting* (2009) (in Chinese).
- <sup>37</sup> The homepage of this online database is [http://omeka.ln.edu.hk/exhibits/show/scroll\\_inf](http://omeka.ln.edu.hk/exhibits/show/scroll_inf).

## 附錄

一九七零年代至廿一世紀在香港大專院校發表的中國藝術史碩士及博士論文  
(括號內為論文題目翻譯)

Master and Doctoral theses on Chinese art history published in Hong Kong tertiary institutes between 1970's and the 21<sup>st</sup> century (the title in brackets are translation of the thesis title)

七十至八十年代 1970s and 1980s :

香港大學中文系 The Chinese Department, The University of Hong Kong*			
作者 Author	論文題目 Title	學位 Degree	年份 Year
譚志成 Tam Chi-sing	Wu Li and the Art of His Painting (吳歷及其繪畫)	哲學碩士 MPhil	1970
陳運耀 Chan Wan-yiu	馬遠研究 (A Study of Ma Yuen)	文學碩士 M.A.	1970

\* 香港大學中文系 2006 年起改稱香港大學中文學院

The Chinese Department of the University of Hong Kong was renamed as School of Chinese in 2006

香港大學藝術系 <sup>#</sup> Department of Fine Arts, Hong Kong University			
作者 Author	論文題目 Title	學位 Degree	年份 Year
崔媽霞 Chui Yin-har.	宋元明蘭畫研究 (A Study of Orchid Paintings in China: from the Sung to Ming Dynasties)	哲學碩士 MPhil	1979
Fredrikke Skinsnes Scollard	A Study of Shiwan Pottery (石灣陶瓷研究)	哲學博士 PhD	1981
曾家寶 Tsang Ka-bo	Hua Yan, 1682-1756: His Life and Art (華岳 [1682-1756] : 生平及藝術)	哲學博士 PhD	1983
黃燕芳 Wong Yin-fong	A Study of the Stone Sculptures of Dazu, Sichuan Province, with Special Reference to Dafowan at Baodingshan (四川大足石刻研究 [以寶頂山大佛灣為中心])	哲學碩士 MPhil	1985
莫家良 Mok Kar-leung	The Study of Liao Ceramics (遼代陶瓷研究)	哲學碩士 MPhil	1985
楊春棠 Yeung Chun-tong	The Development of the Jingdezhen Kilns in the Yuan Dynasty (元代景德鎮窯的發展)	哲學碩士 MPhil	1989
陳鳳姬 Chan Flora Kay	The Development of Lu Shoukun's Art (呂壽琨的藝術進程)	哲學碩士 MPhil	1989
關善明 Kwan Sin-ming	The Imperial Porcelain Wares of the Late Qing Dynasty (晚清御用瓷器)	哲學博士 PhD	1989

<sup>#</sup> 香港大學藝術系 2014 年起改稱香港大學藝術學系

香港中文大學藝術系 Department of Fine Arts, The Chinese University of Hong Kong			
作者 Author	論文題目 Title	學位 Degree	年份 Year
何崇謙 Ho Sung-him	摺扇的起源與明代摺扇山水畫的藝術特色 (The Origin of Folding Fan and the Artistic Style of Fan Landscape Painting of the Ming Dynasty)	哲學碩士 MPhil	1984
王靜芬 Wong Dorothy C	敦煌《彌勒經變畫》的研究 (Study of Maitreya Sutra Paintings at Dunhuang)	哲學碩士 MPhil	1985
鄧偉權 Tang Wai-kuen	陳師曾研究——書畫篆刻 (A Study of Chen Shizeng: His Painting, Calligraphy and Seal Carving)	哲學碩士 MPhil	1986
許雪輝 Hui Suet-fai	孔望山佛教造像年代考察 (An Investigation of Production Time of Buddhist Sculptures of Kongwang Mountain)	哲學碩士 MPhil	1986
李婉華 Lee Yuen-wah	吳其貞《書畫記》的研究——有關收藏家與書畫流傳 (A Study of Wu Qizhen's <i>Shuhuaiji</i> : Collectors and Circulation of Painting and Calligraphy)	哲學碩士 MPhil	1987
余雪霞 Yu Suet-ha	從唐代墓葬壁畫看唐代繪畫風格 (Painting Style of Tang Dynasty as viewed from Mural Paintings in the Tang Tombs)	哲學碩士 MPhil	1987
林漢堅 Lam Hon-kin	夏承碑研究 (The Study of Stele of Xia Cheng)	哲學碩士 MPhil	1989

九十年代 1990s :

香港大學藝術系 Department of Fine Arts, Hong Kong University			
作者 Author	論文題目 Title	學位 Degree	年份 Year
李世莊 Lee Sai-chong	Painting in Western Media in Early Twentieth Century Hong Kong (二十世紀初香港西方媒介繪畫)	哲學碩士 MPhil	1996
楊玉玲 Yeung Yuk-ling	Xu Beihong (1895-1953) and Western Influence: A Study of His Large-Scale History Paintings (徐悲鴻 [1895-1953] 及西方影響：徐氏大型歷史畫作研究)	哲學碩士 MPhil	1996
吳玉蘭 Ng Yuk-lan	Sesshu and Chinese Academic Painting (雪舟及中國院體畫)	哲學碩士 MPhil	1997
Catherine Ruth Maudsley	Ritual Meaning of "Water and Land": A Study of Buddhist Ceremonial Paintings of the Song and Yuan Dynasties (宋元佛教儀式畫研究)	哲學碩士 MPhil	1998
蘇碧懿 Pikyeek Kotewall	Huang Binhong (1865-1955) and His Redefinition of the Chinese Painting Tradition in the Twentieth Century (黃賓虹 [1865-1955] 對二十世紀中國繪畫傳統的新定義)	哲學博士 PhD	1998
林亦英 Lam Yick-ying	<i>Huishi Fawei</i> : The Theoretical Writing of Tang Dai (1673-after 1752) (《繪事發微》：唐岱 [1673-約 1752] 的理論書寫)	哲學碩士 MPhil	1999



杜培義 To Pui-yee	Feng Zikai's (1898-1975) Manhua on the Theme of Children (豐子愷 [1898-1975] 的兒童漫畫)	哲學碩士 MPhil	1999
羅淑敏 Law Suk-mun	In Pursuit of Classical Professionalism: A Consistent Feature of Zhang Daqian and His Art (張大千及其藝術的恆常特色)	哲學碩士 MPhil	1999
司徒元傑 Szeto Yuen-kit	蕭雲從及其山水繪畫 (Xiao Yuncong (1596-1669) and His Landscape Paintings)	哲學碩士 MPhil	1999
鍾妙芬 Chung Miu-fun	Jiehua of the Qing Dynasty (1644-1911) (清代 [1644-1911] 界畫)	哲學博士 PhD	1999

香港中文大學藝術系 Department of Fine Arts, The Chinese University of Hong Kong			
作者 Author	論文題目 Title	學位 Degree	年份 Year
黃孕祺 Hwang In-chee	甲骨文與書法藝術 (Oracle Bone Script and Calligraphic Art)	哲學碩士 MPhil	1990
馬桂順 Ma Kwai-shun	「金陵八家」繪畫藝術淵源探討 (An Investigation on the Origin of Painting by "Eight Masters of Nanjing")	哲學碩士 MPhil	1991
唐錦騰 Tong Kam-tang	杜瓊研究 (A Study of Du Qiong)	哲學碩士 MPhil	1991
鍾妙芬 Chung Miu-fun	Xugu (1823-1896): A Study of the Paradoxical Identities of Literatus and Professional of a Late Nineteenth-century Artist (虛谷 [1823-1896]: 十九世紀晚期文人畫家與職業畫家矛盾 身份的研究)	哲學碩士 MPhil	1991
劉健威 Lau Kin-wai	香港水墨畫運動研究 (A Study of the Ink Painting Movement in Hong Kong)	哲學碩士 MPhil	1992
李桂芳 Lee Kwai-fong	黎簡繪畫藝術研究 (A Study of Li Jian's Paintings)	哲學碩士 MPhil	1994
盧瑞祺 Lo Sui-ki	楊維禎的書法藝術 (Yang Weizhen's Art of Calligraphy)	哲學碩士 MPhil	1994
黃佩賢 Wong Marianne P Y	「臥遊」山水與程正揆《江山臥遊圖》 (“Woyou” Landscape and Cheng Zhengkui's Series of Hand- scroll Paintings – <i>Dream Journey among Stream and Mountains</i> )	哲學碩士 MPhil	1995
李志綱 Lee Chi-kwong	程邃 (1607-1692) 繪畫研究 (A Study of Cheng Sui's [1607-1692] Painting)	哲學碩士 MPhil	1995
劉鳳霞 Lau Fung-ha	從革命走向藝術——石魯 (1919-1982) 研究 (From Revolution to Art: A Study of Shi Lu [1919-1982])	哲學碩士 MPhil	1995
鄧民亮 Tang Man-leung Raymond	明中葉吳中地區書法鑑藏與文徵明書法之關係 (Connoisseurship of Calligraphy in Suzhou during Mid-Ming and Its Relationship with Wen Zhengming's Calligraphy)	哲學碩士 MPhil	1995
黃孕祺 Hwang In-chee	殷墟甲骨文書風之研究 (A Study of the Calligraphic Styles of Oracle Bone Inscriptions from the Sites of Anyang)	哲學博士 PhD	1995
郭玉美 Kwok Yuk-mei	居巢 (1811-1865) 畫藝研究 (A Study of Ju Chao's [1811-1856] Paintings)	哲學碩士 MPhil	1996

布婉冰 Po Yuen-ping	方以智其人其畫 (Fang Yizhi and His Paintings)	哲學碩士 MPhil	1996
張惠儀 Cheung Wai-yee	沈曾植書法研究 (A Study of Shen Zengzhi's Calligraphy)	哲學碩士 MPhil	1997
譚沛榮 Tam Pui-wing	陳獻章 (1428-1500) 書法研究 (A Study of Chen Xianzhang's [1428-1500] Calligraphy)	哲學碩士 MPhil	1998
羅欣欣 Lo Yan-yan	現代中國繪畫中的毛澤東圖像 (Portraits of Mao Zedong in Modern Chinese Painting)	哲學碩士 MPhil	1998
李秀華 Lee Shew-hua	晚明變形書風之研究 (Study of the "Transformed" Calligraphic Styles in Late Ming)	哲學博士 PhD	1998
徐麗莎 Chui Lai-sha	陳繼儒 (1558-1639) 及其繪畫思想 (Chen Jiru [1558-1639] and His Theories of Painting)	哲學碩士 MPhil	1999
莫潤棣 Mok Yun-tai Bernadette	謝蘭生書畫研究 (Painting and Calligraphy of Xie Lansheng)	哲學碩士 MPhil	1999
鄧國榮 Tang Kwok-wing	任熊的繪畫藝術 (Ren Xiong's Art of Painting)	哲學碩士 MPhil	1999

## 二十一世紀 21st century

香港大學藝術系 Department of Fine Arts, Hong Kong University			
作者 Author	論文題目 Title	學位 Degree	年份 Year
劉澤光 Lau Chak-kwong	A Study of Kang Youwei's (1858-1927) <i>Guang Yizhou Shuangji</i> (康有為 [1858-1927] 《廣藝舟雙楫》研究)	哲學碩士 MPhil	2000
蕭芬琪 Siu Fun-kee	The Case of Wang Yiting (1867-1938): A Unique Figure in Early Twentieth Century Chinese Art History (王一亭 [1867-1938] 研究)	哲學碩士 MPhil	2000
馮華年 Feng Huanian	The Reception of Western Art History in Republican China (西方藝術史在民國的滲透)	哲學碩士 MPhil	2002
黃美堅 Wong Mei-kin	Collecting and Picturing the Orient: China's Impact on 19th European Art (中國對十九世紀歐洲藝術的影響)	哲學碩士 MPhil	2003
劉浩敏 Lau Ho-man	The Seal-Engraving Art of Deng Shiru (1743-1805) (鄧石如 [1743-1805] 的篆刻藝術)	哲學碩士 MPhil	2004
陸於平 Luk Yu-ping	Ren Bonian's Paintings of Zhong Kui (任伯年的鍾馗畫)	哲學碩士 MPhil	2004
梁美賢 Leung Mei-yin	The Chinese Women's Calligraphy and Painting Society: The First Women's Art Society in Modern China (現代中國的首個女性藝術組織：中國婦女書法及繪畫協會)	哲學碩士 MPhil	2004
羅淑敏 Law Suk-mun	Zhang Daqian's (1899-1983) Place in the History of Chinese Painting (張大千 [1899-1983] 在中國繪畫史上的地位)	哲學博士 PhD	2004

高昕丹 Gao Xindan	Chen Shizeng (1862-1923) and the Reform of Chinese Art (陳師曾 [1862-1923] 及中國藝術改革)	哲學博士 PhD	2004
蕭芬琪 Siu Fun-kee	The Conventional and the Individual in Fu Baoshi's (1904-1965) Painting (傅抱石[1904-1965]繪畫的常規及獨特性)	哲學博士 PhD	2004
鄭潔 Zheng Jie	The Shanghai Art College, 1913-1937 (上海美術院, [1913-1937])	哲學碩士 MPhil	2005
李世莊 Lee Sai-chong	China Trade Painting: 1750s to 1880s (中國貿易畫: 1750年代至 1880年代)	哲學博士 PhD	2005
何懿行 Ho Yi-hsing	Art and the Taiping Rebellion (藝術與太平天國起義)	哲學碩士 MPhil	2007
梁佩儀 Leung Pui-yi	Refuge and Empty Pavilions: Encountering Ni Zan (1306-1374) (空亭與亂離的庇所: 倪瓚 [1306-1374] 的山水畫意)	哲學碩士 MPhil	2010
李俊彤 Li Chun-tung	Envisioning Authority: The Mongol Imperium and the Yonglegong Mural Paintings and Architecture (元朝及永樂宮的壁畫與建築)	哲學碩士 MPhil	2012
馮諾勤 Fung Nok-kan	Christian Faith in the Art of Wu Li (1632-1718) (吳歷[1632-1718]藝術中的基督教信仰)	哲學碩士 MPhil	2012

香港中文大學藝術系 Department of Fine Arts, The Chinese University of Hong Kong			
作者 Author	論文題目 Title	學位 Degree	年份 Year
林志光 Lam Chi-kwong	明代官窯香爐研究 (A Study of Incense Burners from Ming Official Kilns)	哲學碩士 MPhil	2000
唐錦騰 Tong Kam-tang	元末明初吳中書法研究 (A Study of Wuzhong Calligraphy of Late Yuan and Early Ming)	哲學博士 PhD	2000
梁寶珊 Leung Po-shan Anthony	現代中國博物館緣起——以江南地區為中心 (The Rise of Modern Museums in China: with the Jiangnan Area as the Center)	哲學碩士 MPhil	2000
何碧琪 Ho Pik-ki	清代隸書與伊秉綬 (Qing Clerical Script and Yi Bingshou)	哲學碩士 MPhil	2001
許曉東 Xu Xiaodong	遼代玉器研究 (A Study of Jade Objects of the Liao Dynasty)	哲學碩士 MPhil	2001
洪娟 Hung Kuen	走馬樓三國吳簡書法研究——以嘉禾吏民田家荊為對象 (Study of the Calligraphy of the Wu Wooden Tablets from Zoumalou: the "Bei" Tablets of the Jiahe Period)	哲學碩士 MPhil	2001
王雅君 Wong Nga-kwan	鄒一桂 (1686-1772) 花鳥畫藝及畫論 (Zou Yigui's [1686-1772] Bird-and-flower Painting and Theories)	哲學碩士 MPhil	2001
蕭瑋文 Siu Wai-man	金城 (1878-1926) 研究 (A Study of Jincheng [1878-1926])	哲學博士 PhD	2001
陳蓓 Chan Pui Pedith	傳統的復興——吳湖帆 (1894-1968) 山水畫研究 (Revival of the Great Tradition: A Study of Wu Hufan's [1894- 1968] Landscape Painting)	哲學碩士 MPhil	2002
張惠儀 Cheung Wai-yee	民國時期遺老書法研究 (A Study of "Yilao" Calligraphy in the Early Twentieth Century)	哲學博士 PhD	2002

吳秀華 Ng Sau-wah	清代宮廷繪畫的滿族特色與意識 (Relationship between the Qing Imperial Painting and the Manchus)	哲學碩士 MPhil	2004
洪娟 Hung Kuen	上博楚簡書法研究 (A Study of the Calligraphy of the Chu Bamboo Slips in the Shanghai Museum)	哲學博士 PhD	2004
李志綱 Lee Chi-kwong	蔣寶齡與《墨林今話》：關於嘉道時期江南畫壇商業化的考察 (Jiang Baoling and <i>Molin Jinhua</i> : Study of the Commercialization of the Jiangnan Painting Scene in the Jia-Dao Era of the Qing Dynasty)	哲學博士 PhD	2004
盧君賜 Lo Kwan-chi	河北宣化遼墓壁畫備茶圖研究 (A Study of Mural Paintings of Tea Preparation from Liao Tombs of Xuanhua, Hebei Province)	哲學碩士 MPhil	2005
梁婉芬 Leung Yuen-fun Rachel	Changsha Ware in the Art Museum, The Chinese University Of Hong Kong: Reflections of Daily Life in the Tang Dynasty (香港中文大學文物館所藏長沙窯陶瓷——與唐代民間生活)	哲學碩士 MPhil	2005
徐麗莎 Chui Lai-sha	松江畫派與及周邊地區藝術活動關係之研究 (Artistic Activities between Songjiang School and the Peripheral Regions)	哲學博士 PhD	2005
許曉東 Xu Xiaodong	契丹琥珀藝術研究 (A Study of Khitan Amber Arts)	哲學博士 PhD	2005
鄧慶榮 Tang Hing-sun	梁于渭 (?-1917) 繪畫研究 (Painting of Liang Yuwei [?-1917])	哲學碩士 MPhil	2006
鄧民亮 Tang Man-leung Raymond	王世貞 (1526-1590) 藝術贊助的研究 (Wang Shizhen [1526-1590]: A Study of Patronage in Art)	哲學博士 PhD	2006
毛秋瑾 Mao Qiujin	敦煌寫經書法研究 (A Study of the Calligraphy of Buddhist and Daoist Scriptures of Dunhuang)	哲學博士 PhD	2006
陳雅飛 Chen Yafei	傳統的移植——香港書法研究 (1911-1941) (Transfer of Traditions: A Study of Hong Kong Calligraphy [1911-1941])	哲學博士 PhD	2008
王文佳 Wang Wenjia	Calligraphy in the Context of Woodblock-printed Books (木刻書籍中的書法)	哲學碩士 MPhil	2009
方鳳婷 Fong Fung-ting	清末民初博古畫研究 (A Study of <i>Bogu</i> Painting from Late Qing to Early Republic Period)	哲學碩士 MPhil	2009
陳麗碧 Chan Lai-pik	西周象生動物玉器研究 (A Study of the Real-life-imitating Jade Animal Figures of the Western Zhou Dynasty)	哲學博士 PhD	2009
張藝議 Cheung Ngai-yee	嘉道時期廣州畫家及山水畫研究 (A Study of the Canton Painters and Landscape Paintings of the Jia-Dao Era of the Qing Dynasty)	哲學博士 PhD	2009
楊說 Yeung Suet	帖學的反思：吳榮光 (1773-1843) 書學研究 (A Reflection on Model-book Studies: A Study of the Calligraphy of Wu Rongguang [1773-1843])	哲學博士 PhD	2009



褚馨 Chu Xin	魏晉南北朝玉器研究 (A Study of the Jade Objects of the Six Dynasties)	哲學博士 PhD	2010
陳冠男 Chan Kwun Nam	王時敏《杜陵詩意圖冊》研究 (Study of Wang Shimin's <i>Album on Du Fu's Poems</i> )	哲學碩士 MPhil	2010
周卓盈 Chau Cheuk-ying	Enchanting Borders: The Art & Psychology of Chinese Hanging Scroll Mounting (醉人的邊界——中國卷軸裱裝的藝術及心理)	哲學碩士 MPhil	2010
范夢園 Fan Mengyuan	克拉克瓷研究 (A Study of Kraak Ware)	哲學博士 PhD	2010
邱嘉汶 Yau Ka-man	從曾侯乙墓出土玉器探討東周玉器之特色以及與「春秋中期禮制重構」之關係 (A Study of the Characteristics of Jade Wares of the Eastern Zhou Dynasty as Revealed by the Items Unearthed from the Tomb of Marquis Yi of Zeng, and Their Relationship with "the Re-establishment of <i>Lizhi</i> [Social Etiquette] by the Mid-Spring and Autumn Period)	哲學博士 PhD	2010
周越 Zhou Yue	圖像的流動與互動——任伯年仕女畫的風格與意旨 (Circulation and Interaction of Image: Style and Significance of Ren Bonian's Women Painting)	哲學博士 PhD	2010
王蘇琦 Wang Suqi	神像的創生——漢代西王母圖像研究 (Emergence of the Human Religious Icon in Early China: Xiwangmu Image during the Han Period)	哲學博士 PhD	2010
王冬松 Wang Dongsong	唐代繪畫藝術的色彩研究 (A Study on Colors in Tang Painting)	哲學博士 PhD	2011
李蘊詩 Lee Wun-sze Sylvia	The Icon of Gardens: How Seventeenth-century Women Painters in Jiangnan Constructed and Developed their Public Personae and Artistic Identities (圖中意：論十七世紀江南地區女性畫家如何建立藝術家身份及公眾形象)	哲學博士 PhD	2011
林巧羚 Lam Hauding Eileen	江蘇徐州楚王陵出土玉器研究——探討漢代用玉及物質觀念的轉變 (A Study of Jade Wares Unearthed from the Tomb of Chu Wang at Xuzhou, Jiangsu - an Investigation of the Utilization of Jade Wares and the Concept of Materials in the Han Dynasty)	哲學博士 PhD	2011
代麗鵬 Dai Lijuan	四川盆地青銅兵器研究 (A Study on Bronze Weapons of Sichuan Basin)	哲學博士 PhD	2011
楊晉宜 Yeung Chun-yi	仇英仙境圖研究 (A Study of the Immortal Landscape Paintings by Qiu Ying)	哲學碩士 MPhil	2012
黃焯均 Wong Wai-kwan	龍泉窯宗教龕像研究 (A Study of the Religious Niche Statues of the Longquan Kilns)	哲學碩士 MPhil	2012
劉浩敏 Lau Ho-man	黃牧甫篆刻藝術研究 (A Study of Huang Mufu's Life and Seal Engraving Art)	哲學博士 PhD	2012
劉鳳霞 Lau Fung-ha	口岸文化——從廣東的外銷藝術探討近代中西文化的相互觀照 (Trade Port Culture - A Study of the Mutual Perception between China and the West in Modern Era through Canton's Export Art)	哲學博士 PhD	2012

佟秀楠 Tong Xiunan	擔當繪畫研究 (A Study of the Paintings of Dan Dang)	哲學碩士 MPhil	2013
賴妮 Lai Ni	雅俗的流轉——以顧曲齋刊《古雜劇唐明皇秋夜梧桐雨》為中心 (The Interflow of Decency and Vulgarity: A Discussion around <i>Rain on the Phoenix Tree</i> Published by Guquzhai)	哲學碩士 MPhil	2013
李婷蓮 Li Ting-lin	The Quest for Modernity in Art in Late Twentieth-Century China: An Examination of the Discussion on Modern Art in <i>Meishu Zazhi (Art Magazine)</i> from 1979 to 1989 (二十世紀末中國對現代性的追求：審視1979至1989年《美術》雜誌中有關現代藝術的討論)	哲學博士 PhD	2013
陳鶯 Chen Ying	符羅飛 (1897-1971)：20世紀的中國藝術與革命 (Fu Luoifei [1897—1971]: Art and Revolution in Twentieth-Century China)	哲學博士 PhD	2014
陳冠男 Chan Kwun-nam	王文治與《蘭亭序》 (Wang Wenzhi and <i>Lanting Xu</i> )	哲學博士 PhD	2014
戴淑芳 Tai Suk-fong	朱屺瞻 (1892 - 1996) 晚期繪畫研究 (A Study of the Late Paintings of Zhu Qizhan [1892-1996])	哲學博士 PhD	2014

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黃永健 Huang Yongjian	蘇曼殊繪畫研究 (A Study of Su Manshu' Paintings)	哲學碩士 MPhil	2000
黎麗明 Li Liming	從工匠到藝術家：清末以來廣東石灣陶瓷從業員的身份地位建構 (From Craftsmen to Artists: the Construction of Identity and Status among Ceramic Craftsmen in Shiwan, Guangdong since Late Qing)	哲學碩士 MPhil	2005
蔣友嵐 Chiang Yau-laam Milly	民國時期上海傳統仕女畫研究 (A Study of Traditional Female Figure Paintings in Shanghai in Republican China)	哲學碩士 MPhil	2006
任明 Ren Ming	清代畫家費丹旭研究：以其交遊、肖像畫及仕女畫為中心 (A Study on Fei Danxu, a Painter of the Qing Dynasty: His Associates, Portraits and Lady Paintings)	哲學碩士 MPhil	2007
李克強 Lee Hak-keung	漫畫繪閱：《上海漫畫》時期葉淺予的作品及其受眾，1928-1930 (Ye Qianyu's Cartoon and His Readers in Shanghai Sketch, 1928-1930)	哲學碩士 MPhil	2008
顏英傑 Ngan Ying-kit	豐子愷漫畫研究：圖與文的關係 (A Study of Feng Zikai's Cartoons: the Relationship between Image and Text)	哲學碩士 MPhil	2010
鄧樂欣 Tang Lok-yan	北宋院畫的詩、畫關係研究 (Poetry and Painting: Research on the Chinese Court Paintings of the Northern Song Dynasty)	哲學碩士 MPhil	2012

李鈞 Li You	Beyond the Southern School: Influences of Song, Ming Academy Paintings and the Zhe School on Shen Zhou's (1427-1509) Landscape Painting (宋、明院體畫及浙派對沈周 [1427-1509] 山水畫的影響)	哲學碩士 MPhil	2013
徐世傑 Tsui Sai-kit	A Quest for the Body: A Critical Study of the Nudity in Xu Beihong's Chinese Paintings and Its Impact (徐悲鴻中國畫中的裸體人物及其影響)	哲學碩士 MPhil	2013

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吳妮娜 Ng Ni-na Camellia	馬家寶之藝術 (The Art of Ma Jiabao)	哲學碩士 MPhil	2010
盛虹 Sheng Hung	The Art of Irene Chou (Zhou Luyun, 1924-2011) - A Case Study of Ink Painting (水墨畫個案研究：周綠雲 [1924-2011] 的藝術)	哲學碩士 MPhil	2013
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