



香港中文大學
The Chinese University of Hong Kong

Visual Arts Management

Asian Visual & Contemporary Arts and Its Administration

2026 Spring Semester, CULS5307



© Kukje Gallery (2021), Robert Mapplethorpe: More Life exhibition curated by Yongwoo Lee

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(Please allow at least 24 hours for a response to your email – longer on weekends)

Class Time: CULS5307 Monday 6:45 to 9:30 pm, Venue: CKB UG03

Office Hours: by appointment

Teaching Assistant: Haoqian Yu, haoqianyu@cuhk.edu.hk

Course Description: This course offers critical training in visual arts management through the lens of cultural studies, equipping students with key concepts and analytical tools to navigate today's rapidly evolving art world. The romanticized notion of the artist, curator, or art director

operating in isolation from socio-economic, technological, and political realities is obsolete—particularly in Asia, where global and local forces intersect dynamically.

Over the past decade, transformative shifts—from the COVID-19 pandemic and NFT/metaverse disruptions to climate crises, demographic changes, and cultural globalization—have redefined how art is produced, marketed, and perceived. This course examines these developments while interrogating the hegemony and discourses shaping contemporary Asian visual arts.

Designed for MA students in cultural management, the curriculum combines **theoretical frameworks** (vocabulary, institutional logistics) with **practical engagement** (current debates, socio-cultural critiques). Students will analyze public and private art institutions, explore regional specificities, and develop skills to address the complexities of the field.

Learning Outcomes: This course is meant to serve as an introduction to various topics in visual art administration and deepened understanding of basic principles of the ecology of the visual arts industries, institutions, and art projects especially the art scene in Asia. Additional coursework in cultural management will explore many of these topics in more depth such as (1) the concepts of contemporary culture or (2) practices of curating courses. In this course as a preliminary introduction course, the emphasis will be on up-to-date present concerns, but the history of the past issues and discourses about art history and administration will also provide an important context for our discussions.

In this course, we will actively explore a model of the art world that consists of various sectors: public (nation, nation-state, local art agency) /private (gallery, private art museum)/profit (individual, private art museum by donation)/non-profit(government). Visual arts and its cultural sectors depend on people in positions of leadership and shrewd / critical ability of management who play a significant role in the visual art creation, production, curations(exhibition), dissemination, interpretation and evaluation of visual arts and cultural experiences for publics.

Thus, what is arts and/or visual arts, and what could be the best way of visual arts administration remains an “open question” throughout the entire course. A comprehensive literature on the art management as discipline as interdisciplinary course is still developing. Therefore, this specific condition of the discipline offers a fruitful interdisciplinary benchmark for those interested in the development of visual arts and cultural management as a new branch of knowledge alongside more established disciplines of research and scholarship such as art history, cultural studies and visual studies.

Reading: Required readings will be made available weekly via Blackboard, with most weekly assignments comprising fewer than 50 pages. Students unfamiliar with modern art history are encouraged to consult the following supplementary texts:

- Staniszewski, Mary Anne. *Believing Is Seeing: Creating the Culture of Art*. New York: Viking Penguin, 1995.
- Kalb, Peter R. *Art Since 1980: Charting the Contemporary*. London: Laurence King Publishing, 2013.



Official Course Schedule and Bibliography

This is a guideline only. The official schedule will be in online and will likely change. Change will be announced in class and on the Blackboard.

Week 1: Introduction to Visual Art Management (5/1)

- Introduction to the course, instructor, students
- Explanation of course assessment, schedule, and assignment
- What is the purpose of taking this course?

Week 2: What's Contemporary in Museums of Contemporary Art? (12/1)

- What is contemporary art in Asia?
- What is the superstructure of art that allows its production and distribution?
- What is Asian Art's role and history within it?
- How can an artist navigate this structure?

Required Readings:

- Clair Bishop, *Radical Museology*, Walther König, Köln, 2014, pp. 5-27
- II. Museums of Contemporary Art, III. Theorizing the contemporary
- Wu Hung, Mapping Contemporaneity in Asia-Pacific Art, *APT 2002: Asia-Pacific Triennale of Contemporary Art*, Queensland Art Gallery (Brisbane, Australia), 2002

Week 3: Culture, Modernity and Nation in Visual Art (19/1)

Required Readings:

- Stuart Hall, Culture, Community, and nation in *Representing the Nation: Reader*, edited by David Boswell and Jessica Evans, Routledge 2002 pp. 33-44
- Anthony D. Smith, History and Modernity: Reflections on the theory of nationalism in *Representing the Nation: Reader*, edited by David Boswell and Jessica Evans, Routledge 2002 pp. 45-60

Week 4: Cultural Representation of Other and the Censorships in Visual Art (26/1)

- Film excerpts: *Mapplethorpe: Look at the Picture* 2016 (dir. Fenton Bailey, Randy Barbato)
- What does it mean to call for artistic freedoms that implicitly reproduce oppression and censorship?

Required Readings:



- Chris Sharratt (2019), How the Art World Can Fight a 'Culture of Censorship', FRIEZE
- Andrew Maerkele (2021), Confessions of a Lumpenactivist, or Revisiting the Aichi Triennale 2019 in Numbers, Issue #2 Constellation of Intimacy, Times Museum Journal
- Richard Meyer (2016) Mapplethorped: Art, Photography, and the Pornographic Imagination, in Martineau and Salvesen(eds), Robert Mapplethorpe: The Pictures (Los Angeles: J. Paul Getty Museum/LACMA, 2016), pp.231-243

Recommended reading

- Chungmoo Choi (1998), Nationalism and Construction of Gender in Korea, *dangerous women: gender & Korean Nationalism*, Routledge, pp. 9-32
- Hyunah Yang (2008), "Finding the Map of Memory" Testimony of Japanese Military Sexual Slavery Survivors, *Positions* 16:1, Duke University Press, pp. 79-106

Week 5: Museum as Cultural Contact Zones (2/2)

Required Readings:

- James Clifford, Museums as Contact Zones in *Representing the Nation: Reader*, edited by David Boswell and Jessica Evans, Routledge 2002 pp. 435-450
- Tony Bennett, The Exhibitionary Complex, in *Representing the Nation: Reader*, edited by David Boswell and Jessica Evans, Routledge 2002 pp. 332-362

Recommended reading

- Robin B. Boast (2011). Neocolonial Collaboration: Museum as Contact Zone Revisited, *Museum Anthropology* 34(1): 56-70
- Ramesh Srinivasan, Katherine M. Becvar, Robin Boast and Jim Enote, (2010). Diverse Knowledges and Contact Zones within the Digital Museum, *Science, Technology, & Human Values* Vol.35, No.5 (September 2010), pp. 735-768
- Yongwoo Lee (2017). "Taxidermie der Zeit: Tiger als Chronotopen fortdauernder Kolonialität in Korea", *2 Oder 3 Tiger: Koloniale Geschichten*, Medien Und Moderne, ed. Anselm Franke & Hyunjin Kim, *Matthes & Seitz Berlin*, December 2017, pp. 206-229. (in German), available online publication in English, Yongwoo Lee, "[Taxidermy of Time: Tigers as chronotope of continual coloniality in Korea](#)"

Week 6: Cultural Discourses in East Asian Art Exhibitions: Case Studies on Taiwan and Japan Exhibition (9/2)

- Artist's work screening: Chen Chieh-Jen (陳界仁), *Empire's Borders 帝國邊界* (2008-2009)

Required Readings:

- Chien-Hung Huang, Chiayu Hsieh (2016). Trans-fiction: On archiving in Taiwan through bio-politics and movements, in *State and Art: A Contemporary History of Asia through Art Exhibitions*, Asia Culture Archive, Asia Culture Center. Pp.121-146
- Kataoka Mami (2016). The Development of Modern and Contemporary Art Museums in Japan and an Exhibition History: 1950-2000, in *State and Art: A Contemporary History of Asia through Art Exhibitions*, Asia Culture Archive, Asia Culture Center. Pp.85-120

Further Reading and Information



- Liu Ding & Carol Yinghua Lu (2016). From the Issue of Art to the Issue of Position: The Echoes of Socialist Realism, in *State and Art: A Contemporary History of Asia through Art Exhibitions*, Asia Culture Archive, Asia Culture Center. Pp.9-58
- Interview with Chen Chieh-Jen: <https://www.hearttoheart2019.com/chen-chiehjen>

Lunar New Year Holiday (Feb 16)

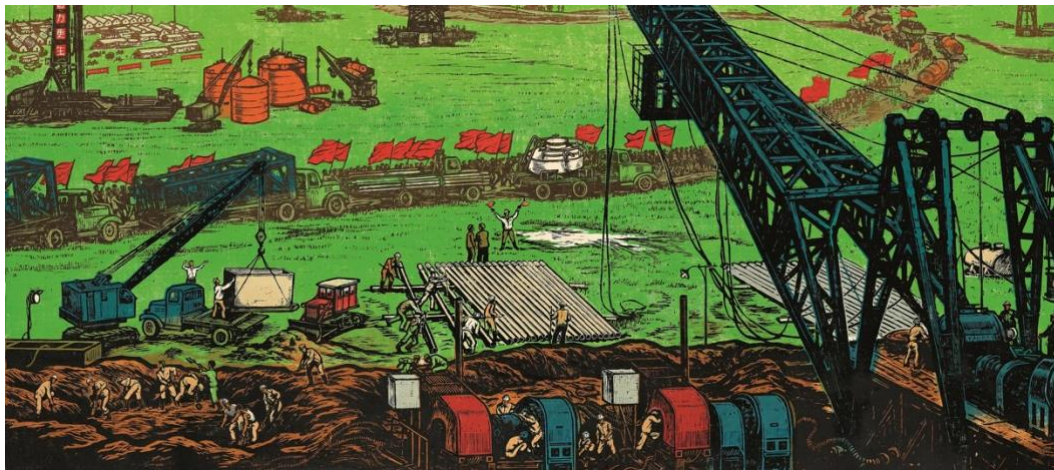
Week 7: Colloquium: First round of student presentations on their response paper
(Group presentation and collaborative paper due) (23/2)

Week 8: Art Market and Business Models in Visual Art Management I (2/3)

Required Readings:

- Jeffrey Taylor, chapter 1. Primary Art Market and chapter 2. Secondary art market in *Visual Arts Management*, Routledge London and New York, pp. 11-28
- Jeffrey Taylor, chapter 5. Business models: For-Profit, nonprofit, government-supported and others, in *Visual Arts Management*, Routledge London and New York, pp. 51-60

Week 9: Art Market and Business Models in Visual Art Management II: Field Trip



© M+, *the Canton Modern: Art and Visual Culture, 1900s – 1970s*

Recommended reading

- Carol Duncan, From the Princely Gallery to the Public Art Museum: The Louvre Museum and the National Gallery, London, in *Representing the Nation: Reader*, edited by David Boswell and Jessica Evans, Routledge 2002 pp.304-331 Patrick Donnelly, Facilities Management: Arts Facilities, *The Art Management Handbook*, Routledge, pp.13-37

Week 10: Artistic Research and Art Criticism in Visual Art Management (16/3) (Zoom Lecture)

- What is Research in a Museum and How do we do this?
- What is art historical research in Museum?
- How Art can be strategy for social transformation and community pedagogy?

Required Readings:

- James Elkins, What is Research in Museum? in *The Curatorial in Parallax*, National Museum of Modern and Contemporary Art, Korea, pp. 23-37
- Irit Rogoff, Becoming Research, in *The Curatorial in Parallax*, National Museum of Modern and Contemporary Art, Korea, pp. 38-52
- Jeffrey Taylor, chapter 11. Art History, art criticism and the art press, in *Visual Arts Management*, Routledge London and New York, pp. 103-110

Week 12: The Curatorial and Knowledge Production in Visual Art Management (23/3)

Required Readings:

- Beatrice von Bismarck, Constellations and Transpositions: On the Political Potential of Curatorial Practice, in *The Curatorial in Parallax*, National Museum of Modern and Contemporary Art, Korea, pp. 129-142
- Jeffrey Taylor, chapter 8. Curatorship in *Visual Arts Management*, Routledge London and New York, pp. 79-86

Recommended reading

- Simon Sheikh, Thinking with Exhibitions, Thinking with People, in *The Curatorial in Parallax*, National Museum of Modern and Contemporary Art, Korea, pp.159-172

Week 11: Students' Final Paper Presentation Consultation Session (30/3)

Ching Ming Festival (April 6)

Week 13: Students' Presentation, Final Discussion and Review (13/4)

Colloquium: Second round of student presentations: individual term paper topic

Evaluation (Grading and Assignments)

(1) Participation (facilitator, inquisitor, finder of the object → see the class format) and class Attendance 30%: Class Attendance is extremely important in my class. If you know you will be absent on a day for which you are obligated for presentation (facilitator/ Inquisitor/ Finder of Object), trade with one of your colleagues in advance and notice me via email as soon as possible.

(2) Student Presentation

Mid-term: Group presentation: Presentation (10%) + Response group paper (20%) = 30%

- Presentation will be graded individually while Response group paper will be grade collectively

Final-term: Individual Presentation (10%) + Final paper (30%)=40%

During the semester, we will have two students' presentation days.

- The first student presentation: First one will be on **February 23** on your response paper topic. On this colloquium day, at least three students as a group to present on their collaborative response paper.



- (B) Students (at least two persons) are required to write one 4-5 page (double-spaced) collaborative response paper and present it verbally.
- (C) The second student presentation: On the last day, we will have another students' presentation on their term paper/synthesis paper topic. Both classes will consist of presentations from students. The length of the presentations will depend on final enrollment (you will know well in advance how much time you have), and time limits will be *strictly* enforced to allow for discussion and responses. The model for these presentations will be conference panels.
- (D) On group response paper: Students are required to write one 4-5 pages collaborative response paper (without reference and endnote) regarding any topic from the unit 1 they are interested in. Students summarize and articulate unit 1 about one page (critical summary for the unit) and then choose a topic they want to argue with as a journal article style (short research paper).

General guideline: In preparation for the first response paper presentation (group project), your group will write a **4-5-page** response paper on the topic of Unit 1 that advances a thesis about two or more readings (selected from at least two different weeks) from the section of the course we just finished. Don't try to elaborate too much: you should make **one point** and make it well. That paper, a hard-copy version will be submitted to me at the beginning of class on the presentation day. Please stick to the readings from the course for these papers. On the second students' presentation (individual project), you will have an opportunity to present your initial synthesis paper/term paper topic and will have a chance to develop your term paper idea in advance.

(4) Final Synthesis Paper (30%):

Synthesis Paper: Students are required to write one **8-10 pages**, double-spaced term paper on a media artifact or product, exhibition(s), specific artist's work which in your view represents issues on art administration, curatorial methodology, and/or specific focus on nation, nation-state, race, gender, and sexuality issue in relation to Asian art history and modernity, Art activism and social movement, Artist and city, boundaries of art, reinterpretation of art history and new solidarities. The choice of such an artifact is yours, but that choice must be approved by the instructor via email. This essay should involve significant research on your part in relation to course material, as well as a close analysis of your chosen product (a particular artist's work, exhibition or design/architectural style, piece of art criticism or art administration style, critique on a certain institution etc.) Essay topic is to allow you considerable freedom in the choice of topics but require that you clear the topic with me.

This final essay is due on April 20, 2026 (Monday). There is no final examination for this course. The instructor reserves the rights to adjust students' semester grades based on his evaluation of their overall performance.

Class Format

(1) Participation in Class Discussions

I expect everyone to participate regularly in class discussion. You should come every week ready to discuss the readings. Requirements for class discussion are as follows, good faith, attention to the readings, and relevance to the course.

(2) Discussion Facilitation (Facilitator/Inquisitor/Finder of the Object)

The Facilitator: Each week, at least three students will help facilitating discussion. Both discussion leaders should spend extra time on the readings and be prepared to discuss them in depth. Make 2-3-page facilitation notes and submit it to the teaching assistant by each Thursday (3 pm).

Depending on enrollment and other factors, you may perform one role more than the other. NOTE: some weeks I may have something in mind for discussion, in which case I will collaborate with the facilitators.

The Inquisitor will bring in discussion questions and topics, and lead the discussion. He/She should send an email to Teaching Assistant the questions/topics submit it to the teaching assistant by each Thursday (3 pm). to circulate to the whole classmates with a list of questions and topics to discuss. You should aim to get at the most important issues in the readings, which will also mean prioritizing them, since we will need get to every reading every week. Questions can be oriented around anything from basic content questions or all the way up to “big picture” issues that connect the week’s readings with other discussions we have had in the course. Please avoid as much as possible more than passing references to materials from other courses or other things you’ve read.

The Finder of Objects will bring in an object for us to discuss in relation to the readings. Your object may be an image, a sound recording, a photograph, a device, or anything else you think fit to bring in. If you need audiovisual equipment, please let me know as soon as possible, so that I can make arrangements. You may wish to present as ppt, submit it to the teaching assistant by each Thursday (3 pm). Audiovisual material should be of short duration – no longer than approximately 5-7 minutes.

The Chinese University of Hong Kong values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism, and other academic offences under the code of student conduct and disciplinary procedures.

Recommended Texts:

- *Believing in Seeing: Creating the Culture of an Art* by Mary Anne Staniszewski, Viking Penguin, 1995.
- *Art Since 1980: Charting the Contemporary* by Peter R. Kalb, Laurence King Publishing, 2013.

Useful Links:

- Frieze magazine www.frieze.com/magazine
- Artforum www.artforum.com
- Arts Management Networks <https://www.artsmanagement.net/>
- Hong Kong Arts Administrators Association <https://www.hkaaa.org.hk/>
- Hong Kong Arts Development Council <https://www.hkadc.org.hk/>
- Hong Kong Visual Arts Yearbook. Hong Kong: Department of Fine Arts, CUHK.
<http://hkvisualartsyearbook.org/>
- ICOM & UNESCO. 2006. *Running a Museum: A Practical Handbook*. Paris: UNESCO.
<https://unesdoc.unesco.org/ark:/48223/pf0000141067>
- The Association of Art Museum Curators. 2007. *Practices for Art Museum Curators*. New York: Association of Art Museum Curators. URL:
https://www.collegeart.org/pdf/AAMC_Professional_Practices.pdf
- The Smithsonian Institution. 2002. *The Making of Exhibitions: Purpose, Structure, Roles and Process*. Washington: Smithsonian Institution. URL:
<http://www.si.edu/Content/opanda/docs/Rpts2002/02.10.MakingExhibitions.Final.pdf>

Policies, Expectations, Rules

1. **Attendance and Performance:** This course is designed for motivated students who attend all lectures. If you are absent more than three times without prior notification, regardless of your class performance and the quality of your paper, your mark will be failure. If you are absent for sickness, you must provide doctor's note in the next class. Preparation and attendance are required: 'Required readings' in the class schedule must be read before each class. Active participation in discussions is required.
2. **Late Arrivals and Early Departures:** Your instructor finds people entering and leaving the classroom during lecture to be quite unpleasant and distracting. If you know that you must leave early on a given day, please let me know before class. Repeat offenders will find their semester grades reduced.
3. **The classroom:** You are encouraged to raise your hand during seminar and ask questions, add comments, or ask for something you didn't understand to be repeated or clarified. Cell phones and other appliances that make noise are not welcome in the class.
4. **Assignments and Extensions:** Assignments will be announced well in advance of due dates. If you know in advance that you cannot make a due date for an assignment, please discuss it with me beforehand. Your instructor is under no obligation to accept late assignments; assignments that are accepted may suffer a significant grade penalty.
5. **Language:** The language of instruction at Chinese University of Hong Kong is English.
6. **Accommodations:** If you require special testing accommodations or other class modifications, please notify both the professor and the Support Center for Students with Disabilities(SCSD) by the end of the first week in which you are enrolled in the course.
<https://www2.osa.cuhk.edu.hk/disability/en-GB/>
7. **Nondiscrimination Statement:** Your teacher values equality of opportunity and human dignity and diversity. In accordance with Chinese University of Hong Kong policy, I will not tolerate discrimination or harassment on the basis of race, color, ethnic or national origin, civil status, religion, creed, political convictions, language, sex, sexual orientation, age, personal handicap or the use of any means to palliate such a handicap. If there is something we can do to make the class more hospitable, please let me know.
8. **Cheating and Plagiarism:** The Chinese University of Hong Kong values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the code of student conduct and disciplinary procedures. Please read Honesty in Academic Works at CUHK website.
https://www.cuhk.edu.hk/policy/academichonesty/Eng_hm_files_2013-14/index_page2.htm (See the last page of the syllabus for the specifics)
9. **Communications Policy:** I would like to encourage questions and comments in class as well as face-to-face communication after the class. I'll try to answer email promptly (please don't expect immediate responses). As a general policy, to assure quality of communication, I would like you to speak with me in person during my office hour by appointment or after class, rather than flooding me with email. Please do not send a last-minute email requesting extension. These will be ignored.

Copies of all these statements are included in the course development guidelines and appear on the designated website.

Use of AI Tools in Teaching, Learning and Assessment: Guide for students

https://www.aqs.cuhk.edu.hk/documents/A-guide-for-students_use-of-AI-tools.pdf

This course is Approach 1 (by default), thus, prohibit all use of AI tools (excluding Grammar check)

Honesty in Academic Work: A Guide for Students

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students and adopts a policy of zero tolerance on cheating and plagiarism. Any related offence will lead to disciplinary action including termination of studies at the University. Although cases of cheating or plagiarism are rare at the University, everyone should make himself/herself familiar with the content of this website and thereby help avoid any practice that would not be acceptable.

Section 1 What is plagiarism

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p01.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p01.htm)

Section 2 Proper use of source material

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p02.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p02.htm)

Section 3 Citation styles

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p03.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p03.htm)

Section 4 Plagiarism and copyright violation

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p04.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p04.htm)

Section 5 CUHK regulations on honesty in academic work

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p05.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p05.htm)

Section 6 CUHK disciplinary guidelines and procedures

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p06.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p06.htm)

Section 7 Guide for teachers and departments in handling of academic dishonesty

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p07.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p07.htm)

Section 8 Recommended material to be included in course outlines

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p08.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p08.htm)

Section 9 Electronic submission of assignments via VeriGuide

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p09.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p09.htm)

Section 10 Declaration to be included in assignments

[https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_\(2013-14\)/p10.htm](https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p10.htm)

Assessment Expectations

- Grade A ~ A-: The student makes excellent use of empirical and theoretical material and offers well-structured arguments in his/her work. The student writes comprehensive essays / answers to exam questions and his/her work shows strong evidence of critical thought and extensive reading.
- Grade B+ ~ B: The candidate shows a good understanding of the problem and has demonstrated
 - the ability to formulate and execute a coherent research strategy.
- Grade B- ~ C: The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and needs improvement.
- Grade D: The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.
- Grade F: The work shows that the research problem is not understood; there is little or no critical awareness, and the research is clearly negligible.