

HUMA 5625 Painting and Modernity in China: Qing and After
Fall 2017 Monday 12:00-2:50 pm
Fu Li-tsui Room 3359

Course Description

This course will trace the expression of modernity in Chinese painting from the Qing Dynasty (1644-1911) through the 1980s. Our exploration will focus on paintings in ink and mineral or water-soluble pigments on paper or silk in such traditional formats as the hanging scroll, handscroll, folding fan, and album. Works in Western media—oil, charcoal, pencil, lithography, or photography will not be excluded, but will be considered mainly for comparison. Issues for discussion include: phases and spaces of modernity, urbanity and modernity, figure painting and representation of body, realism and westernization, dialogue with foreign cultures, modern institutions of patronage, market, and exhibition.

Course Outline

- W1 4/9 Introduction: Locating the Modern in Chinese painting
Richard Vinograd, "Relocations: Spaces of Chinese Visual Modernity," in *Chinese Art, Modern Expressions* (New York: Metropolitan Museum of Art, 2004), 162-181.
- W2 11/9 Ink Painting and the Modern World: the Shanghai School 1850-1900
Shan Guolin. "Painting of China's New Metropolis: The Shanghai School 1850-1900" in *A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China*, edited by Julia F. Andrews and Kuiyi Shen (New York: Guggenheim Museum, 1998), pp. 20 -34 (text), plus plate 17-33.)
"Chinese Art in the Age of Imperialism: The Opium War to the Treaty of Shimonoseki, 1842-1895," in Julia F. Andrews and Kuiyi shen, *The Art of Modern China* (Berkeley: University of California Press, 2012), pp. 1-25.
Shen Kuiyi, "Patronage and the Beginning of a Modern Art World in Late Qing Shanghai," in Jason C. Kuo ed., *Visual Culture in Shanghai, 1850s-1930s* (Washington DC: New Academia Publishing, 2007), pp. 13-27
- W3 18/9 Guest talk: Mr Wong Hau Kwei

Reading discussion

Yu-chih Lai, "Remapping Borders: Ren Bonian's Frontier Paintings and Urban Life in 1880s Shanghai," *The Art Bulletin* 86, no. 3 (September 2004): 550-572.

Reberta Wue, "Deliberate Looks: Ren Bonian's 1988 *Album of Women*," in Jason C. Kuo ed., *Visual Culture in Shanghai 1850s – 1930s* (Washington DC: New Academia Publishing, 2007), pp. 55-78.

- W4 25/9 Ink Painting and the Modern World: Painters in Canton
Reading: Christina Chu, "The Lingnan School and Its Followers: Radical Innovation in Southern China," in A Century in Crisis, pp. 64-79.
Wen Fong, "Painters in Shanghai and Guangdong," in Between Two Cultures, pp. 23-74, 75-136.
- W5 2/10 Holiday
- W6 9/10 Masters Who Studied in Europe
Michael Sullivan, "Leading Masters between the Wars," in Art and Artists of Twentieth-Century China, pp. 68-79.
Julia Andrews and Kuiyi Shen, "Art in the Creation of a New Nation," "Art in the New Culture of 1920s," in The Art of Modern China, pp. 27-45, 60-71.
Fang Wen. "The Westernizers," in Between Two Cultures, pp. 75-136.

Reading discussion

David Der-wei Wang , "The Riddle of the Sphinx: Lin Fengmian and the Polemics of Realism in Modern Chinese Painting," in *The Lyrical in Epic Time: Modern Chinese Intellectuals and Artists Through the 1949* (New York: Columbia University Press, 2015), pp. 237-270.

- W7 16/10 Traditionalists in a Transitional Era
Reading: Kuiyi Shen, "Traditional Painting in a Transitional Era," in A Century in Crisis, pp. 80-95.
Julia Andrews. "The Traditionalist Response to Modernity: The Chinese Painting Society of Shanghai," Julia F. Andrews and Kuiyi

Shen," in Jason C. Kuo ed., *Visual Culture in Shanghai 1850s – 1930s* (Washington DC: New Academia Publishing, 2007), pp. 79-94.

Reading discussion

盧宣妃〈陳師曾“北京風俗圖中的日本啟示”〉《國立台灣大學美術史研究期刊》，第 28 期 (2010.3), pp. 185-266.

W8 23/10 The New Traditionalists

Wen Fong, "Three Great Traditionalists," in *Between Two Cultures*, pp. 137-204.

Reading discussion

David Clarke, "Raining, Drowning and Swimming: Fu Baoshi and Water," in *Art History* Art History, 2006, v. 29 n. 1, p. 108-144+199-200

Richard Vinograd. "Strategic landscape," in *Studies on 20th Century Shanshuihua* (Shanghai: Shanghai shuhua chubanshe, 2006), pp. 292-302.

W9 30/10 Ink Painting after 1949: Development outside China

Julia Andrews and Kuiyi Shen, "Alternative Chinas: Hong Kong and Taiwan," in *The Art of Modern China*, pp. 225-256.

Michael Sullivan, "Expatriate Artists," in *Art and Artists of Twentieth Century China*, pp. 203-214.

W10 6/11 Art in China: before and after the Cultural Revolution

Julia F. Andrews, "The Victory of Socialist Realism: Oil Painting and the New Guohua," in *A Century in Crisis*, pp. 228-237 (text)-272 (images).

Julia Andrews. *Traditional Painting in New China: Guohua and the Anti-Rightist Campaign,* *Journal of Asian Studies*, vol. 49, no. 3 (Aug. 1990), pp. 555–585.

Wen Fong, "Mainland Chinese Painting, 1950s-1980s," in *Between Two Cultures*, pp. 205-252.

Reading discussion

Eugene Y Wang, “The winking Owl: Visual Effect and its Art historical thick Description,” *Critical Inquiry*, vol XXVI, no. 3, spring 2000, pp 435-473.

Wan Qingli. “Li Keran and His Exhibition Paintings,” in *Chinese Art Modern Expressions* (New York: Metropolitan Museum of Art, 2001), pp. 182-211.

W11 13/11 Artists’ talk: Ms. Joey Leung and Barbara Choi
Workshop: Using Databases and Making Citations

W12 20/11 Presentation: 20th-21st Century Masters

W13 27/11 Presentation: 20th-21st Century Masters

Assessment

1. Reading reports and discussions 25%
During the semester, two will form a group to present readings and lead discussions two times. Other than a brief summary and critique of the readings, prepare at least three questions for discussions.
2. Presentation on a chosen ink painting master (oral with powerpoint) 25%
Choose an artist to work on. At this stage, you just need to present some representative or significant works that you will introduce, raise questions or hypothesis, for brainstorming with your classmates.
3. Final research paper 30%
3. Attendance, preparation and participation in discussion 20%
All students are expected to do the weekly readings and participate regularly in the seminar discussion.

Preparing for a reading report/discussion:

1. Ask yourselves these questions while you read the texts: What is the core argument of the author? How does it compare with others we have read? What is innovative or controversial about the argument, if anything? What is the relationship between the author's interpretive stance and method and the pictures he or she is studying? How can the former illuminate the latter, if it does at all? Will they help us to understand other works we are studying in this course? Think about bringing in comparisons (for instance, if discussing oil painting by a Chinese artist who studied the work of Matisse in Paris it might make sense to bring in a painting by Matisse as a comparison).

2. Summarize for your classmates the core arguments and major achievements of the text. Point out its weakness, if any.
3. Prepare two to four questions for discussions and chose one to four images to facilitate the discussion.

List of Artists for you to work on for your final project:

(This is just a short list. You are free to find a topic on your own. Please consult with me before you decide on a topic.)

Artists from Mainland China

徐悲鴻、林風眠、劉海粟、高劍父、高奇峰、關山月、溥心畬、張大千、傅抱石、李可染、黃永玉、石魯、吳作人、錢松岳、陸儼少、關山月、朱屺瞻、葉淺予、程十髮、關良、吳冠中、新文人畫展覽的畫家

Artists from Hong Kong

趙少昂、楊善深、丁衍庸、黃般若、呂壽琨、王無邪、管偉邦、馮永基、黃孝達、梁嘉賢、蔡德怡

Artists from Taiwan

黃君璧、江兆申、劉國松、鄭善禧、楚戈、何懷碩、余承堯

Overseas Chinese Artist

王季遷、趙無極、曾幼荷、李華弑、張洪

Course Intended Learning Outcomes (ILOs):

- 1 Describe the development of Chinese painting in the 19th and 20th centuries
- 2 Identify major issues in Chinese painting's search for modernity
- 3 Identify and use methodologies adopted in researches on Chinese painting
- 4 Critique and discuss readings from secondary and primary sources
- 5 Conduct independent research and write a research paper