

## HUMA 5620 Chinese Painting: Meanings and Uses

Fall 2019 Tuesday 10:30-1:20 pm LTH

Instructor: Prof. Li-tsui Flora Fu [hmltfu@ust.hk](mailto:hmltfu@ust.hk)

Office hours Tue 2:30-4:00 Wed 2-3:30 Room 3359

### Intended Learning Outcome:

1. Students will gain knowledge about the development of Chinese painting and the important concepts related to its meanings and functions throughout the dynasties.
2. Students will gain familiarity with the major methodologies adopted in researches on Chinese painting
3. Students will improve their ability in conducting critical reading and discussion of studies on Chinese painting.
4. Students will be able to apply the research methods they have learned to writing a research paper on a topic of their choice.

### Course Outline

#### Week 1 9/3 Introduction and Organization

高居翰 (李渝譯), 《中國繪畫史》ND1043.C2812 1984

王耀庭《繪畫》ND1040.W37 1985

楊新等著《中國繪畫三千年》ND1040.C59775 1997

(Check reserved items for HUMA2660)

陳葆真, 〈對大英本《女史箴圖》的圖文關係、繪畫風格、和斷代問題的新見〉, 收於《圖畫如歷史》(台北: 石頭出版社, 2015), 頁 46-81。

#### Week 2 9/10 Chinese figure painting: Six Dynasties, Tang and Song

Readings for 9/17:

1. Jeehee Hong, "Theatricalizing Death and society in "The Skeletons' Illusory Performance" by Li Song", *The Art Bulletin*, Vol. 93, No. 1 (March 2011), pp. 60-78.
2. 黃小峰, 〈繁花'影響、嬰戲與骷髏: 尋覓宋畫中的端午扇〉, 《中國書畫學術研究》, 頁 8-21。

#### Week 3 9/17 Song Genre Painting

Readings for 9/24:

1. 陳韻如, 〈張擇端《清明上河圖》的畫意新解〉, 《台大美術史研究集刊》, 第 34 期 (2013), 頁 43-104.
2. 余輝, 《清明上河圖解碼錄》(香港: 香港商務印書館, 2017), 頁 155-208。

#### Week 4 9/24 Song Landscape painting

Readings for 10/8:

1. Foong Ping, "Ink Landscape in the Imperial City," *The Efficacious Landscape: On the Authorities of Painting at the Northern Song Court* (Cambridge: Harvard University Press, 2015), pp. 31-73.
2. 汪悅進, 〈亂山藏古寺: 《晴巒蕭寺圖》及北宋詩畫互涉新意〉, 收入上海博物館編, 《翰墨薈萃: 細讀美國收藏中國五代宋元書畫珍品》(北京: 北京大學出版社, 2012), 頁 154-69。
3. 石守謙, 〈帝國和江湖意象: 1100 年前後山水畫的雙峰〉, 收入《山鳴谷應: 中國山水畫和觀眾的歷史》(台北: 石頭出版社, 2017), 頁 49-74。

- Week 5 10/1 *Holiday*  
10/4-7  
*Ink Asia 2019, Hall 3, Hong Kong Convention and Exhibition Center*  
*Sotheby's Hong Kong Autumn Sale Exhibition: TBA*
- Week 6 10/8 *Painting of the Yuan*  
Readings for 10/15:  
1. 趙雅傑, 〈讀《元世祖出獵圖》〉, 收入邵彥編《月明十二樓: 解讀元畫》(北京: 人民美術出版社, 2017), 頁 85-104。  
2. 譚浩源, 〈讀《龔開中山出遊圖》〉, 收入邵彥編《月明十二樓: 解讀元畫》(北京: 人民美術出版社, 2017), 頁 1-12。  
3. 黃朋〈錢選的《山居圖》與元代初期的青綠山水〉, 《書畫為寄——趙孟頫國際學術研討會論文集》, 杭州: 中國美術學院出版社, 2007 年, 頁 210-225。  
4. 石守謙〈趙孟頫乙未自燕回 – 元初文人山水畫與金代士人文化〉, 《國立臺灣大學美術史研究集刊》, 第 39 期, 頁 187-244。
- Week 7 10/15 *Ming landscape painting*  
10/15 Readings for 10/22:  
1. 石守謙, 〈浙派畫風與貴族品味〉, 《風格與世變》(台北: 允晨, 1996), 頁 181-228。  
2. 石守謙, 〈嘉靖新政與文徵明畫風之轉變〉, 《風格與世變》, 頁 263-297。
- Week 8 10/22 *Ming figure painting*  
Readings for 10/29:  
1. 石守謙〈浪蕩之風—明代中期南京的白描人物〉, 《美術史研究集刊》, 第一期 (1994 年 3 月), 頁 39-61。  
2. 石守謙〈雅俗的焦慮: 文徵明、鍾馗與大眾文化〉, 《美術史研究集刊》, 第 16 期 (2004 年 03 月) 頁 307-339。
- Week 9 10/29 *Painting of the late Ming and Early Qing*  
Readings for 11/5:  
1. Jonathan Hay, "The Suspension of Dynastic time," in John Hay ed., *Boundaries in China* (London Reaktion Books, 1994), pp. 171-197.  
2. "Posttraumatic Art: Painting by Remnant Subjects of the Ming." In *The Artful Recluse: Painting, Poetry, and Politics in Seventeenth-Century China*, edited by Peter C. Sturman and Susan S. Tai. Munich: Prestel, 2012.
- Week 10 11/5 *Gender and Painting (Guest lecture)*  
Readings for 11/12:  
1. 王正華〈女人、物品與感官慾望: 陳洪綬晚期人物畫中江南文化的呈現〉, 《近代中國婦女史研究》第 10 期, 頁 1-47。  
2. Sylvia W.S. Lee, "'Co-branding' a Caiü and a Garden: How the Zhao Family Established Identities for Wen Shu (1595-1634) and Their Garden Residence Hanshan," *Nan Nü* 18 (2016), pp. 49-83.
- Week 11 11/12 *Painting for the Qing Court*
- Week 12 11/19 *Field Trip: The Bei Shan Tang Legacy: Chinese Painting*, CUHK Art Museum
- Week 13 11/26 *Oral Presentation of Research Paper*

## Assessment

Attendance, preparation and participation in discussion	30%
All students are expected to do the weekly readings. Active participation during class discussion and attendance in field trip are required for this part of assessment.	
Reading reports and discussions	30%
During the semester, each of you will be responsible for presenting one of the listed readings and lead discussions. Other than a brief summary and critique of the readings, prepare at least three questions for discussions.	
Final research paper	40%
PPT presentation	15%
15 minutes, including Q&A.	
The presentation will serve as a “progress report” for your final paper with greater emphasis on the visual aspects of your chosen topic.	
Written report	25%
About 7-10 pages, due Dec. 5	

Preparing for a reading report/discussion:

It is important to prepare PPT and present clear images, even details, for the works studied in your assigned reading.

Ask yourselves these questions while you read the texts:

1. What is the core argument of the author?
2. 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?
3. Will they help us to understand other works we are studying in this course?
4. Summarize for your classmates the core arguments and major achievements of the text. Point out its weakness, if any.
5. Prepare three to six questions for discussions and chose one to four images to facilitate the discussion.
6. Show and introduce the major paintings discussed in the paper as a way to start your presentation.