

HUMA 5625 Painting and Modernity in China: Qing and After  
Spring 2020 Friday 10:30-1:20 pm Room 3301  
Fu Li-tsui

### **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 2/7 Introduction: Locating the Modern

### **Tradition and Innovation: Late Qing to Republican Period**

W1 2/14 The Shanghai School 1850-1900 I

W2 2/21 The Shanghai School 1850-1900 II

W3 2/28 Epigraphic School of Painting

W4 3/6 Painters in Canton: the Predecessors and the Lingnan School

### **Reform and National Essence: The Debate in the Early Republican Period**

W5 3/13 Masters who studied in Europe

W6 3/20 The Traditionalists in a Transitional Era: Shanghai

W7 3/27 The Traditionalists in a Transitional Era: Beijing

### **Chinese Art after 1949**

W8 4/3 Development outside China

W9 4/10 *Public Holiday*

W10 4/17 Ink Painting in China

W11 4/24 *Field Trip: Wu Guanzhong Gallery, Hong Kong Museum of Art*

W12 5/1 *Public Holiday*

W13 5/8 Presentation: 20<sup>th</sup>-21st Century Masters

## Assessment

1. Reading reports and discussions 30%  
During the semester, each of you and one other student will form a group to present readings and lead discussions two to three 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 15%  
All students are expected to do the weekly readings and participate regularly in the seminar discussion. If you miss a seminar, you will be responsible to turn in summaries of texts that were discussed on the day of your absence (these summaries will *not* be returned to you until the end of the semester).

List of Artists 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

傅抱石、李可染、黃永玉、石魯、吳作人、錢松嶠、陸儼少、關山月、朱屺瞻、葉淺予、程十髮、關良、吳冠中

### 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、李華弢、張洪