

## HUMA 5620 Chinese Painting: Meanings and Uses

Fall 2020      Thursday 4:30-7:20 pm

Instructor:    Prof. Li-tsui Flora Fu [hmltfu@ust.hk](mailto:hmltfu@ust.hk) Room 3359

Office hours:   Mon 3:30-4:00 Tue 4:00-5:00 or by appointment

### 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    9/10 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

(Reserved items for HUMA2660)

Jonathan Hay, "The Functions of Chinese Painting: Toward a Unified Field Theory." In *Anthropologies of Art*, edited by Mariet Westermann, 111–123. Clark Institute of Art, 2005.

#### Week 2    9/17 Southern Tang Landscape Painting: The Case of *Riverbank*

1. 高居翰（王嘉驥譯），〈「溪岸圖」起訴狀－十四項指控〉，《當代》，第 152 期，頁 8-31，第 153 期，頁 60-85。

(James Cahill, "The Case Against *Riverbank*: An Indictment in Fourteen Counts," in *Issues of Authenticity in Chinese Painting* (The Metropolitan Museum of Art, 1999): 13-64.)

2. 方聞，〈為「溪岸圖」答高居翰的質疑〉，《當代》，第 162 期，頁 58-81。
3. 石守謙，〈風格、畫意與畫史重建－以傳董元《溪岸圖》為例的思考〉，《國立台灣大學美術史研究集刊》No. 10 (2001.3), pp. 1-36.

#### Week 3    9/24 Northern Song Landscape Painting: The Case of Guo Xi and Li Tang

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. Ping Foong, "Guo Xi's Intimate Landscapes and the Case of "Old Trees, Level Distance," *Metropolitan Museum Journal*, Vol. 35 (2000), pp. 87-115.
3. Pang Huiping, "Strange Weather: Art, Politics and Climate Change at the Court of Northern Song Emperor Huizong," *Journal of Song-Yuan Studies*, vol. 39 (2009), pp. 1-41.

Week 4 10/1 *Holiday*

Week 5 10/8 Northern Song Genre Painting: The Case of *Qingming shanghe tu*

1. Murray, Julia. "Water under a Bridge: Further Thoughts on the Qingming Scroll." *Journal of Sung-Yuan Studies* 27 (1997): 99-107.
2. 10/8 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.
3. 余輝, 《清明上河圖解碼錄》(香港: 香港商務印書館, 2017), 頁155-208。

Week 6 10/15 Literati Painting of the Northern Song: Su Shi and *Red Cliff*

1. Jerome Silbergeld, "Back to the Red Cliff: Reflections on the Narrative Mode in Early Literati Landscape Painting," *Ars Orientalis*, Vol. 25, Chinese Painting (1995), pp. 19-38.
2. Lei Xue, "The Literati, the Eunuch, and a Memorial: the Nelson Atkin's Red Cliff Handscroll Revisited," *Archives of Asian Art*, vol. 66 (2016) no.1, pp. 25-49.
3. Peter C. Sturman, "Su Shi Renders No Emotion," *Journal of Chinese Literature and Culture* (2019) 6 (1): 15-55.

Week 7 10/22 Literati Painting of the Yuan: Qian Xuan and Zhao Mengfu

1. 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。
2. Liu Shi-ye, "Qian Xuan's Loyalist Revision of Iconic Imagery in Tao Yuanming Returning Home and Wang Xizhi Watching Geese," *Metropolitan Museum Journal* 54 (2019), pp. 26-46.
3. 葛思康, 《謝幼輿丘壑圖—漫談趙孟頫與其道教繪畫的問題》, 王連起主編《師古還是求新—趙孟頫的藝術與時代》(北京: 人民美術出版社, 2019), 頁93-144。

Week 8 10/29 Ming Suzhou Paintings

1. Liu Lihong, "Collecting the Here and Now: Birthday Album and the Aesthetics of Association in Mid-Ming China," *Journal of Chinese Literature and Culture*, 2:1 (2015), pp. 43-91.
2. Liu Lihong, "Path, Place, and Pace in mid-Ming Suzhou Landscape Painting," *Res* 67/68 (2016/2017), pp. 207-224.
3. Elizabeth Kindall, "Visual Experience in Late Ming Suzhou: "Honorific" and "Famous Site" Paintings," *Ars Orientalis* 36, pp. 137-177.

Week 9 11/5 Early Qing *Yimin* Paintings

1. Jerome Silbergeld, "Kung Hsien's Self-Portrait in Willows, with Notes on the Willow in Chinese Painting and Literature," *Artibus Asiae*, 1980, Vol. 42, No. 1 (1980), pp. 5-38.
2. Jonathan Hay, "The Suspension of Dynastic time," in John Hay ed., *Boundaries in China* (London Reaktion Books, 1994), pp. 171-197.
3. Xiaoping, "Wu Li's Religious Belief and a Lake in Spring," *Archives of Asian Art* Vol. 40 (1987), pp. 24-35.
4. Yao, Ning. "Meanings and Functions of the Painting 'Fungus Growing at the Cenwei Residence': Wu Li (1632-1718) and His Intellectual World." *Shifting Paradigms in East Asian Visual Culture. A Festschrift in Honour of Lothar Ledderose*, 2012, p. 271- p. 297.

Week 10 11/12 Qing Court Painting: Reproducing *Qingming shanghe tu*

1. 陳韻如, 〈製作真境: 重估〈院本清明上河圖〉在雍正朝畫院之畫史意義〉, 《故宮學術季刊》第 28 卷第 2 期 (2010), 頁 1-64.
2. Wang Cheng-hua, "One Painting, Two Emperors, and Their Cultural Agendas: Reinterpreting the Qingming Shanghe Painting of 1737," *Archives of Asian Art* 70:1 (2020), pp. 85-117.
3. 馬雅真, 〈中介於地方與中央之間: 《盛世滋生圖》的雙重性格〉, 《台大美術史研究集刊》, 24 (2008), 頁 259-322。

Week 11 11/19 Guest talk

Week 12 11/26 Oral Presentation of Research Paper

Week 13 12/3 Oral Presentation of Research Paper

## Assessment

Attendance, preparation and participation in discussion 20%

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 35%

During the semester, each of you will be responsible for presenting at least one of the listed readings and lead discussions. Other than a brief summary and critique of the readings, you will also prepare at least three questions for discussions and lead the class to a close examination of the paintings investigated by the article.

Final research paper 45%

PPT presentation 20%

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. 10

Preparing for a reading report/discussion:

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.