

HUMA 3660

Tradition and Modernity: Chinese Ink Painting in the Twentieth Century

Fall 2017

Instructor: Dr. Li-tsui Flora Fu
Office: Room 3359
Office hours: Mon and Thu 3:30-5:00

Course outline

W1/Sep 7 Introduction and organization

Tradition and Innovation: Late Qing to Republican Period

W2/Sep 14 Painting in the late-nineteenth century Shanghai School

Reading:

Julia F. Andrews and Kuiyi Shen, "Chinese Art in the Age of Imperialism: The Opium War to the Treaty of Shimonoseki, 1842-1895" in, The Art of Modern China, pp. 1-25.

Shan Guolin, "Painting of China's New Metropolis," in Andrews and Shen, pp. 20-63.

*W3/Sep 21 Painters in Canton: the Predecessors and the Lingnan School

Reading: Christina Chu, "The Lingnan School and Its Followers: Radical Innovation in Southern China," in Andrews and Shen, pp. 64-79.

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

*W4/Sep 28 Masters Who Studied in Europe

Reading: "Leading Masters between the Wars," in Sullivan, pp. 68-79.

Recommended Reading: Mayching Kao, "Reforms in Education and the Beginning of the Western-Style Painting Movement in China," in Andrews and Shen, pp. 146-161.

W5/Oct 5 Holiday

*W6/Oct 12 Guest talk/Dr Koon, Wai Bong

Traditionalists in Beijing and Shanghai I

W7/Oct 19 Traditionalists in Beijing and Shanghai II

Reading: Kuiyi Shen, "Traditional Painting in a Transitional Era," in

Andrews and Shen, pp. 80-95.

Sullivan, "Traditional Painting," Sullivan, pp. 5-26.

*W8/Oct 26 The New Traditionalists

Chinese Art Overseas After 1949

*W9/Nov 2 Development outside China: Taiwan, Hong Kong and US

Reading: Sullivan, "Art in Taiwan," pp. 178-190; "Art in Hong Kong," pp. 178-190; "Expatriate Artists," pp. 203-214.

Art in the People's Republic of China after 1949

*W10/Nov 9 Art before and after the Cultural Revolution

Julia Andrews, "The Victory of Socialist Realism," in Andrews and Shen, pp. 228-277.

Andrews and Shen, "Chinese Painting in the Post-Mao Era," in Andrews and Shen, pp. 278-323.

W11/Nov 16 Guest Talk/Presentation Consultation

PowerPoint Virtual Exhibition

Contemporary Chinese Ink Painting in a Global Context

W12/Nov 23 Group Project Presentation

W13/Nov 30 Group Project Presentation

Assessment

1. Quiz 30 %

There will be six short quizzes on paintings covered in previous class in the form of image identification and short questions.

2. One Group Project

Oral presentation with PPT 30 %

Written Report 30 %

Two students will form a group to prepare a Powerpoint guided tour of a 'Virtual Exhibition' on contemporary Chinese ink paintings, engaging with issues of how to make art 'modern', 'global, and 'Chinese'. You are encouraged to choose artists whose works are on view in our library's current exhibition. You could put up a solo exhibition on a single artist's work, or choose works from a number of artists around a

selected theme. You are requested to have consultations with me and submit a presentation outline at least one week before presentation. A written project report with has to be submitted one week after presentation.

5. Attendance, discussion and participation 10 %
Attendance for two scheduled artists' talks and demonstrations are mandatory. Students are also expected to take active participation in the group project presentations by asking questions and giving comments. Comment forms will be collected at the end of the class. Each absence will lead to a 2.5% deduction from overall performance.

Textbooks (On closed reserve)

Julia F. Andrews and Kuiyi Shen. *The Art of Modern China*. Berkeley: University of California Press, 2012. N7345 A527 2012

Julia F. Andrews and Kuiyi Shen. *A century in Crisis : Modernity and Tradition in the Art of Twentieth-century China*. New York : Guggenheim Museum : Distributed by Harry N. Abrams, c1998. N7345 .A53 1998

Michael Sullivan. *Art and Artists of Twentieth-Century China*. Berkeley: University of California Press, 1996. N7345 .S79 1996

Recommended Readings

Barnhart, Richard et al. *Three Thousand Years of Chinese Painting*. New haven: Yale University Press, 1997.

Twentieth-Century Chinese Painting: Tradition and Innovation. Hong Kong: Urban Council, 1995.

Wen Fong. *Between Two Cultures : Late-Nineteenth- and Twentieth-Century Chinese Paintings from the Robert H. Ellsworth Collection in the Metropolitan Museum of Art*. New York : Metropolitan Museum of Art ; New Haven : Yale University Press, 2001.

Hearn, Maxwell, et al eds. *Chinese Art: Modern Expressions*. New York: Metropolitan Museum of Art, 2001.

Museum and gallery websites

<http://www.hongkonggalleries.org/>

<http://www.hku.hk/hkumag/main.html>

<http://yishu-online.com/>

<http://www.oac.cdlib.org/view?docId=ft200001dq&doc.view=items&style=oac4&item.position=121>

http://www.kyfineart.com/index.php?_p=profile_index&_lang=zh

<http://www.stanford.edu/dept/art/china/bibliography.html>

<http://www.stanford.edu/dept/art/china/>

Course Intended Learning Outcomes (ILOs):

- 1 Demonstrate a verbal and analytical familiarity with the transformation of Chinese ink painting in the twentieth century.
- 2 Demonstrate the ability to review and report on an exhibition of art works in an informed manner, through visual analysis and comparison as well as by relating them to the development of Chinese ink painting in the 20th century.
- 3 Demonstrate the ability to collect visual and textual data about an artist, discuss her stylistic characteristics and interpret her work in her cultural context.