

HUMA 5620 Chinese Painting: Meanings and Uses

Fall 2023 Thursday 12:00-2:50 pm

Instructor: Prof. Li-tsui Flora Fu hmltfu@ust.hk Room 3359

Office hours: Office hours: Tue 2:00-4:00 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

Part 1 Readings and Lectures

Week 1 9/7 Introduction and Organization

Readings:

高居翰（李渝譯）《中國繪畫史》ND1043.C2812 1984

楊新等著《中國繪畫三千年》ND1040.C59775 1997

石守謙《山鳴谷應：中國山水畫和觀眾的歷史》ND1366.7 .S472 2017

(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 9/14 Landscape Painting: Northern and Southern Song Dynasties

Readings:

石守謙，〈山水畫意與士大夫觀眾〉，〈帝國和江湖意象－1100年前後山水畫的雙峰〉，〈宮苑山水與南渡皇室觀眾〉，《山鳴谷應：中國山水畫和觀眾的歷史》（台北：石頭出版社，2017），頁31-48，49-73，75-89。

Week 3 9/21 Landscape Painting: Yuan and Ming

Readings:

石守謙，〈趙孟頫乙未自燕回的前後：元初文人山水畫與金代士人文化〉，〈趙孟頫的繼承者：元末隱居山水圖及觀眾的分化〉，〈明朝宮廷的山水畫〉，〈明代江南文人社群與山水畫〉，〈十七世紀的奇觀山水：從《海內奇觀》〉，《山鳴谷應：中國山水畫和觀眾的歷史》（台北：石頭出版社，2017），頁91-124，125-155，157-180，181-244，245-286。

Week 4 9/28 Field trip: University Museum and Art Gallery, The University of Hong Kong
Guest talk on 10/10[]: Prof Wu Hong
Topic: *The Inscribed Studio Photo as "I-Portrait": Photographing a New Self in Early Twentieth-Century China* (in **English**)

Week 5 10/5 Landscape Painting: Qing and Republican China

Readings:

石守謙, 〈以筆墨合天地：對十八世紀中國山水畫的一個新解〉, 〈變觀眾為作者：十八世紀以後宮廷外的山水畫〉, 〈迎向現代觀眾：名山奇勝與二十世紀前期中國山水畫的轉化〉, 《山鳴谷應：中國山水畫和觀眾的歷史》(台北：石頭出版社, 2017), 頁 287-306, 307-340, 341-380.

Part 2 Reading Presentations and Discussions

Week 6 10/12 Northern Song and Southern Song Landscape Painting

1. Ping Foong, "Guo Xi's Intimate Landscapes and the Case of "Old Trees, Level Distance," *Metropolitan Museum Journal*, Vol. 35 (2000), pp. 87-115.
2. 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.
3. Lennert Gesterkamp, "A Thousand Miles of Streams and Mountains: Daoist Self-Cultivation in a Song Landscape Painting," *Journal of Daoist Studies* 15 (2022), pp. 31-65.
4. Martin Powers, "Picturing Time in Song Painting and Poetry", in *Senses of the City Book: Perceptions of Hangzhou and Southern Song China, 1127–1279*, edited by Joseph S. C. Lam, Shuen-fu Lin, Christian de Pee and Martin Powers (The Chinese University of Hong Kong Press.
5. De-nin D. Lee "Domesticated Landscapes of Li Gonglin: A View from the Anthropocen", *Journal of Song-Yuan Studies*, Vol. 45 (2015), pp. 139-174.
6. 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.

Week 7 10/19 Landscape of Yuan, Ming and Qing

1. 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.
2. Shane McCausland, "Redefining the Politics of Landscape", *Zhao Mengfu: Calligraphy and Painting for Khubilai's China* (Hong Kong University Press, 2011), pp. 193-264.
3. Lihong Liu, "Path, Place, and Pace in Mid-Ming Suzhou Landscape Painting." *RES: Anthropology and Aesthetics*, vol. 67-68 (2016/2017), pp. 207-224.
4. Elizabeth Kindall, "Experiential Readings and the Grand View: Mount Jizu by Huang Xiangjian (1609-1673)," *The Art Bulletin* 95, (September 2012), no. 3: 412-436.
5. Jonathan Hay, "The Suspension of Dynastic time," in John Hay ed., *Boundaries in China* (London Reaktion Books, 1994), pp. 171-197.
6. Mark Meulenbeld, "The Interiority of Landscape: Transcendence in a Late Ming Snowy Landscape," *Asia Major* (2021) 3rd ser Vol 34.2, pp. 43-91.

- Week 8 10/26 Landscape Painting of the 20th Century
Juliane Noth. *Transmedial Landscapes and Modern Chinese Painting*. Harvard University Asia Center, 2022.
- Week 9 11/2 Landscape Painting of the 20th Century
Yi Gu. *Chinese Ways of Seeing and Open-Air Painting*. Harvard University Asia Center, 2020.
Christine I Ho. *Drawing from Life : Sketching and Socialist Realism in the People's Republic of China*. University of California Press, 2020.
- Week 10 11/9
Guest talk/Artist's demonstration
- Week 11 11/16
Field Trip: Hong Kong Art Museum

Part 3 Presentation of Final Paper

- Week 12 11/23 Oral Presentation of Research Paper
Week 13 11/30 Oral Presentation of Research Paper

Assessment

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| Preparation and participation in discussion | 20% |
| All students are expected to do the weekly readings. Active participation during class discussion and attendance in lecture, guest talks and field trip are required for this part of assessment. | |
| Reading reports, presentations, and discussions | 40% |
| During the semester, you will form a group of two. Each group will be responsible for presenting at least two 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 | 40% |
| Oral presentation with PPT | 10% |
| 8-10 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 | 30% |
| 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.