

HUMA 5620 Chinese Painting: Meanings and Uses

Fall 2022 Tuesday 10:30-1:20 pm

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

Office hours: Office hours: Tue 2:30-3:30 Wed 12:30-2:30 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 9/6 Introduction and Organization

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

(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 9/13 Landscape Painting: From Southern Tang to Northern Song

1. 石守謙, 〈山水畫意與士大夫觀眾〉, 《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.
2. 石守謙, 〈帝國和江湖意象－1100 年前後山水畫的雙峰〉, 《山鳴谷應：中國山水畫和觀眾的歷史》(台北：石頭出版社, 2017), 頁 49-73.
3. 石守謙, 〈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 75-89.

Week 3 9/20 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. 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)

Week 4 9/27

Guest talk: "The Making of Masterpieces: Chinese Painting and Calligraphy from the Palace Museum—A Virtual Guided Tour" 國之瑰寶：故宮博物院藏晉唐宋元書畫展覽導賞

Field Trip (Scheduled on September 8): Mastering Masterpieces: The Essentials of Chinese Landscape Paintings 想·識—賞析中國山水畫; Touching: A journey through Chinese landscapes from the Xubaizhai Collection (Phase 2) 心動·山水—虛白齋藏畫選粹; Wu Guanzhong: Sketching Vitality 吳冠中—速寫生命, Hong Kong Art Museum.

Week 5 10/4 Holiday

Week 6 10/11 Literati Landscape of Song and Yuan

1. 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.
2. 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〉, 《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.
3. 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.
4. 石守謙, 〈趙孟頫的繼承者：元末隱居山水圖及觀眾的分化〉, 《山鳴谷應：中國山水畫和觀眾的歷史》(台北：石頭出版社, 2017), 頁 125-155.

Week 7 10/18 Daoist Landscape

1. 黃士珊, 《寫真山之形:從「山水圖」、「山水畫」談道教山水觀之視覺型塑》, 《故宮學術季刊》, 第三十一卷第四期, 頁 121-204.
2. 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.
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 10/25

Guest talk, Dr. Wai Bong Koon and Dr. Vivian Ting, co-curators for Here and There: Re-imagining Hong Kong Landscapes 極目足下：想·見香港風光 Hong Kong Arts Center

Field Trips

Here and There: Re-imagining Hong Kong Landscapes 極目足下：想·見香港風光 Hong Kong Arts Center, scheduled on October 15.

Majestic Vistas: Selected Landscape Paintings from the Collection of the Art Museum, CUHK 山川巨構：香港中文大學文物館藏山水畫展, scheduled on November 10.

Week 9 11/1 Ming Suzhou Paintings

1. 石守謙, 〈明代江南文人社群與山水畫〉, 《山鳴谷應：中國山水畫和觀眾的歷史》(台北：石頭出版社, 2017), 頁 181-244.

2. 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.
3. Elizabeth Kindall, "Visual Experience in Late Ming Suzhou: "Honorific" and "Famous Site" Paintings," *Ars Orientalis* 36, pp. 137-177.

Week 10 11/8 Early Qing *Yimin* Paintings

1. 石守謙, 〈十七世紀的奇觀山水：從《海內奇觀》到石濤的奇觀造境〉, 《山鳴谷應：中國山水畫和觀眾的歷史》(台北：石頭出版社, 2017), 頁 245-286.
2. Elizabeth Kindall, "The Paintings of Huang Xiangjian's Filial Journey to the South West", *Artibus Asiae*, 2007, Vol 67 (2), pp. 297-35.
3. Jonathan Hay, "The Suspension of Dynastic time," in John Hay ed., *Boundaries in China* (London Reaktion Books, 1994), pp. 171-197.

Week 11 11/15 Qing Court Painting

1. Stephen H Whiteman, "From Upper Camp to Mountain Estate: Recovering Historical Narrative in Qing Imperial Landscape," *Studies in the History of Gardens & Designed Landscapes: An International Quarterly*, published online 02 August 2013.
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 12 11/22 Oral Presentation of Research Paper

Week 13 11/29 Oral Presentation of Research Paper

Assessment

Preparation and participation in discussion	15%
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.	
Attendance (Class and Field trips)	5%
Reading reports, presentations, and discussions	30%
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	50%
Oral presentation with PPT	15%
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	35%
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.