

HUMA 2660 Introduction to Chinese Painting

Fall 2022 Mon & Wed 10:30-11:50 pm

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Course Description

This course introduces Chinese painting in a chronological order, from the Six Dynasties down to the twentieth century, giving equal attention to technique, stylistic analysis, and interpretation in historical and cultural context. Through lectures and in-class discussions, this course aims to develop students' ability to read and analyze the visual languages found in different genres of Chinese painting, and their ability to react critically to artworks and to make reasoned evaluations based on their understanding and appreciation of different pictorial traditions in China. As a Chinese Communication course, students' speaking, reading and writing abilities are assessed through class participation, essay writing and oral presentations.

Intended Learning Outcome

After taking this course, the students will

- 1 have a basic understanding of the trends, styles and evolution of Chinese painting
- 2 be able to apply the taught concepts and visual analysis to their appreciation of traditional Chinese painting as well as contemporary art works
- 3 be able to review and report on an exhibition of art works in an informed manner

Course Outline

W1	Sep 5	Introduction and Organization
	Sep 7	Early Figure Painting
	Sep 8	<i>Field Trip:</i> <i>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.</i>
W2	Sep 12	<i>Public Holiday</i>
	Sep 14	The Rise of Landscape Painting
W3	Sep 19	Monumental Landscape
	Sep 21	Search for Realism and the Northern Song Academy
W4	Sep 26	Guest talk, Dr Jiang Fangting 蔣方亭博士 Associate curator, HK Palace Museum:

“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”

	Sep 28	Quiz I (comparison essay and slide identification)
W5	Oct 3	Poetry, Painting and Calligraphy: The Birth of Literati Painting
	Oct 5	Paintings from the Southern Song Academy <i>Field Trip (5-6 pm):</i> <i>The Making of Masterpieces: Chinese Painting and Calligraphy from the Palace Museum 國之瑰寶——故宮博物院藏晉唐宋元書畫 Hong Kong Palace Museum.</i>
W6	Oct 10	Southern Song Chan Painting and the Abbreviated Brush
	Oct 12	Chinese Art under the Mongols: The Establishment of Literati Painting
	Oct 15	<i>Field Trips (Choose one to attend):</i> <i>Here and There: Re-imagining Hong Kong Landscapes 極目足下：想。見香港風光 Hong Kong Arts Center</i>
W7	Oct 17	Chinese Art under the Mongols: The Four Great Masters
	Oct 19	Painters of the Great Ming: The Early Ming Painting Academy and the Zhe School
W8	Oct 24	Guest talk, Dr. Phil Chan 陳冠男博士 Associate Curator, Art Museum, CUHK 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
	Oct 26	<i>Field Trips (Choose one scheduled field trips to attend):</i> <i>Sep 8, Oct 5, Oct 15, Nov 10</i>
W9	Oct 31	The Wu School: Shen Zhou, Wen Zhengming, Tang Yin and Qiu Ying
	Nov 2	Dong Qichang and the Late Ming Non-Conformists
W10	Nov 7	The Early Qing Orthodox Masters and Qing Court Painting
	Nov 9	Chinese Art under the Manchus: The Individualists
	Nov 10	<i>Field Trips</i> <i>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</i>
W11	Nov 14	The Eight Eccentrics of Yangzhou
	Nov 16	Quiz II (comparison essay and slide identification)
W12	Nov 21	Group Project Presentation I
	Nov 23	Group Project Presentation II
W13	Nov 28	Group Project Presentation III
	Nov 30	Group Project Presentation IV

Textbooks(Two-hour closed reserve):

1. James Cahill. *Chinese Painting*. Closed reserve ND1043.C28 1985
(李渝譯,《中國繪畫史》 Closed reserve ND1043.C2812 1984)
2. 王耀庭,《繪畫》 Closed reserve ND1040.W37 1985
(Wang Yaoting, Looking at Chinese Painting. Closed Reserve ND 1040 W375 2000)

Course Assessment:

1. **Quiz I and II** (Comparison essay, slide identification) 45%
2. **Group Project Presentation** (Oral 30% and written 10%) 40%
You will form a team with 4-5 classmates. The results of group projects are to be presented orally in class, with written reports handed in afterwards. Report guidelines and suggested topics will be provided by the instructor.
3. **Class participation** 5%
You are encouraged to join discussion and ask questions during lectures and tutorial presentations. One remark or question in class will be rewarded for one point, up to five points. Each post sharing observations, reflections and comments on Canvas discussion will also earn one point. Multiple comments in one class and multiple postings under one topic stream on Canvas will count as one respond.
4. **Class attendance** 10%
One point will be deducted for each absence from lecture and two points from guest lectures, field trips, and project presentation sessions, up to 10 points.

Week 1-2

Reading Assignment

Cahill, "Early Figure Painting – The Han, Six Dynasties and Tang Periods", *Chinese Painting*, pp. 11-24;
Chinese text <早期人物畫 – 漢、六朝及唐> pp. 15-27.

Wang, <仙山樓閣何處尋(國畫的觀點)>、<筆端下決出生活(國畫的筆法)>、<上古時期>、<隋、唐>，《繪畫》，pp. 4-30, 32-39, 120-124, 125-130; *English text* pp. 13-39, 40-48, 126-131, 132-137.

Cahill, "Early Landscape Painting – Six Dynasties to Early Sung" and "Sung Dynasty Landscape: The Middle Period", *Chinese Painting*, pp. 25-34, 35-44; *Chinese text* pp. 27-42.

Wang, <筆端下決出生活(國畫的筆法)—山水畫>，<五代、宋(北方畫系、南方畫系)>，《繪畫》，pp. 40-46, 132-139; *English text* pp. 49-56, 138-146.

Reference readings

Wu Hung, "The Origins of Chinese Painting," in Yang Xin, Richard Barnhart, and others, *Three Thousand Years of Chinese Painting*, pp. 15-86.

Richard Barnhart, "The Five Dynasties and the Song Period," *Three Thousand Years*, pp. 87-138.

Reference images

《中國美術全集》繪畫編 vols. 1 & 2

故宮博物院藏《中國歷代繪畫》I & II

《故宮藏畫大系》I

Week 3

Reading Assignment

Cahill, "Bird, Flower and Animal Painting of the Sung Dynasty", *Chinese Painting*, pp. 67-78; *Chinese text* pp. 61-70.

Wang, <徐黃二體>，《繪畫》，pp. 70-78; *English text* pp. 76-85.

Wang, <須知書畫本來同(繪畫與書法的關係)>、<文人畫精神的萌芽>，《繪畫》，pp. 138-143, 144-145; *English text* pp. 145-150, 151-152.

Reference images

《中國美術全集》繪畫編 vol. 3

《故宮藏畫大系》I

故宮博物院藏《中國歷代繪畫》III

Week 5

Reading Assignments

Cahill, "Landscapes of the Southern Sung Academy – Ma Yuen, Hsia Kuei, Ma Lin", "The Literati and Ch'an Painters of the Sung Dynasty", *Chinese Painting*, pp. 79-87, 89-98; *Chinese text* pp. 61-70, 71-88

Wang, <雄渾空靈的風味>，《繪畫》，pp. 146-152; *English text* pp. 153-159.

Reference reading

Michael Sullivan, *The Three Perfections: Chinese Painting, Poetry and Calligraphy*.

Reference Images

Osvald Siren. *Chinese Painting: Leading Masters and Principles*. Vol. III

《中國美術全集》繪畫編 vol. 3

《故宮藏畫大系》II

Week 6-7

Reading Assignment

Cahill, “The Early Yuan Painters – Ch’ien Hsuan, Chao Meng-fu, Kao K’o-kung”, “The Late Yuan Painters – The Four Great Masters and Sheng Mou”, *Chinese Painting*, pp. 99-106; *Chinese text* pp. 89-94.

Wang, <四大畫家>、<簡逸的花鳥人物>、<宋元的異同>，《繪畫》，pp. 156-164; *English text* pp. 163-171.

Reference Readings

James Cahill, “The Yuan Dynasty,” *Three Thousand Years*, pp. 139-198.

《元四大家》

Reference Images

《中國美術全集》繪畫編 vol. 5

《故宮藏畫大系》III

故宮博物院藏《中國歷代繪畫》IV

Hills beyond a River.

Week 7

Reading Assignment

Cahill, “The Early Ming ‘Academy’ and the Che School – Pien Wen-chin, Tai Chin, Wu Wei”, “The Wu School – Shen Chou, Wen Cheng-ming and their Followers,” *Chinese Painting*, pp. 107-116, 117-124; *Chinese text* pp. 95-102, 103-108.

Wang, <明：宮廷繪畫的重建>、<奔放的浙派>、<溫雅的吳派>，《繪畫》，pp. 166-169, 170-171, 172-174; *English text* pp. 163-171, 173-176, 177-183.

Reference Readings

Yang Xin, “The Ming Dynasty,” *Three Thousand Years*, pp. 197-250.

Richard Barnhart. *Painters of the Great Ming: The Imperial Court and the Zhe School*.

James Cahill. *Parting at the Shore: Chinese Painting of the Early and Middle Ming Dynasty, 1368-1850*, pp. 82-96, 167-210, 211-248.

Reference Images

《中國美術全集》繪畫編 vol. 6, 7, 8

《故宮藏畫大系》III

故宮博物院藏《中國歷代繪畫》IV

《吳派繪畫九十年》

Parting at the Shore

Week 9

Reading Assignment

Cahill, "Chou Ch'en, T'ang Yin and Ch'iu Ying," "Tung Ch'i-ch'ang and Late Ming Painting," *Chinese Painting*, pp. 125-148, 149-160; *Chinese text* pp. 109-128, 129-146.

Wang, <南北二宗論>, 《繪畫》, pp. 177-178; *English text* pp. 184-185.

Reference Reading

James Cahill. *The Distant Mountains: Chinese Painting of the Late Ming Dynasty, 1570-1644*.

Reference Images

《中國美術全集》繪畫編 vol. 7, 8

The Distant Mountains

The Century of Tung Ch'i-ch'ang

Week 10

Reading Assignment

Wang, <清：遵行古法的四王山水> 《繪畫》, pp. 186-187; *English text* pp. 193-195.

楊伯達, <清代康、雍、乾院畫藝術>, 《中國美術全集》 vol. 10, pp. 13-33.

Reference Reading

聶崇正, <清初四家及其繪畫藝術>, 《中國美術全集》繪畫編 vol. 10

聶崇正, <郎世寧> 《中國百位巨匠》 No. 012.

聶崇正, <清代>, 《中國繪畫三千年》, pp. 292-97.

Reference Images

《中國美術全集》繪畫編 vol. 9

《故宮博物院藏清代宮廷繪畫》

Week 10

Reading Assignment

Wang, <灑脫創新的遺民畫派>, 《繪畫》, pp. 186-187; *English text* pp. 193-195.

Cahill, "Early Ch'ing Painting: The Individualists", *Chinese Painting*, pp. 169-184; *Chinese text* pp. 147-160.

Reference Readings

胡海超, <論清初四僧的繪畫藝術>, 《中國美術全集》繪畫編 vol. 9

Reference Images

《中國美術全集》繪畫編 vol. 7, 8

Week 11

Reading Assignment

Cahill, "The Eighteenth Century: The Yang-chou Eccentrics and Others", *Chinese Painting*, pp. 185-196; *Chinese text* pp. 161-170.

Wang, <西風吹來的漣漪>、<狂怪不羈的揚州畫壇> 《繪畫》, pp. 188-189, 190-193; *English text* pp. 195-199.

Reference Readings

薛永年，〈揚州八怪與海派的繪畫藝術〉，《中國美術全集》繪畫編 vol. 11

萬青力，《中國現代繪畫史：晚清之部 1840-1911》，pp. 69-145; 163-188

Reference Images

《中國美術全集》繪畫編 vol. 10

《中國美術全集》繪畫編 vol. 11

萬青力，《中國現代繪畫史：晚清之部 1840-1911》