HUMA 2660 Introduction to Chinese Painting
Fall 2023       Tue & Thu 16:30-17:50 pm

Instructor:    Prof. Li-tsui Flora Fu hmltfu@ust.hk
Office:        Room 3359 (Lift 3)
Office hours:  Tue 2:00-4:00 pm or by appointment

TA:            Christie Lam hmchristie@ust.hk
Office:        Room 3416 (Lift 17 & 18)
Office hours:  Thu 2:00-4:00 pm

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
W2     Sep 12      The Rise of Landscape Painting
       Sep 14      Monumental Landscape
W3     Sep 19      Search for Realism and the Northern Song Academy
       Sep 21      Poetry, Painting and Calligraphy: The Birth of Literati Painting
W4     Sep 26      Paintings from the Southern Song Academy
       Sep 28      Southern Song Chan Painting and the Abbreviated Brush
W5     Oct 3       Chinese Art under the Mongols: The Establishment of Literati Painting
       Oct 5       Chinese Art under the Mongols: The Four Great Masters
W6     Oct 10      Guest talk: Prof Wu Hong
Topic: *The Inscribed Studio Photo as “I-Portrait”: Photographing a New Self in Early Twentieth-Century China* (in English)

<table>
<thead>
<tr>
<th>Date</th>
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<tr>
<td>Oct 12</td>
<td>Quiz I (slide identification and short questions)</td>
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<td>W7 Oct 17</td>
<td>Painters of the Great Ming: The Early Ming Painting Academy and the Zhe School</td>
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<td>Oct 19</td>
<td>The Wu School: Shen Zhou, Wen Zhengming, Tang Yin and Qiu Ying</td>
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<td>W8 Oct 24</td>
<td>Dong Qichang and the Late Ming Non-Conformists</td>
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<td>Oct 26</td>
<td>The Early Qing Orthodox Masters and Qing Court Painting</td>
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<td>W9 Oct 31</td>
<td>Chinese Art under the Manchus: The Individualists</td>
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<td>Nov 2</td>
<td>The Eight Eccentrics of Yangzhou</td>
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<td>W10 Nov 7</td>
<td>Quiz II (comparison essays)</td>
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<td>Nov 9</td>
<td>Artist’s Demonstration</td>
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<td>W11 Nov 14</td>
<td>Group Project Presentation I</td>
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<td>Nov 16</td>
<td>Group Project Presentation II</td>
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<td>W12 Nov 21</td>
<td>Group Project Presentation III</td>
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<td>Nov 23</td>
<td>Group Project Presentation IV</td>
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<td>W13 Nov 28</td>
<td>Group Project Presentation V</td>
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<td>Nov 30</td>
<td>Group Project Presentation VI</td>
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**Textbooks** (Two-hour closed reserve):

   (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** (Slide identification) 20%
   **Quiz II** (Comparison essay) 20%

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.
3. **Group Project Presentation Evaluation** 6%
   Evaluation forms will be given out during group project presentation classes.

4. **Class attendance** 9%
   One point will be deducted for each absence from lecture, class presentations, and two points from guest lecture/demonstration, up to 9 points.
Week 1-2

Reading Assignment

Cahill, “Early Figure Painting – The Han, Six Dynasties and Tang Periods”, Chinese Painting, pp. 11-24;

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


Reference images

《中國美術全集》繪畫編 vol. 1 & 2
故宫博物院藏《中國歷代繪畫》I & II
《故宫藏画大系》I

Week 3

Reading Assignment


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
《故宫博物院藏》I
故宫博物院藏《中國歷代繪畫》III

Week 4

Reading Assignments

Cahill, “Landscaes 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

Week 5

Reading Assignment
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

Week 7

Reading Assignment

Reference Readings
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. 5
《故宮藏畫大系》III
《吳派繪畫九十年》
Parting at the Shore
Week 8

Reading Assignment
Wang, <南北二宗論>, 《繪畫》, pp. 177-178; English text pp. 184-185.
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
James Cahill. The Distant Mountains: Chinese Painting of the Late Ming Dynasty, 1570-1644.
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. 7, 8
The Distant Mountains
The Century of Tung Ch’i-ch’ang
《中國美術全集》繪畫編 vol. 9
《故宮博物院藏清代宮廷繪畫》

Week 9

Reading Assignment
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
胡海超，<論清初四僧的繪畫藝術>，《中國美術全集》繪畫編 vol. 9
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. 7, 8
《中國美術全集》繪畫編 vol. 10
《中國美術全集》繪畫編 vol. 11