

Spring 2023

HUMA 3660

Tradition and Modernity: Chinese Ink Painting in the Twentieth Century

Instructor: Dr. NG Ni Na Camellia

Office: Room 3353

Office hours: Monday/Tuesday 18:00-19:20

Course Description:

This course will survey the major developments of Chinese ink painting from the late 19th century to the present, focusing on her interaction with foreign cultures, her debate over continuity and reform, her search for modernity, and her adaptation to the political, social and cultural transformations in different historical periods. Discussions will give equal attention to technique, stylistic analysis and interpretation in historical and cultural context. In content, this course complements what is not covered by HUMA 2660 at a more advanced level.

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 Demonstrate the ability to collect visual and textual data about an artist, discuss her stylistic characteristics and interpret her work in her cultural context.
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.

Course outline

W1/ Feb 6 Introduction and organization

Tradition and Innovation: Late Qing to Republican Period

W2/ Feb 13 Painting in the late-nineteenth century Shanghai School

Reading:

Julia 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.

*W3/Feb 20 Painters in Canton: The Predecessors and the Lingnan School

Reading:

Christina Chu, "The Lingnan School and Its Followers: Radical Innovation in Southern China," in A Century in Crisis, pp. 64-79.

Wen Fong, "Painters in Shanghai and Guangdong," in Between Two Cultures, pp. 23-74, 75-136.

Quiz

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

*W4/ Feb 27 The Westernizers

Reading:

Michael Sullivan, "Leading Masters between the Wars," in Art and Artists of Twentieth-Century China, pp. 68-79.

Wen Fong, "The Westernizers," in Between Two Cultures, pp. 75-136.

Quiz

W5/ Mar 6 Traditionalists in Beijing and Shanghai

Reading:

Kuiyi Shen, "Traditional Painting in a Transitional Era," in Andrews and Shen, pp. 80-95.

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

*W6/ Mar 13 The New Traditionalists

Reading:

Wen Fong, "Three Great Traditionalists," in Between Two Cultures, pp. 137-204.

Quiz

*W7/ Mar 20

Workshops on Using Database and Making Citations

Quiz

Chinese Art Overseas After 1949

W8/ Mar 27 Field Trip to MOA

W9/ Apr 3 Development outside China: Taiwan, Hong Kong and US

Reading:

Julia Andrews and Kuiyi Shen, "Alternative Chinas: Hong Kong and Taiwan," in The Art of Modern China, pp. 225-256.

Michael Sullivan, "Expatriate Artists," in Art and Artists of Twentieth

Century China, pp. 203-214.

Guest talk// Prof. Harold Mok

Quiz

Art in the People's Republic of China after 1949

*W10/ Apr 17 Art before and after the Cultural Revolution

Wen Fong, "Mainland Chinese Painting, 1950s-1980s," in Between Two Cultures, pp. 205-252.

Quiz

PowerPoint Virtual Exhibition

Contemporary Chinese Ink Painting in a Global Context

W11/ Apr 24 Group Project Presentation

W12/ May 1 Labor Day (NO CLASS)

W13/ May 8 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. Only the five highest scores will be counted. Quizzes will take place in classes marked with *.

2. Individual Essay 30%

Length: 700-800 words

Not more than two pages, typed, single space.

Due date: May 14, 2023

For this project, each of you will choose a Chinese ink painting in the 20th Century as the focus of study and write a catalogue-entry style essay. Samples of catalogue entries and guidelines will be provided for your reference. Please follow the Chicago Style of Manual to locate reference materials and citations.

3. Group Project

Oral presentation with PPT 30 %

Two students will form a group to prepare a Powerpoint guided tour of a 'Virtual Exhibition' on Yuan painter Huang Gongwang's 黃公望 *Dwelling in the Fuchun Mountains* 富春山居圖, engaging with issues of what make art 'modern', 'global, and 'Chinese'. You are requested to have consultations with me and submit a presentation outline at least one week before presentation.

4. 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.

Group project presentations

April 24, May 8

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

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. ND1045 .F66 2001

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.

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/>