

ARH 3555: Late Imperial and Modern Chinese Art (907-Present)

School of Art and Art History, University of Florida

Spring 2023

Time: T Period 5-6 (11:45 AM – 1:40 PM)

R Period 5 (11:45 AM - 12:35 PM)

Classroom: FAC 201

Prof. Guolong Lai (email: glai@arts.ufl.edu)

Office: FAC 119; Tel: (352) 273-3072

Office Hours: Tuesday Period 7 and Thursday Period 6 and by appointment

Description: This is the second part of a two-part comprehensive lecture course on Chinese art. It covers the arts of China in their historical contexts during the late medieval and imperial--from the Five Dynasties (907-960) to the Qing Dynasty (1644-1911) and modern era. Topics include traditional literati and professional painting, Buddhist and Daoist temples and sculpture, imperial palaces, and other materials pertaining to all levels of artistic production--secular and religious, official and private, literati and popular--and of all media, covering architecture, painting, sculpture, and luxury crafts such as porcelain, textiles, bronze, etc. The position of works of art within extant monuments will be emphasized. Previous attendance of the first half—Early Chinese Art and Archaeology (2000 BCE-907 CE)—is not required, but it is recommended that students read portions of the first half of the textbook in order to have a coherent picture of the development of arts in China.

Objectives: This course will introduce students to the rich artistic traditions in late imperial and modern China, and provide them with a solid grounding in Chinese art history so that students can reach a better understanding of the cultural history of ancient and modern China. The emphasis will lie in student's ability to grasp key facts, basic concepts and masterpieces of Chinese art, to understand the historical and artistic context within which these artworks were produced, to discuss both iconographic and stylistic development in Chinese art, and to analyze critically visual culture of ancient and modern China.

Requirements and grading:

Class attendance (20%) – Students should be aware that some of the material covered in lecture is not available from the textbook. It is, therefore, essential and highly advised to attend all class meetings. Up to two absences will be permitted for medical and other emergencies; any absence beyond that will adversely affect your grade (-0.5% each); two tardy counts as one absence; the perfect attendance will be rewarded with a bonus point.

Reading reports, class participation and presentation (20%) – Students are responsible to complete each weekly reading assignment and hand in a reading report after discussion; altogether 10 reading reports. Students must be prepared to answer questions related to the reading assignment and lead the class discussion when assigned.

Quizzes (30%) – Two quizzes, including slide comparisons, term definitions, and essay questions.

Midterm exam (15%) and **Final exam** (25%)

Grading scale: A = 93 or above, A- = 90 – 92, B+ = 87 – 89, B = 83 – 86, B- = 80 – 82, C+ = 77 – 79, C = 73 – 76, C- = 70 – 72, D+ = 67 – 69, D = 63 – 66, D- = 60 – 62, E = 59 or below

*Students are expected to participate in class discussions and turn in assignments on time.

*All papers should be printed; no assignments or papers will be accepted over email.

*Student's class participation is evaluated not according to the amount of talking that student does, but rather according to whether that student contributes thoughtfully and constructively, based on a careful consideration of the class reading assignments.

Other Important Information:

Make-up tests, extensions, and incomplete grade will be given ONLY in cases of emergencies or serious illnesses with proper documentation. In all other cases (Family obligations, religious holidays, abilities etc.), extensions may be granted only if informed well BEFORE the deadline.

No cellular phone or laptop web-surfing during the class.

Ability accommodations can be requested by contacting the Office for Student Services, P202 Peabody Hall, 392-1261 and then bring the instructor the provided documentation.

Be aware that cheating and plagiarism will result in a failing grade.

Be assured that I want you to learn and to receive the best grades you deserve. So come to see me during my office hour or make an appointment to discuss any difficulty you have encountered in this course.

It is my intent that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, ability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also my intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both your, and my responsibility. It is my intent that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

Reading Reports:

The purpose of the reading reports is to help you think through the article while reading it, and to prepare you for class discussion. The basic structure should be first a summary of the gist (the basic structure) of the article; then your comments, responses, and questions (and prepare the questions in a thoughtful way so that you can discuss and answer them in class). The articles are available on the course reserve website. Altogether 10 reading reports for this semester, covering 10 articles (marked as Discussion #1-10 on the syllabus). These articles will be the main sources for the essay questions in the mid-term and final exam. Hand in the reading reports after each class discussion (1-2 pages, single spaced is ok).

Textbook

Robert L. Thorp and Richard Ellis Vinograd. *Chinese Art & Culture* (Prentice Hall, INC., and Harry N. Abrams, INC. Publishers, 2001, 2003). (hereafter CAC).

Textbook chapters and other assigned readings all have been put in electronic reserve on the course e-learning website.

Weekly Schedule:

Week 1 (1/9, 11): Introduction, Review, and Overview: map, chronology, and pinyin
CAC, chapter 7, historical overview of the period, pp. 225-227.

Week 2 (1/18): Art in the Five Dynasties court: Transition from Tang to Song
CAC, chapter 7, Court cultures, pp. 251-257; Women's cultures, pp. 257-261.

Discussion #1: Peter Sturman, "Cranes above Kaifeng: The Auspicious Image at the Court of Huizong" *Ars Orientalis* 20 (1990), pp. 33-68.

Week 3 (1/23, 25): Art and the Way: the Rise of Landscape Painting

CAC, chapter 7, Song literati style and taste, pp. 236-242; Landscape painting, pp. 242-251; Literary culture and the arts, pp. 261-268.

Discussion #2: Lothar Ledderose, "The Earthly Paradise: Religious Elements in Chinese Landscape Art." In Susan Bush and Christian Murck, eds., *Theories of the Arts in China* (Princeton: Princeton University Press, 1983), pp. 165-183.

Week 4 (1/30, 2/1): Economy, Society, and Technology in Song

CAC, chapter 7, Pictorial Images of urban life, pp. 227-232; Song architecture, pp. 232-233; Song ceramics, pp. 233-236;

Discussion #3: Heping Liu, "The Water Mill and Northern Song Imperial Patronage of Art, Commerce, and Science." *The Art Bulletin* 84.4 (2002), 566-595.

Quiz 1

Week 5 (2/6, 8): Art and Politics at the Southern Song Court; Religious Art and Peripheries: Liao, Nanzhao and Xixia Kingdoms

CAC, chapter 7, Buddhist art, pp. 268-277.

Week 6 (2/13, 15): Yuan Dynasty: Chinese Art Under Mongol Rule

CAC, chapter 8, historical overview, pp. 279-285; Art and official ideology, pp. 285-290; Literati paintings, pp. 301-315.

Discussion #4: Wen C. Fong, "Why Chinese Painting is History," *The Art Bulletin* 85.2 (2003), 258-80.

Week 7 (2/20, 22): Yuan Dynasty: Marco Polo's China

CAC, chapter 8, Religious art and architecture, pp. 290-297; Ceramic production in Jingdezhen, pp. 297-301.

Discussion #5: John Hay, "The Body Invisible in Chinese Art?" in *Body, Subject, and Power in China*, eds. Tani Barlow and Angela Zito (Chicago: University of Chicago Press, 1994), 42-77.

Week 8 (2/27, 3/1 Midterm exam): The Rise of Ming Dynasty: From the Forbidden City to the Great Wall

CAC, chapter 8, p. 281; chapter 9, historical overview, pp. 317-320;

Week 9 (3/6, 8): The Ming Golden Age: Decorative Arts and the Art Market

CAC, chapter 9, Woodblock illustration, pp. 320-322; Arts of desire, pp. 326-329; Commercial domestic arts, pp. 333-343.

Discussion #6: Richard Vinograd, "Family Properties: Personal Context and Cultural Pattern in Wang Meng's *Pien Mountains* of 1366." *Ars Orientalis* 13 (1982), pp. 1-29.

Spring break

Week 10 (3/20, 22): The Amateur/Professional Problem in Ming Painting

CAC, chapter 9, Literati painting and calligraphy, pp. 322-326; Loyalist arts of memory, pp. 330-333; Urban professional painters, pp. 343-347.

Discussion #7: Silbergeld, Jerome. "Beyond Suzhou: Region and Memory in the Gardens of Sichuan." *The Art Bulletin*, June 2004, Vol. 86 Issue: Number 2, pp. 207-227.

Week 11 (3/27, 29): Qing Dynasty: the Qing Loyalist painting and calligraphy, and

Qianlong's Canon of Chinese Art

CAC, chapter 9, Court arts, pp. 347-350; 354-356; Palace architecture, pp. 350-352; Buddhist art at court, pp. 352-354.

Discussion #8: Powers, Martin J. "The Cultural Politics of the Brushstroke." *The Art Bulletin*, June 2013, Vol. 95 Issue: Number 2, pp. 312-327.

Week 12 (4/3, 5): The Coming of the West

CAC, chapter 9, Export ceramics and other crafts, pp. 356-360; European arts and artists at the Qing court, pp. 360-363; European images of China, pp. 363-365.

Discussion #9: Dematté, Paola. "A Confucian Education for Europeans." *The Art Bulletin*, January 2016, Vol. 98 Issue: Number 1 pp. 43-71.

Quiz #2

Week 13 (4/10, 12): Crisis and Identity and Reform

CAC, chapter 10, historical overview, pp. 367-369; Images of the self, pp. 369-374; Public spaces, pp. 374-378; *Guohua*, pp. 379-384.

Discussion #10: Yu-Chih Lai, "Remapping Borders: Ren Bonian's Frontier Painting and Urban Life in 1880s Shanghai," *The Art Bulletin* 86.3 (2004), pp. 550-572.

Week 14 (4/17, 19): Art in the Age of War and Revolution

CAC, chapter 10, Functional and popular arts, pp. 384-387; Political arts, pp. 390-395; Political spaces and art institutions, pp. 395-400.

Week 15 (4/24, 26): Chinese Art under Mao and beyond

CAC, chapter 10, Satire and protest, pp. 400-403; Transnational arts and avant-garde movements, pp. 403-414.

Review and **Final exam**.