

## **ARH 4930: Modern and Contemporary Chinese Art**

University of Florida, Spring 2017-Section 1E40

Time: T Period 6 (12:50-1:40pm) and R Period 6-7 (12:50-2:45 pm)

Room FAC 201

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Office Hours: T Period 7(1:55-2:45 pm); R Period 8 (3:00-3:50 pm) and by appointment

### **Description:**

This course will explore the ways in which Chinese artists and architects of the 20th century have defined modernity and their traditions against the complex background of China's social and political history. A key issue for modern Chinese art is the complicated relationships between traditions and innovations--the degree to which Chinese artists choose to continue the old traditional practice or adopt the new Western techniques and the extent to which they rejected either of them. Basing upon their particular understandings of the Chinese traditions and Western techniques, many artists took these positions amid the social and political upheavals of the modern era. Through examining art works in different media, we will investigate the most compelling of the multiple realities that Chinese artists have constructed for themselves and for the public.

### **Objectives:**

This course will introduce students to the rich artistic traditions in modern and contemporary 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 modern and contemporary China. The emphasis will lie in student's ability to grasp key facts, basic concepts and main issues 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 modern and contemporary China.

### **Requirements and grading:**

**Class attendance** (30%) – 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. Any absence will adversely affect your grade; two tardy counts as one absence; the perfect attendance will be rewarded with a bonus point.

**Reading reports (15%), class participation and presentation** (15%) – Students are responsible to complete each weekly reading assignment and hand in a reading report after discussion. Students must be prepared to answer questions related to the reading assignment and lead the class discussion when assigned.

**Midterm paper** (10%) – A small essay on “Tradition and Innovation in Modern and Contemporary Chinese Art” (5-10 pages, double-paced)

**Final paper and presentation** (30%) – 10-15 pages, double-paced, research paper on chosen topic related to the class.

Graduate students are expected to do more work, reading and presentation, writing longer papers in this class. See the instructor for more details.

### **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, disabilities etc.), extensions may be granted only if informed well BEFORE the deadline.

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

**Disability 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.

### **Reading Reports:**

The purpose of the reading reports is to help you think through the chapters and articles while reading them, 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). Hand in the reading reports after each class discussion (1-2 pages, single spaced is ok).

### **Textbook:**

Julia F. Andrews and Kuiyi Shen. *The Art of Modern China*. University of California Press, 2012.

### **Weekly Schedule:**

**Week 1 (1/5):** Introduction and Overview: maps, pinyin, and chronology.

**Week 2 (1/10, 12):** Chinese Art in the Age of Imperialism: The Opium War to the Treaty of Shimonoseki, 1842-1895.

#1: Fong, Wen C., "The Modern Chinese Art Debate," *Artibus Asiae*, vol.53, 1/2, 1993, pp. 290-305.

**Week 3 (1/17, 19):** Art in the Creation of a New Nation: the Overthrow of the Qing and the Early Republic, 1895-1920.

#2: Ledderose, Lothar "Aesthetic Appropriation of Ancient Calligraphy in Modern China." In *Chinese Art: Modern Expressions*, ed. Maxwell K. Hearn, pp. 212-246. New York : The Metropolitan Museum of Art, 2001.

**Week 4 (1/24, 26):** Art in the New Culture of the 1920s.

#3: Clunas, Craig. "Chinese Art and Chinese Artists in France, 1924-25." *Arts Asiatiques* 44 (1989), pp. 100-106.

**Week 5 (1/31, 2/2):** Modern Art in the 1930s.

#4: Andrews, Julia, and Kuiyi Shen. "The Japanese Impact on the Republican Art World: The Construction of Chinese Art History as a Modern Field." *Twentieth Century China* 32.1 (2006), 4-35.

**Week 6 (2/7, 9):** The Golden Age of Guohua in the 1930s.

#5: Andrews, Julia, and Kuiyi Shen. "Traditionalism as a Modern Stance: The Chinese Women's Calligraphy and Painting Society." *Modern Chinese Literature and Culture* 11.1 (1999), 1-30.

**Week 7 (2/14, 16):** Art in Wartime, 1937-1949.

#6: Li Shiqiao, "Writing a Modern Chinese Architectural History: Liang Sicheng and Liang Qichao," *Journal of Architectural Education*, Vol. 56, No. 1 (Sep., 2002), pp. 34-45.

**Week 8 (2/21, 23):** Western-style Art under Mao, 1949-1966.

#7 Croizier, Ralph. "Politics in Command: Chinese Art, 1949-1979." In *Art and China's Revolution*, edited by Melissa Chiu, 57-73. New York: Asian Society, 2008.  
Midterm paper due.

**Week 9 (2/28, 3/2):** Ink Painting, Lianhuanhua, and Woodcuts under Mao, 1949-1966

#8: Andrews, Julia. "Traditional Painting in New China: *Guohua* and the Anti-Rightist Campaign." *The Journal of Asian Studies*, 49, no. 3 (August 1990), pp. 555-585.

**Week 10 (3/14, 16):** Art of the Great Proletarian Cultural Revolution, 1966-1976.

#9: King, Richard, and Jan Walls. "Introduction: Vibrant Images of a Turbulent Decade." In *Art in Turmoil. The Chinese Cultural Revolution, 1966-1976*, edited by Richard King et al. UBC Press, 2010, pp. 3-24.

**Week 11 (3/21, 23):** Art after Mao, 1976-1989.

#10: Britta Erickson. *Words Without Meaning, Meaning Without Words: The Art of Xu Bing*. Washington, D.C., and Seattle: Sackler Museum and University of Washington Press, 2001, pp. 33-45.

**Week 12 (3/28, 30):** Alternative Chinas : Hong Kong and Taiwan.

#10: Dru C. Gladney, "Representing Nationality in China: Refiguring Majority/Minority Identities." *The Journal of Asian Studies*, Vol. 53, No. 1 (Feb., 1994), pp. 92-123.

**Week 13 (4/4, 6):** No u-turn : Chinese Art after 1989.

#11: Aihwa Ong "What Marco Polo Forgot": Contemporary Chinese Art Reconfigures the Global. *Current Anthropology*, Vol. 53, No. 4 (August 2012), pp. 471-494.

**Week 14 (4/11, 13):** The New Millennium, and the Chinese Century?

**Week 15 (4/18):** Student Presentations.