
TOPICS: ARTS OF CHINA in Spring 2019 (AH2091A)

Course Code	AH2091A	Professor(s)	Francesca Dal Lago
Prerequisites	None	Office Number	C-504
Class Schedule	F: 16:55-18:15 in V-1 TF: 15:20-16:40 in C-102	Office Hours	By appointment
Credits	4	Email	fdallago@aup.edu
Semester	Spring 2019	Office Tel. Ext.	

Course Description

The course will introduce Chinese history and culture through the study of objects produced over a span of five millennia, with a focus on the later period. We will analyse artifacts, some on display in Parisian museums, such as bronzes, porcelain, lacquer, sculpture, painting and calligraphy and gain critical understanding of major artistic categories and periodization. Function, technique and canon formation will be considered, and practices of collection of Asian art in the West discussed. Students will gain analytical skills allowing them to situate Chinese artistic production in its cultural and historical context and be alerted to Chinese objects transformed meaning when exposed in Western institutions. The main objective of this class is to provide a set of aesthetic and visual parameters revealing the existence of different forms of representation and interpretation than those normally adopted in the appreciation of Western art.

Course Learning Outcomes

General Education

Course Outline

(Note: the schedule will be revised as the course progresses)

Jan.22 : **Introduction: what is "Chinese art"?**

Clunas, *Art in China*, Introduction, 9-13.

Yang Xiaoneng, pp. 51-97 (skip through entries)

Timeline of Chinese dynasties and periods: <https://artmuseum.princeton.edu/asian-art/china/timeline>

Recommended readings: TBA

Jan. 25: How to look at "China" from outside.

Visit to exhibition "Asie Rêvée" Musée Yves Saint-Laurent

Huang, Michelle Ying-ling. *The Reception of Chinese Art Across Cultures*, Cambridge Scholars Publishing, 2014, "Introduction", pp. XVIII-XXIII.

http://proxy.aup.fr/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=860152&site=eds-live&scope=site&ebv=EB&ppid=pp_xxiii

Recommended readings:TBA

Jan. 29: Neolithic China (ca 8000- ca 2000 BCE) Funeral Art

Jessica Rawson, "The Neolithic Period" and "Liangzhu Culture," in *Mysteries of Ancient China: New Discoveries of Ancient China*, pp.31-34, 51-56.

Recommended readings:TBA

Feb. 1: Shang (ca 1600- ca 1100 BCE) Ritual Bronze Vessels

Rawson, Jessica, "The Ritual Bronze Vessels of the Shang and the Zhou," in *Mysteries of Ancient China: New Discoveries of Ancient China*, pp. 248-257.

Study the bronze casting technique: <https://youtu.be/XaYUEV-vGLM>

Recommended readings:TBA

Feb.5: Zhou (ca 1110-256 BCE)

Vinograd and Thorpe, "Craft Production for the Elite," pp. 64-80.

Recommended reading:TBA

Feb. 8: Qin (221-207 BCE): theTerracotta Army of the 1st Emperor

Clunas, "Art in the tumb" Chapter 1, pp. 29-35.

Lothar Ledderose, "A Magic Army for the Emperor", *Ten Thousand Things: Module and Mass Production in Chinese Art*, pp. 51-73.

Recommended reading: TBA

Feb. 12: Han (206 BCE-220 CE) Pictorial Art

Clunas, Chapter 1, 35-43;

Rawson, Jessica, "Imperial China: The Qin dynasty and the Han dynasty," *Mysteries of Ancient China: New Discoveries of Ancient China*, pp.169-188.

Recommended reading: TBA

Feb. 15: ## PAPER n.1 DUE##

Early Buddhism in China:

Vinograd and Thorp, "The Dharma comes to the Middle Kingdom," *Chinese Art and Culture*, pp. 160-171.

Clunas, "Early Buddhist Art,"pp.89-112.

Recommended reading:TBA

Feb.19: Tang (618-907)

Craig Clunas, Chapter 2, "Tang to early Song: 618-960 ce,"pp.45-53.

Robert Thorp, "State Patronage of the Dharma." *Chinese Art and Culture*, pp. 195-20

Recommended readings: TBA

Feb. 22:Tang Dynasty (618-907) Funerary Objects and Ceramics

Feb.26: NO CLASS (faculty retreat)

March 1: Song (960-1279)

Wen Fong, "Monumental Landscape Painting" in *Possessing the Past: Treasures from the National Palace Museum, Taipei*, New York, Metropolitan Museum of Art, 1997, pp. 121-137.

Craig Clunas, "Art and Theory in the Northern Song", pp.141-144.

Recommended readings: TBA

FALL BREAK

March 19: Song (960-1279)

Craig Clunas, "Calligraphy as an Elite art", pp.135-144 and "The Southern Song (1127-1275) and Yuan (1279-1368)", pp. 144-153.

Recommended readings: TBA

March 22: **Mid-term exam**

March 26: Yuan (1269-1368)

Maxwell Hearn, "The Artist as Hero", in *Possessing the Past*, pp.299-323.

Wen Fong and Maxwell Hearn, "Imperial Portraits of the Yuan Court, *Possessing the Past*, pp. 121-127.

Recommended readings:

TBA

March 29: Ming (1368-1644)

Craig Clunas, "The Ming Dynasty: 1368-1644", pp.153-165.

Richard Ellis Vinograd, "Official, Personal, and Urban Arts of the Yuan to Middle Ming" in *Chinese Art and Culture*, pp. 279-316

Recommended readings:

Craig Clunas "Practices of Vision", in Craig Clunas *Pictures and Visuality in Early Modern China*, Princeton, Princeton University Press, 1997, pp. 102-133, 197-200.

April 2: Ming (1368-1644)

Vinograd, Richard Ellis. "Art Systems and Circulations: Late Ming to Middle Qing" in *Chinese Art and Culture*, 316-366.

Recommended readings:TBA

April 5: Qing Dynasty (1644-1911)

Fong, Wen. "The Expanding Literati Culture", in Wen Fong and James Watt, eds., *Possessing the Past: Treasures from the National Palace Museum*, Taipei. New York: 1996, pp. 399-418.

Fong, Wen. "The Orthodox School of Painting" in Wen Fong and James Watt eds., *Possessing the Past: Treasures from the National Palace Museum*, Taipei. New York: 1996,pp.473-491,606.

Recommended readings:

Cahill, James, "Tung Ch'i-ch'ang and the Sanction of the Past" in James Cahill, *The Compelling Image*, Cambridge, 1982, pp.36-69, 228-32.

April 9: Qing Dynasty (1644-1911)

April 12: Western Painting for Manchu Propaganda: Jesuits artists and Imperial Court Painting

Rogers, Howard, "Court Painting under the Qianlong Emperor" in Chou, Ju-hsi and Claudia Brown, eds., *The Elegant Brush: Chinese Painting Under the Qianlong Emperor 1735-1795*, Phoenix, Phoenix Art Museum, 1985, pp. 303-317.

Rogers, Howard. "For Love of God: Castiglione at the Qing Imperial Court" in Phoebus 6: *Chinese Painting Under the Qianlong Emperor*,No. 2, Vol. 1, Phoenix, 1988, pp. 141-160.

Recommended readings

April 16: Hybrid Times: The Shanghai School of Painting (19th century)

Vinograd, Richard. "Portrait and Position in Nineteenth-Century Shanghai" in Richard Vinograd, *Boundaries of the Self*, Cambridge, 1992, pp. 127-155, 169-170.

Recommended Readings: TBA

April 19: Republican Period (1911-1949): The introduction of Western art practice in China

Julia Andrews, "Revolutionaries and Academics: Art of the Republican Period", in *Painters and Politics in the People's Republic of China 1949-1979*, University of California Press, 1994, pp. 11-33.

Ralph Croizier, "Post Impressionists in Pre-War-Shanghai: The Juelanshe (Storm Society) and the Fate of Modernism in Republican China" in John Clark ed., *Modernity in Asian Art*, Honolulu,

University of Hawaii Press, pp.135-154.

Michael Sullivan, "The New Art Movement" and "Leading Masters Between The Wars" in *Art and Artists of 20th Century China*, Berkeley, University of California Press, pp. 42-51, 58-79.

Recommended readings:TBA

PAPER #2 DUE AT THE BEGINNING OF CLASS

April 23: Republican Period (1911-1949) Popular Culture and Prints

Hung, Chang-Tai, *War and Popular Culture: Resistance in Modern China, 1937-1945*, Berkeley, University of California Press, 1994, 93-151.

Ellen Johnston Laing, "Woodcuts in Twentieth-Century China", in *The Winking Owl*, Berkeley, University of California Press, 1988, pp.7-18

Recommended readings:

Dal Lago, Francesca, "How 'Modern' the Modern Woman? Crossed Legs and Modernity in 1930s Shanghai Calendar Posters, Pictorial Magazines and Cartoons", *East Asian History*, Summer 2000.

April 26: Communist Art in New China Maoist (1949-1976)

Hung, Chang-Tai, *War and Popular Culture: Resistance in Modern China, 1937-1945*, Berkeley, University of California Press, 1994, pp.221-269

Ellen Johnston Laing, Chapters 2-5 in *The Winking Owl*, Berkeley: University of California Press, 1988, pp.19-57

Recommended readings:

Galikowski Maria, "The Stormy Years of the Cultural Revolution", in *Art and Politics in China 1949-1984*, Hong Kong: Chinese University Press, 1998, pp.137-174

April. 30: The "contemporary" period (post-1976): early post-Mao avant-garde

Francesca Dal Lago, "The 'Global' Contemporary Art Canon and the Case of China," *Art Margins*, 3:3, Nov.2014, pp.77-97.

Andrews, Julia F. and Gao Minglu, "The avant-garde's challenge to official art", in Davis, Kraus, Naughton, Perry, eds. *Urban Spaces in Contemporary China*, Cambridge, Cambridge University Press, 1995, pp. 221-278.

Recommended readings:

Galikowski Maria, "The Discovery of the Self: A New Era for Chinese Art, 1976-1984", in *Art and Politics in China 1949-1984*, Hong Kong, Chinese University Press, 1998, pp.175-246.

May 3: Effects of the 1989 Movement and June 4th events on the arts: cynical painting

Readings:

Francesca Dal Lago, "Personal Mao: Reshaping an Icon in Contemporary Chinese Art," *The Art Journal* 58, 2 (Summer 1999), pp. 46-59.

Gao Minglu, "Toward a Transnational Modernity in Chinese Art", in *Inside/Out New Chinese Art*, Berkeley, University of California Press, pp.15-39 .

Hou Hanru and Gao Minglu, "Strategies of survival in the Third Space", in *Inside/Out New Chinese Art*, Berkeley, University of California Press, pp.183-189.

Recommended readings:TBA

May 7: New Media Experimentation in Contemporary China: Video and Installation A

Francesca Dal Lago, "Space and Public: Site Specificity in Beijing," *The Art Journal* 59, 1 (Spring 2000), pp. 75-87

Recommended readings: TBA

May 17th final exam

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own

attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Class participation (including student presentations):	20%
Paper #1 (due Feb. 12):	15%
Midterm Exam (March 22):	20%
Paper #2 (due Dec. 4):	20%
Final Exam (Dec. 21)	25%

Other

Note: there is not a single textbook required for this course. Readings will be posted on Blackboard, made available on reserve at the AUP library or on-line through JSTOR and other online catalogues. If you miss a class, it is your responsibility to keep up with the readings. Because the course covers an exceptionally long period of time, participation is crucial and students are expected to carry on with weekly reading assignments to be able to engage in

discussions, which are central to gain a deeper understanding of a non-Western artistic production. Course notes are essentials since the material covered and the reading do not normally cover the whole of the material presented in class.

This course is taught for the first time at AUP, and students are expected to be proactive in obtaining and researching materials needed to meet the course requirements.