



Ren Xiong (1820–1857), Self-portrait, ca. 1850, Palace Museum Beijing.

Chinese Painting in the 20th Century: Activism, Politics, and Art

Fall 2024

Prof. Dr. Sarah E. Fraser

“Chinese Painting in the 20th Century: Activism, Politics, and Art”

Instructor: Prof. Dr. Sarah E. Fraser
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Class time: Wednesday, 10:15—12:00 (see schedule below)
Location: Online
Language: English

COURSE DESCRIPTION

This lecture course surveys the critical transitions in art and painting beginning with the Shanghai School in the late Qing dynasty continuing through the Political Pop movement in the 1990s. A final special lecture addresses Experimental Ink through the early 2000's. Lectures will cover the Lingnan School 1890s-1920s; artist's trained in France and Japan 1910-1930s; Woodcut Movement (1930s); Traditional painting (1930s); The Nanjing Decade; Art During Wartime (1938-45); Beginnings of Socialist Realism, 1950s PRC; Arts of the Cultural Revolution; and a public lecture on experimental ink and its origins in contemporary art of the 1980s-1990s. Readings: Andrews and Shen, *The Art of Modern China* and articles and essays posted on course website.

Class scheduled on Wednesday, 10:15-12:00

Start date: 18.9.2024

Course evaluation/Credit Points:

Final exam on December 4. [V] Study questions for each lecture are available on the Weekly Study Guide.

Readings and Course material:

The primary course text has been scanned and is available with Readings; a selection of required articles and essays are also posted.

•Texts:

- 1) Julia Andrews and Kuiyi Shen, *The Art of Modern China* (Berkeley: University of California Press, 2012) (OLAT)

LOGISTICS AND REQUIREMENTS

Course Format: Lectures are scheduled once a week. Regular attendance is expected.

Readings: Posted readings amplify lecture material. Reading the *Art of Modern China* in addition to assigned readings will enhance your understanding of the course material.

Contact: Office hours are available Wednesdays, 13:00-14:00pm online. (To schedule an appointment email: marsh.wind@gmail.com or wenzhuo.qiu@hcts.uni-heidelberg.de). If you have successfully registered for office hours, you will be given a code to join.

Office Phone: Tel: +49 (0) 6221 – 54 15375

(Office hours maybe adjusted in which case alternative times will be provided)

COURSE SCHEDULE

Chinese Painting in the 20th Century: Activism, Politics, and Art

Session 1 Introduction to the Course Shanghai School (1850-1927)

09/18 Introduction to the Course;
Shanghai School

Reading:

- Andrews & Shen, *Art of Modern China*, Chap. 1, pgs., 1-26 (course text)

Optional:

- James Cahill, "Ren Xiong and His Self-Portrait," *Ars Orientalis*, v. 25: 119-32
- Shan Guolin, *Painting of China's New Metropolis: The Shanghai School, 1850-1900*, chap. in Julia F. Andrews and Kuiyi Shen, eds. *A Century in Crisis: Modernity and Tradition in the Art of 20th Century China* (New York: Guggenheim Museum, 1998), 20-34
- Aida Yuan, Wong, *Wu Changshuo's Japanese Circle: Between Patronage and Style*, chap. in *Parting the Mists: Discovering Japan and the Rise of National-Style Painting in Modern China* (Honolulu, 2006), 77-99

Session 2 Lingnan School (1905-1935)

09/25 Lingnan School: Gao Jianfu and his followers

Reading:

Art of Modern China, chap. 2, pgs., 27-46 (course text) (OLAT)

Optional:

- Christina Chu, *The Lingnan School and Its Followers: Radical Innovation in Southern China*, chap. in Julia F. Andrews and Kuiyi Shen, eds. *A Century in Crisis: Modernity and Tradition in the Art of 20th Century China*, 64-79 (OLAT)
- David Holm, *Genesis of a School: Shanghai and Canton*, chap. in *Art and Ideology in Revolutionary China: The Lingnan (Cantonese) School of Painting, 1901-1951* (Oxford, 1991), 62-106 (OLAT)

10/2 **Self-study**
No-class

Session 3 Artists Trained in Japan (1911-1929); Chinese Artists Trained in France (Europe) Part I

10/9 Fu Baoshi, Li Shutong, etc.; Transcultural Paradigms in Modern Chinese Ptg.; Xu Beihong, Wu Fading, Pan Yuliang, Fang Junbi; Sanyu

Reading:

- Aida Yuan Wong, Tradition is a Foreign Country chap. in *Parting the Mists: Discovering Japan and the Rise of National- Style Painting in Modern China* (Honolulu: Univ. of Hawaii Press, 2006), 3-35.
- David Der-wei Wang, 'In the Name of the Real,' in Maxwell K. Hearn and Judith G. Smith eds., *Chinese Art Modern Expressions* (New York: Metropolitan Museum, 2001), 28-59.

Optional:

Part I:

- Julia F. Andrews, Japanese Oil Paintings in the First Chinese National Fine Arts Exhibition of 1929 and the Development of Asian Modernism, chap. in Joshua Fogel, ed., *The Role of Japan in Modern Chinese Art* (Berkeley: Univ. of California Press, 2013), 181-211.
- Shen Kuiyi, The Japanese Impact on the Construction of Chinese Art History as a Modern Field: A Case Study of Teng Gu and Fu Baoshi, chap. in Joshua Fogel, ed., *The Role of Japan in Modern Chinese Art*, 228-241.

Part II:

- Craig Clunas, "Chinese Art and Chinese Artists in France 1924-1925," *Arts Asiatiques*, v. 44 (1989): 100-106.
- Wen C. Fong, "The Modern Chinese Art Debate," *Artibus Asiae*, v. 53, n. 1/2 (1993): 290-305.

Session 4 Chinese Artists Trained in France (Europe) Part II; New Woodcut Movement

10/16 Second Wave of Artists trained in French academies: Pang Xunqing, Qiu Ti, Chang Shuhong; Lu Xun and the Leftist Impact on Images for the Front (Yan'an) & Publications

Reading:

- 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* (Broadway NSW, 1993), 135-54.
- Eugene Y. Wang, Sketch Conceptualism as Modernist Contingency, Maxwell K. Hearn and Judith G. Smith eds., chap. in *Chinese Art Modern Expressions*, 102-161.
- Jane Zheng, "The Shanghai Fine Arts College: Art Education and Modern Women Artists in the 1920s and 1930s," *Modern Chinese Literature and Culture*, v. 19, n. 1 (Spring 2007): 192-235.
- Hung, Chang-Tai, "Two Images of Socialism: Woodcuts in Chinese Communist Politics," *Comparative Studies in Society and History*, v. 39, n. 1 (Jan. 1997): 34-60
- Tang, Xiaobing, The Making of the Avantgarde, chap. in *The Origin of The Chinese Avantgarde: The Modern Woodcut Movement* (Berkeley: Univ. of California Press, 2008), 113-164.

Session 5 Traditional Chinese painting in the 1930s

10/23 Huang Binhong, Pu Xinyu, Chen Shizeng, Wu Hufan, Pan Tianshou, Qi Baishi, (The Zhang Brothers), etc.

Reading:

- Juliane Noth, "Reproducing Chinese Painting: Revised Histories, Illustration Strategies, and the Self Positioning of Guohua Painters in the 1930s," *Ars Orientalis*, v. 48 (2018): 43-70.
- Aida-Yuen Wong, "A New Life for Literati Painting in the Early Twentieth Century: Eastern Art and Modernity, a Transcultural Narrative," *Artibus Asiae*, 60.2 (2000): 297-326.
- Jane Zheng, "Transplanting Literati Painting into the Modern Art School System: "Guohua" Education at the Shanghai Fine Arts College, 1924-1937," *Studies in Art Education*, v. 52, n. 1 (Fall 2010): 34-54.
- Wen C. Fong, *Between Two Cultures: Late Nineteenth and Early Twentieth Century Chinese Paintings* (New York: Metropolitan Museum of Art 2001), 137-203.

Session 6 Visual Culture in Nanjing Decade (1927-1937)

10/30 Popular Culture, Architectural Space, and Media

Reading:

- Ellen Johnston Laing, Art Deco and Modernist Art in Chinese Calendar Posters, chap. in Jason C. Kuo, ed., *Visual Culture in Shanghai, 1850s-1930s* (Washington, D.C., 2007), 241-278.
- Carrie Waara, The Bare Truth: Nudes, Sex, and the Modernisation Project in Shanghai Pictorials, in Jason C. Kuo, ed., *Visual Culture in Shanghai, 1850s-1930s* (Washington, D.C., 2007), 163-203.

Session 7 Art in Wartime (1937-1945)

11/6 Art on the Frontier: Artists and art institutions move to the West and the South

Reading:

- *Art of Modern China*, chap. 2, 115-137 (course text)

Optional:

- Michael Sullivan, 1937-1949: War and Civil War, chap. in *Art and Artists of 20th century China* (Berkeley: University of California Press, 1996), 88-125.
- Wen Fong, *Between Two Cultures: Late Nineteenth and Early Twentieth Century Chinese Paintings*, 106-135
- Xiao Yang, Between National Imagination and Social Critique: Female Figurations in Pang Xunqin and Fu Baoshi's Wartime Chinese Painting (1930s-40s) (Ph.D. diss. Northwestern University, 2017).

Session 8 Art in the 1950s

11/13 Art after the establishment of the PRC

Reading:

- *Art of Modern China*, 139-182 (course text)

Optional:

- Julia F. Andrews, "Traditional Painting in New China: Guohua and the Anti-Rightist Campaign," *The Journal of Asian Studies*, no. 3 (1990): 555-77
- Shen Kuiyi, "Publishing Posters Before the Cultural Revolution," *Modern Chinese Literature and Culture*, no. 2 (2000): 177-202
- Wen Fong, *Between Two Cultures: Late Nineteenth and Early Twentieth Century Chinese Paintings*, 205-252 (OLAT, see week 9 for text)
- Hung Chang-tai, "Oil Painting and Politics: Weaving a Heroic Tale of the Chinese Communist Revolution," *Comparative Studies in Society and History*, vol. 49, no.7, (2007): 783-814.

Session 9 Art of the Cultural Revolution

11/20 Socialist Realism

Reading:

- *Art of Modern China*, 183-200 (course text)

Optional:

- Powell, Patricia, and Joseph Wong. "Propaganda Posters from the Chinese Cultural Revolution." *The Historian*, n. 4 (1997): 777-93
- Wen Fong, *Between Two Cultures: Late Nineteenth and Early Twentieth Century Chinese Paintings*, 205-252 (OLAT, see week 9 for text)
- Britta Erickson, "The Rent Collection Courtyard, Past and Present", in Ricard King, ed., *Art in Turmoil: Chinese Cultural Revolution 1966-76* (Hong Kong: Hong Kong University Press, 2010) , 121-135.

11/27 **Study week**

11/27 Consult study questions on weekly Study Guides for preparation and review for Exam.

Exam will consist of questions and images linked to study guide questions.

Prepare in advance by completing the readings, prepare by learning key images, dates, and artists.

Session 10 Exam

12/4 See questions on weekly Study Guides for preparation and review.

Session 11 Special (Public) Lecture: Experimental Ink Art

12/11 Evening Lecture.

Reading:

- Sarah E Fraser, “Beyond Ink: Contemporary Experimental Ink Art,” in *Xu Bing: After the Book from the Sky*, ed. Sarah E. Fraser & Li Yu-Chieh (Singapore: Springer, 2020), 59-75.

Optional background (1980s/1990s):

Part I: Avant Garde Art post-Death of Mao; Part II: Beginnings of Contemporary Art
Art of Modern China, 201-224; 257-277 (course text)

Optional (Part I):

- Jane Debevoise,, “The Debate over Luo Zhongli’s *Father*”, in *From State to Market: Chinese Contemporary Art in the Post-Mao Era* (Leiden and Boston: Brill, 2014), 47-69
- Gao Minglu, “The China/Avant-garde Exhibition of 1989,” in *Total Modernity and the Avant-garde in Twentieth-Century Chinese Art* (Boston: The MIT Press, 2011), 141-166.

Optional (Part II):

- Li Xianting, “Major Trends in the Development of Contemporary Chinese Art,” in *China’s New Art, Post-1989 with a Retrospective from 1979-1989* (Hong Kong: Hanart TZ Gallery, 1993), X- XXII.

Session 12 Viewing: Rietberg Museum

12/11 View Paintings of Modern Chinese Art Collection with Curator, Alexandra von Przychowski, Rietberg Museum.

Details and sign up to be announced.

BIBLIOGRAPHY

- Andrews, Julia and Kuiyi Shen. *The Art of Modern China*. Berkeley: University of California Press, 2012.
- Aida Yuan, Wong. *Parting the Mists: Discovering Japan and the Rise of National-Style Painting in Modern China*. Honolulu: 2006. (available online).
- Fong, Wen C. *Between Two Cultures: Late Nineteenth and Early Twentieth Century Chinese Paintings*. New York: Metropolitan Museum of Art, 2001. Museum Rietberg ; CN 740/11
- Fraser, Sarah E. and Yu-Chieh Li, eds. *Xu Bing: Beyond the Book from the Sky*. Singapore: Springer, 2020. (available online)
- Gao Minglu. *Total Modernity and the Avant-garde in Twentieth-Century Chinese Art*. Boston: The MIT Press, 2011. 2011 ETH Baubibliothek, Freihand ; 68 | 41018
- Gao Minglu, ed. *Inside Out: New Chinese Art*. Berkeley: University of California Press, 1998. UB Zürich, Asien-Orient, UAOIO C 907/ 34 Vit
- Hearn, Maxwell K. and Judith G. Smith eds. *Chinese Art Modern Expressions*. New York: Metropolitan Museum, 2001. UB Zürich, Asien-Orient, UAOIO C 909/22 Vit
- Holm, David. *Art and Ideology in Revolutionary China: The Lingnan (Cantonese) School of Painting, 1901-1951*. Oxford: Clarendon Press, 1990. UB Zürich, Asien-Orient, UAOIO C 176/79
- King, Ricard, ed. *Art in Turmoil: Chinese Cultural Revolution 1966-76*. Hong Kong: Hong Kong University Press, 2010. UB Zürich, Asien-Orient, UAOIO C 359.0/126
- Kuo, Jason C. ed. *Visual Culture in Shanghai, 1850s-1930s*. Washington, D.C., 2007. ZB Zürich, 2016 A 28309
- Tang, Xiaobing. *The Origin of The Chinese Avant-garde: The Modern Woodcut Movement*. Berkeley: Univ. of California Press, 2008. UB Zürich, Asien-Orient, UAOIO C 915/27