

Cover Sheet: Request 11105

ARH3XXX Modern and Contemporary Chinese Art

Info

Process	Course New Ugrad/Pro
Status	Pending
Submitter	Lai,Guolong glai@arts.ufl.edu
Created	9/9/2016 12:31:59 PM
Updated	11/15/2016 9:41:24 AM
Description of request	This course 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. 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.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 011302000	Rogal, Maria	Approved by faculty 10.21.16	10/21/2016
No document changes					
College	Approved	CFA - College of Fine Arts	Schaefer, Edward E		11/15/2016
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			11/15/2016
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

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Form version: 1

Responses

Recommended PrefixARH

Course Level 2

Number XXX

Category of Instruction Intermediate

Lab Code None

Course TitleModern and Contemporary Chinese Art

Transcript TitleModn&Con Chinese Art

Degree TypeBaccalaureate

Delivery Method(s)On-Campus

Co-ListingNo

Effective Term Earliest Available

Effective YearEarliest Available

Rotating Topic?Yes

Repeatable Credit?No

Amount of Credit3

S/U Only?Yes

Contact Type Regularly Scheduled

Weekly Contact Hours 3

Course Description It explores ways in which Chinese artists of the 20th century defined modernity and traditions against the complex sociopolitical background. Through examining artworks in different media, we investigate the most compelling of the multiple realities that Chinese artists have constructed for themselves and for the public.

Prerequisites none

Co-requisites none

Rationale and Placement in Curriculum to cover the whole range of Chinese art in the curriculum.

Course 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.

Course Textbook(s) and/or Other Assigned Reading Julia F. Andrews and Kuiyi

Shen. *The Art of Modern China*. University of California Press, 2012.
and other weekly readings.

Weekly Schedule of Topics Weekly Schedule:

Week 1 (1/6, 8): Introduction and Overview: maps, pinyin, and chronology.

Week 2 (1/13, 15): 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 (1/22): Art in the Creation of a New Nation: the Overthrow of the Qing and the Early Republic, 1895-1920.

#2: Chuang Shen, "Archaeology in Late Qing Dynasty Painting," *Ars Orientalis*, Vol. 24 (1994), pp. 83-104.

Week 4 (1/27, 29): 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 (2/3, 5): 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 (2/10, 12): 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 (2/17, 19): Art in Wartime, 1937-1949.

#6: Lachman, Charles. "'The Image Made by Chance' in China and the West: Ink Wang Meets Jackson Pollock's Mother." *The Art Bulletin*, vol. 74, no. 3 (September 1992), pp. 499-510.

Week 8 (2/24, 26): Western-style Art under Mao, 1949-1966.

Midterm paper due.

Spring break 3/1-9

Week 9 (3/10, 12): Ink Painting, Lianhuanhua, and Woodcuts under Mao, 1949-1966

#7: 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 (3/17, 19): Art of the Great Proletarian Cultural Revolution, 1966-1976.

#8: Croizier, Ralph. "Chinese Art in the Chiang Ch'ing Era." *The Journal of Asian Studies*, 38 (1979), pp. 303-311.

Week 11 (3/24, 26): Art after Mao, 1976-1989.

#9: Silbergeld, Jerome, Ching, Dora C.Y., eds., *Persistence-Transformation: text as image in the art of Xu Bing*, Princeton, Princeton University Press, 2006. Essays by Harist, Link, and Foster.

Week 12 (3/31, 4/2): 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 (4/7, 9): 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 (4/14, 16): The New Millennium, and the Chinese Century?

Week 15 (4/21, 23): Student Presentations.

Links and Policies Other Important Information:

Make-Up Exams, 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.

Academic Honesty: The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

- Academic Honesty:

<http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

- Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

- Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

University Counseling Services

Contact information:

Counseling Center

Address:

301 Peabody Hall

P.O. Box 114100, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: www.counsel.ufl.edu

Grading Scheme Grading Scale

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

93.4–100 A 90–93.3 A- 86.7–89.9 B+ 83.4–86.6 B 80–83.3 B- 76.7–79.9 C+

73.4–76.6 C 70–73.3 C- 66.7–69.9 D+ 63.4–66.6 C 60–63.3 D-

59 & below E

Please note that a grade of C- or below will not count toward major requirements.

For more information, see

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

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

*All papers should be printed, standard, and double-spaced; 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.

Instructor(s) Guolong Lai