

GENA2372/CUMT2013 Art Institutions in Twentieth-Century China
二十世紀中國的藝術體制

Prof. Pedith Chan

Tel: 3943 5270

Email: pedithchan@cuhk.edu.hk

Class meetings: Tuesdays 12:30-2:15

Course Description

The course examines the correlation between art and institutions in twentieth-century China, aiming to encourage students to think about modern Chinese art through the theory of the artworld. The downfall of the Qing dynasty and the establishment of the Republican China transformed the social and institutional organisation of the production, distribution, and consumption of art as well as the traditional patronage system in modern China. The structural changes conditioned the emergence of formal and informal art institutions that facilitated yet constrained artistic practices, laying the foundation for the development of a modern art world in China. The course looks at the history of modern Chinese art and the formation of different art institutions in the sociocultural and economic context of modern China. Weekly topics are structured thematically, which cover a wide range of themes, including art schools, art societies, museums, exhibitions, and art market. Adopting an interdisciplinary approach, the course offers students multi-perspectives to understand the transformation of modern Chinese art and the interactions between artistic practices and society in modern China.

本課程以二十世紀中國為範圍，檢視藝術與體制的相關性。本課程的目標是鼓勵學生使用 Howard Becker 的「藝術界」理論去思考現代中國藝術。隨著清朝滅亡、民國建立，現代中國的藝術生產、流通和消費的社會機制和制度安排都面臨轉變，傳統的贊助體系也不例外。宏觀結構上的轉變催生了正式與非正式的藝術體制，為現代中國的藝術界的建立奠定了基礎。這些藝術體制，既孵化出不同的藝術創作，也限制了它們。本課程縱覽現代中國藝術史，尤其關注在不同的社會文化和經濟背景之下不同的藝術體制如何形成。每週的課程內容涵括了一系列的主題，其中包括藝術院校、藝術團體、博物館、展覽和藝術市場等等。本課程採取跨學科的視野，為學生提供多重角度去了解現代中國藝術的轉型，了解現代中國藝術實踐與社會之間的互動。

Intended Learning Outcomes

Upon the completion of the course, students will be able to:

- Explain the history of art institutions in modern China;
- Identify and describe the historical background, aesthetics, and social factors reflected in specific artworks;
- Identify and interpret the correlation between artistic styles and the institutional organisation;
- Reflect upon the roles of art institutions in the process of art creation, production, distribution and consumption;
- Select research materials and develop original research topics on modern Chinese art.

Week 1 (7 Sept) Introduction: The Theory of the Artworld and the Emergence of a Modern Art World in China

Howard Becker, "Art Worlds and Collective Activity", in *Art Worlds* 25th Ed. (Berkeley: University of California Press, 2008), 1-39.

Roberta Wue, "Introduction", *Art Worlds: Artists, Images, and Audiences in Late Nineteenth-Century Shanghai* (Hong Kong: Hong Kong University Press, 2014), 1-21.

Week 2 (14 Sept) The Interaction between art creation and dynamic urban culture in major Chinese cities

Jonathan Hay, "Painting and the Built Environment in Late Nineteenth-Century Shanghai", Maxwell Hearn ed., *Chinese Art Modern Expressions* (New York: Metropolitan Museum of Art, 2001), 61-101.

Wen-hsin Yeh, "The Shanghai Gaze: Visual Culture and Images of Modernity", Jason Kuo ed., *Visual Culture in Shanghai 1850s-1930s* (Washington: New Academia Publishing, 2007), 333-45.

Week 3 (21 Sept) How was art taught through the newly established educational system and curriculum?

Mayching Kao, "Reforms in Education and the Beginning of the Western-Style Painting Movement in China", in Julia Andrews and Kuiyi Shen ed., *A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China* (New York: Guggenheim Museum, 1998), 146-171.

Jane Zheng, "Private Tutorial Art Schools in the Shanghai Market Economy: The Shanghai Art School, 1913-1919", *Modern China* 35, 3 (2009): 313-343.

Week 4 (28 Sept) Artistic network: art societies and their functions

Zheng Shengtian, "Waves Lashed the Bund from the West Shanghai's Art Scene in the 1930s", in Jo-Anne Birnie Danzker, Ken Lum and Zheng Shengtian eds., *Shanghai Modern, 1919-1945* (Munich: Museum Villa Stuck, 2004), 174-99.

Julia Andrews and Kuiyi Shen, "Traditionalism as a Modern Stance: The Chinese Women's Calligraphy and Painting Society", *Modern Chinese Literature and Culture* 11, no. 1 (1999): 1-30.

Week 5 (5 Oct) Publishing culture: a new way to disseminate artworks and generate public discourse

Waara, Carrie, "Invention, Industry, Art: The Commercialisation of Culture in Republican Art Magazines." In Sherman Cochrane ed., *Inventing Nanjing Road: Commercial Culture in Shanghai, 1900-1945* (Ithaca, NY: East Asian Program, Cornell University, 1999), 61-89

Richard Vinograd, "Patrimonies in Press: Art Publishing, Cultural Politics, and Canon Construction in the Career of Di Baoxian", in Joshua Fogel ed., *The Role of Japan in Modern Chinese Art* (Berkeley: University of California Press, 2012), 245-72.

Week 6 (12 Oct) New technology: the introduction of photography and its impact on art

Liu Yu-Jen, "Second Only to the Original: Rhetoric and Practice in the Photographic Reproduction of Art in Early Twentieth-Century China", *Art History* 37, 1 (February 2014): 68-95.

Gu Yi, "What's in a Name? Photography and the Reinvention of Visual Truth in China, 1840-1911", *The Art Bulletin* XCV, 1 (March 2013):120-38.

Week 7 (19 Oct) How did museums change the perception and presentation of art?

Christopher Whitehead, “Establishing the Manifesto: Art Histories in the Nineteenth-century Museum”, Simon Knell, Suzanne MacLeod and Sheila Watson eds., *Museum Revolutions: How Museums Change and are Changed* (London: Routledge, 2007), 48-60.

Lisa Claypool, “Zhang Jian and China’s First Museum”, *Journal of Asian Studies* 64, no. 3 (August, 2005): 567-604.

Week 8, (23 Oct, Saturday afternoon), Field trip: visiting the Hong Kong Museum of Art

A field Trip to the Hong Kong Museum of Art will be arranged. After visiting the HKMA, students are required to apply the knowledge acquired from the course to analyse and review 2 to 3 artworks chosen.

Week 9 (2 Nov) Art and its audience: the consumption and reception of art

Shih Shou-chien 石守謙, “*Huihua guanzhong yu guonan: ershi shiji qianqi Zhongguo huajia de yasu jueze* 繪畫、觀眾與國難：二十世紀前期中國畫家的雅俗抉擇 [Painting, Audience and National Crisis: A Choice between Elegance and Vulgarity of Chinese Artists in the Early Twentieth Century].” *Meishushi yanjiu jikan* 美術史研究集刊 [*Journal of the Study of Art History*] 21 (2006): 151-88.

Craig Clunas, “The Nation”, in *Chinese Painting and Its Audiences* (Princeton: Princeton University Press, 2017), 155-191.

Week 10 (9 Nov) Constructing the national identity through international exhibitions

Michaela Pejcochova, “The First Exhibitions and the Origins of Collecting Modern Chinese Art in Europe”, *Bulletin of the National Gallery in Prague*, XXVII (2017): 6-22.

Eric Lefebvre, “Ways to Modernity: Chinese Artists in Paris”, in *Paris. Chinese Painting: Legacy of the 20th Century Chinese Masters* (Hong Kong: Hong Kong Museum of Art, 2014), 24-37.

Week 11 (16 Nov) Art market: professional intermediaries and a new patronage system

Kuiyi Shen, “Patronage and the Beginning of a Modern Art World in Late Qing Shanghai,” in Jason Kuo ed., *In Visual Culture in Shanghai 1850s-1930s* (Washington D. C.: New Academia Pub., 2007), 13-27.

Pedith Chan, “The Business of Art: The Art Market”, in *The Making of A Modern Art World: Institutionalisation and Legitimisation of Guohua in Republican Shanghai* (Leiden: Brill, 2017), 186-259.

Week 12 (23 Nov) The structure of the Chinese artworld since the Mao era

Julia Andrews and Kuiyi Shen, “Art after Mao, 1976-1989”, in *The Art of Modern China* (Berkeley: University of California Press, 2012), 201-223.

Svetlana Kharchenkova, Nataliya Komarova, and Olav Velthuis, “Official Art Organizations in the Emerging Markets of China and Russia”, in Olav Velthuis and Stefano Baia Curioni

eds., *Cosmopolitan Canvases: Globalization of Markets for Contemporary Art* (Oxford: Oxford University Press, 2015), 78-101.

Week 13 (30 Nov) Wrap Up

Assessment Tasks

Participation (10%)

Identify and discuss the key arguments from the required readings. Participate actively in in-class discussions. (Reading and literature)

Field Trip/Exhibition Reflection (30%) due on 6 December, 23:59

Review and evaluate an exhibition visited and selected 2 to 3 works to reflect upon the connections between what you've learned from the course and the site visit, and between theory and practice (500-800 words in English, x 1.5 in Chinese). (Understanding of aesthetic elements of artworks)

Individual Term Paper (60%) due on 6 December, 23:59

Select 3 to 5 artworks discussed in the class and develop a research paper on the artworks. (2,500-3,000 words in English, x 1.5 in Chinese) (Use of materials and resources; understanding of concepts and theories; language and presentation)

Recommended Readings:

Andrews, Julia F., *Painters and Politics in the People's Republic of China 1949-1979* (Berkeley: University of California Press, 1994)

Andrews, Julia F., and Kuiyi Shen, eds. *A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China* (New York: Guggenheim Museum, 1998)

Clarks, John, *Modern Asian Art* (North Ryde: Distributed by Craftsman House in association with G+B Arts International, c1998)

Cochran, Sherman, ed. *Inventing Nanjing Road: Commercial Culture in Shanghai, 1900-1945* (Ithaca: Cornell University Press, 1999)

Cohen, Warren I. *East Asian Art and American Culture*. New York: Columbia University Press, 1992.

Croizier, Ralph. *Art and Revolution in Modern China: The Lingnan (Cantonese) School of Painting, 1906-1951* (Berkeley: University of California Press, 1988)

Danzker, Jo-Anne Birnie, Ken Lum, and Zheng Shengtian, eds. *Shanghai Modern, 1919-1945* (Ostfildern-Ruit: Hatje Cantz, 2005)

Denton, Kirk. *Exhibiting the Past: Historical Memory and the Politics of Museums in Postsocialist China* (Honolulu: University of Hawai'i Press, 2014)

Hearn, Maxwell K., and Judith G. Smith, ed. *Chinese Art: Modern Expressions* (New York: Department of Asian Art, the Metropolitan Museum of Art, 2001)

Huang Kewu 黃克武, ed. *Hua zhong you hua: jindai Zhongguo de shijue biaooshu yu wenhua goutu 畫中有話：近代中國的視覺表述與文化構圖 [When Images Speak: Visual Representation and Cultural Mapping in Modern China]* (Taipei: Institute of Modern History, Academia Sinica, 2003)

Hung, Chang-tai. *War and Popular Culture: Resistance in Modern China, 1937-1945* (Berkeley: University of California Press, 1994)

Hamlsh, Tamara. "Preserving the Palace Museum and the Making of Nationalism(s) in Twentieth Century China.", *Museum Anthropology* 19, no. 2 (1995): 20-30.

Karp, Ivan, and Steven Lavine, eds. *Exhibiting Cultures: The Poetics and Politics of Museum Display* (Washington and London: Smithsonian Institution Press, 1991)

- Kaohsiung Museum of Fine Arts. *Shibian xingxiang liufeng: Zhongguo jindai huihua 1796-1949* 世變、形象、流風—中國近代繪畫 1796-1949 [*Turmoil, Representation and Trend: Modern Chinese Painting, 1796-1949*]. Kaohsiung: Kaohsiung Museum of Fine Arts, 2007.
- Kuo, Jason, ed. *Visual Culture in Shanghai, 1850s-1930s* (Washington, DC: New Academia Publishing, 2007)
- Laing, Ellen Johnston. *Selling Happiness: Calendar Posters and Visual Culture in Early-Twentieth-Century China* (Honolulu: University of Hawaii Press, 2004)
- Liu Ruikuan 劉瑞寬. “Wanqing Shanghai diqu shuhuajia jieshe huodong tanxi 晚清上海地區書畫家結社活動探析 [A Study of the Societal Activities of Painters and Calligraphers of Shanghai in the Late Qing Period].” *Xingda lishi xuebao* 興大歷史學報 [*Academic Journal of History of the National Chung Hsing University*] 3 (1993): 109-127.
- Paul Pickowicz, Kuiyi Shen and Yingjin Zhang eds. *Liangyou: Kaleidoscopic Modernity and the Shanghai Global Metropolis, 1926-1945* (Leiden: Brill, 2013)
- Purtle, Jennifer, and Hans Thomson, eds. *Looking Modern: East Asian Visual Culture from Treaty Ports to World War II*. Chicago: Center for the Art of East Asia, 2009.
- Shao, Qin. “Exhibiting the Modern: The Creation of the First Chinese Museum, 1905-1930.” *The China Quarterly* 177 (2004): 684-702
- Wen, Fong. *Robert H. Ellsworth Collection in the Metropolitan Museum of Art* (New York: Metropolitan Museum of Art, 2001)
- Shui Tianzhong 水天中, and Lang Shaojun 郎紹君, eds. *Ershi shiji Zhongguo meishu wenxuan* 二十世紀中國美術文選 [*Essays on Twentieth Century Chinese Art*]. 2 volumes (Shanghai: Shanghai shuhua chubanshe, 1999)
- Wu Fangzheng 吳方正. “Xiyang huihua de Zhongguo zai quanshi: you Shenbao ziliao kan Yan Juanying 顏娟英. *Shanghai meishu fengyun 1872-1949 shenbao yishu ziliao tiaomu suo yin* 上海美術風雲：1874-1949 申報藝術資料條目索引 [*The Heyday of Art in Shanghai: Index of Art Articles in Shenbao 1874-1949*] (Taipei: Institute of History and Philosophy, Academia Sinica, 2006)
- Zhongguo xiandaihua de yixie shijue mianxiang 西洋繪畫的中國再詮釋—由申報資料看中國現代化的一些視覺面向 [Chinese Reinterpretations of Western Painting: Visual Trends as Seen Through *Shenbao*].” *Renwen Xuebao* 人文學報 [*Journal of Humanity*] 25 (2002): 133-58.

Academic Honesty: Papers with any plagiarized content will receive an 'F' with no chance for a rewrite. Clear evidence of cheating on an exam will also result in a grade of 'F'.

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>.

With each assignment, students will be required to submit a signed declaration that they are aware of these policies, regulations, guidelines and procedures.

- In the case of group projects, all students of the same group should be asked to sign the declaration, each of whom is responsible and liable to disciplinary actions should there be any plagiarized contents in the group project, irrespective of whether he/she has signed the declaration and whether he/she has contributed directly or indirectly to the plagiarized contents.
- For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students' uploading of the soft copy of the assignment.

Assignments without the properly signed declaration will not be graded by teachers.

Only the final version of the assignment should be submitted via VeriGuide.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submission. It is common and acceptable to reuse a turn of phrase or a sentence or two from one's own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.

Grade Descriptors

Grade	Overall course
A	Outstanding performance on all learning outcomes.
A-	Generally outstanding performance on all (or almost all) learning outcomes.
B	Substantial performance on all learning outcomes, OR high performance on some learning outcomes which compensates for less satisfactory performance on others, resulting in overall substantial performance.
C	Satisfactory performance on the majority of learning outcomes, possibly with a few weaknesses.
D	Barely satisfactory performance on a number of learning outcomes
F	Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.