

COURSE CONTENT

Course Code	DD2010
Course Title	Modern and Contemporary Chinese Art
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours

Course Aims

This course will introduce you to developments in the visual arts from the late Qing dynasty in the early 20th century to the present day post-Mao era, against the broad context of China's tumultuous socio-political history. You will examine a broad range of visual materials, from Chinese woodblock prints to contemporary art, photography, architecture and design, towards identifying and understanding major themes and critical issues in Chinese art. This course will complement courses in other Asian art histories and Chinese literature. It will also provide a basis for further in-depth studies in Chinese art, history and culture.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Describe a chronological overview of modern and contemporary Chinese art history, including historical contexts to key art movements.
2. Recognize and explain importance of selected Chinese artists and important artworks.
3. Apply techniques of visual analysis and art historical research to Chinese Art, with support from bibliographic and archival materials.
4. Identify key issues in Chinese art history, towards developing a structured research thesis in a clear and cohesive manner.
5. Critique art history research techniques employed by peers in their discourse on Chinese Art in a constructive manner.

Course Content

Historical Context to Chinese Art

Gaining an overview of major eras in China's history: Late Qing, Republican, Communism

Chinese Art Historical Periods

Introduction to the development of visual/cultural aesthetics in different eras from late Qing, Modern, Socialist Realism, Post-Mao, Contemporary

Artists, Styles and Artworks

Introduction to key Chinese artists, styles, key movements, significant artworks and architectural works, from ink painting to performance.

Special Issues in Chinese art

Understanding the impact of major political milestones in Chinese history, e.g. the May 4th Movement, the Cultural Revolution, the Tiananmen Incident, etc., on the art scenes in Beijing and Shanghai, and the formation of diasporic communities in Taiwan, Hong Kong, New York and

Paris over the 20th and 21st century.

Class assignments

Class exercises, assignments, presentations and discussions designed in a progressive sequence leading to a 8-10 page final research paper. Assignments include writing reviews of films, books and exhibitions.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Assignment 1 (10%) Assignment 2 (10%) Assignment 3 (10%) Class Presentation (20%) (These will be graded accumulatively)	1, 2, 3	N.A.	50	Individual
Final Paper: Research paper (8-10 pages)	2,3,4	N.A.	30	Individual
Continuous Assessment: Participation	1,2,3, 5	N.A.	20	Individual
Total			100%	

Reading and References

1. Sullivan, Michael. *Art and Artists of Twentieth-Century China*. Berkeley, CA: University of California Press, 1996.
2. Spence, Jonathan D. *The Search for Modern China*. New York: W.W. Norton & Company, 2013.
3. Lu, Carol Yinghua. "Back to Contemporary: One Contemporary Ambition, Many Worlds." *Back to Contemporary: One Contemporary Ambition, Many Worlds - Journal #11* December 2009-E-flux. December 2009. <http://www.e-flux.com/journal/11/61349/back-to-contemporary-one-contemporary-ambition-many-worlds>.
4. Lü, Peng. *A History of 20th-century Chinese Art*. Milan: Charta, 2010.
5. Gao, Minglu. *Total Modernity and the Avant-Garde in Twentieth Century Chinese Art*. Cambridge, MA: MIT Press, 2011.
6. Lee, Leo Ou-fan. *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945*. Cambridge, MA: Harvard University Press, 2001.
7. Laing, Ellen Johnston. *The Winking Owl: Art in the People's Republic of China*. Berkeley, CA: University of California Press, 1988.
8. Chiu, Melissa, and Shengtian Zheng, eds. *Art and China's Revolution*. New York: Asia Society, 2008.

9. Vine, Richard. *New China, New Art = Zhongguo Dang Dai Yi Shu*. Munich: Prestel, 2011.
10. Andrews, Julia F., and Kuiyi Shen. *Art of Modern China*. Berkeley, CA: University of California Press, 2012.
11. Li, Xianting. "Chinese Contemporary Art since the Mid-90s." *ART-iT*, Winter/Spring 2006. Tokyo: Art-iT Co., 2006
12. Wu, Hung. *Exhibiting Experimental Art in China*. Chicago: David and Alfred Smart Museum of Art, University of Chicago, 2001.
13. Hung, Wu. *Transience: Chinese Experimental Art at the End of the Twentieth Century*. Chicago: University of Chicago Press, 2005.
14. Munroe, Alexandra, and Thomas Krens. *Cai Guo-Qiang: I Want to Believe*. New York: Guggenheim Museum, 2008.
15. Munroe, Alexandra, Philip Tinari, and Hou Hanru. *Art and China after 1989: Theater of the World*. New York: Guggenheim Museum, 2017.
16. Chang, Johnson Tsongzung. *China's New Art, Post-1989*. Hong Kong: Hanart T Z Gallery, 1993.

Filmography:

1. *阳光灿烂的日子* *In the Heat of the Sun*. Directed by Wen Jiang. China, 1994.
2. *鬼子来了* *Devils on the Doorstep*. Directed by Wen Jiang. China, 2000.

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a

set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subjected to adjustment by instructor according to students' progress, public holidays and unforeseeable circumstances.

Week	Topic	Course LO	Readings/ Activities
1-2	Historical Context Overview of historical and geographic factors influencing the development of Chinese art around the world	1,2,3	Introductory Lecture on China's major historical periods and geographic location, and the Chinese art market
3-5	Chinese art from the late Qing to Republican period Introduction to concepts in Chinese art, painting and calligraphy in the early 20 th century	1,2,3,5	Lectures on <ul style="list-style-type: none"> - Chinoiserie - Shanghai Modern visual culture - Ink Painting traditions Fieldtrips: <ul style="list-style-type: none"> - Woodblock print - Chinese ink painting Assignment 1: Exhibition review (1 page)
6-7	Art during and in the aftermath of China's Cultural Revolution Introduction to socialist realist art of the Mao era	1,2,3,5	Lectures on: <ul style="list-style-type: none"> - Socialist Realism - Mao era aesthetics Viewing of selected Chinese cinema classics Assignment 2: Film review (1 page) of a Chinese film classic

8-10	<p>East-West issues and the Chinese diaspora</p> <p>Understanding East-West issues in Chinese art history and historical influences on diasporic Chinese art</p>	1, 2, 3, 4, 5	<p>Lectures on:</p> <ul style="list-style-type: none"> - Post Cultural Revolution Chinese art - East-West issues - Diasporic Chinese art <p>Library session to learn how to use the library and other online resources for academic (art history) research</p> <p>Assignment 3: Research Thesis Abstract (not more than 200 words) and preliminary bibliography with 3 book or journal citations</p>
11-13	<p>Contemporary Chinese Art</p> <p>Continuous review of final assignment through various stages of completion</p> <p>Throughout the last 4 weeks of the semester the final assignment will be subject to review through its various stages of completion. Students will do a short presentation of their final research topic and take questions from their peers. They will also critique presentations by others. This will allow for a peer-review-based examination of research ideas. In this highly interactive process you will learn through and from the work of your peers and the advice offered by the lecturer. These reviews will take all previously learned concepts into account and test the students in terms of their understanding of applying these to practice.</p>	1, 2, 3, 4, 5	<p>Lectures on important examples of:</p> <ul style="list-style-type: none"> - Exhibitions - Performance art - Photography - Installation <p>In-Class Presentation:</p> <p>Individual presentations (5min) of final research topic, followed by peer discussion</p> <p>Final Paper:</p> <p>Short research paper (8-10 pages) on selected topic, including visual analysis, bibliographic and/or archival references.</p>