

Subject Description

Subject Code 科目編號	CHC5315
Subject Title 科目名稱	A History of Chinese Calligraphy and Painting 中國書畫藝術史
Credit Value 學分	3
Level 程度	5
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives 科目宗旨	<p>This subject examines a history of Chinese painting and calligraphy from the ancient time to the twentieth century. Specifically, it introduces to students different methodologies for investigating the philosophical, aesthetic, social, political or religious aspects of these two practices of art in three thousand years. In doing so, this subject complicates the general understanding of Chinese painting and calligraphy as mere literati pastimes. Instead, it emphasizes how these two forms of art offer perspectives to Chinese culture and history, functioning as two important subfields in the humanities.</p> <p>本課程以中國書畫史為題，探討兩者從先秦至今三千年的發展歷程。透過每周的專題介紹及討論，本課程引領學生探索書畫藝術在哲學、美學、社會、政治或宗教層面的意義。在介紹相關研究方法學的同時，本課程亦強調書畫藝術作為歷史，以及作為人文學科不可或缺的一部分。</p>
Intended Learning Outcomes 學習成果	<ul style="list-style-type: none"> a. acquire a fundamental understanding of the trajectory of Chinese painting and calligraphy from the ancient time to the contemporary 明瞭中國書法和繪畫藝術從先秦到當代的演變軌迹; b. develop critical thinking skills on evaluating research methodology in Chinese painting and calligraphy 掌握分析中國書畫藝術的基本方法; c. reflect on the complex philosophical, aesthetic, social, political, and religious significances behind Chinese painting and calligraphy 了解中國書畫藝術的哲學、美學、社會、政治、宗教意義; d. cultivate a sense of artistic sensitivity towards visual materials in life 培養藝術修為及修養.

<p>Subject Synopsis/ Indicative Syllabus</p> <p>科目摘要/ 教學大綱陳述</p>	<ul style="list-style-type: none"> - Methodology - Ritual practice in bronze inscription of Shang and Zhou - Stone carving from the Warring States to Northern Wei - Classical calligraphy of East Jin - Monumental painting of Five Dynasties and Northern Song - The “Three Excellence” of Southern Song - Archaism in Yuan literati painting - Stone and Metal School in Qing painting and calligraphy - Sketching movement in the Republican period - Modern ink movement in the postwar period - Painting and calligraphy in Chinese contemporary art <ul style="list-style-type: none"> - 研究方法學 - 商周金文與禮儀 - 先秦至北魏的石刻 - 東晉書法的風度 - 五代北宋的「巨碑式」山水畫 - 兩宋的詩書畫「三絕」 - 元代文人畫的復古 - 清末民初書畫與金石學 - 二十世紀的寫生運動 - 二戰後的現代水墨 - 書畫與當代藝術
<p>Teaching/Learning Methodology</p> <p>教學方式</p>	<p>The subject consists of lectures and tutorials. During each lecture, the instructor delivers a PowerPoint presentation, each of which covers the historical background, key concepts, and a guided study to major works of art of the theme concerned. Class activities such as visual analysis and group discussion will be conducted. At tutorials, students are expected to present their critical understandings of the assigned articles, followed by leading a Q&A with their classmates.</p> <p>本課程以講課及導修的形式進行。課堂上，老師會以簡報展示講課內容，介紹相關的歷史背景、概念及重要的藝術作品，亦會不時與同學討論作品在視覺方面的特色，從而訓練他們的視覺分析能力。導修課上，學生須就指定的文章作出報告及分析，以及引領同學進行課堂討論。</p>

Assessment Methods in Alignment with Intended Learning Outcomes 考核方式 (與學習成果相呼應)	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)					
			a	b	c	d		
	1. Oral presentation 口頭報告	20	✓	✓	✓	✓		
	2. Article review 文章評論	30	✓	✓	✓	✓		
	3. Term paper 學期論文	50	✓	✓	✓	✓		
	Total	100 %						
Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes: These three assessment methods evaluate students’ analytical and presentation skills, in both oral and writing manner. 這三種評估方法考核學生的分析技巧，以及他們口頭報告及書寫的能力。								
Student Study Effort Expected 學生學習時數	Class contact:							
	▪ Lectures						26 Hrs.	
	▪ Tutorials						13 Hrs.	
	Other student study effort:							
	▪ Readings						40 Hrs.	
	▪ Writings						41 Hrs.	
	Total student study effort						120 Hrs.	
Reading List and References 參考書目	<ul style="list-style-type: none">• Alfreda Murck and Wen Fong, eds., <i>Word and Images: Chinese Poetry, Calligraphy, and Painting</i> (Princeton, NJ: Princeton University Press, 1991)。• Andrews, Julia F., and Kuiyi Shen eds. <i>A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China</i>. New York: Guggenheim Museum, 1998.• Barnhart, Richard. “Figures in Landscape.” <i>Archives of Asian Art</i>, vol. 42 (1989): 62-70.• Chan, Pedith. “In Search of the Southeast: Tourism, Nationalism, and Scenic Landscape in Republican China.”							

	<p><i>Twentieth-Century China</i>, vol. 43, no. 3 (October 2018): 207-231.</p> <ul style="list-style-type: none"> • Cook, Constance A., and Paul R. Golden, eds. <i>A Source Book of Ancient Chinese Bronze Inscriptions</i>. Berkeley, CA: The Society for the Study of Early China, 2016. • Edward L. Shaughnessy, ed.. <i>Imprint of Kinship Studies of Recently Discovered Bronze Inscriptions from Ancient China</i>. Hong Kong: Chinese University of Hong Kong. Institute of Chinese Studies, 2017. • Fong, Wen, et al. <i>Possessing the Past: Treasures from the National Palace Museum, Taipei</i>. New York: The Metropolitan Museum of Art & Taipei: National Palace Museum, 1996. • Fong, Wen, et al., <i>Images of the Mind: Selections from the Edward L. Elliott Family and John B. Elliott Collections of Chinese Calligraphy and Painting at the Art Museum, Princeton University</i>. Princeton, NJ: Art Museum, Princeton University in association with Princeton University Press, 1984 / 方聞。《心印：中國書畫風格與結構分析研究》（上海：上海書畫出版社，2017）。 • Gu, Yi. <i>Chinese Ways of Seeing and Open-Air Painting</i>. Cambridge, MA: Harvard University Asia Center, 2020. • Harrist, Robert E. <i>The Landscape of Words: Stone Inscriptions from Early and Medieval China</i>. New York: University of Washington Press, 2008. • Harrist, Robert E., ed. <i>The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection</i>. Princeton, NJ: Art Museum, Princeton University in association with Harry N. Abrams, 1999. • Hearn, Maxwell K., and Judith G. Smith eds. <i>Chinese Art: Modern Expressions</i>. New York: Dept. of Asian Art, the Metropolitan Museum of Art, 2001. • Hearn, Maxwell K., ed., <i>Ink Art: Past as Present in Contemporary China</i> (New York: The Metropolitan Museum of Art, 2013). • Kern, Martin, ed. <i>Text and Ritual in Early China</i>. Seattle, WA: University of Washington Press, 2005. • Kern, Martin. “Made by the Empire: Wang Xizhi’s <i>Xingrangtie</i> and Its Paradoxes.” <i>Archives of Asian Art</i>, vol.65 (1/2) (2015): 117-137. • Lee, Hui-shu. <i>Exquisite Moments: West Lake and Southern Song Art</i>. New York: China Institute Gallery, China Institute, 2001. • Mowry, Robert D., and Claudia Brown, eds. <i>A Tradition Redefined: Modern and Contemporary Chinese Ink Paintings from the Chu-tsing Li Collection, 1950-2000</i>. Cambridge, MA: Harvard University Art Museums; New Haven, CT: distributed by Yale University Press, 2007. • Sullivan, Michael. <i>The Three Perfections: Chinese Painting, Poetry, and Calligraphy</i>. New York: George Braziller, 1999. • [德] 雷德侯著。《米芾與中國書法的古典傳統》（杭州：中國美術學院出版社，2008） / Lothar Ledderose, “The
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	<p>Classical Tradition,” in <i>Mi Fu: and the Classical Tradition of Chinese Calligraphy</i> (Princeton, NJ: Princeton University Press, 1979).</p> <ul style="list-style-type: none"> • 《中國繪畫三千年》（北京：外文出版社，1997）/ <i>Three Thousand Years of Chinese Painting</i> (New Haven: Yale University Press; Beijing: Foreign Languages Press, 1997). • 何惠鑑。〈元代文人畫序說〉，《新亞學術集刊》，第4期（1983），243-257 • 劉正成。《中國書法全集·7-8·秦漢刻石》（北京：榮寶齋，1991）。 • 劉濤。〈論魏晉南北朝時期書法藝術發展的諸因素〉，《書法研究》，1983年第2期（總第12輯），54-71頁。 • 啟功。《啟功談金石書畫》（香港：天地圖書有限公司，2019） • 曹建。《20世紀書法觀念與書風嬗變》（上海：上海三聯書店，2012）。 • 楊曉能。《另一種古史：青銅器紋飾、圖形文字與圖像銘文的解讀》（北京：生活·讀書·新知三聯書店，2008）/ Xiaoneng Yang, <i>Reflections of Early China: Decor, Pictographs, and Pictorial Inscriptions</i> (Kansas City: Nelson-Atkins Museum of Art, 2000). • 石守謙。〈趙孟頫乙未自燕回——元初文人山水畫與金代士人文化〉，《美術史研究集刊》第39期（2015）：187-240頁。 • 石守謙。《山鳴谷應：中國山水畫和觀眾的歷史》（台北：石頭出版股份有限公司 2017）。 • 石守謙。《從風格到畫意：反思中國美術史》（台北：石頭出版股份有限公司，2010），35-51頁。 • 郭榮章。《石門摩崖刻石研究：石門十三品》專輯（西安：陝西人民美術出版社，1985）。 • 魏斌。《「山中」的六朝史》（北京：生活·讀書·新知三聯書店，2019）。
<p>Medium of instruction</p> <p>授課語言</p>	<p>Chinese (Putonghua)</p> <p>中文 (普通話)</p>