

The Chinese University of Hong Kong
Department of Cultural and Religious Studies

Course Code: CURE 2403

Title in English: Art Institutions in Twentieth-Century China

Title in Chinese: 二十世紀中國的藝術體制

Course Teacher: Prof. LEE Wun Sze Sylvia

Day & Time: Monday 12:30PM - 03:15PM

Venue: LSK_210

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.

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 organization.
- 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.

Course syllabus

Topic	Contents/ fundamental concepts
<ul style="list-style-type: none">• Urban culture in major Chinese cities and art creation• Change of the art education system• Art societies and their functions• Publishing culture: a new way to disseminate artworks and generate public discourse• New technology and new materials• Museums and the change of art perception and presentations• Art and its audiences: the consumption and reception of art• Art and constructing national identity• Collecting activities and the formation of collections of modern Chinese art• Art market: professional intermediaries and a new patronage system	Using sociological approach of Art World discussed by Howard Becker to analyze different participants in 20 th century Modern Chinese Art

Course components (Teaching modes and Learning activities)

Teaching Modes and Learning Activities	
On-site face-to-face (please specify if it is hybrid, i.e. some students will attend the activities elsewhere)	Percentage of time
<i>e.g. Lectures (hybrid yes/no)</i>	60
<i>Interactive tutorial (hybrid yes/no)</i>	30
Out-of-classroom	10

Assessment type, percentage and rubrics

Assessment type	Percentage
Participation	10
Group Presentation	30
Field Work Report	20
Individual Term Paper	40

Assessment rubrics	
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.

Required readings:

- Becker, Howard, "Art Worlds and Collective Activity", in *Art Worlds* 25th Ed. (Berkeley: University of California Press, 2008), 1-39.
- Chan, Pedith, "Introduction: The Hierarchy of Shanghai's Art World", in *The Making of A Modern Art World: Institutionalisation and Legitimisation of Guohua in Republican Shanghai* (Leiden: Brill, 2017), 1-27.
- Yeh, Wen-hsin, "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.
- Hay, Jonathan, "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.
- Kao, Mayching, "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.
- Zheng, Jane, "Private Tutorial Art Schools in the Shanghai Market Economy: The Shanghai Art School, 1913-1919", *Modern China* 35, 3 (2009): 313-343.

- 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.
- Andrews, Julia 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.
- 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
- Sung, Doris. “Redefining Female Talent: The Women’s Eastern Times, The Ladies’ Journal, and the Development of ‘Women’s Art’ in China, 1910s–1930s.” In *Women and the Periodical Press in China’s Long Twentieth Century* (Cambridge University Press, 2018), 121–140.
- 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.
- Wu Hung, “Searching for Immortal Mountains: The Origins and Aesthetics of Chinese Landscape Photography”, in *Zooming In: Histories of Photography in China* (London: Reaktion Books, 2016), 161-187.
- Claypool, Lisa, “Zhang Jian and China’s First Museum”, *Journal of Asian Studies* 64, no. 3 (August, 2005): 567-604
- Ho, Selina Chui-fun Ho, “Curatorial agencies and the national museum dilemma at He Xiangning art museum in China”, *Museum Management and Curatorship*, 34:3(2019): 290-305.
- 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.
- Clunas, Craig, “The Nation”, in *Chinese Painting and Its Audiences* (Princeton: Princeton University Press, 2017), 155-191.
- Su, Stephanie. “Exhibition as Art Historical Space: The 1933 Chinese Art Exhibition in Paris.” *The Art bulletin* (New York, N.Y.) 103, no. 3 (2021): 125–148.
- Scaglia, Ilaria, “The Aesthetics of Internationalism: Culture and Politics on Display at the 1935-1936 International Exhibition of Chinese Art,” *Journal of world history* 26, no. 1 (2015): 105–137.
- Pejcochova, Michaela, “The First Exhibitions and the Origins of Collecting Modern Chinese Art in Europe”, *Bulletin of the National Gallery in Prague*, XXVII (2017): 6-22.
- Hong, Zaixin, “Florence Ayscough: pioneer promoter of modern Chinese painting in America”, Jason Steuber and Guolong Lai eds., *Collectors, Collections & Collecting the Arts of China* (Florida: University Press of Florida, 2014), 119-50.
- Shen, Kuiyi, “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.
- Chan, Pedith, “The Business of Art: The Art Market”, in *The Making of A Modern Art World: Institutionalisation and Legitimation of Guohua in Republican Shanghai* (Leiden: Brill, 2017), 186-259.

Feedback for evaluation:

In class face-to-face discussion on an ongoing basis

Course schedule

Class/ week	Date	Topic	Requirements
1	Sep 1	Introduction	
2	Sep 8	The Theory of the Artworld and the Emergence of a Modern Art World in China	Students are required to read the assigned readings and discuss/express in their own words the different participants active in the art world

3	Sep 15	The Interaction between art creation and dynamic urban culture in major Chinese cities	Students are required to read the assigned readings and discuss/express in their own words the new visual cultures in the 20 th century in major urban centers in China.
4	Sep 22	How was art taught through the newly established educational system and curriculum?	Students are required to read the assigned readings and discuss/express in their own words the reforms in the art education in the 20 th century
5	Sep 29	Field trip “	Students are required to learn how to formulate research questions and analyse artworks based on the topics and theories covered in the course
6	Oct 6	Artistic network: art societies and their functions	Students are required to read the assigned readings and discuss/express in their own words to formation of art societies and their functions in the 20 th century
7	Oct 13	Publishing culture: a new way to disseminate artworks and generate public discourse	Students are required to read the assigned readings and discuss/express in their own words the 20 th -century print culture and the impact on visual cultures
8	Oct 20	New technologies and new materials and their impact on art	Students are required to read the assigned readings and discuss/express in their own words how the new technologies and new materials and their impact on the 20 th -century art
9	Oct 27	How did museums change the perception and presentation of art?	Students are required to read the assigned readings and discuss/express in their own words the change of functions in the 20 th -century museum
10	Nov 1	Art and its audience: the consumption and reception of art	Students are required to read the assigned readings and discuss/express in their own words the how the art world influenced the choice of art by the 20 th -century audience
11	Nov 8	Constructing the national identity through international exhibitions	Students are required to read the assigned readings and discuss/express in their own words how exhibitions and art were used to construct national identity.
12	Nov 15	Collecting activities and the formation of collections of modern Chinese art	Students are required to read the assigned readings and discuss/express in their own words the formation of collections of modern Chinese art in the 20 th century.
13	Nov 24	Art market: professional intermediaries and a new patronage system	Students are required to read the assigned readings and discuss/express in their own words the formation of the modern art market in the 20 th century.

Academic honesty and plagiarism

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 members of the group should be asked to sign the declaration, each of whom is responsible and liable to disciplinary actions, irrespective of whether he/she has signed the declaration and whether he/she has contributed, directly or indirectly, to the problematic 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.
- Students are fully aware that their work may be investigated by AI content detection software to determine originality.

- Students are fully aware of the AI approach(es) adopted in the course. In the case where some AI tools are allowed, students have made proper acknowledgment and citations as suggested by the course teacher.

Assignments without a 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 submissions. 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.

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