

VIS 3398C ARCHITECTURAL DRAWINGS IN CHINESE ART

Mondays 1:30-4:30 pm

Location: LKK G05

Instructor: Prof. Huiping Pang
Office: T.B.A.
Email: huipingpang@ln.edu.hk
Office Hours: Mon 10:00 am-12:00; Wed 10:00 am-12:00
Department: Dept of Visual Studies, Lingnan University
Teaching Mode: 3-hour seminar
Recommended Year of Study: Year 3 or above

Course Description

Architecture has often functioned as a symbol of power, status, and identity. This seminar analyzes the development of architectural images in Chinese art from the 3rd century BC to the 18th century AD, and their symbolic, cultural, and political values. We will examine art objects representing Chinese architecture (e.g. ceramic models showing architecture, architectural drawings in Chinese paintings) from multiple disciplines, including engineering, science, history, art, and connoisseurship. Course assignments will include two weekly reports, a term paper, and a final presentation. No examination. No prerequisite for this class.

Aims

This course explores Chinese architectural and landscape paintings from the 3rd c. BC to the 18th c. AD. It aims to acquaint students with the skills in presentations, interpretations, and analytical thinking. The class also help students develop their own argument about controversial paintings using object-based observation.

Learning Outcomes

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

1. Demonstrate a basic understanding of Chinese architectural components and its evolution history.
2. Develop understanding of the language of architectural drawing and the role it plays in landscape environment.
3. Develop formal-analysis skills, particularly for structure and space.
4. Develop critical thinking: To practice interpreting and questioning existing scholarship on attributed paintings.
5. Develop visual analysis and presentation skills that are transferable for students to apply to their own disciplines.

Indicative Content

1. Introduction to Chinese architecture.
 Overview of Chinese architectural components.
 Roof ornaments.
 Designs of doors and windows.
 Timber-framed structure.
 Building compounds.
2. Development of architectural perspective in early China.
 2-D paintings representing 3-D buildings.
 Spatial design.
 Perspective of architectural drawings in landscape paintings.
3. In weeks 3-14, each week will focus on one dynasty.
 The course progresses chronologically, from the Han to the Qing dynasty.

Teaching Methods

The course will include one guest lecture and museum visit (exact date and location to be announced). With the exception of these activities, each weekly meeting consists of two parts: a lecture delivered by the course instructor providing an overview of architectural paintings of a dynasty, followed by seminar discussions and student-led PowerPoint presentations on readings.

Measurement of Learning Outcomes

Learning Outcomes	Assessment Methods		
	Presentations on weekly readings ¹	Final presentation of term paper ²	Term paper ³
1. Demonstrate a basic understanding of Chinese architectural components and its evolution history.	X	X	X
2. Develop understanding of the language of architectural drawing and the role it plays in landscape environment.	X	X	X
3. Develop formal-analysis skills, particularly for structure and space.		X	X
4. Develop critical thinking: To practice interpreting and questioning existing scholarship on attributed paintings.	X	X	X
5. Develop visual analysis and presentation skills that are transferable for students to apply to their own disciplines.	X	X	X

1. Two Presentations on Weekly Readings (20%)

You must sign up for two oral reports, for which you will use Power Point Presentation to report on that day's reading materials. A sign-up sheet will be distributed in the first two weeks.

*Extra credit: You can earn 5 extra credit points for each additional weekly report. You can present up to three times.

2. Final Presentation of Term Paper (20%)

At the end of the course, you will give a 12-minute class presentation in which you analyze a premodern Chinese painting that features an architectural drawing. You can choose which painting you wish to present on.

3. Format for Term Paper (20%)

The final term paper should be 5 pages in length, and submitted in electronic version (.docx or .pdf) to my email (huipingpang@ln.edu.hk) by Monday, May 4th 2020 at 5:00 pm. Illustrations, bibliographies, and other supporting materials do not count towards the number of pages. The paper should be double-spaced, in 12-point Times New Roman, with one-inch margins all around. Place your name, the course, and the instructor's name in the upper left-hand corner of the first page. Number all pages. The bibliography and footnotes should be formatted according to the *Chicago Manual of Style*.

Late Papers: For every day that a paper is late, the grade will drop by 3 points.

Attendance

Attendance at seminars is mandatory and will be taken every week. After the first absence, each subsequent absence will result in a 3-point drop of the Participation grade. If you miss an examination or other deadline due to a family emergency or for medical reasons, you may be required to provide proof of illness or other justifiable reason for absence.

Assessment

- 30% Class participation
- 20% Two oral reports on weekly readings
- 10% Midterm 8-minute presentation on proposed term-paper project
- 20% Final 12-minute presentation of the term paper
- 20% One 5-page term paper due in lieu of a final exam.

Selected Bibliography

Anita Chung, "The Jiehua Tradition," in *Drawing Boundaries: Architectural Images in Qing China* (Honolulu: University of Hawaii Press, 2004), pp. 9-40.

Catalogue, *Palace Murals of China* (Shanxi: Renming meishu chubanshe, 1997), vol 3. [in Chinese]

Fu Xinian's book on connoisseurship of Chinese paintings. [in Chinese]

Heping Liu, "The *Water Mill* and Northern Song Imperial Patronage of Art, Commerce, and Science," *The Art Bulletin* 84.4 (2002): 566-595.

Huiping Pang, "Strange Weather: Art, Politics, and Climate Change in the Middle of Emperor

- Huizong's Reign (r. 1100-1125)," *Journal of Song-Yuan Studies* 39 (2009): 1-49.
- Huiping Pang, "Coded Messages in Chen Jiru's (1558-1636) Mountain-Garden," conference paper for *Scaling the Ming, An International Conference* (Vancouver: University of British Columbia, May 2018).
- James Cahill, "The Case against Riverbank," in *Issues of Authenticity in Chinese Painting* (hereafter *IACP*) (New York: The Metropolitan Museum of Art, 1999), pp. 13-64.
- Joseph Allen, "Standing on a Corner in Twelfth Century China: A Semiotic Reading of a Frozen Moment in the Qingming shanghe tu," *Journal of Sung-Yuan Studies* 27 (1997): 109-125.
- Jiren Feng, *Chinese Architecture and Metaphor: Song Culture in the Yingzao fashi building manual* (Hong Kong: Hong Kong University Press, 2012), pp. 1-13.
- Julia Murray, "Water under a Bridge: Further Thoughts on the Qingming Scroll," *Journal of Sung-Yuan Studies* 27 (1997): 99-107.
- Kenghua Chong, "Graphical Representation of Architecture in China," in *Representation of Architecture in Jiehua and Yingzao fashi* (NUS dissertation, 2006).
- Liu Dunzhen, *History of Chinese Architecture* (Beijing: Zhongguo gongye jianzhu chubanshe, 1983). [in Chinese]
- Linda Cooke Johnson, "The Place of the *Qingming shanhe tu* in the Historical Geography of Song Dynasty Dongjing," *Journal of Sung-Yuan Studies* 26 (1996): 145-182.
- Nancy Steinhardt, "The Tang Architectural Icon and the Politics of Chinese Architectural History," *The Art Bulletin* 86.2 (2004): 228-254.
- Nancy Steinhardt, *Chinese Traditional Architecture* (New York: China House Gallery, 1984).
- Richard Barnhart, "The Gardens of Southern Sung Painting," in *Peach Blossom Spring: Gardens and Flowers in Chinese Paintings* (New York: Metropolitan Museum of Art, 1983), pp. 17-24.
- Robert Maeda, "Chien-hua: Ruled-line Painting in China," *Ars Orientalis* 10 (1975): 123-141.
- Sarah Wang, "Consistencies and Contradictions: From the Gate to the River Bend in the *Qingming shanghe tu*," *Journal of Sung-Yuan Studies* 27 (1997): 127-130.
- Valerie Hansen, "The Mystery of the Qingming Scroll and its Subject: The Case Against Kaifeng," *Journal of Sung-Yuan Studies* 26 (1996): 183-200.
- Wen Fong, *Summer Mountains* (New York: Metropolitan Museum of Art, 1975).

Course Schedule

- W1 Jan 20 Introduction to Chinese timber-framed architecture**
Overview of Chinese architectural components.
Spatial design.
[**important content]
- W2 Jan 27 Development of architectural perspective in early China.**
Composition of early landscape paintings.
Architectural drawings in Dunhuang murals (from Han to Six dynasties).
[**important content]

- W3 Feb 10 Overview of Sui-Tang architectural paintings**
Dunhuang architectural drawings from the Sui-Tang era.
Case study: Buildings in landscape paintings attributed to Zhan Ziqian and Li Sixun.
- W5 Feb 17 Overview of Northern Song (960-1127) architectural paintings**
Ruled-line painting as a genre.
Case study: Spatial design in controversial N. Song paintings.
Case study: Architecture in *Summer Mountains* attributed to Qu Ding.
- W6 Feb 24 Architecture, commerce, and science at the Northern Song court.**
Northern Song imperial court.
Case study: the anonymous *Watermill* painting.
- W7 Mar 2 Analyzing the controversial *Qingming* scroll through different lenses.**
Northern Song capital city.
Discussions on scholarly debates.
- W8 Mar 9 Case study: palaces and villages depicted by Wang Ximeng (12th c.)**
Art and politics at the Emperor Huizong's court.
- W9 Mar 16 Midterm presentations of proposed term-paper projects**
8-min PowerPoint presentation for each student.
- W10 Mar 23 Palaces depicted by Southern Song (1127-1279) court painters**
Overview Southern Song palace buildings.
Case study: anonymous architectural paintings by court painters.
- W11 Mar 30 Case study: Architectural paintings by Li Song (ca. 1170-1255)**
Case study: Architectural paintings by Ma Yuan's school
- W12 Apr 6 Yuan dynasty (1279-1368) architectural paintings**
Overview of architectural components in Yuan palaces
Case study: architectural paintings by Wang Zhenpeng and Xia Yong
Case study: architectural drawings in Yuan temple murals.
- W13 Apr 13 Ming dynasty (1368-1644) Garden Paintings**
Suzhou gardens in Wu-school paintings.
The imagined palaces of Qiu Ying.
- W14 Apr 20 Architectural paintings at the Qing imperial court (1644-1911)**
Overview of architectural designs in Qing palaces.
The imagined paradise by the Yangzhou-native painter Yuan Jiang (ca. 1690-1740).

- W15 Apr 27 Final presentations**
12-min PowerPoint presentation for each student.
- W16 May 4 Term paper due**
Submit your term paper via email (huipingpang@ln.edu.hk)
by 5:00 pm.

Important Notes

1. Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on <https://pla.ln.edu.hk>.