

**Lingnan University**  
**Department of Visual Studies**  
B.A. (Honors) in Visual Studies

Course Title	:	Global Encounters: Artistic and Cultural Interactions between China and the Outside World
Course Code	:	VIS4001
No. of Credits/Term	:	3
Mode of Tuition	:	Lecture and tutorial
Class Contact Hours	:	3 hours per week
Category in Major Programme	:	Programme Elective
Prerequisite(s)	:	None
Co-requisite(s)	:	None
Exclusion(s)	:	CLE 9010 Global Encounters
Exemption Requirement(s)	:	N/A

**Brief Course Description**

This course considers China's connections with other places in the world through visual and material culture. We will begin with early exchanges along the Silk Roads and continue to the nineteenth century. We will also give some thought to contemporary artworks that make reference to the history of cross-cultural exchange. In addition to important encounters with Europe, we will explore China's interactions with its neighbours around Asia. Topics covered in this course include trade arts in different media, such as silk, glass, porcelain and painting, the spread of Buddhist art, visions of China in Europe, the presence of European artefacts and Jesuit missionary painters in China, as well as the dispersion of Chinese cultural relics.

**Aims**

This course introduces students to China's long history of artistic and cultural interactions with Asia, Europe and America from ancient times to the modern era. It will enable students to recognise and discuss objects and images in relation to issues of cross-cultural exchange. It aims to foster students' interest in the study of a variety of objects and images from different cultures. This course also encourages students to draw connections between the past and the present.

## **Learning Outcomes**

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

1. describe examples of China's connections with other cultures
2. explain the local and global significance of China's export wares
3. analyse China's connections with other cultures beyond the "East versus West" framework
4. identify elements of cross-cultural interaction in a variety of objects and images
5. integrate issues concerning cross-cultural interaction in their analysis of a variety of objects and images
6. reflect upon the relevance of historical objects and images in the contemporary context

## **Indicative Content**

1. Introduction to the study of objects and images as important means to understand historical processes, cross-cultural encounters and global networks.
2. Introduction to China's historical trade routes and sites of encounters with other cultures. Discussion will emphasise the diversity of Chinese culture and art.
3. Artefacts that embody encounters from before the 16th century, such as along the land and maritime silk route, from the cosmopolitan Tang capital Chang'an and the expansive Mongol empire.
4. Export wares from China and their production, design and consumption within the context of the growth of the China trade from the 16<sup>th</sup> century onwards.
5. Ceramics as a major example of Chinese export ware. We will study the cross-cultural exchanges evident in the forms, motifs and materials of ceramics. We will also examine the demand for Chinese porcelain around the world, in particular Europe.
6. Visions of China such as in the form of Chinoiserie in Europe.
7. Collecting and appropriation of foreign objects at the imperial court in China, which can be compared to similar practices in other court cultures around the world.
8. European painters, such as Jesuit missionaries, in China. We will consider how the Chinese responded to their presence and how their works engaged with local practices.
9. The effect of European painting and other objects on artistic production in China, such as the development of oil painting.
10. Contemporary artworks, such as Ai Weiwei's *Circle of Animals / Zodiac Heads*, that references China's history of cross-cultural exchange.

11. Museum visit, if an appropriate exhibition is available, to encourage students to look at actual objects and to reflect upon contemporary interpretations of historical objects.

### Teaching Methods

This course is structured around one lecture and one tutorial per week. The lecture provides historical information and raises key issues with reference to maps, images and information from academic references and museum websites. Tutorials will involve student presentations and small group discussions on the lectures, required readings and further images shown in class. If appropriate, a museum visit will be scheduled. The course will include field trips to museums and heritage sites that will take place during class hours or weekends, depending on the scheduling and the availability of education services.

### Measurement of Learning Outcomes

Learning Outcome	Assessment Method			
	Class Participation <sup>1</sup>	Presentation <sup>2</sup>	Research Paper <sup>3</sup>	Examination <sup>4</sup>
1. describe examples of China's connections with other cultures	X	X	X	X
2. explain the local and global significance of China's export wares	X	X	X	X
3. analyse China's connections with other cultures beyond the "East versus West" framework	X	X	X	X
4. identify elements of cross-cultural interaction in a variety of objects and images	X	X	X	X
5. integrate issues concerning cross-cultural interaction in their analysis of a variety of objects and images	X	X	X	X
6. reflect upon the relevance of historical objects and images in the contemporary context	X	X	X	X

<sup>1</sup> Regular attendance (5%) in lectures, tutorials and fieldtrips is expected. Students are expected to do the required readings each week and participate in group

discussions and class exercises (10%). During tutorials, students should be able to recall and describe the main points of the lecture and required readings.

<sup>2</sup> One or more students will give a PowerPoint presentation (15%) on a focused topic for 15-20 minutes. Students should reflect upon the specific context of cultural exchange embodied in their analysis of objects, images, or written evidence. They should also demonstrate a clear awareness of the issues implied by the topic, their analytical skills, and an informed individual point of view. This assessment includes the submission of a one-sheet handout, highlighting key ideas, basic information of major objects and events, and a list of bibliography.

<sup>3</sup> Students will develop a 2000-word research paper (40%) based on their PowerPoint presentation. The essay should demonstrate an in-depth analysis, evidence of historical and visual sources, and a carefully constructed argument. It must be double spaced, with illustrations, footnotes and a bibliography of at least five academic sources. If Wikipedia or other similar websites are cited as reference sources, the paper will be returned to the student for revision.

<sup>4</sup> This two-hour exam (30%) will take place during lecture time. Students are required to identify, date, compare and contrast some sets of images (e.g. three groups of two art works) which will be displayed for 35 minutes each. Images will be selected from the lectures up until the date of the exam.

### **Assessment**

Examination	30%
Continuous assessment	70% (Class participation 15%, Presentation 15%, Research Paper 40%)

### **Required Readings**

Jackson, Anna and Amin Jaffer, eds. *Encounters: The Meeting of Asia and Europe, 1500-1800*. London: Victoria and Albert Museum, 2004.

Sullivan, Michael. *The Meeting of Eastern and Western Art*. Berkeley: University of California Press, 1989. Available in Chinese.

### **Supplementary Readings**

Adshead, S. A. M. *Material Culture in Europe and China, 1400-1800*. New York: St Martin's Press, 1997.

Ai Weiwei. *Circle of Animals*. Munich: Prestel, 2011.

- Beevers, David, ed. *Chinese Whispers: Chinoiserie in Britain, 1650-1930*. Brighton: Royal Pavilions and Museums, 2008.
- Brook, Timothy. *Vermeer's Hat: The Seventeenth Century and the Dawn of the Global World*. New York: Bloomsbury Press, 2008.
- Carswell, John. *Blue and White: Chinese Porcelain Around the World*. London: British Museum Press, 2000.
- Chen Haoxing, ed. *The Golden Exile: Pictorial Expressions of the School of Western Missionaries' Artworks of the Qing Dynasty Court*. Macao: Macao Museum of Art, 2002.
- Clunas, Craig, ed. *Chinese Export Art and Design*. London: Victoria and Albert Museum, 1987.
- Crossman, Carl. *The China Trade: Export Paintings, Furniture, Silver and Other Objects*. Princeton: Pyne Press, 1972.
- Ebrey, Patricia. *Empire of Emptiness: Buddhist Art and Political Authority in Qing China*. Honolulu: University of Hawaii Press, 2003.
- Emerson, Julie et al. *Porcelain Stories: From China to Europe*. London: University of Washington Press, 2000.
- Finlay, Robert. *The Pilgrim Art: Cultures of Porcelain in World History*. Berkeley: University of California Press, 2010.
- Honour, Hugh. *Chinoiserie: The Vision of Cathay*. London: John Murray, 1961.
- Howard, Angela Falco et al. *Chinese Sculpture*. New Haven: Yale University Press, 2006.
- Jacobson, Dawn. *Chinoiserie*. London: Phaidon Press, 1999.
- Kadoi, Yuka. *Islamic Chinoiserie: The Art of Mongol Iran*. Edinburgh: Edinburgh University Press, 2009.
- Kotz, Suzanne, ed. *Imperial Taste: Chinese Ceramics from the Percival David Foundation*. San Francisco: Chronicle Books, 1989.
- Lee, Sherman. *A History of Far Eastern Art*. New York: Thames and Hudson, 1997.
- Mungello, David. *The Great Encounter of China and the West, 1500-1800*. Lanham: Rowman and Littlefield, 2009.
- Pierson, Stacey. *Chinese Ceramics*. London, Victoria and Albert Museum, 2009.
- Piper, Gaubatz. *Beyond the Great Wall: China's Multi-Cultural Frontier Cities*. Stanford, Calif.: Stanford University Press, 1996.
- Porter, David. *Ideographia: The Chinese Cipher in Early Modern Europe*. Stanford: Stanford University Press, 2001.
- Rawski, Evelyn S. and Jessica Rawson, eds. *China: The Three Emperors, 1662-1795*. London : Royal Academy of Arts, c2005.

- Rawson, Jessica. *Chinese Ornament: The Lotus and the Dragon*. London: British Museum, 1984.
- Thorp, Robert and Richard Vinograd. *Chinese Art and Culture*. New York: Abrams, 2000.
- Ting, Joseph, ed. *The Maritime Silk Route: 2000 Years of Trade on the South China Sea*. Hong Kong: Urban Council, 1996.
- Tucker, Jonathon. *The Silk Road: Art and History*. London: Philip Wilson, 2003.
- Vainker, Shelagh. *Chinese Silk: A Cultural History*. London: British Museum Press, 2004.
- Watt, James et al. *China: Dawn of a Golden Age, 200-750AD*. New York: Metropolitan Museum of Art, 2004.
- Whitfield, Roderick. *Caves of the Thousand Buddhas: Chinese Art from the Silk Road*. New York: George Braziller, 1990.
- Wong Yong-tsu. *A Paradise Lost: The Imperial Garden Yuanming yuan*. Honolulu: University of Hawaii Press, 2001.

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/>.

\* Numbers of hours are subject to adjustment for individual courses.