

Course	Song Painting
Administrators	Graduate Institute of Art History, National Taiwan Normal University, Taipei, Taiwan
Instructor	Prof. Dr. Cheng-hua Wang
Date	December 7th– 14th, 2012
Schedule	<p>2012/12/07: Hong Kong Museum of Art Exhibition: Chinese Painting and Calligraphy of the Song, Yuan and Ming Dynasties from the Osaka City Museum of Fine Arts</p> <p>2012/12/08~12: Shanghai Museum Exhibition: Masterpieces of Early Chinese Painting and Calligraphy in American Collections</p> <p>2012/12/13~14: Suzhou Museum Exhibition: Wu School Painting Series: The Art of Shen Zhou</p>
Participants	<p>The number of participants totaled 10, all of whom were MA students at the Graduate Institute of Art History, NTNU.</p> <p>Accompanying instructor: Prof. Dr. Cheng-hwa Wang</p>
Course Objective and Course Module	<p>The Song dynasty (960-1279) was the golden age of Chinese scroll painting. Many masterpieces of this period are collected in museums around the world. The exhibitions held at Hong Kong and Shanghai provided precious opportunities for students to see important Song paintings from the collections of the Osaka City Museum of Fine Arts, the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, the Nelson-Atkins Museum of Art, and the Cleveland Museum of Art. The purpose of this field trip was to have a first-hand experience of many important Song paintings and to explore seminal issues relating to these paintings. These issues include the development of long landscape handscrolls as a distinctive format, the relationship of text and image as seen in Song narrative paintings, and the artistic interaction between the court and literati circles in terms of paintings.</p> <p>Students were required to undertake reports on the Song paintings displayed at the Hong Kong and Shanghai exhibitions in September, October, and November. They therefore already had a clear idea of what the paintings looked like and what styles they represented, and to examine related materials and undertake research before having the opportunity to encounter the originals. When facing the real paintings, students had to answer questions regarding the</p>

differences between the originals and their reproductions, and to do more in-depth stylistic analysis, in particular regarding details that cannot be clearly seen from the reproductions.

Syllabus

The course was intended to familiarize students with the styles of and major issues regarding Song painting.

1. Landscape painting from the Five Dynasties to the Song, Liao, and Jin dynasties
2. Dong Yuan, Juran, Jing Hao, Guan Tong, and Fan Kuan
3. Li Cheng and Guo Xi
4. Wang Shen and Zhao Lingrang
5. Li Tang, Ma Yuan, and Xia Gui
6. Landscape painting in the Liao and Jin dynasties
7. National Palace Museum visit
8. Song Painting Academy
9. Emperor Huizong and Northern Song Painting Academy
10. Southern Song Painting Academy
11. Narrative painting in the Song dynasty
12. Li Gonglin's figure and narrative painting
13. Narrative painting in the Southern Song dynasty
14. Genre painting in the Song dynasty
15. Along the River During the Qingming Festival and Knick-knack Peddler
16. Buddhist and Daoist painting.