

Ink Painting and Chinese Calligraphy

Lampo Leong, PhD, Professor of Art

Topic in Art 3001-01 | TPCS 3005-01 | Fall 2016 | 3 units | MW 11am-1:50pm | Fine Arts A131

<http://blackboard.missouri.edu> | <http://ERes.missouri.edu> | <http://www.LampoLeong.com>

LeongL@missouri.edu | A219 Fine Arts | Office Hours: MW 4:50pm-5:50pm



COURSE DESCRIPTION:

Originated over 2000 years ago in China, Ink painting is now one of the most important art mediums in Asia and its theory has had a direct influence on the formation of modern art in the West. It emphasizes using expressive brushstrokes to portray the essence of a given subject while at the same time revealing the spirit of the artist. In serving the increasing interest in Asian art and diversifying the curriculum in American universities, this course examines classical and contemporary ink painting techniques and concepts, as well as the aesthetics, philosophy, and history related to Asian art and culture. A wide range of ink painting materials and their applications are introduced, including the Chinese brushes, rice-paper, silk, ink, and the water-based pigment color. Flower, landscape, animal, figure, different ink painting styles, and five major scripts of Chinese calligraphy are the main subjects of study, at the same time, experimental approaches integrated with contemporary Western art concepts such as abstraction and postmodernism will be explored. Lectures, demos, research, reading, and examination of ancient and contemporary masterpieces will illuminate the unique concepts of Daoism, meditative quality, energetic brushstrokes, as well as two-dimensionality and shifting perspective in composition. Individuality and creativity in artistic development will be emphasized, encouraged and nourished; group and individual critiques will be given throughout the course. This class is appropriate for students of all levels; no Chinese language background nor prior experience in painting, drawing, and calligraphy is necessary. Expendable material fee required.

SHORT COURSE CATALOG DESCRIPTION:

Theory and practice of Asian ink painting and calligraphy. Flower, landscape, animal, figure, abstraction, various ink painting styles, and five major scripts of Chinese calligraphy are the main subjects of study. No Chinese language background nor prior experience in painting is necessary. Expendable material fee required.

COURSE OBJECTIVES:

Upon completion of this course, through actual studio practice, students will be able to:

- Understand and appreciate Asian aesthetic, philosophy, culture, and the criteria for Asian art.
- Distinguish and practice various styles and techniques of ink Painting.
- Differentiate five major scripts of Chinese calligraphy, such as Seal, Clerical, Standard, Running, and Cursive, and understand their relationship with ink painting.

- Begin mastery of a new water medium that is related to but distinct from Western watercolor, and incorporate Asian concepts and artistic approaches into one's own painting practice.

REFERENCE BOOKS & TEXT:

- Yaoting Wang: *Looking at Chinese Painting* (Nigensha Publishing Co. Ltd. Japan, English, 1996)
- So-Kam Lee: *Brushstrokes-Styles and Techniques of Chinese Painting* (Asian Art Museum of San Francisco, 1993)
- Xiongcai Li: *Landscape Painting Manual* (Lingnan Art Publishing House & Joint Publishing Co. Hong Kong, 1996)
- Michael Sullivan: *The Arts of China* (Third edition, University of California Press, 1999)
- Sherman Lee: *A History of Far Eastern Art* (Fifth edition, Prentice-Hall & Harry Abrams, 1998)
- Wen Fong: *Possessing the past: Treasures from the National Palace Museum, Taipei, 1997* (Page 107-119, Some Cultural Prototypes)
- Wen Fong: *Beyond Representation, The Metropolitan Museum on Art, New York, 1998* (Page 119-166, Art of the Scholar-Official)

COURSE CONTENT & SCOPE:

- Study the history and different styles of ancient and contemporary ink painting as well as its aesthetics and philosophy through videos, lectures, demos, reading materials and research. Unique concepts concerning Daoism, meditative quality, energetic brushstrokes, and shifting perspective and two-dimensionality in composition will be discussed.
- Study Chinese calligraphy, emphasizing the energetic, rhythmic, and expressive quality of the calligraphic strokes in calligraphy and ink painting.
- Learn different techniques for flower painting, such as meticulous, outlining, and boneless styles, by studying masterpieces and painting directly from live subjects.
- Learn different techniques for landscape painting, such as texturing and layering, by studying masterpieces and working directly from outdoor landscape.
- Learn different techniques for figure and animal paintings by studying masterpieces and working directly from live models or photos.
- Explore modern and contemporary approaches in ink painting, including abstract and conceptual work, and incorporate such concepts into one's own painting practice.
- Evaluate students' progress in short essays, mid-term and final projects and critiques, as well as exhibition of students' ink paintings and calligraphy.

COURSE REQUIREMENTS:

- There will be lectures of important content – about 30 minutes – at the beginning or the middle of many classes. Some lecture time will be used for critique, discussion of required reading, watching educational video, students' presentation, and demo of materials and techniques.

- Required class assignments will be started in class and may need to be completed outside-of-class. Additional out-of-class assignments, research, and homework, may take approximately six hours per week, should also be turned in for grading.
- Students are expected to keep, and turn in for evaluation, a sketchbook for sketching, thumbnail sketching, planning, idea drafting, and note.
- Research and class presentation are important parts of this course. The class will be divided into teams to research on specific artists, styles, and art movements. Each team needs to organize their findings and thoughts and then present (with images of artwork on ppt) to the whole class. This assignment measures students' research ability, comprehension of materials, depth of study, organization, presentation, as well as effectiveness of social interaction for the sake of achieving group goals.

GRADING POLICY:

- Artistic creation is a comprehensive, developmental activity. Grading is based on the students' performance in several related areas:
 - Evidence of students' understanding and mastery of techniques and concepts
 - Implementation of ideas/techniques in the particular assignments
 - Willingness and attitude to experiment
 - Initiative demonstrated and individual effort during and outside class time
 - Degree of participation in class and in group critiques
 - Overall preparedness and progress throughout the semester
- Students completing the basic requirements will receive a grade corresponding approximately to a "C."
- Students meeting the basic requirements of each assignment, who attends every class, and who contributes reasonably to the general educational environment of the group, will receive a grade of "C+."
- "B" work exceeds the basic requirements. "A" work is exceptional.
- Each project, completed in or outside class, will receive a letter grade. Your final grade will be roughly the average of all grades received; however, final project and class participation will be counted for approximately 25% of the final grade.

ATTENDANCE POLICY, CELLPHONE POLICY & MUSIC POLICY:

- You are expected to attend class regularly. Excessive absences may result in a failing grade. In this class, "excessive absences" is defined as missing more than two times. After that, your final grade will be reduced by one-third-letter grade for each additional absence despite your performance otherwise.
- Medical or personal problems will be excused but only with professional documentation. This means a statement from a medical professional declaring that you have been ill enough to miss class. A document that states that you had an appointment or that you saw a doctor is not enough. Your illness must be documented as having kept you incapacitated.
- All missed activities and work will need to be made-up outside the regular class. You are responsible for the information missed as a result of an absence. Make an

appointment to see me for missed lectures. You are responsible for what you have missed.

- Three instances of tardiness will equal one absence. Missing more than 30 minutes of a class at the beginning or at the end will both be considered an absence. If you have trouble attending class, please discuss your attendance problems privately with me after class.
- Excessive tardiness and absences will be referred to the Associate Dean of Arts and Sciences.
- After six unexcused absences, you will be dropped from the course with a failing grade.
- Cell phone should be turned off during class. Checking email or using text messaging during class will affect your final grade.
- Painting is very much a mental exercise, which means you need to think and listen to my instruction/critique while you are painting; therefore, you should not be absorbed into your own music. I will sometimes play soft music for the whole class to help create a calm atmosphere, which could be turned on and off by me when needed. Violation of the music policy will affect your final grade.

ACADEMIC DISHONESTY:

Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards breaches of the academic integrity rules as extremely serious matters. Sanctions for such a breach may include academic sanctions from the instructor, including failing the course for any violation, to disciplinary sanctions ranging from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, collaboration, or any other form of cheating, consult the course instructor. Any student suspected of submitting work done by someone else will be reported to the Office of the Provost.

AMERICANS WITH DISABILITIES ACT:

If you need accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please inform me immediately. Please see me privately after class, or at my office. To request academic accommodations (for example, a notetaker or extended time on exams), students must also register with the Office of Disability Services, (<http://disabilityservices.missouri.edu>), S5 Memorial Union, 882-4696. It is the campus office responsible for reviewing documentation provided by students requesting academic accommodations, and for accommodations planning in cooperation with students and instructors, as needed and consistent with course requirements. For other MU resources for students with disabilities, click on "Disability Resources" on the MU homepage.

INTELLECTUAL PLURALISM:

The University community welcomes intellectual diversity and respects student rights. Students who have questions or concerns regarding the atmosphere in this class (including respect for diverse opinions) may contact the Departmental Chair or Divisional Director; the Director of the Office of Students Rights and Responsibilities (<http://osrr.missouri.edu/>); or the MU Equity Office (<http://equity.missouri.edu/>), or by email at equity@missouri.edu. All students will have the opportunity to submit an anonymous evaluation of the instructor at the end of the course.

MATERIALS FOR THIS CLASS:

Material list for this class is provided on a separate page. However, you do not need to prepare any materials for the first class because I will need to explain these special materials first. Additionally, I have prepared a set of materials for you for some key items (brushes, color, ink, blanket, and 3 sheets of rice-paper) in the bookstore since finding the suitable Ink Painting materials in the United States is not an easy task. If you already have some ink painting materials please bring them to the first class to show me so that we can decide if they are suitable for this class. Some stores carrying ink painting supply are listed below:

- http://www.sumistore.com/store/c1/Featured_Products.html
- <http://www.chineseartsupplies.com>
- <http://www.aswexpress.com/wholesale/paints/sumi-painting/lian-zhen-supplies.html>
(1-800-995-6778)

COURSE SCHEDULE AND TENTATIVE DAILY ACTIVITIES

- 08/22 **Lecture:** *The Specialties of Ink Painting and Chinese Calligraphy;*
Overview and Course Objective; Materials
HW: Material preparation
- 08/24 **Exercise:** Seal script calligraphy and flower painting in boneless technique
- 08/29 **Lecture:** *Ink Painting in Boneless Technique*
Exercise: Seal script calligraphy and flower painting in boneless technique
- 08/31 **Exercise:** Seal script calligraphy and flower painting in boneless technique
- 09/07 **Exercise:** Seal script calligraphy and flower painting in boneless technique
- 09/12 **Exercise:** Seal script calligraphy and flower painting in boneless technique
HW: Study contemporary ink painting in boneless technique
- 09/14 **Exercise:** Clerical script calligraphy and flower painting in boneless technique
- 09/19 **Exercise:** Clerical script calligraphy and flower painting from life in boneless technique (Bring in your own fresh flower for painting)
- 09/21 **Exercise:** Clerical script calligraphy and flower painting from life in boneless technique (Bring in your own fresh flower for painting)
- 09/26 **Lecture:** *Flower Brush Painting in Outline Technique*
Exercise: Clerical script calligraphy and flower painting in outline technique
- 09/28 **Exercise:** Clerical script calligraphy and flower painting in outline technique

- 10/03 **Exercise:** Clerical script calligraphy and flower painting in outline technique
HW: Research on contemporary flower brush painting in outline technique
- 10/05 **Exercise:** Standard script calligraphy and flower painting in outline technique
- 10/10 **Exercise:** Standard script calligraphy and flower painting from life in outline technique (Bring in your own fresh flower for painting)
- 10/12 **Exercise:** Standard script calligraphy and flower painting from life in outline technique (Bring in your own fresh flower for painting)
HW: Study contemporary landscape ink painting with mountains
- 10/17 **Lecture:** *Ink Painting in Landscape with Mountains*
Exercise: Standard script calligraphy and landscape painting with mountains
- 10/19 **Exercise:** Standard script calligraphy and landscape painting with mountains
- 10/24 **Exercise:** Standard script calligraphy and landscape painting with mountains
- 10/26 **Exercise:** Running script calligraphy and landscape painting with mountains
- 10/31 **Lecture:** *Ink Painting in Landscape with Trees*
Exercise: Running script calligraphy and landscape painting with trees
- 11/02 **Exercise:** Running script calligraphy and landscape painting with trees
- 11/07 **Exercise:** Running script calligraphy and landscape painting with trees
- 11/09 **Exercise:** Running script calligraphy and landscape painting with trees
HW: Study contemporary landscape painting with trees
- 11/14 **Exercise:** Cursive script calligraphy and ink painting from outdoor tree
- 11/16 **Exercise:** Cursive script calligraphy and ink painting from outdoor tree
HW: Study contemporary ink painting in landscape
Look for photo references for landscape painting with mountain
- 11/28 **Exercise:** Cursive script calligraphy and landscape painting from life or photo
- 11/30 **Exercise:** Cursive script calligraphy and landscape painting from life or photo
HW: Study contemporary abstract ink painting
- 12/05 **Lecture:** *Contemporary Abstract Ink Paintings*
Exercise: Cursive script calligraphy and abstract ink painting
Due: All writing assignment
- 12/07 **Exercise:** Mounting of ink painting and calligraphy
- 12/16 **Final Critique & Exam:** Friday, 10am–12pm

This is the general pace of the class and is not intended to be a complete list of assignments & exams. Special assignments or slight modifications of this plan will likely to occur in order to accommodate students' needs and to solve specific painting problems that arise.

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