### New York University
A Private University in the Public Service

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<th>Class Title</th>
<th>Contemporary Art, Architecture and New Media in China</th>
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<td>Listed as</td>
<td>“Contemporary Art and New Media in China” ARTCR-UE 9077 4 points</td>
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</table>
| Instructor Contact Information | Name: Francesca Tarocco  
Email: ft21@nyu.edu  
Office Hours: (by previous appointment) |
| Class Time  | Thursday, 3:00-6:00 |
| Course Description | Over the past three decades, the contemporary art scene in China has expanded fast. The massive political, economic, and social changes the country has undergone since the end of the Cultural Revolution in 1976 have dramatically altered its cultural landscape. In this seminar course, the course will survey the main development areas in Chinese contemporary art. Dedicated to responding to the new textures of China’s metropolitan culture, it will look at the relationship between visual arts, new media, architecture and performance in the mega-city of Shanghai, often regarded as the cradle of Chinese modernity. The class will be complemented by guest lectures and visits to public museums, galleries and artists’ studios in and around Shanghai. Students will have the opportunity to meet leading figures from the art world in China as well as the international art community, including artists, museum directors, curators, art critics, and art dealers. |
| Course Objectives | * To develop your understanding and appreciation of some of the major intellectual and artistic transitions in Chinese contemporary art today.  
* To introduce you to many of the influential artists of as well as the important works in Chinese contemporary Art.  
* To explore the evolving understanding of artistic correspondences between Chinese context and the rest of the world. |
| Grading Components | Participation in Class: (Presentations and written responses/reviews): 60%  
Midterm paper: 15%  
Final Paper: 25%  

**ASSIGNMENTS & GRADING**  
Readings/ Response Reviews& Presentations:  
The readings are a combination of book excerpts, artist manifestos, interviews, curatorial statements, and mainstream reviews.  
Students will be assigned readings but more so, active research projects. They will also be asked to review/respond to exhibitions, artworks, and guest lectures. All students should be prepared to document their observations in writing, and by visual means such as photography, and contribute to the class blog, every week.  
The weekly reviews and/or in-class presentations should be synopses of research rooted in the experience based on visits and guest lecturers or the readings and should identify key facts, arguments, and issues raised in class. These 5-10 minute response presentations should not simply be a reading of a paper, but should allow for creative discussion among class participants. Students should contextualize the project in relationship to their experiences throughout the semester. The presenting student/groups and her/his classmates should be
Contemporary Art, Architecture and New Media in China

| Prepared to lead discussions in consideration of the project presented. All written assignments are to be printed and posted to the blog before the beginning of the class session on which they are due. In sum, class work alternates between: a) In-class group or individual responses/presentations; b) Reports and short reviews; c) Mid-term in class exam (based on pre-assigned texts); d) Final Project: All students will complete a final project, which may be either a written 8-page paper on a topic, or a creative project, integrating some of the presentations and visits that will be made during the course of the class. |

| Grading Expectations | A: Excellent performance showing a thorough knowledge and understanding of the topics of the course; all work includes clear, logical explanations, insight, and original thought and reasoning. B: Good performance with general knowledge and understanding of the topics; all work includes general analysis and coherent explanations showing some independent reasoning, reading and research. C: Satisfactory performance with some broad explanation and reasoning; the work will typically demonstrate an understanding of the course on a basic level. D: Passable performance showing a general and superficial understanding of the course’s topics; work lacks satisfactory insight, analysis or reasoned explanations. F: Unsatisfactory performance in all assessed criteria. |

| Required Activities | Written responses; classroom presentations; site visits. PLEASE NOTE THAT YOU HAVE TO BRING YOUR CAMERA and notebook when we go out on a site visit in order to document it. Such documentation goes towards your grades. |

| Suggested Activities | Regular visits to exhibitions, lectures and performances; survey of online magazines and artist websites; attendance to public programs available in Shanghai. |

| Attendance Policy | NYU Shanghai has a strict policy about course attendance that allows no unexcused absences. Each unexcused absence will result in the deduction of three percentage points from the final grade. More than two unexcused absences will result in failure of the course. Students should contact their instructors to catch up on missed work but should not approach them for excused absences. All absence requests and excuses must follow the application procedure directions here: **https://wikis.nyu.edu/pages/viewpage.action?pageId=30017155** Students are expected to arrive to class promptly both at the start of class and after breaks. Arriving more than 10 minutes late or leaving more than 10 minutes early can be considered an unexcused absence. Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from an exam by NYU Shanghai administration, your instructor will decide how you will make up the exam. This attendance policy also applies for classes involving a field trip or other off-campus visit. It is the student’s responsibility to arrive at the agreed meeting

**NYU Shanghai**
**Contemporary Art, Architecture and New Media in China**

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<td>point on time.</td>
<td>There will be no adjustment of attendance records after the end of the semester. If you wish to contest a marked absence, you must do so before you leave Shanghai; if you think that there may be a discrepancy about your attendance in class on a given day, ask the NYU Shanghai academic staff to let you look at the attendance record.</td>
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<td><strong>Submission of Late Work</strong></td>
<td>Written work due in class must be submitted during class time.</td>
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<td>Late work should be submitted in person to the Academic Assistant during regular office hours (9:30-6:00, Monday-Friday). The Academic Assistant will mark down the date and time of submission in the presence of the student. In the absence of the Academic Assistant, another member of the administrative staff can accept the work in person, following the same protocol. Work submitted within five weekdays will be penalized one portion of a grade for every day that it is late (so if it is late by one day, an assignment marked an “A” will be changed to an “A-,” and so on). Work submitted more than five days after the due date without an agreed extension will be given a zero.</td>
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<td>Please note that final essays must be submitted on time.</td>
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<td><strong>Plagiarism Policy</strong></td>
<td>The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.</td>
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<td>Students must retain an electronic copy of their work until final grades are posted on Albert. They must be prepared to supply an electronic copy if requested to do so by NYU in Shanghai. Not submitting a copy of their work upon request will result in automatic failure in the assignment and possible failure in the class. Penalties for confirmed cases of plagiarism are set out in the Student Handbook.</td>
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<td><strong>Supplemental Text(s)</strong></td>
<td><em>A few Internet resources (art criticism, reviews, etc.):</em></td>
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<td><strong>Randian</strong>, A website with reviews, interviews, analyses of the art market- <a href="http://www.randian-online.com/">http://www.randian-online.com/</a></td>
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<td><strong>Asia Art Archives</strong>, the most comprehensive on-line resource on Chinese art</td>
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<td><strong>LEAP Magazine</strong>, the best magazine of Chinese contemporary art published in China</td>
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<td><a href="http://leapleapleap.com/">http://leapleapleap.com/</a></td>
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*NYU Shanghai*
### Art Asia Pacific
The best magazine of Asia and Asia Pacific Art published in Hong Kong [http://artasiapacific.com/](http://artasiapacific.com/)

Catalogues and art periodicals are available from the NYU Shanghai Library and from FT

### Class 1
August 30

- **Orientation:** *The Making of Modern Chinese Visual Culture*
- **Reading:** “The wild, wild world of the Chinese contemporary-art market”, *The Economist* [http://www.economist.com/node/18985799](http://www.economist.com/node/18985799)

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**AT HOME Assignment:** Prepare at least two “study questions” inspired by the above readings to be handed to your Professor at the beginning of Class 2.

**Check out the website:** [http://www.shcontemporary.info/en/](http://www.shcontemporary.info/en/)

In preparation for the visit to SHContemporary: identify at least two Shanghai-based galleries and the artists they will bring to the fair. WRITE THESE DOWN on a sheet of paper AND GIVE IT TO THE PROFESSOR BEFORE NEXT CLASS.

### Class 2
September 6

**SITE VISIT “SHANGHAI CONTEMPORARY” EXHIBITION**

PLEASE NOTE THAT YOU HAVE TO BRING YOUR CAMERA and notebook when we go out on a visit in order to produce written and visual documentation of the visit. Such documentation goes towards your grades.

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**AT HOME Assignment:** Write a one-page response to the visit, note artists’ names, titles of the works, and the medium (painting, video, etc.). Name ONE work you did like, and why, and ONE work you did not like and why. Take at least TEN photos and prepare a slide show with captions for Class 3.

### Class 3
September 13

- **Lecture:** *Shanghai Visual Cultures in the early 1990s*
- **1ST STUDENTS’ PRESENTATION AND PEER ASSESSMENT:** Prepare a summary of the following two articles and a PPT presentation with at least 10 slides each:
“Artistic Trends in the Early 1990s” in Contemporary Chinese Art: The Primary Documents (pp.154-179);

“Spectacles of remembrance: nostalgia in contemporary Chinese art” by Xinmin Liu,
DOI: 10.1080/1067056042000211915
URL: http://dx.doi.org/10.1080/1067056042000211915

Students’ slideshows: SHContemporary

Class discussion and Peer Assessment of the slide shows and presentations: How effective was the presentation/slide show (1-5); What could be done to improve it? How effective was the use of Slides/PPTs? What could be done to make it more accurate?

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AT HOME ASSIGNMENT: LOOK UP THE FOLLOWING GALLERIES:
www.shanghaigalleryofart.com/
www.m97gallery.com/

CHOOSE AT LEAST ONE ARTIST THAT YOU LIKE. PREPARE AT LEAST TWO QUESTIONS ABOUT HER/HIM THAT YOU WANT TO ASK THE GALLERIST/CURATOR (IN WRITING) – SUBMIT YOUR QUESTIONS TO THE PROFESSOR AT THE BEGINNING OF CLASS 4.

Class 4 September 20

Shanghai art scene 1: M50

Site visit: M50 Art District in conversation with gallery owners and curators

DURING THE VISIT: TAKE AT LEAST 10 PHOTOS OF ART WORKS. NOTE DOWN THE NAMES, MEDIA AND YEAR OF PRODUCTION, and all other relevant items.

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AT HOME Assignment: PREPARE A SLIDESHOW FOR NEXT CLASS 5, AT LEAST 10 SLIDES WITH FULL CAPTIONING (artist name, work, medium). Be prepared to describe and discuss at least one artwork, why you do or do not like it.

Class 5 September 27

Major Trends in Contemporary CHINESE Visual Culture

2nd STUDENTS’ PRESENTATION AND PEER ASSESSMENT:
“Major trends in contemporary Chinese Art of the Mid- to Late 1990s” Contemporary Chinese Art: The Primary Documents (pp. 184-204);
Thomas J. Berghuis, “Considering Huanjing: Positioning Experimental
Contemporary Art, Architecture and New Media in China

Art in China”, POSITIONS 12:3, 2004

- STUDENTS’ SLIDES SHOW – at least 10 slides with captions

- INTRODUCTION BY PROFESSOR AND Film view: Documentary 40 +4: interviews with the protagonists of the Shanghai art scene

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- AT HOME ASSIGNMENT: Write A ONE PAGE response to the Documentary 40+4 AND GIVE IT TO YOUR PROFESSOR AT THE BEGINNING OF CLASS 6

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TIME TO TALK TO YOUR PROFESSOR ABOUT YOUR RESEARCH PROJECT, MAKE AN APPOINTMENT!

RESEARCH PAPER: AT LEAST 1500 WORDS, TEN IMAGES/ILLUSTRATIONS WITH PROPER CAPTIONS, AND FIVE ITEMS IN THE BIBLIOGRAPHY; ARTICLES/BOOKS/ESSAYS/JOURNAL ARTICLES

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AT HOME ASSIGNMENT: WATCH THE FILM “DONG” AND READ UP ABOUT ARTIST LIU XIAODONG AND FILM MAKER JIA ZHANGKE – this will be one of the to topics of your exam.

AT HOME ASSIGNMENT: Read Ch. 12 in “What do Pictures Want”? This chapter can help you with one of the topics of your exam, namely the ‘body’.

Class 6
October 11

NO CLASS

- MID-TERM TAKE HOME EXAM; CHOOSE ON OF THE TWO TOPICS BELOW)
- Submit to Joyce Ge today by 5 PM

WORD LIMIT 2000 WORDS (Minimum 1500 words). CHOOSE YOUR OWN TITLE.

1) Having watched the DVD of "Dong" by the filmmaker Jia Zhangke investigate the work of the painter Liu Xiaodong vis-à-vis that of the film maker Jia Zhangke. Here are some suggestions for developing your analysis:

Is "Dong" a double portrait of a painter and a filmmaker in the context of China's post-socialist modernity? Is it a work of "realism"? Is it a vehicle for two Chinese intellectuals to express their views to a larger audience? Is it "propaganda" and if yes, how so?

NYU Shanghai
Does Jia's filmic style relate to Liu's painting style? Or are they different?
Is the film a marketing tool for Liu Xiaodong, using “the prestige, access and popular appeal of the cinema” to establish “a stronger connection between film and market forces” - note that at the China Guardian Spring 2008 Auctions, the painting Hotbed 1, whose genesis is described in the film was sold for USD 8.16 million “setting a record price for Chinese oil paintings” (“China Guardian Auctions”), in the same year, the artist was also invited to exhibit internationally in Rome and Boston (Museum of Fine Arts) -?

2) The second option is to think about the role of the 'body' in Chinese contemporary art. You can focus on works of video art, paintings and performance art we have seen so far. Discuss and compare the work of more than one artist. You can also approach this topic using the film "Dong" and the work of Liu Xiaodong. Finally, if you wish, you can also discuss the presence/absence of women in Chinese contemporary art.

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AT HOME: Prepare at least THREE questions to ask Jin Shan 靳山, whom you will meet next week.
Check this: [http://www.spencerart.ku.edu/exhibitions/jin-shan.shtml](http://www.spencerart.ku.edu/exhibitions/jin-shan.shtml) and anything you can find about Jin Shan 靳山 (CAREFUL: THERE ARE TWO ARTISTS WITH THE SAME PINYIN SPELLING OF THEIR NAMES!)

- **READ**: “Video Art” (pp. 232-248), THERE WILL BE A QUIZ NEXT WEEK.

### Class 7
**October 18**

**A conversation with artists Jin Shan 靳山**: Video and New Media in China

- **TODAY's Reading**: “Video Art” (pp. 232-248).
- **Quiz**: Ten questions on Video art in China based on our visits to M50, ShContemporary and TODAY’S reading.

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- **READ**: “Contemporary Chinese Art in the Global Context” in *Contemporary Chinese Art: The Primary Documents* (pp. 356-378)

### Class 8
**October 25**

- **A conversation with Shanghai-based American artist Maya Kramer**
- **TODAY’S Reading**: “Contemporary Chinese Art in the Global
### Class 9
November 1

**Visit to the Shanghai Biennale**

- **During the visit** – Look for at least 10 art works around the themes of self-presentation, gender and sexuality (see final show and tell, last class)
- **Note down medium, artists’ names and year.**

**At home:**

- Prepare for visit to “Red Town Creative Cluster”:

**Assignment:** Before next class write at least three ‘study questions’ about Red Town and creative clusters for discussion and give the to the professor before class.

### Class 10
November 8

**Art and Shanghai 2 – Creative Clusters. Site visit: Minsheng Museum and Red Town**

**At home assignment:** Prepare a slideshow for next class, at least 10 slides with full captioning (artist name, work, medium). Be prepared to describe and discuss at least one artwork, why you do or do not like it.

**Students presentation prep. Find other sources/examples for your PPT presentations on censorship, see next class**
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<th>Class 11</th>
<th>Lecture: A Close Look at Censorship and the State</th>
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<tr>
<td>November 15</td>
<td>Students’ slideshow about Red town and Minsheng Museum</td>
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<tr>
<td>AT HOME: CHECK OUT <a href="http://www.leoxuprojects.com/">www.leoxuprojects.com/</a> YOU WILL MEET LEO NEXT WEEK – PREPARE AT LEAST THREE QUESTIONS FOR HIM, ABOUT PHOTOGRAPHY AND VIDEO ART, HIS GALLERY, AND HIS ARTIST</td>
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<tr>
<td>READ: “Photography” <em>Contemporary Chinese Art: The Primary Documents</em> (pp. 219-232) Prepare for QUIZ for next class.</td>
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<th>Class 12</th>
<th>Photography and new media</th>
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<td>November 22</td>
<td>IN CLASS Conversation with Leo Xu, independent curator and director of the gallery Leo Xu Projects</td>
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<td>QUIZ on Today’s Reading: “Photography” <em>Contemporary Chinese Art: The Primary Documents</em> (pp. 219-232)</td>
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<td>AT HOME Assignment: Write a response to the conversation with Leo Xu – one page – give it to your professor before the next class.</td>
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<td>CHECK THE REVIEWS ON THE WEBSITE and <a href="http://www.randian-online.com/">http://www.randian-online.com/</a></td>
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<td>AND prepare at least 3 questions for Rebecca Catching, about how to be an art critic.</td>
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<tr>
<th>Class 13</th>
<th>CONVERSATION WITH Rebecca Catching, DIRECTOR OF OV GALLERY: art Criticism in Shanghai/China</th>
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<td>November 29</td>
<td>IN CLASS EXCERCISE: WRITE A ONE-PAGE REVIEW; you can choose one of the shows we have visited together.</td>
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<td>Class 14</td>
<td>December 6</td>
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<td><strong>LECTURE:</strong> The Work of Art in the Age of Biocybernetic Reproduction</td>
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<td>• <strong>SHOW AND TELL:</strong> <em>The Shanghai Biennale: The body, Self representation, Gender, Sex and Sexuality</em></td>
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<td>• <strong>SHOW</strong> at least 10 slides with captions: What did you like and Why – what you did not like and why</td>
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<tr>
<th>Class 15</th>
<th>December 13</th>
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<td><strong>No class</strong></td>
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<tr>
<td><strong>SUBMISSION OF RESEARCH PAPER</strong> (AT LEAST 1500 WORDS, TEN ILLUSTRATIONS WITH PROPER CAPTIONS, FIVE AMONG ARTICLES/BOOKS/ESSAYS/JOURNAL ARTICLES IN THE BIBLIOGRAPHY)</td>
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**Peer Assessment of the Reviews**

**AT HOME Assignment:** Write Response to the Conversation with Rebecca Catching – one page – give it to your professor before the next class

**Prepare** at least 10 slides PPT with captions, discussion and explanation ON THE SHANGHAI BIENNALE. TRY TO CHOOSE ARTWORKS ON THE THEMES OF THE BODY, SELF PRESENTATION, SEXUALITY, THE REPRODUCTION OF IMAGES

**READ CH. 15 in What do Pictures Want?**