

Lecture outline of Five Dynasties and Song Painting

1. The two major traditions: professional and amateurish.
2. The establishment of the Painting Academy during the Five Dynasties period. Selected artists turned into officials with salaries.
3. With the establishment of the Painting Academy, trained professional artists served political purposes.
4. Gu Hongzhong's *Night Entertainment of Han Xizai*: painting as a record of the life of high-ranking officials for the emperor.
5. Court Ladies Preparing for the Newly Woven Silk: empress being a virtuous example for ordinary women
6. Compare: Tang court ladies and Song court ladies (style; content; function)
7. Realism and/as political ideology (Li Song's *Knick-knack Peddler*; Zhang Zeduan's *Spring Festival on the River*.)
8. Emperor Huizong as an artist (auspicious birds as political symbols that celebrate his reign)
9. Poetry and painting in Song Painting Academy; tests and contests
10. Tang and Five Dynasties landscape painting and the development of three distance views (High-distance; level-distance; deep-distance); Dong Yuan and his two styles (early and late)
11. Monumental landscape in Northern Song (Fan Kuan and Guo Xi)
12. Guo Xi's philosophy of painting: going into nature
13. One-corner composition of Southern Song; Ma Yuan and Xia Gui
14. Su Shi and the amateurish painting: against mimesis
15. Mi Fu's *Letter about a Coral Tree*: calligraphy and painting as one
16. Li Gonglin's plain drawings (*baimiao*) and Li's literati identity
17. Word and image in southern Song paintings