

# COLLOQUIUM BY YUMEI CHI

HISTORY OF MODERN ART IN CHINA (1912-1949) IN INTERCULTURAL CONTEXT:  
UPON THE RUINS, THE DAWN OF THE NEW WAVE CINEMA IN CHINA

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*History of Modern Art in China (1912-1949) in intercultural context: Upon the ruins, the dawn of the New Wave Cinema in China*

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## ABSTRACT:

Sinology studies (referring to classical China) and Chinese studies (referring to modern China) in Europe have been conducted in various forms, either integrated in Social & Human Sciences, or treated separately as an isolated and specialized field. The latter is the case in France. On the other side, in China, as the linguistic expression manifests, the Chinese language is classified as "Insulating Language", some studies on Modern Art in China tend to lead to a dichotomy: Either Western art as a dominant reference, or rejection of Western art, i.e. everything is merely evolved within the Chinese artistic traditions. Consequently, I would like to suggest that Modern Art in China studies should be examined in intercultural context, i.e. in interculturality, through analogical and diachronic (historic) approaches.

A study on Fei Mu is thus an implementation of this intercultural approach.

"Spring in a Small Town" (小城之春), a representative film produced in 1948 by Fei Mu (费穆 1906-1951), deserves an analogical analysis with a French film "Hiroshima, Mon amour" written by Marguerite Duras (1914-1996), directed by the French movie director, Alain Resnais (1922-2014) in 1959. The latter film was regarded as one of the chef-d'oeuvre of the Left Bank (Rive Gauche, 1950s) in the period of the French New Wave (Nouvelle Vague, late 1950s till late 1960s).

Based on metaphors on the ruins of ancient referents and monologues of literary expressions, both films seem to share several characteristics and expressions quasi identical: combining cinematographic techniques with literary novelist expressions, focusing on the humanity and the feminism etc. This "bizarre coincidence" emerged in two different cultures and social environments with a time-lag, merits a thorough study towards Fei Mu.

The conclusions will testify that Fei Mu's artistic characters: Universal and Intercultural.

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#### BIO:

Dr. Yumei Chi received PhD in Language Sciences from the École des Hautes Etudes en Sciences Sociales (EHESS, Paris - School of Advanced Studies in Social Sciences). Her current research is dedicated to Intercultural Studies in the History of Art, notably in the History of Europa-Chinese Cultural & Artistic Exchange. She has contributed about 20 publications in journals, books, congresses and achieved 1 book. She has been invited by 12 Higher- Education and Research institutions in France, Germany, the Czech Republic, Poland, Finland, Portugal and China to give lectures and seminars in the field of her research.

She is qualified for the functions of Maître de Conférences (Assistant Professor) by the Ministère de l'Enseignement Supérieur de la Recherche et de l'Innovation, France (Ministry of higher education, research and innovation, France) in February 2012, then renewed in February 2017. She has taken a position of Professor at the Center for Intercultural Research of Soochow University (Suzhou, China) from 2014 to 2017, and was Scientific Advisor for Sino-European academic exchanges of the University from 2011 to 2017. She was Scientific Advisor for the Université Grenoble Alpes (UGA, France) during 2017-2018, In charge of the courses of History of Modern China and Chinese Language in the Université Stendhal de Grenoble (part of the present UGA, France) from 2004 to 2011, then again from 2013 to 2014.

Dr. Chi has conducted and achieved several Sino-European academic exchange projects, including Sino-French academic bilateral agreements, mutual Sino-French exchange of researchers and Sino-European joint education and research projects, among which 2 projects have been subsidized by the Ministry of Foreign Affairs of France and the Ministry of Higher Education, Research and Innovation, France.