

UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

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|---|--------------------------|---|-------------------------|--|------------------|--|
| COLLEGE (check one): | Arts and Sciences | x | Business | | Education | |
| Proposal Submitted By: | Suzie Kim | | Date Prepared: 09-14-17 | | | |
| Course Title: | History of Asian Art | | | | | |
| Department/discipline and course number*: | ARTH 118 | | | | | |
| Prerequisites: | none | | | | | |

**This course number must be approved by the Office of the Registrar before the proposal is submitted.*

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|---|---|--|------------|---|------------|--|
| Number of credits: | 3 | Will this course meet for at least 700 contact minutes for each credit hour proposed? <i>If no, provide a credit hour justification.</i> | YES | x | NO | |
| Will this be a new, repeatable "special topics" course? (Do you want students to be able to take this new course more than once if the topic changes?) | | | NO | x | YES | |

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|--|---------------------|---|------------|---------------------------------------|--|--|
| Date of first offering of this new course: FALL SEMESTER, year | Fall 2018 | | | | | |
| Proposed frequency of offering of the course: | Once every semester | | | | | |
| List the faculty who will likely teach the course: | Suzie Kim | | | | | |
| Are ANY new resources required? | NO | x | YES | Document in attached impact statement | | |

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|--|---|-----------------------|--|---------------------|--|---|
| This new course will be (check all that apply): | | | | | | |
| Required in the major | x | Required in the minor | | General Elective | | |
| Elective in the major | | Elective in the minor | | General Education** | | x |

***AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.*

| | |
|--|--|
| Catalog Description (suggested length – less than 50 words): | |
| A survey of architecture, painting, sculpture, ceramics, and gardens produced by societies in Asia from the Prehistoric period to the present. | |

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|--|---|-------------------------|-------------------|-----------|--|
| COURSE HISTORY: | Was this course taught previously as a topics or experimental course? | YES | x | NO | |
| Course Number and Title of Previous Course | | Semester Offered | Enrollment | | |
| ARTH270L: Topics in Non-Western and Non-Eurocentric Art: Introduction to Asian Art | | Fall 2017 | 13 | | |
| | | | | | |
| | | | | | |
| x | CHECK HERE if the proposed course is to be equated with the earlier topics or experimental offerings. If equated, students who took the earlier "topics" course will only be able to take the new course as a repeat (C- grade or lower). | | | | |
| NOTE: If the proposed course has not been previously offered as a topics or experimental course, explain in the attached rationale statement why the course should be adopted even though it has not been tried out. | | | | | |

REQUIRED ATTACHMENTS:

1. **Rationale Statement** – Why is this course needed? What purposes will it serve?
2. **Credit Hour Justification** (if required) – explain how this course will comply with the UMW Credit Hours Policy (D.5.3)
3. **Impact Statement** – Provide details about the Library, space, staffing, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc.
Any change that impacts another Department must have a written statement (such as a copy of an email) from the Chair(s) agreeing to the change.
4. **Sample Syllabus**

Department Chair Approval: Jon McMillan

Date: 09/19/2017

CCC Chair Approval: 

Date: 10/10/2017

UCC Chair Approval: 

Date: 10-11-17

1. Rationale Statement

The current art history program at UMW offers mostly Western area courses ranging from Greek and Roman art through contemporary art. With my recent hire as an Asian art specialist in this program from fall 2017 semester, the art history program is currently proposing a curriculum that includes new Asian art courses. The new Asian component will play a major catalytic role in transforming the curriculum into one that shows a better balance between Asia and the West (Europe and America).

Since the current program does only offer *ARTH270: Topics in Non-Western and Non-Eurocentric Art* and *ARTH360: Special Studies in Art History* that could be taught as Asian art history courses, I propose an introductory survey course titled *ARTH118: History of Asian Art*. In the changed curriculum, all art history majors are expected to take this course along with the other two Western survey courses *ARTH114: History of Western Art I* and *ARTH115: History of Western Art II*.

A survey in Asian art will encourage students to challenge the formal analysis and interpretation that have been mainly developed in the Western art tradition and re-evaluate their validity in the study of Asian art history. This course is designed to enhance students' ability to examine and analyze a wide range of art/artifacts from Asia within their respective cultural, religious, and social contexts. Students are expected to demonstrate understanding of fundamental concepts and methods that produce knowledge about diverse societies on the Asian continent, to analyze forms and traditions of thought or expression in relation to artistic, social, cultural, historical, political, and religious contexts, and to use a comparative and/or intersectional and/or relational framework to examine the cultures of two or more social groups or constituencies. Course meetings will consist of lectures, film watching, frequent in-class discussions based on assigned readings, online collaborative activities, group presentations, and at least one museum visit to the Freer and Sackler Gallery in Washington, D.C. This course is discussion-intensive and students are expected to complete assigned readings before class meetings and to participate actively in discussion.

3. Impact Statement

This new course will have almost no impact on the library, space, staffing, budget, and technology. All required readings are provided as PDF files through Canvas. The students need to conduct research at a library to finish a museum paper, but this can be fulfilled through the resources available at Simpson Library. The library houses approximately 820 books and exhibition catalogues on Chinese, Japanese, Korean, and Indian Art, including major textbooks for this class. Peer-reviewed Asian Art history journals (*Archives of Asian Art*, *Artibus Asiae*, *Asian Art & Culture*, and *Positions*) and major databases such as Academic Search Complete, Art Full Text, ArtStor, Project MUSE, and JStor will help students find primary sources for their research, especially if it comes to Arts of China and Japan. Since the book collection of Korean art is relatively weak compared to the other Asian countries, I am in the process of requesting new titles that would enrich the current library collection.

4. Sample Syllabus

**Topics in Non-Western & Non-Eurocentric Art:
Introduction to Asian Art
ARTH270L, Section 01
Fall 2017**

Schedule: August 28, 2017 – December 15, 2017
MWF 10am – 10:50am
Location: Melchers Hall 107
Instructor: Professor Suzie Kim
Email: skim8@umw.edu
Office: DuPont 305
Office Hours: MWF 2-4pm

Important Dates

- ✓ 9/4 Labor Day (no class)
 - ✓ 9/15 Last day to withdraw without a grade of W
 - ✓ 10/16 Fall Break
 - ✓ 10/27 Last day to withdraw without a grade of F
 - ✓ 10/27 No Class (to compensate the time you will spend for your museum visit)
 - ✓ 11/22-24 Thanksgiving Break
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- ✓ Quiz1 September 20
 - ✓ Quiz2 November 1
 - ✓ Mid-term October 11
 - ✓ Museum Paper Due November 15 (submit hard copy in class)
 - ✓ Final Exam December 13, 8:30am - 11:00 am

Course Description and Objectives

This course will focus on the artistic traditions of Asia – between the regions now called India, China, Korea, and Japan – from prehistoric times to the present day, with some emphasis on Korea and Japan. It is designed to deepen an understanding of the exchange of ideas and practices, among different Asian cultures, as influencing artistic expression. In each lecture we will explore many forms of expressions from South, East or Southeast Asia, such as tombs, cave-temples, palatial structures, gardens, sculpture, painting, ceramics, prints, calligraphy, and other decorative and ritual artifacts. We will examine and analyze a wide range of art/artifacts within their respective cultural, religious, and social contexts.

Course meetings will consist of lectures, film watching, frequent in-class discussions based on assigned readings, online collaborative activities, group presentations, and at least one museum visit to the Freer and Sackler Gallery in Washington, D.C. This course is discussion intensive and students are expected to complete assigned readings before class and to participate actively in discussion.

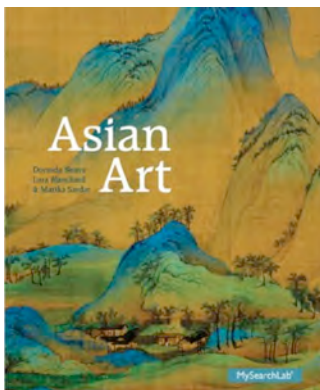
Student Learning Outcomes

This course requires a prerequisite in ARTH114 or 115. This class is **not** a GenEd course and **does not** meet the Arts, Literature, and Performance – Appreciation requirement.

A student who successfully completes this course will be able to:

- Demonstrate understanding of the cultural, historical, social, economic and ideological bases of humanity diversity.
- Demonstrate understanding of fundamental concepts and methods that produce knowledge about diverse societies on the Asian continent.
- Analyze forms and traditions of thought or expression in relation to artistic, cultural, historical, political, social and religious contexts.
- Use a comparative and/or intersectional and/or relational framework to examine the cultures of two or more social groups or constituencies.
- Provide an excellent guided tour to your families and friends in museums and galleries

Required Textbook



Author: Neave, Dorinda
Title: Asian Art
Publisher: Pearson
Publish Year: 2014

All visual material from the lectures will be accessible through Canvas for your review (and mastery).

This book is available for purchase at the Book Center, or you may purchase or rent online.

Sylvian Barnet, *A Short Guide to Writing About Art* (any edition will be fine). Available at Simpson Library book reserve.

Since our textbook has limited information, I have added additional reading assignments, which are posted on Canvas. The readings for each week are listed in the course schedule, and you can find detailed information about the book or article at the end of this syllabus.

Please check the reading schedule at the end of this syllabus, download the assigned articles or chapters, and read them together with the textbook **BEFORE** coming to class.

Grading:

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|--|------|
| In-Class Attendance/Online Activities(Google Slides) | 10% |
| Two Quizzes | 10% |
| One Museum Paper | 15% |
| One Group Presentation | 15% |
| Mid-Term Exam | 25% |
| Final Examination | 25% |
| Total Final Grade..... | 100% |

Participation (Online and In-Class, 10%) and Two Quizzes (10%): The participation grade will consider whether student demonstrates an excellent preparation of the reading materials by participating actively in class discussion. For online activities, regularly submitting a visual analysis about an image, or summary of the readings through Google Slides (online collaboration tool accessible through Canvas) is required. In total of 8 Collaborative Assignments are planned for this class, and detailed instructions and tutorial will be provided first day of class.

For the Collaborative Assignments, you will need to have a personal g-mail account. If you have trouble with opening an account, please consult with me before the first week of class ends.

Regular attendance both in class and online is absolutely necessary to do well in this course.

There will be 2 quizzes during the semester. The details of the quizzes will be announced in class.

You are responsible for checking the University's Canvas site and the syllabus to determine the required readings and/or assignments for each meeting. You are allowed three unexcused absences except the first day of class, but **5 points will be taken off from your participation point for every absence over three**. Only legitimate absences with previous notice via e-mail and documentation (e.g. doctor's note, police report) will be excused.

No make-up exams will be given, unless you have a valid excuse (such as illness) for missing the scheduled exam. You must provide appropriate documentation (doctor's note, police report, etc.) If you have a conflict, you must notify your instructor within 24 hours of the missed test in order to schedule a make-up exam.

Museum Paper: The museum paper will require you to visit a museum with Asian art collection in the Washington D.C. area, which will be the Freer and Sackler Museum of Art (1050 Independence Ave SW, Washington, DC 20560).

After the visit, you will write a minimum of 4 page, double-spaced, one-inch margin paper in which you write about a work of art from direct, first-person observation of the object itself. Using the analytical skills you have learned in this course, you will analyze the work in terms of style, including aspects of technique, medium, composition, illusionistic devices, figure drawing, color, etc. A research in the library should follow. Further instructions will be distributed in class and uploaded to canvas.

All papers should be submitted as a hard copy in class until the deadline. **Late papers will NOT be accepted at all.**

Group Presentations: Students (2 students in one group) will prepare a 10-15 minute-long presentation about **an unknown work of art that has not been presented in my lectures or in the textbook**. This activity is intended to open up the scope of the class and invite some works of art that couldn't be discussed in class due to limited time. You will be asked to make a slideshow file (approx. 10 slides) with images and necessary information about the artistic period and the artwork. You can use Powerpoint, Prezi, etc. as your tool, and you can also compare your chosen work with some works that we have learned (or will learn) in class. The group presentation dates are indicated in the class schedule, and you need to sign up through Canvas. Right after the presentation, you have to submit a 500-word paper that outlines the content of your presentation.

Mid-Term and Final Exam: The mid-term and final exam have three parts: a) short definitions (five terms); b) short identifications (five to six works of art represented in the lecture); and c) one or two comparison essays (identify the two works of art shown and write a single essay comparing and contrasting

them with respect to context and purpose, technique/style, and, where applicable, representational or symbolic content). Detailed instructions and a study guide will be provided before each exam.

Your grade will be based upon three aspects of performance: 1) factual accuracy of identifications; 2) deduction of points for significant errors of grammar, logic, spelling or vocabulary; 3) deduction of points for lack or insufficiency of analytical/critical thought, errors of historical context or critical perception, vagueness, and insufficient development of your argument. My goal is to guide you to disciplined and historically informed ways of thinking and writing about art.

No make-up exams will be given, unless you have a valid excuse (such as illness) for missing the scheduled exam. You **MUST** provide appropriate documentation (doctor's note, police report, etc.)

If you have a conflict, you must notify your instructor within 24 hours of the missed test in order to schedule a make-up exam. **There are no make-ups at all for the final exam.**

Grading Scale:

The "A" range indicates overall excellence; the student displays initiative, independence and originality. The "B" range indicates a confident grasp of fundamental principles and facts, an understanding of their significance, and an ability to use (or articulate) them effectively.

The "C" range indicates the student has a satisfactory grasp of the principles and facts of the subject and can marshal them appropriately in assignments and through discussion.

The "D" range indicates work is of inferior quality but merits minimal credit.

An "F" indicates a failure to grasp basic principles and principal facts and/or a failure to complete the assigned work.

Course Web Page through Canvas

Announcements, the syllabus, collaborative assignments, and reading assignments will be posted on our course website, so please visit the site regularly.

University Policy

Mid-semester Grade Reports

Poor attendance or graded work below a D will result in a "U" on your mid-semester grade report. This does not mean you are failing the class, but you should make every effort to become more involved in class discussions, online-activities, and exams.

Honor System Policy

Students who are taking this class need to respect and uphold the Honor Code of UMW. All work – your quiz, exams, and paper – must be pledged. Details of the UMW Honor System are available from this website: <http://students.umw.edu/fredericksburghonorcouncil/fredericksburg-campus-honor-council/guidebook-and-constitution/>

The core principle of academic work is that everything you say or write consists of your own words and original ideas and material that has been cited properly. If your writing or presentation includes anything that is not your idea or is not in your words, a citation and/or reference is a must.

The Chicago Manual of Style will be used in this class for references and citations. For more information about citing your sources, visit http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html or visit the UMW Writing Center website (<http://academics.umw.edu/writing-fredericksburg/>). Cutting and pasting from online sources, book, or any other source is never acceptable, except with appropriate citation.

Honor means acting in a way that is fair and respectful to everyone in the community, and so if you are in doubt, ask if your actions are fair to me, your fellow students, and the rest of the community. The Honor System is part of the learning experience at UMW. If you have any questions, please see me or e-mail honor@umw.edu with questions.

Disability Resources

The Office of Disability Resources serves as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Resources and require accommodations for this class, please talk to me **no later than the second week of class** to discuss your approved accommodation needs. You have to have your accommodation letter ready. I will hold any information you share with me in strictest confidence unless you give me permission.

If you have not made contact with the Office of Disability Resources and need accommodations, (note taking assistance, extended time for tests, etc.), please contact them before the end of the first week of classes. The office will require appropriate documentation of disability. If you have accommodations for extended time on exams or to take an exam in a distraction-free room, it is your responsibility to contact Disability Resources to make these arrangements. You are also required to notify me at the beginning of class. Below is the contact information of the ODR office:

The Office of Disability Resources (ODR)
1301 College Avenue
Lee Hall 401
Fredericksburg, VA 22401
Phone: 540-654-1266
E-mail: odr@umw.edu
Office Hours: 8 AM – 5 PM

Electronics

The use of cell phones, smart phones, or other mobile communication devices is disruptive, and is therefore prohibited during class. Except in emergencies, those using such devices must leave the classroom for the remainder of the class period.

Students are permitted to use computers during class for note-taking and other class-related work only. Those using computers during class for unrelated work will be asked to leave the classroom for the remaining class period.

Copyright

This syllabus, distributed reading materials, and all of my lecture files are considered as copyrighted materials. You may not distribute, sell, or upload to the web my lectures or any of the course content.

Class Schedule

The following schedule of lecture topics is provisional; it should **not** be understood as a contract. Rather, it might best be comprehended as a guide to the material to be covered and as a helpful way to organize

your reading of the textbook and other assignments. Lectures become more meaningful if you have read the assigned readings **BEFORE** coming to class. Usually, the Collaborative Assignments are due Mondays except the weeks when you have quizzes, exams, or papers.

The mid-term date as well as the final examination shall not be altered.

Yellow highlights indicate that you have a Collaborative Assignment due. For this assignment, you have to log-in to Canvas and select the menu 'Collaborations.' You need to have a google account to access the collaborative slide for the week. Usually, you will be asked to find an image relevant to the topic, include your visual analysis, and add a short summary of the assigned readings. Again, the readings not coming from the textbook are all available on Canvas.

Unit 1 Early Cultures of Asia: Rituals and Funerals

Week 1

08/28 Introduction to the Course: Media and Formal Analysis in Asian Art
Start-up Collaborative Assignment Practice

08/30 China: Shang Dynasty and Ritual Bronzes
Reading: *Asian Art*, 131-34.

9/1 Visions of Death and Afterlife I: Qin and Han Dynasty Tombs in China
Reading: *Asian Art*, 138-143; Ledderose, "A Magic Army for the Emperor," Canvas.

Week 2

9/4 NO CLASS, Labor Day

9/6 Visions of Death and Afterlife II: Ancient Tombs and Funerary Objects in Korea
Reading: *Asian Art*, 243-249; Portal, "The Three Kingdoms and Unified Silla Period," (focus on tombs), Canvas.
Collaborative Assignment I: Ancient Tombs and Funerary Objects in Korea and Japan

9/8 Visions of Death and Afterlife III: Ancient Tombs and Funerary Objects in Japan
Reading: *Asian Art*, 284-287; Sadao and Wada, "Discovering the Arts of Japan – The Kofun Period," Canvas.

Unit 2 The Spread of Buddhism and Buddhist Art Across Asia

Week 3

9/11 Introduction to Buddhist Art and Iconography / Buddhist Art in India I: Sanchi
Reading: *Asian Art*, 9-14, 16; Mitter, "Ch. 2: Buddhist Art and Architecture," Canvas.
Collaborative Assignment II: Buddhist Art and Iconography

9/13 Buddhist Art in India II: Ajanta Cave-temples, Gandhara
Reading: *Asian Art*, 14-20.

9/15 [Last Day to withdraw without a grade of W]

Buddhist art in China: Cave-temples of Yungang and Longmen

Reading: *Asiant Art*, 146-148, 150-153.

Additional Reading: Abe, "Art and Practice in a Fifth-Century Chinese Buddhist Cave Temple," Canvas.

Week 4

9/18 Buddhist art in Japan: Horruji / Todaiji and the Colossal Buddhas

Reading: *Asian Art*, 299-303.

9/20 **Quiz 1**

9/22 Buddhist art in Korea: Buddhist Cave Temple Sokkuram

Reading: *Asian Art*, 249-252, Harrell, "Sokkuram: Buddhist Monument and Political Statement in Korea," Canvas.

Unit 3

Painting and Ceramic Traditions of Asia

Week 5

9/25 China: Northern Song Landscape Painting

Reading: *Asian Art*, 173-176, Fong, "Of Nature and Art: Monumental Landscape," Canvas.

Collaborative Assignment III: Chinese Landscape Paintings

9/27 Japan: Horizontal Picture Scrolls (*Emaki*) and the "The Tale of Genji Scroll"

Reading: *Asian Art*, 391-321; Mason, "*Emakimono*," Canvas; Lippit, "Figure and Fracture in the Genji Scrolls: Text, Calligraphy, Paper and Painting," Canvas.

Additional Reading: McCormick, "Genji Goes West: The 1510 Genji Album and the Visualization of Court and Capital," Canvas. (for those who are interested in this topic)

9/29 China: Southern Song Landscape Painting / Yuan Court Painting and Literati Painting

Reading: *Asian Art*, 178-193; Fong, "Introspection and Lyricism: Southern Sung Painting," Canvas.

Group Presentation 1

Week 6

10/2 Japan: Zen Painting and the Technique of *Kakemono*

Reading: *Asian Art*, 334-337; Mason, "Zen Painting," Canvas.

Collaborative Assignment IV: Japanese Zen Architecture and Art / Goryeo Ceramics

10/4 Korea: Goryeo Society and Buddhism / Goryeo Ceramics

Reading: *Asian Art*, 251-255; <http://korean-ceramics.asia.si.edu/period/4>

10/6 India: Mughal Court Paintings

Reading: *Asian Art*, 50-51, 57-58, 68-71; Heillbrunn Timeline of Art History - The Art of Mughals after 1600 (http://www.metmuseum.org/toah/hd/mugh_2/hd_mugh_2.htm)

Group Presentation 2

Unit 4
Cross-cultural Art Exchanges in China, Korea, Japan, and Europe
From the 15th to the 19th Century

Week 7

10/9 Japan: The Zen Temple and the Dry Garden / Mid-Term Review
Reading: *Asian Art*, 337-339.

10/11 **Mid-Term**

10/13 Library Session: Meeting with Librarian Jack Bailey (Location: Simpson Library 225)
Please Bring your Laptop!

Week 8

10/16 **No Class (Fall Break)**

10/18 Japan: The Japanese Tea Ceremony / Film Watching
Reading: *Asian Art*, 349-353.

10/20 China: The Ming and Qing Dynasty: Architecture and Ceramics
Reading: *Asian Art*, 195-202.
Group Presentation 3

Week 9

10/23 China: The Ming and Qing Dynasty: Painting I
Reading: *Asian Art*, 202-219.

Collaborative Assignment V: Ming and Qing Dynasties

10/25 China: The Ming and Qing Dynasty: Painting II
Reading: Sullivan, "The Ming Dynasty," "The Qing Dynasty," (chapter on painting only),
Canvas.
Group Presentation 4

10/27 [Last day to withdraw without a grade of F]
No Class (to compensate the time you will spend for your museum visit)
Museum Visit to the Freer Gallery of Art with the Instructor (Schedule TBA)

Week 10

10/30 Japan: Architecture in the Edo Period
Reading: *Asian Art*, 355-357.

11/1 **Quiz 2**
Film Watching

11/3 Japan: Edo Painting I
Reading: *Asian Art*, 358-364; Sōtatsu: Making Waves (<http://www.asia.si.edu/sotatsu/about.asp>)

Week 11

- 11/6 Japan: Edo Painting II / Ukiyo-e: Pictures of the Floating World I
Reading: Asian Art, 364-368; Smith, "Hokusai and the Blue Revolution in Edo Prints,"
Canvas; Guth, "Hokusai's Great Waves in Nineteenth-Century Japanese Visual Culture,"
Canvas.
Collaborative Assignment VI: Ukiyo-e
- 11/8 Japan: Ukiyo-e: Pictures of the Floating World II
Reading: Same as above.
- 11/10 Korea: Architecture in the Joseon Period
Reading: Asian Art, 256-259; Portal, "Choson Period," Canvas (read the architecture part only).
Group Presentation 5 & 6

Week 12

- 11/13 Korea: Landscape and Genre Painting during the Joseon Period I
Reading: Asian Art, 261-266; Portal, "Folk Art of the Late Choson," Canvas; Kim, "Chackgeori:
Multi-Dimensional Messages in Late Joseon Korea," Canvas.
- 11/15 China: The Jesuits in China
Reading: Sullivan, "China and European Art, 1600-1800," Canvas.
Museum Paper due
- 11/17 China: *Chinoiserie*
Reading: Emerson, "Chinoiserie," Canvas.

Unit 5

Cross-cultural Art Exchanges in China, Korea, Japan, and Europe From the mid-19th Century to Current

Week 13

- 11/20 Japan: *Japonisme* / *Yōga*: Western Style Painting
Reading: Lambourne, "*Japonisme* – Cultural Crossings Between Japan and the West- Historical
Survey /Japan and the Painters," Canvas; Mason, "*Yōga*: Western Style Painting," Canvas.
Collaborative Assignment VII: *Japonisme*

11/22 **No Class (Thanksgiving Break)**

11/24 **No Class (Thanksgiving Break)**

Week 14

- 11/27 Special Lecture on International Style Architecture in Japan and Korea
No Readings Required
- 11/29 Korea: Modern Art under the Colonial Rule: Debate on Local Color
Reading: Brandt, "Objects of Desire: Japanese Collectors and Colonial Korea," Canvas.
- 11/30 Contemporary Chinese Art: Xu Bing, Cai Guo-Qiang, Fan Lijun, and Ai Weiwei

Reading: Hung, "In Case of Being "Contemporary": Conditions, Spheres, and Narratives of Contemporary Chinese Art," Canvas.

Collaborative Assignment VII: Contemporary Asian Art

Week 15

12/4 Contemporary Japanese Art: Takashi Murakami, Yaei Kusama, and Yoshitomo Nara Weisenfeld, "Reinscribing Tradition in a Transnational Art World," Canvas.

12/6 Art of the Deal: Contemporary Asian Art in a Global Financial Market
Reading: Choy, "Biennale Demand," Canvas.

12/8 **Final Review**

Week 16

12/13 **FINAL EXAMINATION, 8:30am - 11:00 am**

Readings (Readings other than textbooks are all available on Canvas and are listed under each week's reading)

Abe, Stanley. "Art and Practice in a Fifth-Century Chinese Buddhist Cave Temple," *Ars Orientalis* 20 (1990): 1-31.

Barnet, Sylvian. *A Short Guide to Writing About Art*. Upper Saddle River, NJ: Pearson, 2014.

Brandt, Kim. "Objects of Desire: Japanese Collectors and Colonial Korea." *Positions* 8, no. 3 (Winter, 2000): 711-746.

Brown, Rebecca M. and Deborah Hutton eds. *Asian Art*, Malden, MA; Oxford: Blackwell Publishers, 2006.

Choi, Lee Weng. "Biennale Demand (2008)." In *Contemporary Art in Asia: A Critical Reader*, edited by Melissa Chiu, 211-222. Cambridge, MA: MIT Press, 2011.

Clunas, Craig. *Art in China*. Oxford and New York: Oxford University Press, 1997.

Dehejia, Vidya. *Indian Art*. New York: Phaidon Press, Inc., 1997.

Emerson, Julie, Jennifer Chen, and Mimi Gardner Gates. *Porcelain Stories: From China to Europe*. Seattle and London: University of Washington Press. Exhibition Catalog.

Fong, Wen C. *Beyond Representation: Chinese Painting and Calligraphy, Eighth-Fourteenth Century*. New Haven: Yale University Press, 1992.

Guth, Christine, M. E. "Hokusai's Great Waves in Nineteenth-Century Japanese Visual Culture." *The Art Bulletin* 83, no. 4 (Dec., 2011): 468-485.

Harrell, Mark. "Sokkuram: Buddhist Monument and Political Statement in Korea." *World Archaeology* 27, no. 2 (1995): 318-355.

Hung, Wu. "In Case of Being "Contemporary": Conditions, Spheres, and Narratives of Contemporary Chinese Art." In *Contemporary Art in Asia: A Critical Reader*, edited by Melissa Chiu, 391-413. Cambridge, MA: MIT Press, 2011.

Huntington, Susan L. *The Art of Ancient India*. Boston: Weatherhill, 2001.

Japonisme: Cultural Crossings between Japan and the West. London: Phaidon Press, 2005. Exhibition Catalog.

Jungman, Burglind. *Pathways to Korean Culture: Paintings of the Joseon Dynasty, 1392-1910*. London, Reaktion Books, 2014.

Kim, Sunglim. "Chaegeori: Multi-Dimensional Messages in Late Joseon Korea," *Archives of Asian Art* 64, no. 1 (2014): 3-32.

- Ledderose, Lothar. "A Magic Army for the Emperor." In *Ten Thousand Things: Module and Mass Production in Chinese Art*, edited by Lothar Ledderose, 51-73. Princeton: Princeton University Press, 2000.
- Lippit, Yukio. "Figure and Fracture in the Genji Scrolls: Text, Calligraphy, Paper and Painting." In *Envisioning the Tale of Genji: Media, Gender and Cultural Production*, edited by Haruo Shirane, 49-80. New York: Columbia University Press, 2008.
- Mason, Penelope. *History of Japanese Art*, Upper Saddle River, NJ: Person Prentice Hall, 2005 (second edition).
- McCormick, Melissa. "Genji Goes West: The 1510 "Genji Album" and the Visualization of Court and Capital." *The Art Bulletin* 84, no. 1 (March, 2003): 54-85.
- Mitter, Partha. *Indian Art*. Oxford: Oxford University Press, 2001.
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