

# 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.

<b>COLLEGE (check one):</b>	<b>Arts and Sciences</b>	x	<b>Business</b>		<b>Education</b>	
Proposal Submitted By:	Suzie Kim		Date Prepared: 10-27-2017			
Course Title:	Arts of Japan and Korea					
Department/discipline and course number*:	ARTH 224					
Prerequisites:	none					

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

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

Date of first offering of this <b>new</b> course: <b>FALL SEMESTER, year</b>	Spring 2019					
Proposed frequency of offering of the course:	Once every two years					
List the faculty who will likely teach the course:	Suzie Kim					
<b>Are ANY new resources</b> required?	<b>NO</b>	x	<b>YES</b>	Document in attached impact statement		

<b>This new course will be (check all that apply):</b>						
Required in the major		Required in the minor		General Elective		
Elective in the major	x	Elective in the minor		General Education**		
						x

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

<b>Catalog Description</b> (suggested length – less than 50 words):	
<p>Explores the history of Japanese and Korean art from the Prehistoric period to the present day. The works of architecture, gardens, ceramics, sculpture, painting, and other visual forms from the major periods of Japanese and Korean history are examined within social, cultural, political, and religious contexts.</p>	

<b>COURSE HISTORY:</b>	Was this course taught previously as a topics or experimental course?	<b>YES</b>		<b>NO</b>	x
<b>Course Number and Title of Previous Course</b>		<b>Semester Offered</b>	<b>Enrollment</b>		

**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: 10/30/2017 \_\_\_\_\_

CCC Chair Approval: \_\_\_\_\_  \_\_\_\_\_

Date: 11/09/2017 \_\_\_\_\_

UCC Chair Approval: \_\_\_\_\_  \_\_\_\_\_

Date: 11/16/17 \_\_\_\_\_

## 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 am in the process of creating new 200-level and 300-level Asian art history courses that will be included in the 'Area Courses' requirement for art history majors. To keep balance with the other 300-level Western art history classes, I will propose five courses in total in the next two years. Each course focuses on a different time period and/or geographical area. The titles include the following:

ARTH 222: Arts of China

**ARTH 224: Arts of Japan and Korea**

ARTH 344: Art and Trade: East Meets West

ARTH 356: Global Modernisms in East Asian Art (approved)

ARTH 357: Contemporary Asian Art

As you may have noticed from the titles, my proposed class *ARTH224: Arts of Japan and Korea* will be a vital component of the art history curriculum since it will be the only art history course mainly focusing on the arts of Japan, which is one of the major constituents of Asian Art history. I included Korean art in this course because this subject, in particular, has been relatively underrepresented in the art history programs that are comparable to ours, resulting from the limited number of professors with specialized expertise in Korean art history.

This course is designed to deepen an understanding of the exchange of ideas and practices, among two different Asian cultures, as influencing artistic expressions. It will examine and analyze a wide range of architecture, art, and artifacts as a way to relate to other studies such as Japanese and Korean language and culture, religious studies, and history. Course meetings will consist of lectures, frequent in-class discussions based on assigned readings, group activities, presentations, and at least one museum visit to the Freer and Sackler Gallery of Art in Washington, D.C.

This course will be a great addition to the 'Asian' area requirements for art history majors and to the electives for Asian Studies minors. I believe it also makes excellent use of my expertise to enhance the diversity of the student experience of art and art history.

### 3. Impact Statement

This new course will have a very low impact on the library, space, staffing, budget, and technology. The two textbooks are available at the Simpson Library at UMW, and all additional readings will be provided as PDF files through Canvas. The students will need to conduct research at a library to finish their final paper, and this can be fulfilled through the resources available through the Simpson Library and through Interlibrary Loan Service (ILL). The Simpson library houses approximately 820 books and exhibition catalogues on Chinese, Japanese, Korean, and Indian Art. 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 modern art.

This semester, I requested to purchase Burglind Jungmann's *Pathway to Korean Culture: Paintings of the Joseon Dynasty, 1392-1910* since the library had no books on Joseon period paintings. This book has been added to the library collection and will serve as a great source for students taking this class in the future. Even though I think the library collection on modern and contemporary Asian art needs some improvement in general, there is no need to request additional books for this specific course.

## 4. Sample Syllabus

### **ARTH224: Arts of Japan and Korea Spring 2019**

**Schedule:**

**Location:**

**Instructor:** Professor Suzie Kim

**Email:** [skim8@umw.edu](mailto:skim8@umw.edu)

**Office:** DuPont 305

**Office Hours:**

#### **Important Dates**

- ✓ Response Paper 1:
- ✓ Response Paper 2:
- ✓ Mid-term:
- ✓ Final Paper due: (submit both hard copy in class and online copy through Canvas)
- ✓ Final Exam:

#### **Objective**

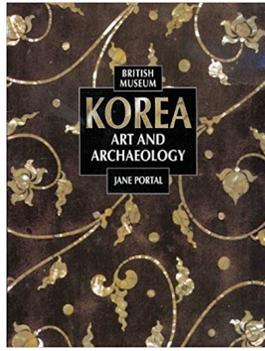
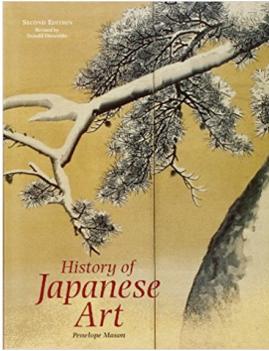
This course examines art and visual culture of Japan and Korea from prehistoric times to the present day, through the lens of Japan and Korea's relational history to neighboring Asian countries and the world. It is designed to deepen an understanding of the exchange of ideas and practices, among two different Asian cultures, as influencing artistic expression. In each lecture we will explore a broad range of Japanese and Korean art and architecture, such as tombs, cave-temples, palatial structures, gardens, Buddhist statues, scroll paintings, ceramics, woodblock prints, calligraphy, photographs, war paintings, media arts, and other decorative artifacts. We will examine and analyze a wide range of art/artifacts as a way of understanding Japan and Korea's history, society, culture, religion, and people in the larger picture of world history.

Course meetings will consist of lectures, film watching, frequent in-class discussions based on assigned readings, online collaborative activities, 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.

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

- Demonstrate understanding of fundamental concepts and methods that produce knowledge about diverse modern and contemporary art scenes in Japan and Korea
- Analyze forms and traditions of thought or expression in relation to artistic, cultural, historical, political, and social contexts
- Use a comparative and intersectional framework to examine the differing arguments about the many meanings of modern and contemporary art in Japan, and Korea

## Required Textbook



1) Penelope E. Mason. *History of Japanese Art*. 2nd ed. Harlow: Prentice Hall (Pearson), 2005.

2) Jane Portal. *Korea: Art and Archaeology*. New York: Thames and Hudson, 2000

Required readings for this course comprise a selection of scholarly and critical articles posted on the course's canvas site. Please check the reading schedule at the end of this syllabus, download the assigned articles or chapters, and read them **BEFORE** coming to class.

## Suggested Readings (Purchase not necessary)

The following textbooks are highly recommended for additional background information. They can be found on reserve in the Simpson Library or as pdf files in 'additional readings' under 'Course Documents' menu.

Guth, Christine. *Art of Edo Japan: The Artist and the City 1615-1868*. New York: Harry N. Abrams, 1996.

Leidy, Denise Patry. *The Art of Buddhism: An Introduction to Its History and Meaning*. Boston & London: Shambhala Press, 2009.

Neave, Dorinda. *Asian Art*. Upper Saddle River, NJ: Pearson, 2014.

All visual material from the lectures will be accessible on-line for your review (and mastery) on canvas. Please visit our course website regularly.

## Grading:

In-Class Attendance/Online Activities (VoiceThread)	10%
2 Response papers (5% each)	10%
Presentation	10%
Mid-Term Exam	25%
Final Examination	25%
Final Paper	20%

Total Final Grade..... 100%

**Participation (Online and In-Class, 10%) and Response paper (10%):** The participation grade will consider whether student demonstrates an excellent preparation of the reading materials by participating actively in class discussion and regularly submitting a brief summary or answer to one or two discussion

questions about the assigned readings through VoiceThread (online learning tool accessible through canvas). In total of 10 VoiceThread assignments are planned for this class, and detailed instructions and tutorial about VoiceThread will be provided first day of class. Regular attendance both in class and online is absolutely necessary to do well in this course. There will be 2 quizzes during the semester. 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, 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.

**Response Paper:** Students are expected to submit two response papers on two scholarly articles (2-3 pages, double-spaced, 12-point Times New Roman font, 1-inch margin). The paper is due ...

**Presentations:** Students will prepare a 10-minute-long presentation on the final paper. You will be asked to make a Powerpoint slideshow file with images and necessary information about the artist and the artwork. Further instructions will be provided in class.

**Final Paper:** Students will write one 10- to 12-page paper (double-spaced, 12-point Times New Roman font, 1-inch margin). You can choose any single topic, or a cross-cultural or cross-time comparison of artworks. Around week six, you must make an appointment with me to get my approval of your topic. The paper will include a visual analysis, the application of information you learned from lectures and readings, your substantial research, and your original ideas and critical thinking. The paper must include proper citations and bibliography following the Chicago Manual of Style.

**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 essays. 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 contemporary 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**

Go to and log in. Announcements, the syllabus, weekly handouts, 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](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](mailto: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.

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

## Unit 1: Early Cultures of Japan and Korea: Rituals and Funerals

### **Week 1**

#### **Introduction: Land, People, Language, and Culture: Japan and Korea**

Readings: Neave, *Asian Art*, Introduction (xii-xxiii), available on Canvas / Portal, Korea: *Art and Archaeology*, 9-21.

### **Week 2**

#### **Visions of Death and Afterlife I: The Prehistoric and the Three Kingdoms Period, Korea**

- Dolmens, Goguryeo tombs and mural paintings, Baekje tombs and metalware, Silla tombs and metalware

Readings: Portal, *Korea: Art and Archaeology*, 22-65.

### **Week 3**

#### **Visions of Death and Afterlife I: The Jōmon and Kofun Period, Japan**

- Jōmon figurines, pottery, Kofun tombs, Haniwa figurines

Readings: Mason, *History of Japanese Art*, 13-39.

## Unit 2: Buddhist Art and Iconography in Japan and Korea

### Week 4

#### Introduction to Buddhist Art and Iconography

- Birth of Buddhism, Understanding Buddhism, Buddhist symbols and iconography in the tradition of Mahayana Buddhism

Readings: Denise Patry Leidy, *The Art of Buddhism: An Introduction to Its History and Meaning*, Introduction, available on Canvas.

#### Imperial Models: The Impact of China and Buddhism on Japan

- Creation of an Imperial City, Silk Roads to Japan, Shinto and Shinto Architecture

Readings: Mason, *History of Japanese Art*, 40-57.

### Week 5

#### Early Buddhist Art in Japan

- Buddhist architecture and sculpture: Hōryūji, Yakushiji, and Todaiji

Readings: Mason, *History of Japanese Art*, 57-83, Jonathan W. Best, “The Transmission and Transformation of Early Buddhist Culture in Korea and Japan,” *Transmitting the Forms of Divinity: Early Buddhist Art from Korea and Japan*, 19-43, available on Canvas.

### Week 6

#### Early Buddhist Art in Korea

- Seokguram cave, Buddhist sculptures from Baekjae, Relationship between Korea and Japan during the Three Kingdoms Period

Readings: Portal, *Korea: Art and Archaeology*, 65-77, Mark Harrell, “Sokkuram: Buddhist Monument and Political Statement in Korea.” *World Archaeology* 27, no. 2 (1995): 318-355, available on Canvas.

#### Goryeo Society and Buddhism

- Buddhist paintings, sculpture, and Buddhist metal ware

Readings: Portal, *Korea: Art and Archaeology*, 79-97.

## Unit 3: Painting and Ceramics

### Week 7

#### Japan: Heian Court Art

- Literature and Calligraphy, Emakimono, Tale of Genji

Readings: Mason, *History of Japanese Art*, 103-122. Lippit, “Figure and Fracture in the Genji Scrolls: Text, Calligraphy, Paper, and Painting,” available on Canvas.

#### Korea: Goryeo Celadons

Readings: Portal, *Korea: Art and Archaeology* 100-106, Kim Jae Yeol, “The Origin of the Inlay Technique in Goryeo Ceramics: Focusing on the Existence of Proto-Inlaid Decoration,” *Ho-Am Misulgwon yŏn'gu nonmunjip* (Journal of Ho-Am Art Museum) 2 (1997): 56–98, available on Canvas.

**Week 8**  
**Mid Term**

**Japan: Art from the Kamakura Period**

- The rise of the Samurai class, ghost and warriors in Kamakura paintings  
Readings: Mason, *History of Japanese Art*, 195-211.

**Week 9**

**Japan: Zen Garden and Zen Painting**

Readings: Mason, *History of Japanese Art*, 211-234, Yukio Lippit, "Japanese Zen Buddhism and the Impossible Painting," *Japanese Zen Buddhism and the Impossible Painting*, 1-45.

**Japan: Ashikaga Patronage and the Arts**

Readings: Mason, *History of Japanese Art*, 227-233, Haga Kōshiro, "The Wabi Aesthetic Through the Ages," in Paul H. Varley and Isao Kumakura, *Tea in Japan: Essays on the History of Chanoyu*. Honolulu: University of Hawaii Press, 1989), available on Canvas

Unit 4: Cross-Cultural Art Exchanges in Japan and Korea

**Week 10**

**The Japanese Golden Age: Momoyama Art and Architecture**

Readings: Mason, *History of Japanese Art*, 235-271.

**Japan: Tea and Power**

Readings: Mason, *History of Japanese Art*, 254-271. Morgan Pitelka, "Art, Agency, and Networks in the Career of Tokugawa Ieyasu (1543-1616)," *A Companion to Asian Art and Architecture*, 447-470.

**Week 11**

**Japan: Images of the Floating World**

Readings: Mason, *History of Japanese Art*, 272-311, Guth, "Hokusai's Great Waves in Nineteenth-Century Japanese Visual Culture," available on Canvas.

**Japan: Paintings of the Edo Period: Rinpa and Zenga**

Readings: Mason, *History of Japanese Art*, 311-342.

**Week 12**

**Korea: Architecture in the Joseon Period**

Readings: Portal, *Korea: Art and Archaeology*, 109-121.

**Korea: Court, Landscape, and Genre Painting during the Joseon Period**

Readings: Portal, *Korea: Art and Archaeology*, 124-132; Kim, "Chackgeori: Multi-Dimensional Messages in Late Joseon Korea," available on Canvas.

## Week 13

### **Japonisme in Europe and America**

Readings: Lambourne, Lionel. "Japan and the Painters," *Japonisme: Cultural Crossings Between Japan and the West*, 31-45, available on Canvas.

### **Arts from the Meiji Period (1868-1912): Bunjinga, Nihonga, and Yōga**

Readings: Conant, Ellen P. "Japanese Painting from Edo to Meiji: Rhetoric and Reality," *Art Since Meiji: Perspectives on the Japanese Visual Arts, 1868-2000*, 1-33.

## Week 14

### **Japan's Colonial Desire**

Readings: Kim Brandt, "The Beauty of Sorrow," *Kingdom of Beauty: Mingei and the Politics of Folk Art in Imperial Japan*, 7-37.

### **Korea: Modern Art under the Colonial Rule: Debate on Local Color**

Readings: Brandt, "Objects of Desire: Japanese Collectors and Colonial Korea," Canvas.

## Week 15

### **Postwar Japanese Art and Its International Scene / Korean Tansekhwa: Monochrome Paintings**

Readings: Ming Tiampo, "Gutai Chain: The Collective Sprit of Individualism," *positions: east asia cultures critique*, 21:2 (Spring 2013): 383-415, available on Canvas, Joan Kee, *Contemporary Korean Art: Tansakhwa and the Urgency of Method*, available on Canvas.

### **Asian Art gets Global: Contemporary Artists from Japan and Korea**

Readings: Weisenfeld, "Reinscribing Tradition in a Transnational Art World," Canvas.

## Week 16 Conclusion and Review / Final Exam

### **Readings**

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

Best, Jonathan W. "The Transmission and Transformation of Early Buddhist Culture in Korea and Japan," in Washizuka Hiromitsu, *Transmitting the Forms of Divinity: Early Buddhist Art from Korea and Japan*, 19-32. New York: Harry N Abrams, 2003.

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

*Contemporary Art in Asia: A Critical Reader*, edited by Melissa Chiu, 391-413. Cambridge, MA: MIT Press, 2011.

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.
- 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.
- Kee, Joan. *Contemporary Korean Art: Tansaekhwa and the Urgency of Method*. Minneapolis, University of Minnesota Press, 2013.
- Kim, Jae Yeol, "The Origin of the Inlay Technique in Goryeo Ceramics: Focusing on the Existence of Proto-Inlaid Decoration," *Ho-Am Misulgwan yŏn'gu nonmunjip* (Journal of Ho-Am Art Museum) 2 (1997): 56–98. Translated by Suzie Kim. <http://korean-ceramics.asia.si.edu/content/essays>
- Kim, Sungrim. "Chaekgeori: Multi-Dimensional Messages in Late Joseon Korea," *Archives of Asian Art* 64, no. 1 (2014): 3-32.
- Leidy, Denise Patry. *The Art of Buddhism: An Introduction to Its History and Meaning*. Boston & London: Shambhala Press, 2009.
- Lippit, Yukio. *Japanese Zen Buddhism and the Impossible Painting*. The Getty Research Institute, 2017.
- 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). (course textbook)
- 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.
- Neave, Dorinda, Lara Blanchard and Marika Sardar. *Asian Art*. Upper Saddle River, NJ: Pearson Education, Inc., 2015.
- Portal, Jane. *Korea: Art and Archaeology*. New York: Thames and Hudson Inc., 2000. (course textbook)
- Robinson, Richard H. and Willard L. Johnson. *The Buddhist Religion: A Historical Tradition*. Belmont, CA: Wadsworth Publishing, 1996).
- Sadao, Tsuneko and Stephanie Wada. *Discovering the Arts of Japan: A Historical Overview*. Tokyo, New York and London: Kodansha International, 2003.
- Screech, Timon. "The Meaning of Western Perspective in Edo Popular Culture." *Archives of Asian Art* 47 (1994): 58-69.
- Smith, Henry D. "Hokusai and the Blue Revolution in Edo Prints." In *Hokusai and His Age: Ukiyo-e Painting, Printmaking, and Book Illustration in Late Edo Japan*, edited by John T. Carpenter, 235- 269. Amsterdam: Hotei Publishing, 2005.

- Sullivan, Michael, *The Arts of China*. Berkeley/Los Angeles: University of California Press, 2008 (fifth edition).
- Sullivan, Michael. *The Meeting of Eastern and Western Art*. Berkeley, Los Angeles, and London: University of California Press, 1989.
- Tiampo, Ming. "Gutai Chain: The Collective Sprit of Individualism," *positions: east asia cultures critique*, 21:2 (Spring 2013): 383-415.
- Varley, H. Paul and Isao Kumakura, *Tea in Japan: Essays on the History of Chanoyu*. Honolulu: University of Hawaii Press, 1989.
- Washizuka Hiromitsu. *Transmitting the Forms of Divinity: Early Buddhist Art from Korea and Japan*. New York: Harry N Abrams, 2003.
- Weisenfeld, Gennifer. "Reinscribing Tradition in a Transnational Art World (2007)." In *Contemporary Art in Asia: A Critical Reader*, edited by Melissa Chiu, 371-390. Cambridge, MA: MIT Press, 2011.