

## **ARH2531: Introduction to Asian Art**

Spring Semester 2022

Monday period 8 (3:00–3:50pm) and Wednesday periods 8-9 (3:00–4:55pm)

### Instructor

Helen Swift, Adjunct lecturer

hswift@ufl.edu

Office hours in Zoom meeting room: Thursday period 6 (12:50–1:40pm)

### **Course description**

This course will introduce the distinctive aesthetic traditions of India, China, Japan, and Korea from the prehistoric era to the twentieth century. Major developments in style and subject matter, and key themes in the history of Asian art will be discussed through a series of case studies including painting, sculpture, and architecture. The course is divided into four chronological modules devoted to the ancient, medieval, early-modern, and modern periods with case studies organised to highlight key themes in Asian art such as Buddhism, courtly painting, and popular prints. While readings and lectures provide a framework for the course, you will also develop skills in visual analysis and be encouraged to bring your own ways of looking to the art.

### **Course objectives**

By the end of this course, you will:

- Be able to identify and compare the formal elements, key styles, and movements that characterize Asian art.
- Be able to analyse the significance of works of art and situate these works in their historical context.
- Gain skills in visual analysis and be able to express observations and ideas about works of art.
- Develop critical reading skills and be familiar with recent scholarship and debates in the Asian art history.

### **Required materials**

- Internet access and a computer with a camera and microphone. Materials such as a tablet and/or a notebook for viewing course readings and taking notes.
- Required readings are available as PDF's on the Canvas course site or through the UF Library.

### **Course requirements**

All students must:

- (1) attend class during the synchronous (live) online meetings
- (2) do the assigned readings in advance of the class for which they are assigned
- (3) participate in discussion and group activities (in the form of individual chat comments during class, breakout group reports, and other short assignments)

- (4) visit the Harn Museum of Art independently and complete a mini-project on a work by an East-Asian artist currently on display \*
- (5) take the in-class midterm and final examination. The midterm and final will consist of short essays based on questions and study images provided in advance.

\* Students who are unable to visit the Harn can make arrangements to do similar, alternate assignments.

### **Grade breakdown**

- Attendance & Participation: 20%
- Assignment 1: Harn Museum visual analysis: 15%
- Mid-term exam: 20%
- Assignment 2: Compare and contrast essay: 20%
  - ⇒ See “Writing a Comparison.” In Sylvan Barnet, *A Short Guide to Writing About Art*. Upper Saddle River, New Jersey: Pearson Prentice Hall 2007: 135-150.
- Final exam: 25%

For more information on UF’s grading policies and assigning grade points, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### **Attendance, makeup, and class conduct policies**

- It is important that students attend the live classes on Zoom. The class meetings feature lectures and discussions that synthesize the course materials, present additional information, and require your participation.
- Students will need to have the class readings on hand and take notes. Since the class is delivered online, they will also need to view the professor’s presentations. They should plan to have a desk space, notebook paper, and sufficient screen space available to complete these tasks.
- The Zoom chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.
- Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: [catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/](https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/)
- Absences for exams and late papers will require documentation, i.e. a doctor’s note, in order to be excused. Unexcused absences count against both the attendance and participation grades, and are reflected in the final grade.
- Written assignments should be submitted as Word documents on Canvas unless otherwise stated. Assignments are due at midnight on the due dates.

### **For students with disabilities**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. Visit <https://disability.ufl.edu/get-started/> to get started with the Disability Resource Center. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

**Course evaluation**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at [gatorevals.aa.ufl.edu/students/](http://gatorevals.aa.ufl.edu/students/). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.aa.ufl.edu/public-results/](http://gatorevals.aa.ufl.edu/public-results/)

**Communication**

Apart from talking during or after class and during Zoom office hours, the principal form of communication for this course is email, using students' @ufl.edu addresses. Students should be sure to check their UF email often and use it to communicate with the professor, [hswift@ufl.edu](mailto:hswift@ufl.edu). Emails will be responded to within 48 hours. If you cannot come to the Zoom office hours, email the professor and arrange a time and way to talk (phone, Facetime, or Zoom).

**Plagiarism and other malpractices**

UF's policies regarding academic honesty, the Honor Code, and student conduct related to the Honor Code will be strictly enforced. This means that cheating and plagiarism will be penalized, and a report will be filed with the Student Conduct and Conflict Resolution office. For more information on the Honor Code, see: <https://sccr.dso.ufl.edu/process/student-conduct-code/>. If you have any questions or concerns on this, please feel free to speak to me.

Details of this syllabus are subject to change as needed.

## Schedule and Assignments

### Introduction: What is Asian art?

Wednesday, January 5<sup>th</sup>

Required reading: This syllabus

#### MODULE 1: EARLY EXPRESSIONS

The first section of the course will explore the wide range of art objects produced by the earliest human civilizations in India, China, and Japan. When no textual records remain, the visual arts are our key to understanding ancient cultures. We will consider the messages hidden in the ceramics, bronzes, sculptures, and paintings produced up to 7000 years ago.

### Traces of the Bronze Age in India and Pakistan

Monday, January 10<sup>th</sup>

*Case study: Mohenjo Daro, Pakistan*

Required reading: Vidya Dehejia, "Bricks, Seals, and Stone: Into Written History" *Indian Art*. London: Phaidon 1997: 25-48.

### Fantastic Beasts in Bronze Age China

Wednesday, January 12<sup>th</sup>

*Case study: Shang dynasty ritual bronzes*

Required reading: Selection from Michael Sullivan, "The Early Bronze Age: Shang and Western Zhou" *The Arts of China*. Oakland, CA: The University of California Press 2018: 15-32.

### No class (Martin Luther King Jnr. Day)

Monday, January 17<sup>th</sup>

### Ancient Flames in Japanese Soil

Wednesday, January 19<sup>th</sup>

*Case study: Jōmon pottery*

Required reading: Tsuji Nobuo, "Jōmon: The Force of Primal Imagination" *History of Art in Japan*. Tokyo: University of Tokyo Press 2018: 2-18.

### The Birth of Buddhist Art in India

Monday, January 24<sup>th</sup>

*Case study: Ajanta Caves, Maharashtra, India*

Required reading: Walter Spink, "The Caves at Ajanta," *Archaeology*, vol. 45, no. 6 (1992): 52-60.

## **The Art and Afterlife of the First Emperor**

Wednesday, January 26<sup>th</sup>

*Case study: The Terracotta Army, Xian, China*

Required reading: Ledderose "A Magic Army for the Emperor" *Ten Thousand Things: Module and Mass Production in Chinese Art*. Princeton NJ: Princeton University Press 2000: 51-73.

## **MODULE 2: THE MEDIEVAL PERIOD**

The royal courts of East Asia produced some of the most sumptuous art in global history as they enjoyed the luxuries of peacetime and growing power over the masses. Architecture served to propagate the power of the gods while paintings celebrated refinement and romance. In this module we will consider how aristocrats and priests expressed their learning and beliefs in painting and architecture from the 5<sup>th</sup> to 15<sup>th</sup> centuries.

## **The Dawn of Buddhism in Japan: Faith in Wood**

Monday, January 31<sup>st</sup>

*Case study: Horyūji Temple, Nara, Japan*

Required reading: ① Selections from Penelope Mason. "Buddhism" *History of Japanese Art*. Upper Saddle River N.J.: Pearson Prentice Hall 2005: 57-58; 63-65  
② Nishioka Tsunekazu, "The Lessons of Hōryūji" *Japan Echo* 13, No. 1 (1986): 8-13.

## **Buddhist Painting for Korean Royalty**

Wednesday, February 2<sup>nd</sup>

*Case study: Water Moon Avalokitesvara, Metropolitan Museum of Art*

Required reading: Ide Seinosuke, "The World of Goryeo Buddhist Painting" *Goryeo Dynasty: Korea's Age of Enlightenment, 918-1392*. San Francisco: Asian Art Museum 2003: 34-47.

## **Sacred Sensuality in Stone: Profanity at Hindu Temples?**

Monday, February 7<sup>th</sup>

*Case study: Khajuraho, Madhya Pradesh, India*

Required reading: ① Selection from Vidya Dehejia, "Seeing the Divine: Image and Temple" *Indian Art*. London Phaidon 1997: 137-141.  
② Selection from Vidya Dehejia "Sacred and Profane: The Nagara Temple" *Indian Art*. London: Phaidon 1997: 155-170.

## **Scrolling Stories 1: Chinese Court Manners**

Wednesday, February 9<sup>th</sup>

*Case study: The Admonitions Scroll, Gu Kaizhi*

Required reading: Shane McCausland. "Why Gu Kaizhi?" *First Masterpiece of Chinese Painting: The Admonitions Scroll*. New York: George Braziller Publishers 2003: 10-31.

## **Scrolling Stories 2: Japan's Shining Romance**

Monday, February 14<sup>th</sup>

Case study: *The Tale of Genji Scroll*

Required reading: Penelope Mason. "Emakimono" *History of Japanese Art*. Upper Saddle River N.J.: Pearson Prentice Hall 2005: 115-122.

<b>ASSIGNMENT 1: Harn Museum visual analysis due Friday, February 11<sup>th</sup></b>
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## **Monumental Mists and Mountains: Landscape Painting in China**

Wednesday, February 16<sup>th</sup>

Case study: *Early Spring, Guo Xi*

Required reading: Wen Fong. "Monumental Landscape Painting." *Possessing the Past: Treasures from the National Palace Museum*. New York: Metropolitan Museum of Art 1996: 121-137.

### **MODULE 3: THE EARLY-MODERN PERIOD**

As power changed hands across continents and over centuries, art and architecture served as a significant medium for proclamations of power. Those excluded from elite circles also took art into their own hands during this time, crafting paintings and prints reflective of their own world view. We will consider the dynamics of art as authoritative and liberatory, conservative and innovative, public and private in this third module of the course.

## **Painting Power 1: Mughal Histories**

Monday, February 21<sup>st</sup>

Case study: *Akbar Nama, Basawan*

Required reading: Partha Mitter, "The Mughal Empire (1526-1757), *Indian Art*. Oxford: Oxford University Press 2001: 107-141.

## **Building Power 1: The White Heron Castle**

Wednesday, February 23<sup>rd</sup>

Case study: *Himeji Castle, Himeji, Japan*

Required reading: Kazuo Nishi and Kazuo Hozumi. "Battle: Castles and Castle Towns" *What is Japanese Architecture? A Survey of Traditional Japanese Architecture*. New York: Kodansha USA 93-103.

## **Building Power 2: Paradisal Monuments**

Monday, February 28<sup>th</sup>

*Case study: Taj Mahal, Agra, India*

Required reading: Selection from Ebba Koch. "Shah Jahan," *Mughal Architecture: An Outline of its History and Development*. Delhi: Primus Books 2014: 93-104.

**MID-TERM EXAM: Wednesday, March 2<sup>nd</sup>**

## **SPRING BREAK**

## **Painting Power 2: Kanō Architectonics**

Monday, March 14<sup>th</sup>

*Case study: Nijō Palace wall paintings*

Required reading: Yukio Lippit, "The Kanō School: The First One Hundred Years." *Ink and Gold: Art of the Kanō*. Felice Fischer and Kyoko Kinoshita (eds.) Philadelphia: Philadelphia Museum of Art 2015: 1-11.

## **Harn Art Museum visit: "She/Her/Hers" exhibition tour with curator, Dr. Yin Tongyun**

Wednesday, March 16<sup>th</sup>

*\*To be held during regular class hours at the Harn Art Museum\**

## **Chinese Eccentrics: The Crazy Recluse**

Monday, March 21<sup>st</sup>

*Case study: Moon and Melon, Bada Shanren*

Required reading: Ziliang Zu and Fangyue Bao. "Moon and Melon: What's in a Circle?" Harvard University (June 2017).

## **Japanese Eccentrics: Jakuchū's Colorful Realm**

Wednesday, March 23<sup>rd</sup>

*Case study: The Colorful realm of Living Beings, Jakuchū*

Required reading: Tsuji Nobuo, "Itō Jakuchū: Une Histoire Naturelle d'Illusions" *Lineage of Eccentrics: Matabei to Kuniyoshi*. Tokyo: Kaikai kiki 2012: 86-103.

## **Genre Painting 1: Curious Collections in Joseon Korea**

Monday, March 28<sup>th</sup>

*Case study: Chaekgoeri screens*

Required reading: Sungrim Kim and Joy Kenseth. "From Europe to Korea: The Marvelous Journey of Collectibles in Painting" *Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens*. Seoul: Dahal Media 2017: 18-34.

## Genre Painting 2: Sightseeing in Kyoto

Wednesday, March 30<sup>th</sup>

*Case study: "Scenes In and Around the Capital" screens*

Required reading: Selection from Matthew McKelway. "A Formal and Conceptual Guide to *Rakuchū rakugai zu*." *Capitalscapes: Folding Screens and Political Imagination in Late Medieval Kyoto*. Honolulu: University of Hawai'i Press 2006: 14-27.

<b>ASSIGNMENT 2: Compare and contrast essay due Friday, April 1<sup>st</sup></b>
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## Floating World Prints 1: Sightseeing in Edo

Monday, April 4<sup>th</sup>

*Case study: One Hundred Famous Views of Edo, Utagawa Hiroshige*

Required reading: Henry Smith, "He Frames a Shot! Cinematic Vision in Hiroshige's One-Hundred Famous Views of Edo" *Oriental Art* 31, no 3 (2001): 90-96.

## Floating World Prints 2: "Spring Pictures" Past and Present

### Special guest lecture with Aiko Robinson

Wednesday, April 6<sup>th</sup>

*\*Time TBA\**

Required reading: Timon Screech. "Shunga: Erotic Art of the Edo Period." *Ukiyo-e*. Gian Carlo Calza (ed.) London: Phaidon 2005: 22-29.

<b>MODULE 4: MODERNITY</b>
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Modernity and modernism are often associated with developments in Europe and America. In this final part of the course we will consider what happened in East Asia, the so-called "peripheries" of Western modern civilization. How did Asian countries respond to the rise of European colonial powers? How did Asian artists use art to articulate personal and national identities in the new global age?

## Tradition and Modernity in India

Monday, April 11<sup>th</sup>

*Case study: Raja Ravi Varma*

Required reading: Mitter, Partha, "The British Raj: Westernization and Nationalism." *Indian Art*. Oxford: Oxford University Press 2001: 171-187.

## Embodying Modernity in Meiji Japan

Wednesday, April 13<sup>th</sup>

*Case study: Wisdom, Impression, Sentiment, Kuroda Seiki*



Required reading: Norman Bryson, "Westernizing Bodies: Women, Art, and Power in Meiji Yōga" *Gender and Power in the Japanese Visual Field*. Honolulu: University of Hawai'i Press 2003: 89-118.

### **Colonial Identities**

Monday, April 18<sup>th</sup>

*Case study: Self-portrait with Hat, Ko Hui-Dong*

Required reading: Joan Kee. "Contemporary Art in Early Colonial Korea: The Self Portraits of Ko Hui-dong" *Art History* 36:2: 392-417.

### **Art, Landscape, and Fascism in Wartime Japan**

Wednesday, April 20<sup>th</sup>

*Case study: Yokoyama Taikan*

Required reading: Ikeda Asato, "Yokoyama Taikan's Paintings of Mount Fuji" *Politics of Painting: Fascism and Japanese Art during the Second World War*: 25-47.

<b>FINAL EXAM: Thursday, April 28<sup>th</sup>, 7:30-9:30am</b>
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