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
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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%
- 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/
- 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/. 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/. Summaries of course evaluation results are available to students at 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. 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 5th
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 10th
Case study: Mohenjo Daro, Pakistan

Fantastic Beasts in Bronze Age China
Wednesday, January 12th
Case study: Shang dynasty ritual bronzes

No class (Martin Luther King Jnr. Day)
Monday, January 17th

Ancient Flames in Japanese Soil
Wednesday, January 19th
Case study: Jōmon pottery

The Birth of Buddhist Art in India
Monday, January 24th
Case study: Ajanta Caves, Maharashtra, India
The Art and Afterlife of the First Emperor
Wednesday, January 26th
Case study: The Terracotta Army, Xian, China

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 5th to 15th centuries.

The Dawn of Buddhism in Japan: Faith in Wood
Monday, January 31st
Case study: Horyūji Temple, Nara, Japan

Buddhist Painting for Korean Royalty
Wednesday, February 2nd
Case study: Water Moon Avalokitesvara, Metropolitan Museum of Art

Sacred Sensuality in Stone: Profanity at Hindu Temples?
Monday, February 7th
Case study: Khajuraho, Madhya Pradesh, India

Scrolling Stories 1: Chinese Court Manners
Wednesday, February 9th
Case study: The Admonitions Scroll, Gu Kaizhi

Scrolling Stories 2: Japan’s Shining Romance
Monday, February 14th
Case study: The Tale of Genji Scroll

**ASSIGNMENT 1: Harn Museum visual analysis due Friday, February 11th**

Monumental Mists and Mountains: Landscape Painting in China
Wednesday, February 16th
Case study: Early Spring, Guo Xi

**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 21st
Case study: Akbar Nama, Basawan

Building Power 1: The White Heron Castle
Wednesday, February 23rd
Case study: Himeji Castle, Himeji, Japan
Building Power 2: Paradisal Monuments
Monday, February 28th
Case study: Taj Mahal, Agra, India

MID-TERM EXAM: Wednesday, March 2nd

SPRING BREAK

Painting Power 2: Kanō Architectonics
Monday, March 14th
Case study: Nijō Palace wall paintings

Harn Art Museum visit: “She/Her/Hers” exhibition tour with curator, Dr. Yin Tongyun
Wednesday, March 16th
*To be held during regular class hours at the Harn Art Museum*

Chinese Eccentrics: The Crazy Recluse
Monday, March 21st
Case study: Moon and Melon, Bada Shanren

Japanese Eccentrics: Jakuchū’s Colorful Realm
Wednesday, March 23rd
Case study: The Colorful realm of Living Beings, Jakuchū

Genre Painting 1: Curious Collections in Joseon Korea
Monday, March 28th
Case study: Chaekgoeri screens
Genre Painting 2: Sightseeing in Kyoto
Wednesday, March 30th
Case study: “Scenes In and Around the Capital” screens

ASSIGNMENT 2: Compare and contrast essay due Friday, April 1st

Floating World Prints 1: Sightseeing in Edo
Monday, April 4th
Case study: One Hundred Famous Views of Edo, Utagawa Hiroshige

Floating World Prints 2: “Spring Pictures” Past and Present
Special guest lecture with Aiko Robinson
Wednesday, April 6th
*Time TBA*

MODULE 4: MODERNITY
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 11th
Case study: Raja Ravi Varma

Embodying Modernity in Meiji Japan
Wednesday, April 13th
Case study: Wisdom, Impression, Sentiment, Kuroda Seiki

Colonial Identities
Monday, April 18th
Case study: Self-portrait with Hat, Ko Hui-Dong

Art, Landscape, and Fascism in Wartime Japan
Wednesday, April 20th
Case study: Yokoyama Taikan

FINAL EXAM: Thursday, April 28th, 7:30-9:30am