

East Asian Art History

CREDIT	3	INSTRUCTOR	Kuiyi Shen
OFFICE		OFFICE HOURS	
TIME	Period 1 (09:00-10:40 am)	CLASSROOM LOCATION	
E-MAIL	kshen@ucsd.edu		

* Please leave the fields blank which haven't been decided yet.

[COURSE INFORMATION]

<p>COURSE DESCRIPTION & GOALS</p>	<p>This course, “<i>East Asian Art History</i>,” is a thematic introduction to the major artistic and cultural trends of East Asia, with a focus on the history of Chinese, Korean, and Japanese art. We will study major developments and issues in the art of each culture, discussing mutual influences and cross-cultural artistic flows, as well as the many cultural and artistic differences between cultures in the region. Major monuments of East Asian art will serve as our primary evidence.</p> <p>We will focus on how to look at works of art and architecture in an art historically-informed way, how to articulate what our visual responses might mean, and how to begin answering some of the questions our observations of the objects may raise. Our goal is to enable you to better appreciate, analyze, evaluate, and interpret works of art, both those that seem familiar at first glance and those that do not.</p> <p>In addition to becoming familiar with major works of art in weekly slide lectures, you will be expected to develop, through weekly readings and discussion, an understanding of the various approaches major scholars in the field of art history and East Asian studies have developed to examine them. You will be expected to evaluate and try out some of these methods in your own research, written work and class discussion.</p> <p>The course will be divided into three discrete sections that focus respectively on China, Korean, and Japan. Although these three regions engaged in extensive cultural interchanges during the period of time covered by this course, each also developed its own artistic styles and forms. Discussions of these cross-cultural interactions will be a constant subtheme, especially as our shared understanding grows over the course. Whether the aims of their creators were philosophical, spiritual, political, social, economic, or purely aesthetic, we will seek to better understand them, as well as the context in which they were acquired and cherished, the uses to which these monuments may have been put, and the grounds for both their original and subsequent appreciation. Thus, the goals of this course include developing visual and historical tools you can use outside the confines of this class to explore art and visual culture.</p>
<p>PREREQUISITE</p>	<p>No prerequisite for this class</p>

<p>COURSE REQUIREMENTS</p>	<p>The class will be conducted as a series of slide-illustrated lectures. The student is responsible for taking two exams and doing assigned readings in the textbook (see weekly schedule). Since much of the material presented in lectures cannot be readily obtained outside the classroom, your attendance in lecture is essential. If you miss a class, it is your responsibility to borrow notes from other class members and return them promptly.</p>
<p>GRADING POLICY</p>	<p>There will be two exams, midterm and final. The format for exams will be essentially the same and will last for approximately 70 minutes: slide identification and comparison/contrast with short essays. Although the exams will not be comprehensive you will need to have an understanding of previous material to do well on the successive exams. Most of material for the exams will be taken from class lectures and readings. The works for which you will be responsible can be found in Sherman E. Lee's book. We will provide slide lists of specific works and special terminology for which you are responsible on the exams. Midterm Exam (45%) Final Exam (45%) Class Participation (10%)</p>
<p>TEXTS & NOTES</p>	<p>Sherman E. Lee, <i>A History of Far Eastern Art</i> (1994). This book, by the former "monuments man" and late director of the Cleveland Museum of Art, remains the best general introduction to the subject and to the artworks we may see in the world-class Cleveland Museum of Art collection. We will supplement the text (and sometimes challenge it) with more recent material. There will be weekly readings from <i>A History of Far Eastern Art</i>.</p>
<p>INSTRUCTOR'S PROFILE</p>	<p>Dr. Kuiyi Shen is Professor of Art History, Theory, & Criticism at the Visual Arts Department at University of California, San Diego. His research focuses on modern and contemporary Chinese art and Sino-Japanese cultural exchange of the early twentieth century. His publications include <i>A Century in Crisis</i> (New York, 1998); <i>Between the Thunder and the Rain</i> (San Francisco, 2000); <i>The Elegant Gathering</i> (San Francisco, 2006), <i>Chinese Posters</i> (Munich, 2009), <i>Arts of Modern China</i> (Berkeley, 2012, winner of the 2013 ICAS Book Prize in Humanities), <i>Light before Dawn</i> (Hong Kong, 2013), <i>Painting Her Way</i> (Hong Kong, 2017), and <i>Luis Chan</i> (Hong Kong, 2019). He is a recipient of awards and fellowships from the National Endowment for the Humanities, National Endowment for the Arts, Social Science Research Council, Japan Society for the Promotion of Science, Stanford University, and Leiden University. He is also the managing editor of Brill's book series <i>Modern Asian Art and Visual Culture</i>.</p>

[WEEKLY SCHEDULE]

* Your detailed explanation would be very helpful for prospective students to get a pre-approval for credit-transfer from their home university in advance.

WEEK (PERIOD)	WEEKLY TOPIC & CONTENTS	COURSE MATERIAL & ASSIGNMENTS	NOTES
---------------	-------------------------	-------------------------------	-------

WEEK (PERIOD)	WEEKLY TOPIC & CONTENTS	COURSE MATERIAL & ASSIGNMENTS	NOTES
1	<ol style="list-style-type: none"> 1. Introduction 2. Chinese Art in the Neolithic and the Shang through the Zhou Period 3. The Growth and Expansion of Early Chinese Culture through the Han Dynasty 	<p>Readings (<i>A History of Far Eastern Art</i>):</p> <ol style="list-style-type: none"> 2. Lee, 23-26, 29-56 3. Lee, 45-72 	Extra recommended reading will be signed at class
2	<ol style="list-style-type: none"> 4. Buddhist Art in China (Lee, 151-162,171-173) 5. Six Dynasties and Tang Art (Lee,) 6. Chinese Art of the Five Dynasties and Northern Song Periods 7. Chinese Art of the Southern Song Period 	<ol style="list-style-type: none"> 4. Lee, 151-162,171-173 5. Lee, 286-313 6. Lee, 358-373 7. Lee, Lee, 374-393 	
3	<ol style="list-style-type: none"> 8. Chinese Art of the Yuan Dynasty 9. Chinese Art of the Ming Dynasty 10. Chinese Art of the Qing Dynasty 11. Review for the Midterm Exam 	<ol style="list-style-type: none"> 8. Lee, Lee, 455-467 9. Lee, 468-491 10. Lee, 492-509; 11. Lee, 151-162,171-173; 	
4	<ol style="list-style-type: none"> 12. Midterm exam 13. Early Korean Art: Neolithic to Three Kingdoms Period 14. Korean Art during the Unified Silla Kingdom and Goryeo Periods 15. Korean Art of the Choson Period 	<ol style="list-style-type: none"> 13. Lee, 72-74, 163-165; 14. Lee, 186-188, 393-396; 15. Lee, 491-492; 	Midterm Exam
5	<ol style="list-style-type: none"> 16. Japanese Art in the Archaeological Age and Early Buddhist Art 17. The Buddhist Art in the Heian Periods 18. The Beginning of Developed Japanese Art Styles: Late Heian Secular Art 19. Japanese Art of the Kamakura Period 	<ol style="list-style-type: none"> 16. Lee, 26-27, 74-78, 163-185; 17. Lee, 314-347; 18. Lee, 347-357; 19. Lee 397-416; 	
6	<ol style="list-style-type: none"> 20. Japanese Art of the Muromachi Period 21. Japanese Art of the Momoyama and Edo Periods 22. Review 23. Final Exam 	<ol style="list-style-type: none"> 20. Lee, 417-449; 21. Lee, 510-556; 	Final Exam