



AR 351 THE ARTS AND SOCIETY IN JAPAN

IES Abroad Tokyo

DESCRIPTION:

This course is a selective survey of major developments in Japanese visual cultures (art and architecture). Particular emphasis is placed on the relationship between art and history, religion, and literature of pre- and early modern Japan and some contemporary examples. While the course moves somewhat chronologically, it also demonstrates fluidity between traditions of the distant past and their modern manifestations. The course examines themes such as the creation of religious images and spaces; the process of picturing political and economic authority; the social identity of artists and workshop production; the elite and commoner patronage and consumption; the use and re-use of the visual past to promote ideological claims; gender and representation; and the impact of foreign art in Japan. It also addresses issues specific to the history of art and the sociology of art in order to accommodate students who are unfamiliar with these academic disciplines.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

INSTRUCTOR: TBD

PREREQUISITES: None

ADDITIONAL COSTS: Students are required to pay for their transportation to excursion sites and may also have to pay modest entrance fees to events and exhibitions.

METHOD OF PRESENTATION:

The class will consist of lectures and discussions, and there will be one student presentation every week. We will read academic articles and book chapters pertaining to each topic and discuss how the readings help us understand the arts and society in Japan. In addition to the assigned readings, students are also encouraged to use online archives and visit museums to see the artworks, their digital reproductions, and how they are interpreted today.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class Preparation and Participation - 20%
- Field Study Report and Presentation - 20%
- Mid Term Exam - 30%
- Final Research Paper and Presentation - 30%

CLASS PREPARATION AND PARTICIPATION

Students are expected to attend all 12 meetings with adequate preparation to actively participate in discussions. Students are required to write a 100–200-word summary/response for one of the required readings for each session and a brief oral report on sites visited during the week appropriate to the topic and submit their response paper to the instructor at the class meeting. Students are asked to lead some class discussions.

FIELD STUDY REPORT AND PRESENTATION

One session will take place at the Tokyo National Museum and one at the Tokyo National Museum of Modern Art. Assignments specific to this trip will be given and graded.

MIDTERM EXAM

A mid-term exam covering the earlier half course content will be carried out in week 7.



FINAL RESEARCH PAPER AND PRESENTATION

Students are asked to write an in-depth study of an object or a series of objects related to eras and areas covered in the course (10-12 pages). Students are encouraged to think about the topic of their paper early, as paper topics and preliminary bibliography will be required for submission in advance. Each student will make a brief presentation on his/her paper topic and the class will ask questions, offer suggestions, and provide feedback to help presenters develop their ideas. Students will present their final papers with visual aid (slide/power point/handouts) during the last class session. Each student will be responsible for presenting one’s own paper and responding to another class member’s paper.

LEARNING OUTCOMES:

- By the end of the course students will be able to:
- Demonstrate a good grasp of the historical development of Japanese art and its connections to social and wider cultural and technological developments
 - Analyze and report on the visual arts
 - Present, debate, and critique in a group setting

ATTENDANCE POLICY:

At IES Abroad Tokyo, attendance is mandatory for all classes, including course-related trips. Given the three-hour format, missing one class is the equivalent of missing an entire week of a regular semester. Unexcused absences will result in grade penalties. The first unexcused absence will lower your final grade by one-third of a letter grade, and each additional unexcused absence will reduce your grade by a full letter grade. For example, one missed class turns an A into an A-, two missed classes turn it into a B-, three into a C-, and so on.

Absences are excused only for unavoidable reasons, such as documented illness or other circumstances approved in advance by the instructor. Lateness to class (including class excursions) may count as unexcused absences at the instructor’s discretion. Missed exams, tests, presentations, or assignments can only be rescheduled for documented medical or family emergencies.

If a student has accumulated absences representing 25% of the total class hours, the Academic Program Manager (APM) and Centre Director (CD) will contact them to schedule a disciplinary review, and their home institutions will be informed of the result.

ELECTRONIC DEVICES

Students are required to turn cell phones to silent (not just vibrate) in the classroom. You may use your laptop or tablet for taking notes in class but using it for something not class related is not permitted. Looking at non-related websites will affect your participation grade.

IMPORTANT NOTE ABOUT TRIGGER WARNINGS AND COURSE CONTENT

The classroom is a safe space, and I will do my best to keep it as such. There is certain material that may prove to be uncomfortable for students, and which you may want to refrain from discussing. I understand that it is difficult to pin-point exactly what may trigger an individual – we all have different experiences, and certain things trigger certain emotions for different individuals. I have refrained from including explicit trigger warnings because I understand that any topic has the potential of being triggering. **Please carefully read the course content and be aware of what will be discussed each week.** I have included detailed descriptions of each week’s content. **If you feel uncertain about a certain week’s content, please email me. If you believe that a certain topic may be triggering for you, please do not hesitate to let me know.**

CONTENT:

Week	Content	Assignments
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Week 1: Course introduction	Brief overview of course content. Introduction of visual resources and texts used in the course. Students will get recommendations on which museums and galleries in the greater Tokyo area to visit, in addition to the two national museums that we will be visiting during the course.	• Visual resources and online archives • Reading list • List of recommended museums and galleries in greater Tokyo area
Week 2: Visualizing Faith	Examine topics integral to an understanding of Buddhist art and architecture in Japan by studying temple sites and architectural forms, Buddhist iconography and icons, and ritual practices.	• Deal, William E. and Brian Ruppert. 2015. “1 Early Historical Contexts”, and “Ancient Buddhism (645-950)”, in <i>A Cultural History of Japanese Buddhism</i>, Wiley-Blackwell. • Sadao, Tsuneko S., and Stephanie Wada. 2003. “II Introduction of Buddhism: Asuka period”, in <i>Discovering the Arts of Japan: A Historical Overview</i>, Kodansha International, pp. 36-73. • Faure, Bernard. 1998. “The Buddhist Icon and the Modern Gaze,” in <i>Critical Inquiry</i> vol. 24, no. 3 Spring, pp. 768-813.
Week 3: Illustrating Narratives	Explore various formats of Japanese paintings by paying special attention to visual representations that recount narratives. Investigate issues such as text-image relationship and cross-referencing between literature and art.	• Shirane, Haruo. 2013. “Introduction: secondary nature, climate, and landscape”, and “Visual Culture, Classical Poetry, and Linked Verse”, in <i>Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts</i>, Columbia Univ Press, pp. 1-24 & pp. 57-88. • Murase, Miyeko, and Mitsuoki Tosa, eds. 2001. <i>The Tale of Genji: Legends and Paintings</i>.
Week 4: Field Study --Tokyo National Museum, Ueno	Consider concepts such as high vs. low, functional vs. decorative, and religious vs. secular art using objects on permanent view. Students will be asked to write a short paper using a specific object to further evaluate these binaries.	
Week 5: Picturing political authority	Explore how political authority is articulated in art and architecture of medieval and early modern Japan.	• Field Study Report 1 due • Sadao and Wada. 2003. “III. The Zenith of Court Culture: Heian period”, “IV. The Court and the Shogunate: Kamakura Nanbokuchō period”, “V. Aesthetics of Warrior Rule: Muromachi period”, in <i>Discovering the Arts of Japan: A Historical Overview</i>, pp. 74-105, pp. 106-135, & pp. 136-161.

Week 6: Materializing economic power	Examine the birth and flourishing of a new townsman culture in Edo period by studying material culture of the time.	- Sadao and Wada. 2003. "VII. Tokugawa Control and the Rise of Bourgeoisie: Edo period", in <i>Discovering the Arts of Japan: A Historical Overview</i>, pp.198-243. - Guth, Christine. 1996. "ONE The Artist and the City", in <i>Art of Edo Japan: the artist and the city 1615-1868</i>, H.N. Abrams, pp. 21-51. - Trede, Melanie, and Lorenz Bichler. 2015. <i>Hiroshige: One Hundred Famous Views of Edo</i>, Taschen.
Week 7	Midterm Exam	
Week 8: Printing popular culture	Investigate how the rise of publishing industry affected pop and visual cultures of early modern Japan. Preliminary report on final project due and will be discussed in class today.	- Nishiyama, Matsunosuke. 1997. "4. Edo Publishing and Ukiyo-e", in <i>Edo Culture: Daily Life and Diversions in Urban Japan, 1600-1868</i>, Univ of Hawai'i Press, pp.64-75. - Harris, Frederick. 2010. "Historical Background", and "Materials and Techniques", in <i>Ukiyo-e: The Art of the Japanese Print</i>, Tuttle Publishing, pp.10-35.
Week 9: Deciphering vectors of influence, combined with Field Study to National Museum of Modern Art.	Consider the process of artistic exchange between different cultures by studying new Japanese painting styles developed during the late 19 th century and European paintings that demonstrate Japanese influence.	- Sadao and Wada. 2003. "VIII. Eyes to the West: The Meiji Restoration", in <i>Discovering the Arts of Japan: A Historical Overview</i>, pp. 244-69. Sato, Doshin. 1999. "Chapter 2 Art and Social Class: The Class System in Early Modern Japan and the Formation of Art", in <i>Modern Japanese Art and the Meiji State: The Politics of Beauty</i>, The Getty Research Institute, pp. 66-95. Tambourine, Lionel. 2007. "Japan and the painters," in <i>Japonisme: Cultural Crossings Between Japan and the West</i>, Phaidon Press, pp. 30-68. Conant, Ellen P. 2006. "Japan 'Abroad' at the Chicago Exposition, 1893", in <i>Challenging Past And Present: The Metamorphosis of Nineteenth-Century Japanese Art</i>, Univ. of Hawai'i Press, pp. 254-79.
Week 10: Distinguishing "self"	Explore definitions of artistic "self" in the early modern Japan by examining various practices of artistic production.	- Foxwell, Chelsea. 1999. "Introduction", in <i>Modern Japanese Art and the Meiji State: The Politics of Beauty</i>, The Getty Research Institute, pp. 1-26. - Clark, John. 1986. "Modernity in Japanese Painting", <i>Art History</i>, 9:2, pp. 213-31.

		Miller, Mara. 1998. "Art and the Construction of Self and Subject in Japan," in <i>Self as Image in Asian Theory and Practice</i>, edited by Roger T. Ames, Thomas P. Kasulis, and Wimal Dissanayake, State University of New York, pp. 421-59.
Week 11: Contemporary Art and Popular Culture	Explore how contemporary art and popular culture appropriate, connect themselves with the traditional forms of art.	- Field Study Report 2 due - Darling, Michael. 2001. "Plumbing the Depths of Superflatness", <i>Art Journal</i>, 60: 3, pp. 76-89. - Favell, Adrian. 2011. <i>Before and After Superflat: A Short History of Japanese Contemporary Art 1990-2011</i>, Hong Kong: Blue Kingfisher Limited. - Elliott, David. 2011. <i>Bye Bye Kitty!!!: Between Heaven and Hell in Contemporary</i>
Week 12	Final Project Presentation	

COURSE CONTENT:

All reading assignments will be uploaded in advance on Moodle. There will also be discussion questions pertaining to each week's readings uploaded two weeks in advance on Moodle. You do not need to write down answers to these questions, but are encouraged to think about the answers as you read the articles.

REQUIRED READINGS:

Students MUST complete the relevant readings before each class.

- Deal, William E. and Brian Ruppert. 2015. "1 Early Historical Contexts", and "Ancient Buddhism (645-950)", in *A Cultural History of Japanese Buddhism*, Wiley-Blackwell.
- Sadao, Tsuneko S., and Stephanie Wada. 2003. "II Introduction of Buddhism: Asuka period", in *Discovering the Arts of Japan: A Historical Overview*, Kodansha International, pp. 36-73.
- Faure, Bernard. 1998. "The Buddhist Icon and the Modern Gaze," in *Critical Inquiry* vol. 24, no. 3 Spring, pp. 768-813.
- Shirane, Haruo. 2013. "Introduction: secondary nature, climate, and landscape", and "Visual Culture, Classical Poetry, and Linked Verse", in *Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts*, Columbia Univ Press, pp. 1-24 & pp. 57-88.
- Murase, Miyeko, and Mitsuoki Tosa, eds. 2001. *The Tale of Genji: Legends and Paintings*.
- Sadao and Wada. 2003. "III. The Zenith of Court Culture: Heian period", "IV. The Court and the Shogunate: Kamakura Nanbokuchō period", "V. Aesthetics of Warrior Rule: Muromachi period", in *Discovering the Arts of Japan: A Historical Overview*, pp. 74-105, pp. 106-135, & pp. 136-161.
- Sadao and Wada. 2003. "VII. Tokugawa Control and the Rise of Bourgeoisie: Edo period", in *Discovering the Arts of Japan: A Historical Overview*, pp. 198-243.

- Guth, Christine. 1996. "ONE The Artist and the City", in *Art of Edo Japan: the artist and the city 1615-1868*, H.N. Abrams, pp. 21-51.
- Trede, Melanie, and Lorenz Bichler. 2015. *Hiroshige: One Hundred Famous Views of Edo*, Taschen.
- Nishiyama, Matsunosuke. 1997. "4. Edo Publishing and Ukiyo-e", in *Edo Culture: Daily Life and Diversions in Urban Japan, 1600-1868*, Univ of Hawai'i Press, pp. 64-75.
- Harris, Frederick. 2010. "Historical Background", and "Materials and Techniques", in *Ukiyo-e: The Art of the Japanese Print*, Tuttle Publishing, pp. 10-35.
- Sadao and Wada. 2003. "VIII. Eyes to the West: The Meiji Restoration", in *Discovering the Arts of Japan: A Historical Overview*, pp. 244-69.
- Sato, Doshin. 1999. "Chapter 2 Art and Social Class: The Class System in Early Modern Japan and the Formation of Art", in *Modern Japanese Art and the Meiji State: The Politics of Beauty*, The Getty Research Institute, pp. 66-95.
- Tambourine, Lionel. 2007. "Japan and the painters," in *Japonisme: Cultural Crossings Between Japan and the West*, Phaidon Press, pp. 30-68.
- Conant, Ellen P. 2006. "Japan 'Abroad' at the Chicago Exposition, 1893", in *Challenging Past And Present: The Metamorphosis of Nineteenth-Century Japanese Art*, Univ. of Hawai'i Press, pp. 254-79.
- Foxwell, Chelsea. 1999. "Introduction", in *Modern Japanese Art and the Meiji State: The Politics of Beauty*, The Getty Research Institute, pp. 1-26.
- Clark, John. 1986. "Modernity in Japanese Painting", *Art History*, 9:2, pp. 213-31.
- Miller, Mara. 1998. "Art and the Construction of Self and Subject in Japan," in *Self as Image in Asian Theory and Practice*, edited by Roger T. Ames, Thomas P. Kasulis, and Wimal Dissanayake, State University of New York, pp. 421-59.
- Darling, Michael. 2001. "Plumbing the Depths of Superflatness", *Art Journal*, 60: 3, pp. 76-89.
- Favell, Adrian. 2011. *Before and After Superflat: A Short History of Japanese Contemporary Art 1990-2011*, Hong Kong: Blue Kingfisher Limited.
- Elliott, David. 2011. *Bye Bye Kitty!!!: Between Heaven and Hell in Contemporary Japanese Art*, Japan Society Series, Yale University Press.
- Joonsung Yoon. 2002. "Seeing his own Absence: Culture and Gender in Yasumasa Morimura's Photographic Self-Portraits", *Journal of Visual Art Practice*, 1:3, pp. 162-69.

RECOMMENDED READINGS:

- Coaldrake, William H. 1996. *Architecture and Authority in Japan*, Routledge.
- Ellison, George, and Bardwell L. Smith, eds. 1981. *Warlords, Artists, & Commoners: Japan in the Sixteenth Century*, Honolulu: University of Hawaii Press.
- Gluck, Carol. 1985. *Japan's Modern Myths: Ideologies in the Late Meiji Period*, Princeton: Princeton University Press.

- Guth, Christine. 1996. *Art of Edo Japan: the Artist and the City 1615-1868*, New York: H.N. Abrams. Hickman, Money, ed. 1996. *Japan's Golden Age: Momoyama*, New Haven: Yale University Press.
- Mason, Penelope. 1993. *History of Japanese Art*, New York: Harry N. Abrams.
- Nishiyama, Matsunosuke. 1997. *Edo Culture: Daily Life and Diversions in Urban Japan, 1600-1868*, Honolulu: university of Hawaii Press.
- Sadao, Tsuneko S., and Stephanie Wada. 2003. *Discovering the Arts of Japan: A Historical Overview*, Kodansha International.
- Sato, Doshin. 1999. *Modern Japanese Art and the Meiji State: The Politics of Beauty*, The Getty Research Institute. Seattle Art Museum, ed. 1987. *A Thousand Cranes: Treasures of Japanese Art*. San Francisco: Chronicle Books.
- Shimizu, Yoshiaki, ed. 1988. *Japan: The Shaping of Daimyo Culture*. New York: George Braziller, Inc., National Gallery of Art, Washington.
- Shirane, Haruo. 2013. *Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts*, Columbia Univ Press.
- Totman, Conrad. 1993. *Early Modern Japan*, Berkeley: University of California Press.
- Tseng, Alice Y. 2008. *The Imperial Museums of Meiji Japan: Architecture and the Art of the Nation*, University of Washington Press.
- Varley, Paul. 2000. *Japanese Culture*, 4th edition, Honolulu: Hawaii University Press.