

COURSE CONTENT

Course Code	DD8009
Course Title	Japanese Art: Edo to Contemporary
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours

Course Aims

This survey course will introduce you to developments in Japanese art from the Edo period (17th century) to contemporary. You will examine a broad range of visual materials, from Japanese woodblock prints to contemporary art, photography, architecture and design, in order to identify and understand major themes and critical issues in Japanese art. This course will complement courses in other Asian art histories and Japanese literature. It will also provide a basis for further in-depth studies in Japanese art, history and culture.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Discuss the chronological overview of modern and contemporary Japanese art history, including historical contexts to key art movements
2. Recognize and explain importance of selected Japanese artists and important artworks
3. Apply techniques of visual analysis and art historical research with support of bibliographic and archival materials
4. Present research on Japanese Art and culture in a clear and cohesive manner.
5. Contribute to the learning environment by participating positively to class discussion, critiques and activities related to Japanese Art and culture.

Course Content

Historical Context to Japanese Art

Gaining an overview of major periods in Japan's history: Heian, Edo, Meiji and Contemporary and how Japan's geography factors into its art history

Japanese Art Historical Periods

Introduction to the Edo, Meiji and Contemporary eras and the cultural milieu(s) of those periods, notably in Tokyo and Kyoto

Artists, Styles and Artworks

Introduction to key Japanese artists, styles, key movements, significant artworks and architectural works

Key Concepts and Special Issues in Japanese art

Understanding key concepts such as *wabi-sabi*, *otaku*, *SuperFlat* and their relationship to Japanese art

Class assignments

Class exercises, assignments, quizzes and discussions designed in a progressive sequence leading to an 8-10-page final research paper. Assignments include producing fieldnotes and/or writing reviews of films, books and exhibitions.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment In-Class Presentations (20%) Short Written Assignments: (30%)	1, 2, 3, 4	--	50	Individual
Final Paper: Research paper (8-10 pages)	1, 2, 3, 4		30	Individual
Continuous Assessment: Participation	5	--	20	Individual
Total			100%	

Reading and References

1. Mason, Penelope. *History of Japanese Art*. New York: Abrams, 1993
2. Stanley-Baker, Joan. *Japanese Art*. London: Thames & Hudson, 2000
3. Sen, Shoshitsu. *Tea Life, Tea Mind*. New York: Weatherhill, 1979
4. Murasaki Shikubu. *Tale of Genji* (online)
5. Okakura, Kazuo. *The Book of Tea*. MI: Benjamin Press, 2011
6. Sei Shonagon. *The Pillow Book*. London: Penguin, 2006
7. McKelway, Matthew. *Traditions Unbound*. SF, CA: Asian Art Museum, 2005
8. Hamada, Nobuyoshi. *Rimpa*. Tokyo: Pie Bukkusuu, 2011
9. Tanizaki, Junichiro. *In Praise of Shadows*. London: Vintage, 2001
10. Juniper, Andrew. *The Japanese Art of Impermanence*. Boston: Tuttle Publishing,
11. Reibstein, Mark *Wabi Sabi*. Tokyo; New York: Kodansha Int'l, 2008
12. Guth, Christine *Art of Edo Japan*. New Haven, CN: Yale Univ Press, 1996
13. Harris, Frederick. *Ukiyo-e*. Tokyo: Tuttle Publishing, 2010 *Ukiyo-e*. London; New York: Phaidon, 2005
14. Ito Jakuchu. *On a Riverboat Journey*. New York: George Braziller, 1990
15. Brown, Kendall *Taisho Chic*. Honolulu: Honolulu Academy of Arts, 2001.

16. Lambourne, Lionel. *Japonisme*. London: Phaidon, 2005.
17. Shirahara, Yukiko. *Japan Envisions the West*. Seattle, WA: Seattle Art Museum, 2007
18. Munroe, Alexandra. *Scream Against the Sky*. New York: H.N. Abrams, 1994
19. Tiampo, Ming. *Gutai: Splendid Playground*. New York: Guggenheim, 2013
20. Chong, Doryun . *Tokyo 1955-1970*. New York: MoMA, 2012
21. Elliott, David. *Bye Bye Kitty!* New York: Japan Society; New Haven, CT: Yale University Press, 2011
22. Brehm, Margrit. *The Japanese Experience: Inevitable*. Ostfildern-Ruit, Germany: Hatje Cantz, 2012
23. Tucker, Anne. *History of Japanese Photography*. New Haven, CT: Yale University Press, 2003
24. Murakami, Takashi. *Little Boy*. New York: Japan Society; New Haven, CT: Yale University Press, 2005
25. Favell, Adrian. *Before and After Superflat?* Hong Kong: Blue Kingfisher, 2011

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is

involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Historical Context Overview of historical and geographic factors influencing the development of Japanese art history	1,2, 3, 5	Introductory Lecture on Japan's major historical periods and geographic location
2-5	Introduction to key concepts in Japanese culture Introduction to the Japanese tea ceremony (<i>chado</i>), wabi-sabi, seasons and understanding their significance in Japanese art	1,2, 3, 5	Lectures on <ul style="list-style-type: none"> - Tea Ceremony - Classical Japanese Painting, - Classical Architecture Class screening of documentary on tea ceremony In-Class Presentation: Book review on tea ceremony and/or wabi-sabi. Presentation. Critique and feedback. Fieldtrip to Japanese art exhibition Assignments: Assignment 1: Exhibition review (1 page) of Japanese art exhibition
6-7	Art of the Edo Period Introduction to art of the Edo period and understanding the cultural milieu that gave rise to <i>ukiyo-e</i> (Pictures of the Floating World)	1, 2, 3, 5	Lectures on: <ul style="list-style-type: none"> - <i>Ukiyo-e</i> - The rise of urban culture Fieldtrip to learn about printmaking techniques Assignments: Assignment 2: Film review (1 page) of a Japanese animation classic by Hayao Miyazaki

8-9	<p>Art of the Meiji Period</p> <p>Introduction to art in early 20th century Japan in the context of modernization and the interactions between East and West.</p>	1, 2, 3, 4, 5	<p>Lectures on:</p> <ul style="list-style-type: none"> - Japanese painting (<i>Nihonga</i>) Western painting in Japan (<i>Yoga</i>) - Japonisme - East-West issues <p>Library session to learn how to use the library and other online resources for academic (art history) research</p> <p>Assignments:</p> <p>Assignment 3: Research Thesis Abstract (not more than 200 words) and preliminary bibliography with 3 book or journal citations</p>
10-13	<p>Post War Japanese Art</p> <p>Introduction to Japanese art after the World War 2 and the development of Japanese contemporary art as an international and global phenomenon.</p> <p>Continuous review of final assignment through various stages of completion</p> <p>Throughout the last 4 weeks of the semester the final assignment will be subject to review through its various stages of completion. Students will do a short presentation of their final research topic and take questions from their peers. They will also critique presentations by others. This will allow for a peer-review-based examination of research ideas. In this highly interactive process you will learn through and from the work of your peers and the advice offered by the lecturer. These reviews will take all previously learned concepts into account and test the students in terms of their understanding of applying these to practice.</p>	1, 2, 3, 4, 5	<p>Lectures on important examples of:</p> <ul style="list-style-type: none"> - Exhibitions - Performance art - Photography - Installation - Curatorial projects <p>In-Class Presentation:</p> <p>Individual presentations (5min) of final research topic, followed by peer discussion</p> <p>Final Paper:</p> <p>Short research paper (8-10 pages) on selected topic, including visual analysis, bibliographic and/or archival references.</p>