COURSE CONTENT

Course Code	DD8011
Course Title	Aesthetic Manifestations of Buddhist Devotion & Practice
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This course is intended to deepen and widen your pre-existing knowledge of Asian or Buddhist art, and to develop critical frameworks for rethinking prevailing canons of Buddhist art. It covers a selection of artefacts, sites and works of art from over two millennia from ca. 300BCE to the 21st century. The geographical scope mirrors the internationalisation of Buddhism, from South Asia to East, Southeast Asia, and the Western world, since the first millennium. We ask: how have Buddhist teachings been interpreted by image-makers over space and time, and how have the representations been subsequently experienced, read and used, and what makes "Buddhist art" "Buddhist" and "art"? These studies will provide a basis for further in-depth studies of Buddhist Art.

Intended Learning Outcomes (ILO)

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

1. Identify and discuss Buddhist artefacts, sites and works of art from ca. 300BCE to the 21st century.
2. Discern and discuss adaptations and transformations of Buddhist concepts and imagery from South to East and Southeast Asia, and to Euro-America.
3. Demonstrate visual memory skills and be able to differentiate between the different styles, and identify the figures and symbols represented, in Buddhist Art.
4. Present research findings related to Buddhist Art in a clear and cohesive manner.
5. Share and critique analyses of Buddhist Art in a constructive manner.

Course Content

What are the most representative examples of Buddhist artefacts, sites and works of art from ca 300BCE to the 21st century?

You will be shown a range of Buddhist visual materials from South, East and Southeast Asia, Europe and North America from the inception of Buddhist art to the contemporary: stupas, seals, coins, monumental sculptures, paintings, installations, etc.

What are the principal figures and symbols featured in Buddhist art?
You will learn how to identify the different Buddhist superior beings and their meanings: arhats, Buddhas, bodhisattvas, etc. They are also initiated to the symbolic meanings of aniconic representations.

How have Buddhist teachings been interpreted by image-makers over space and time and how have the representations been subsequently experienced, read and used?
You will explore the ways in which the representation of a single concept, figure or symbol transformed over space and time, as well as how the reception of the representation has varied.

What makes "Buddhist art" "Buddhist" and "art"?
You will be invited to reflect on the contradictions between the raison d'être of Buddhist images and the notion of art as a commodity today.

Class assignments
The Oral Presentation is an exercise on the analysis of an artwork's formal and iconographic qualities, intrinsic meanings and art historical significance, as well as its effective communication. The Written Assignment demands that you compare and contrast, and engage with a wider range of issues. The Visual Memory Exercise trains you in visual memory skills which are vital for the study of art.

Assessment (includes both continuous and summative assessment)

Component	**ILO Tested**	**Programme LO**	**Weighting**	**Team/ Individual**
Continuous Assessment Oral Presentation	1, 2, 4	N.A.	40	Individual
Final Project: Written assignment	1, 2, 3	N.A.	40	Individual
Continuous Assessment Participation	1, 2, 3, 4, 5	N.A.	20	Individual
Total			100%	

Reading and References

1. Baas, Jacquelynn, and Mary Jane Jacob, eds. *Buddha mind in contemporary art*. University of California Press, 2004.
2. Cather, Sharon, David Park, and K. Wangmo. *Art of Merit: Studies in Buddhist Art and its Conservation*. Archetype, 2013.
3. Coomaraswamy, Ananda K. "The origin of the Buddha image." *The Art Bulletin* 9.4 (1927): 287-328.
4. Dehejia, Vidya. *Discourse in early Buddhist art: Visual narratives of India*. Coronet Books Inc, 1997.
5. Dehejia, Vidya. "On modes of visual narration in early Buddhist art." *The Art Bulletin* 72.3 (1990): 374-392.
6. Fisher, Robert E. *Buddhist art and architecture*. Thames and Hudson, 1993.
7. Foucher, Alfred. *The beginnings of Buddhist art: and other essays in Indian and Central-Asian archaeology*. Asian Educational Services, 1917.
8. Green, Alexandra, ed. *Rethinking Visual Narratives from Asia: Intercultural and Comparative Perspectives*. Hong Kong University Press, 2013.
9. Green, Ronald. *Buddhism Goes to the Movies: Introduction to Buddhist Thought and Practice*. Routledge, 2013.
10. Guy, John. *Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia*. Metropolitan

Museum of Art, 2014.

11. Harle, James C. *The art and architecture of the Indian subcontinent*. Yale University Press, 1994.
12. Harris, Clare E. *The museum on the roof of the world: art, politics, and the representation of Tibet*. University of Chicago Press, 2012.
13. Huntington, Susan L. "Early Buddhist art and the theory of aniconism." *Art Journal* 49.4 (1990): 401-408.
14. Kinnard, Jacob N. *Imaging wisdom: seeing and knowing in the art of Indian Buddhism*. Routledge, 2013.
15. Kinney, Ann R., Marijke J. Klokke, and Lydia Kieven. *Worshiping Siva and Buddha: The Temple Art of East Java*. University of Hawaii Press, 2003.
16. Le May, Reginald. *A concise history of Buddhist art in Siam*. CE Tuttle Company, 1938.
17. Paine, Robert Treat, and Alexander Coburn Soper. *The art and architecture of Japan*. Yale University Press, 1981.
18. Seckel, Dietrich. *The Art of Buddhism*. Crown Pub, 1964.
19. Seckel, Dietrich. *Before and beyond the image: aniconic symbolism in Buddhist art*. Artibus Asiae Pub, 2004.
20. Snodgrass, Adrian. *The symbolism of the stupa*. Motilal Banarsidass Publisher, 1992.
21. Soper, Alexander Coburn. *The Art and Architecture of China*. Harmondsworth, Middlesex; Baltimore: Penquin Books, 1960.
22. Teiser, Stephen F. *Reinventing the Wheel: Paintings of rebirth in medieval Buddhist temples*. University of Washington Press, 2006.

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. No late submission will be accepted.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 15 minutes late, you will be deemed as absent.

(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*

*Subjected to adjustment by instructor according to you' progress, public holidays and unforeseeable circumstances.

Week	Topic	Course LO	Readings/ Activities
1	• **Introduction** Overview of the course: "What is expected and what can I expect to learn as a student?"	1,2, 3	**Introductory Lecture** **Discussion:** What do you understand of "Buddhist art"? **Readings:** Seckel, Fisher
2	• **Fieldtrip: Asian Civilisations Museum** To inculcate the importance of studying originals and not rely on reproductions.	1,2, 3, 5	**Worksheet:** The identification of specific representations at the Museum. **Discussion:** Favourite works of art from the Asian Civilisations Museum **Readings:** Seckel, Fisher

3-5	• **Premodern Buddhist art**
	  • Pictorial narratives of the Buddha's last and past lives
	  • What is a Buddha image?
		1,2, 3, 4, 5	**Lecture:**
			How did pictorial narratives of the Buddha, his last and past lives evolve over space and time?
			Discussion:
			Favourite works from these categories of Buddhist art

			In-class exercise: Visual Memory Exercise: identify works of art seen in the previous class **Readings:** Seckel, Fisher, Dehejia, Snodgrass, Green, Guy, Huntington, Kinnard, Kinney.
6-7	• **Premodern Buddhist art continued** • What is an aniconic symbol of the Buddha? • Buddhist cosmoses	1,2, 3, 4, 5	**Lecture:** How did aniconic symbols and Buddhist cosmoses evolve over space and time? **Discussion:** Favourite works from these categories of Buddhist art **In-class exercise:** Visual Memory Exercise: identify works of art seen in the previous class **Readings:** Foucher, Coomaraswamy, Cather, Harle, Paine, Teiser

8	• **Modern and contemporary Buddhist art**
	  • Painting
	  • Installation
	  • Sculpture
	  • New media art
	  • Performance
		1,2, 3, 4, 5	**Lecture:**
			What are the new "bodies" of the Three Jewels of Buddha, Dhamma and Sangha, and how are they different from the premodern ones? What makes modern and contemporary Buddhist art "Buddhist"?
			Discussion:
			Favourite works of modern and contemporary Buddhist art
			Assessment:
			Visual Memory Exercise: identify works of art seen in the previous class
			Readings:
			Baas, Harris

9-10	• **Buddhism in popular culture**
	  • Film
	  • Manga
	  • Animation
		1,2, 3, 4, 5	**Lecture:**
			What are some popular narrative Buddhist art forms? How are they different from premodern visual narratives?
			Screening:
			Saint Young Men by Nakamura Hikaru (2006–|90min), *The Book of*

			the Dead by Kihachiro Kawamoto (2005|70 min), *Spring, Summer, Fall, Winter … & Spring* by Kim Ki-duk (2003|106min), *Afterlife* by Ishu Patel (1978|7min), *Three Monks* (1976|20min) **Discussion:** Are film and animation more efficient than static visual narratives? **Assessment:** Visual Memory Exercise: identify works of art seen in the previous class **Readings:** Dehejia, Green
11	• What scholars of Buddhism say about Buddhist "art" • Buddhologists • Anthropologists • Historians • Epigraphists • Philologists	1,2, 3, 4, 5	**Lecture:** How do historians, epigraphists, philologists, buddhologists and anthropologists study and write about Buddhist "art"? **Screening:** *Mekhong Full Moon Party* by Jira Maligool (2002|120min) **Discussion:** How can the study of Buddhist art draw on these disciplines? **Assessment:** Visual Memory Exercise: identify works of art seen in the previous class Oral Presentation **Readings:** Cather
12-13	• **Revision, Assessment & Feedback**	1,2, 3, 4, 5	**Revision:** Key examples of Buddhist art across space and time and what they tell us about the diffusion of Buddhism and Buddhist art and the way the history of Buddhist art has been shaped. **Feedback:** Oral Presentation Written Assignment: You will be asked to critique their own work so as to develop objectivity with respect to their own work **Assessment:** Visual Memory Exercise: identify

			works of art seen in the previous class Oral Presentation, Written Assignment