

ARTH 6929: Topical Seminar
Mapping East Asia: Art, Culture, and Identity
Dept. of Art & Art History
University of Colorado at Boulder, Fall 2009

Instructor: J.P. Park

E-mail: jp.park@colorado.edu

Office: 418 Fleming Building

Office Hours: Wednesday 11:00 – 12:00 (or by appointment)

Overview

Since the 18th century the binary of “East and West” has functioned as a paradigmatic cultural comparison. In many people’s minds, these constructs represent two opposite poles of human experience. Right up to the present day, some Western writers argue the uniqueness (and thus superiority) of European art, while others have advocated learning from Asian ideals. Likewise some scholars, such as Friedrich von Schlegel, believe that Chinese is the most primitive of languages, while other scholars believe that it is the most advanced. With increasing globalization and the rise of China (and of course, Japan!) as world powers, the need to stretch our imaginations beyond the constraints of traditional constructs has become a serious concern for fields ranging from business and law to anthropology and social work.

One of the major goals of this course is to offer you the tools to critically examine popular accounts of East Asia, its art and cultures. Exposure to logical, historical, artistic, and literary modes of analysis will prepare students to recognize common misconceptions and formulate questions about Chinese/Japanese art and culture in more rigorous and sophisticated ways. In addition, through a careful examination of scholarly research on both Eastern and Western arts, you can acquire a fuller appreciation for the diversity of cultural expression and shared human experience. In this process, you will gain an understanding of how the field is structured and how it has grown by tracing important debates of recent years. We will read a selection of English-language books and articles, some recent, some not so recent, covering a wide range of themes in the social, political, intellectual, and economic histories of China and Japan. The course is intended as preparation for those of you planning to pursue a PhD in art history; but is open to all. While providing a range of topics, this seminar hopes to produce future scholars who are well equipped with balanced and critical perspectives.

Evaluation

- Attendance & Discussion Participation 25%
- Presentation 25%
- Final Research Paper 50%

Schedule and readings:

Week 1 (Aug. 24): The Business of Things

Week 2 (Aug. 31): Divergences

1. Colin Mackerras, *Sinophiles and Sinophobes: Western Views of China* (New York: Oxford University Press, 2000): selected pages.
2. Edward Said, from "Orientalism," in *Colonial Discourse and Post-Colonial Theory: A Reader*, edited by Patrick Williams and Laura Chrisman (New York: Columbia University Press, 1994): 132-149.
3. Prasenjit Duara, *Rescuing History from the Nation: Questioning Narratives of Modern China* (Chicago: University of Chicago Press, 1995), Introduction.
4. Philip C.C. Huang, "Development or Involution in Eighteenth-Century Britain and China?: A Review of Kenneth Pomeranz's *The Great Divergence: China, Europe, and the Making of the Modern World Economy*," *Journal of Asian Studies* 61, no.2 (2002): 501-538.
5. Nancy Brack and John R. Pavia, "Images of Asians in the Art of the Great Pacific War, 1937-45," in *Global Goes Local: Popular Culture in Asia*, edited by Timothy J. Craig and Richard King (Vancouver: UBC Press, 2003).
6. Annette Leduc Beaulieu, "Hugues Krafft's Midori-no-sato: The Art of Bringing Zen to the West," in *Twenty-First-Century Perspectives on Nineteenth-Century Art*, edited by Petra ten-Doesschate Chu and Laurinda S. Dixon (Newark: University of Delaware Press, 2008), 162-170.
7. Roger Fry, "Some Aspects of Chinese Art," *Transformations* (New York, 1926), 67-81.
8. Roger Fry, "Oriental Art," *The Quarterly Review* 212 (1910): 225-239.
9. Clement Greenberg, "The Art of China: Review of the Principles of Chinese Painting by George Rowley," in *The collected essays and criticism / Clement Greenberg*, edited by John O'Brian (Chicago, 1986).

Week 3 (Sept. 7): Labor Day Holiday - No Class

Week 4 (Sept. 14): Art and Society

1. Philip Peirce, "The Arch of Constantine: Propaganda and Ideology in Late Roman Art," *Art History* 12, no.4 (December, 1989), 387-417.
2. Martin J. Powers, "Pictorial Art and its Public in Early Imperial China," *Art History* (1984), 135-164.
3. Wu Hung, *Wu Liang Shrine* (Stanford: Stanford University Press, 1989), 167-186.
4. Audrey Spiro, *Contemplating the Ancients* (Berkeley: University of California Press, 1990), chapter 5.
5. Liu I-ch'ing, "The Free and Unstrained," in Liu I-ch'ing, *A New Accounts of Tales of the World*, trans. Richard Mather (Ann Arbor: University of Michigan, 2002), 371-79.
6. James Cahill, "Political Themes in Chinese Painting," *Three Alternative Histories of Chinese Painting*, 13-36.
7. Alfreda Murck, *The Subtle Art of Dissent: Poetry and Painting in Song China* (Cambridge: Harvard University Asia Center, 2000), 28-50.

Week 5 (Sept. 21): Format and Audience

1. Zhang Yanyuan, "On Connoisseurship, Preservation, Collecting and Appreciation," "On Mounting, Backing, Ornamental Borders and Rollers" in William Acker, trans., *Some T'ang and Pre-T'ang Texts on Chinese Painting*, 3 vols. (Leiden: E.J. Brill, 1954/1974), 203-215; 241-253.
2. Robert Harrist Jr., "Reading Chinese Calligraphy," in Robert Harrist Jr. and Wen C. Fong, *The Embodied Image* (Princeton: Harry N. Abrams, 2001), 3-27.
3. Richard Vinograd, "Situation and Response in Traditional Chinese Scholar Painting," *Journal of Aesthetics and Art Criticism* XLVI, no. 3 (Spring, 1988), 365-374.
4. Robert van Gulik, "The Connoisseurship of Seals," from Gulik, *Chinese Pictorial Art as Viewed by Connoisseur* (Rome, 1958), 417-57.
5. James Cahill, "The Painter's Livelihood," in *The Painter's Practice: How Artists Lived and Worked in Traditional China* (New York: Columbia University Press, 1994), 32-70.
6. Kuo Jo-hsu, "On Titles and Ideas in Painting," and "On the Impossibility of Teaching the expression of Character," in Alexander Soper, *Kuo Jo-hsu's Experiences in Painting* (Washington DC, 1951), 9-10; 52-59.

Week 5 (Sept. 28): Anti-mimesis: The Art of Literati Elite

1. Ronald C. Egan, *Word, Image and Deed in the Life of Su Shi* (Cambridge: Harvard-Yenching Institute, 1994), 261-309.
2. James Cahill, "Quickness and Spontaneity in Chinese Painting: The Ups and Downs of an Ideal," *Three Alternative Histories of Chinese Painting* (Lawrence: University of Kansas, 1994): 70-99.
3. E.H. Gombrich, *Art and Illusion* (Princeton: Princeton University Press, 1956), 203-241.
4. W. J. T. Mitchell, "Beyond Comparison: Picture, Text, and Method," in *Picture Theory* (Chicago: University of Chicago Press, 1994), 83-107.
5. Simon Alderson, "Ut picture poesis and its discontents in late seventeenth and early eighteenth century England and France," *Word and Image* 11, no.3 (July/September, 1995), 256-263.
6. Jonathan Chaves, "Meaning Beyond the Painting: The Chinese Painter as Poet," in Alfreda Murck and Wen C. Fong eds., *Words and Images: Chinese poetry, Calligraphy, and Painting* (New York: Metropolitan Museum of Art, 1991), 431-458.
7. De Man, Paul, "The Epistemology of Metaphor," in Sheldon Sacks ed., *On Metaphor* (Chicago: University of Chicago Press, 1979)

Week 6 (Oct. 5): Parallel in Art and History (James Cahill, James Elkins, and Hans Belting)

1. Michael Baxandall, "The Language of Art Criticism," in Salim Kemal and Ivan Gaskell, *The Language of Art History* (New York: Cambridge University Press, 1991), 67-75.
2. Andrew H. Plaks, "The Aesthetics of Irony in Late Ming Literature and Painting," in *Words and Images*, 487-500.
3. James Cahill, "Response to James Elkins;" and "Some Thoughts on the History and Post-History of Chinese Painting," *Archives of Asian Art* LV (2005): 17-34.
4. Robert E. Harrist Jr., "A Response to Professor Cahill's "Some Thoughts on the History and Post-History of Chinese Painting," *Archives of Asian Art* LV (2005): 35-37.
5. James Elkins, "Art History as a Global Discipline," in *Is Art History Global* (New York: Routledge, 2007), 3-23.

6. Hans Belting, *Art History after Modernism* (Chicago: University of Chicago Press, 1995), 62-73; 167-173; 192-200.

Week 7(Oct. 12): Defining Early Modern

1. Thomas Crow, *Painters and Public Life in Eighteenth Century Paris* (New Haven: Yale University Press, 1989), Chapter IV.
2. Wai-kam Ho, "Late Ming Literati: Their Social and Cultural Ambience," in Chu-ting Li and James C.Y. Watt, eds., *The Scholar's Studio* (London, 1987), 23-36.
3. Anon., "The Art of Being Artistic."
4. Ann Bermingham, *Learning to Draw: Studies in the Cultural History of a Polite and Useful Art* (New Haven: Yale University Press, 2000), 33-64.
5. Karal Ann Marling, *As Seen on TV: The Visual Culture of Everyday Life in the 1950s* (Cambridge: Harvard University Press, 1994), 50-84.

Week 8 (Oct. 19): What is Zen?

1. Charles Lachman, "Art," in *Critical Terms for the Study of Buddhism* (Chicago: University of Chicago Press, 2005), 37-55.
2. Marilyn Ivy, "Modernity," in *Critical Terms*, 311-331.
3. Bernard Faure, *Chan Insights and Oversights: An Epistemological Critique of the Chan Tradition* (Princeton: Princeton University Press, 1993), 15-51.
4. Bernard Faure, *The Rhetoric of Immediacy: A Cultural Critique of Chan/Zen Buddhism* (Princeton: Princeton University Press, 1991), 11-52; 132-178.
5. Stanley Abe, "Inside the Wonder House: Buddhist Art and the West," in *Curators of the Buddha: Buddhism under Colonialism*, ed. Donald Lopez Jr. (Chicago: University of Chicago Press, 1995).
6. Jan Fontein and Money L. Hickman, *Zen: Painting & Calligraphy* (Boston: MFA, 1970), Introduction.

Week 10 (Oct. 26): Chinoserie & Japonisme / Occidentalism

[Preliminary Project Report due: Submit 2 paragraph summary of your proposed research project.]

1. Jonathan Reynolds, "Japan's Imperial Diet Building: Debate over Construction of a National Identity," *Art Journal* 55 (Fall 1996), 32-47.
2. Selected articles from *Japan Envisions the West: 16th-19th Century Japanese Art from Kobe City Museum* (2007).
3. Nikos Papastergiadis, "Hybridity and Ambivalence: Places and Flows in Contemporary Art and Culture", *Theory Culture & Society*, vol. 22, no. 4 (August, 2005) pp. 39-64.
4. Robert J.C. Young, *Colonial Desire: Hybridity in Theory, Culture, and Race* (London and New York: Routledge, 1995), 29-54.

Week 11 (Nov. 2): Feminism

1. Patricia Simons, "Portraiture, Portrayal, and Idealization: Ambiguous Individualism in Representations of Renaissance Women," in Alison Brown, ed., *Language and Images of Renaissance Italy* (New York: Oxford University Press, 1995), 263-311.

2. Ellen Johnston Laing, "Women Painters in Traditional China," in Marsha Weidner ed., *Flowering in The Shadows: Women in the History of Chinese and Japanese Painting* (Honolulu, 1990), 81-102.
3. Katherine Carlitz, "The Social Use of Female Virtue in late Ming editions of the *Lienüzhuan*," *Late Imperial China* 12, no.2 (1991): 117-152.
4. Rose Marie San Juan, "The Court Ladies' Dilemma: Isabella D'Este and Art Collecting in the Renaissance," *Oxford Art Journal* 14, no. 1(1991), 67-78.
5. Linda Nochlin, "Why there have been no great women artist?" *ARTnews* (January 1971): 22-39, 67-71.
6. Martha Vicinus, "Introduction: The Perfect Victorian Lady," in Martha Vicinus, *Suffer and Be Still: Women in the Victorian Age* (Bloomington: Indiana University, 1972).
7. Dorothy Ko, *Teachers of Inner Chambers: Women and Culture in Seventeenth-Century China* (Stanford: Stanford University Press, 1994), 68-112.

Week 12 (Nov. 9): "Asia" and Cultural Capital

1. Roland Barthes, "The World of Wrestling," in *Mythologies* (New York: Hill and Wang, 1972), 15-25.
2. Eric Hobsbawm, *The Invention of Tradition* (Cambridge: Cambridge University Press, 1983), Introduction.
3. Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996), 178-199.
4. Margo Machida, *Unsettled Visions: Contemporary Asian American Artists and the Social Imaginary* (Durham and London: Duke University Press, 2008), 17-56.
5. Derek Conrad Murray, "Hip-Hop vs. High Art: Notes on Race as Spectacle," *Art Journal* 63, no.2 (2004): 4-19.

Week 13 (Nov. 16): Rethinking East/West (Review)

Reading: TBD

Week 14 (Nov. 23): No Classes (Fall Break)

Week 15 (Nov. 30): Final Presentation

Week 16 (Dec. 7): Final Presentation

*** Final Research Paper (15 pages, 12 font, Times Roman, Double Space) due Dec. 14.**

Begin your research early! You will need interlibrary loans.