Voyage: Spring 2017  
Discipline: Art  
Course Number and Title: ART 492A Seminar: Art History  
Division: Upper  
Faculty Name: Julia Sapin  
Semester Credit Hours: 3

Prerequisites: None (Existing prerequisite is waived)

COURSE DESCRIPTION
This seminar will examine contemporary visual practices in Asia and Africa, considering both continuing historical as well as ground-breaking art forms. The course will encounter artists who are responding to their contemporary environment in a variety of innovative ways. Through image analysis and discussion of reading material, we will explore how those artistic developments correspond with the social, political, religious and economic trends and events in their respective regions as well as in a broader global context. Discussion in the course will revolve around scholarly journal readings and videos about these artists and trends. Class meetings will consist of micro-lectures from me, discussions led by either students or me, image analysis and incorporation of students’ country-specific experiences into understanding of these contemporary forms. Students will write comparative essays focused on three artists or artistic movements of their choice from those we study in class.

LEARNING OBJECTIVES
*Build on research and writing skills in order to articulate your views  
*Gain skills in communication through leading discussion  
*Develop skills in journal article analysis  
*Use experiential learning to expand your views of artistic and culture practices

COURSE REQUIREMENTS  
Journal posts (choose 10) 100 points 25%  
Student-led discussion 60 points 15%  
Field class assignment 80 points 20%  
Final Comparative Essay, written and visual 120 points 30%  
Participation 40 points 10%  
Total: 400 points 100%

REQUIRED TEXTBOOKS: None

TOPICAL OUTLINE OF COURSE
Depart Ensenada—January 5

In green font: museums, galleries, and specific exhibitions of modern or contemporary art while we are in port
A1 — January 7: Introductions; overview of course; introduce formats and focuses of contemporary art; sign up for discussion sections

A2 — January 9: Viewing contemporary art
Micro-lecture: Japanese Modern Art

Honolulu — Jan. 12 At Honolulu Museum of Art: Takaya Miou (till January 15) and Yun Fei-Ji (till February 5)

A3 — January 11: Japanese Modern Art: Yoga versus Nihonga
Post 1 Model discussion
Micro-lecture: Japanese Photography

A4 — January 14: Japanese Photography: Focus on Hanaya Kanbei (1903-91)
Micro-lecture: Japanese Postwar Art

A5 — January 17: Postwar Japan: Gutai, Mono-ha
Read for class: Ming Tiampo, “‘Create what has never been done before!’: Historicizing Gutai Discourses of Originality,” Third Text vol. 21, no. 6 (November 2007): 689-706.
Post 3 Student-led discussion
Micro-lecture: Superflat

No class January 19

A6—January 20: Superflat: Murakami Takashi
Post 4 Student-led discussion
Micro-lecture: Art in Japan today

A7 — January 22: Post-Murakami (Goodbye Kitty!)
Makoto Aida, Miwa Yanagi, teamLab, Manabu Ikeda, Hisashi Tenmyouya

**Post 5**

**Watch for class:** “Garden of Unearthly Delights” exhibition (Japan Society, 2014), 10 min

**Micro-lecture: Ai Wei Wei**

Kobe — January 24-28


A8 — January 29:

**Debrief Japanese experiences of viewing contemporary art and visual culture:**

What elements do you notice flourishing from the Japanese art we have studied? Which visual characteristics can you articulate that are most common? media in the US?

**Political Pop and Cynical Realism: Contemporary Art in China:**

Xu Bing, Ai Weiwei, Lin Tianmiou, Zhang Huan

**Watch for class:** Alison Klayman, *Ai Wei Wei: Never Sorry* (2012), 91 min

Post 6

Shanghai — January 31 – February 5

*Museums and galleries in Shanghai: 11th Shanghai Biennale at Power Station of Art

Other galleries or museums to visit: MOCA Shanghai, Shanghai Gallery of Art, M97 Gallery, OV Gallery, Rockbund Art Museum and Minsheng Art Museum.*

A9 — February 6:

**Debrief Chinese experiences of viewing contemporary art and visual culture:**

Which galleries or museums did you visit in Shanghai or elsewhere in China? What were the elements of the work that drew you in? What aspects of Chinese late twentieth-century and 2000-2010 art did you see reflected? What overarching characteristics of contemporary Chinese Art can you pinpoint? How do these characteristics compare with those in Japan?

**Micro-lecture: Contemporary Art in Ho Chi Minh City and the Vietnamese Diaspora**

A10 — February 8: **Artistic Voices in Vietnam**

Dinh Q. Lê, Danh Vo, Tiffany Chung, Jun Nguyen-Hatsushiba

**Watch for class:** *Danh Vo: We the People* (SMK TV, 2013), 4 min.

**Read for class:** Viet Thanh Nguyen, “Impossible to Forget, Difficult to Remember:“

**Post 7**

**Student-led discussion**

**Micro-lecture: Contemporary art in Yangon (Rangoon)**

**Ho Chi Minh City — February 10-14**

Museum and galleries in Ho Chi Minh City (Saigon): Galerie Quynh, Sao La (on the grounds of the Ho Chi Minh City Museum of Fine Arts), Sàn Art, Zero Station, Dia Projects, Duc Minh Gallery, Craig Thomas Gallery.

**A11 — February 15:** Debrief Vietnamese experiences of viewing contemporary art and visual culture:

*How did your experience of visiting Dinh Q. Lê’s studio compare with your expectations? What elements of Vietnamese contemporary art stand out in your mind? Are there elements familiar from your own cultural experiences? How do these differ with your estimation of Chinese contemporary art? Japanese?*

New Zero Art Group and Beyond in Burma (Myanmar): Aung Myint (b. 1946), PoPo (b. 1957), Htein Lin (b. 1963), Chaw Ei Thein (b. 1969), Aye Ko (b. 1963)

**Post 8**


**No Class — February 17**

**A12 — February 18:** *Nothing if not liberated*: More Contemporary Artists from Myanmar

Nein Chan Su/NCS (b. 1973), Nge Lay (b. 1979), Moe Satt (b. 1983)

**Post 9**


**Due Field Assignment**

**Yangon — February 20-24**

Museums and galleries in Yangon (Rangoon): River Gallery, New Zero Art Space, Inya Gallery (founded by Aung Myint), Studio Square Gallery

**A13 — February 25:** Debrief Burmese experiences of viewing contemporary art and visual culture:

*What are the currents you have noted in Myanmar’s contemporary art? How do you think censorship has informed the specific works you have seen? What trends have you noted in the visual themes chosen by artists here? How do they compare to themes we have seen in other countries?*

**Micro-lecture: India Modern**

Read for class: Jamila Adeli, “Translocal Art Worlds in Times of Medialization: Some Observations of India’s Contemporary Art World in Transition,”
Post 10

Student-led discussion

A14 — February 27:  The “transgressive Artist-Citizen” in India
Nalini Malani, Navjot Altaf, Subodh Gupta, Sharmila Samant, Jitish Kallat

Post 11

Student-led discussion

Cochin (Kochi) — March 1–6
Museums and galleries in Kochi:
Kerala Museum, Kashi Gallery, David Hall, Pepper House, Moidu’s Heritage, Chaithanya Art Gallery, Gallery OED. Also the Kochi-Muziris Biennial will be happening while we are there!

A15 — March 7:   Debrief Indian experiences of viewing contemporary art and visual culture:
Can you see aspects of contemporary art in India that may have resulted from the globalization of art markets in recent years? What characteristics of contemporary Indian art stand out for you? (If you were able to visit the Biennale) What similarities and contrasts do you note between contemporary Indian art and work from other countries? What comparison can you make between art here and in other countries we have visited?

A16 — March 10:  Introducing South African Art: Recipe for Resistance

Mauritius — March 12

A17 — March 13:  The Resistance Art of Apartheid: Art of Protest:
Sue Williamson, Paul Stopforth, William Kentridge
Watch for class: Art from the Ashes (2005), approx. 50 min.

Post 12

Student-led discussion

No Class — March 15

B18 — March 16:  Grappling with Post-Apartheid Politics: The Art of Blessing Ngobeni
Read for class: Khanyo Olkethu Mjamba, “Graffiti and Comic Collage Artist Blessing Ngobeni Confronts the Apathy of South Africa’s Elected Officials,” Okay Africa.com (7/30/15 article)  

Watch for class: Art Africa, Blessing Ngobeni speaks to ART AFRICA magazine about his Art practice (February 2016),  
https://www.youtube.com/watch?v=Ad1TKRa1szM  
Promotional Video for FNB Joburg Art Fair 2013  
https://www.youtube.com/watch?v=0Fv9jGMF3eE

Micro-lecture: Ghanaian Contemporary Art

Due Notes on intended structure of Final Comparative Essay: which artists will you be discussing?

Cape Town — March 19-24

Museums and galleries in Cape Town:  
Goodman Gallery, Gallery MOMO (in Johannesburg and Cape Town), WHATIFTHEWORLD, SMAC (The Stellenbosch Modern and Contemporary Art Gallery)

A19 — March 18: Debrief South African experiences of viewing contemporary art and visual culture:  
Given our study of the phases of resistance and post-resistance art in South Africa, what trends did you find most prevalent on your visit?  
How are political issues dealt with in South African art compared with art in Myanmar? How do media (materials) used here compare with those of other countries we have visited?

Read for class: Ariela Gittlen, “As Collectors Look to African Art, Accra Emerges as a Creative Hub,” Artsy (June 20, 2016)

Micro-lecture: Ghanaian Contemporary Art

A20 — March 26: Ghanaian Contemporary Art


Post 13 Student-led discussion

A21 — March 28: El Anatsui

Watch for class: Art 21 (PBS), El Anatsui, 10 min.


Post 14 Student-led discussion
No Class — March 29

Tema — March 31-April 3
Museums and galleries in Accra:
Artists Alliance Gallery (est. by Abade Glover), Nubuke Foundation,
Gallery 1957, Kane Kwei Coffin Workshop (in Teshie), The Loom, Tiga
African Art Consultancy, ACCRA [dot] ALT

A22 — April 4:
Debrief Ghanaian experiences of viewing contemporary art and visual
culture:
What thematic elements does Ghanaian art share with other countries
we have visited? What are some of specific characteristics of Ghanaian
contemporary art that you noted? How does Ghanaian contemporary art
differ from that in South Africa, which has a fraught modern history,
compared with Ghana’s dark historical presence as a depot of the slave
trade? Do these histories have an impact on contemporary work, in your
estimation?

A23 — April 6:
Contemporary Art Initiative in Casablanca: La Source du Lion
Read for class:
Katarzyna Pieprzak, “Art in the Streets: Modern Art, Museum Practice
and the Urban Environment in Contemporary Morocco,” Middle East

Post 15

A24 — April 8:
Contemporary Art in Marrakech
Read for class:
Tara Stevens, “Funky old medina: A new wave of artists is tapping into
Marrakech's rich artisanal heritage, bringing a contemporary vibe to
the city's most historic neighborhood,” The Guardian (November 16,
2013), 2.

Study Day — April 10

Casablanca — April 11-14
Museums and galleries in Casablanca: L'Atelier 21, Villa Des Arts
Museums and galleries in Marrakech: Galerie Rê, Marrakech Museum
of Photography and Visual Arts, DarBellarg, Galerie 127, Jardin Majorelle

A25 Finals — April 15:
Debrief Moroccan experiences of viewing contemporary art and visual
culture:
What differences do you note in your contemporary art viewing
experiences in Morocco? What different influences do you note here
compared to your experiences in Ghana? What are some shared and
different artistic characteristics between Morocco and other countries
we have visited?
Closing considerations

Due: Submit final comparative essay
FIELD WORK
Semester at Sea field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class. Field Classes constitute at least 20% of the contact hours for each course.

Field Class and Assignment
The Field Class for this course will take place on Saturday, 11 February in Ho Chi Minh City, Viet Nam.

Contemporary Art as a Tool of Social Change
While we are in Ho Chi Minh City, we will have a chance to meet contemporary Vietnamese artist Dinh Q. Lê, who will show us around his studio and meet with us to discuss what it means to be an artist in Vietnam today. Dinh’s work crosses boundaries between fine art and applied art, and brings a strong Vietnamese perspective to issues revolving around war, in particular the Vietnam War, and other expressions of hegemonic power.

Your paper for this field class will be a reflection on how Dinh uses his work as a medium for political and social change, and how his methods are similar to and different from other tools for change with which you are familiar from other facets of your life, either from historical study or personal experience (5pp/approximately 1000 words).

Independent Field Assignments
As you visit other ports, there is an expectation that you will consider the practice of contemporary art in those locations: how does art relate to its contemporary setting or not? Is it being used as a tool for social and political change? This contemplation—and visual record-keeping—will inform your final comparative essay for the class.

METHODS OF EVALUATION / GRADING SCALE
The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

Excellent  Good  Satisfactory/Poor  Failing
ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM
Attendance in all Semester at Sea classes is mandatory, but it is at the instructor’s discretion to assign a grade to the participation and attendance requirement. Remember to include information concerning the evaluation of Field Assignments and the Field Classes, which must constitute at least 20% of the total grade in a course.

Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor’s supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

LEARNING ACCOMMODATIONS
Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation. A memo from the student’s home institution verifying the accommodations received on their home campus is required before any accommodation is provided on the ship. Students must submit this verification of accommodations pre-voyage as soon as possible, but no later than November 19, 2016 to academic@isevoyages.org.

STUDENT CONDUCT CODE
The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one’s own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: “I have not given, received, or used any unauthorized assistance on this exam/assignment.”

RESERVE BOOKS AND FILMS FOR THE LIBRARY (in order of appearance in syllabus)
AUTHOR: Heartney, Eleanor
TITLE: Art and Today
Publisher: Phaidon Press
ISBN#: 9780714845142
DATE/EDITION: 2013/2nd edition
AUTHOR: Fraser, Karen M.
TITLE: Photography and Japan
AUTHOR: Murakami, Takashi, ed.
TITLE: Little Boy: The Arts of Japan's Exploding Subculture
PUBLISHER: Japan Society/Yale
ISBN #: 10: 0300102852
DATE/EDITION: 2005

AUTHOR: Elliot, David, ed.
TITLE: Bye Bye Kitty!: Between Heaven and Hell in Contemporary Japanese Art
PUBLISHER: Japan Society
ISBN #: 9780300166903
DATE/EDITION: 2011

AUTHOR: Bellevue Art Museum
TITLE: A Tapestry of Memories: The Art of Dinh Q. Lê
PUBLISHER: Bellevue Art Museum
ISBN #0942342151
DATE/EDITION: 2007

AUTHOR: Picton, John
TITLE: Cross-currents: Contemporary Art Practice in South Africa
PUBLISHER: Atkinson Gallery
OCLC# 46928157

AUTHOR: Museum for African Art
TITLE: Liberated Voices: Contemporary Art in South Africa
PUBLISHER: The Museum for African Art
ISBN# 10: 3791321951

AUTHOR: Gilvin, Amanda, and John R Stomberg, eds.
TITLE: El Anatsui: New Worlds
PUBLISHER: Mount Holyoke College Art Museum
ISBN#: 9780989083515
DATE/EDITION: 2015

ELECTRONIC COURSE MATERIALS
Articles (in order of appearance in syllabus):

Ming Tiampo, “‘Create what has never been done before!’: Historicizing Gutai Discourses of Originality,” Third Text vol. 21, no. 6 (November 2007): 689-706.


Ariela Gittlen, “As Collectors Look to African Art, Accra Emerges as a Creative Hub,” Artsy (June 20, 2016) https://www.artsy.net/article/artsy-editorial-ghana-s-capital-is-undergoing-an-artistic-renaissance


Tara Stevens, “Funky old medina: A new wave of artists is tapping into Marrakech's rich artisanal heritage, bringing a contemporary vibe to the city's most historic neighborhood,” The Guardian (November 16, 2013), 2.

ADDITIONAL RESOURCES
Videos (in order of appearance):

“Garden of Unearthly Delights” exhibition (Japan Society, 2014), 10 min https://www.youtube.com/watch?v=UENKjygugpg

Alison Klayman, Ai Wei Wei: Never Sorry (2012), 91 min

Danh Vo: We the People (SMK TV, 2013), 4 min. https://www.youtube.com/watch?v=8glrGJxpo9A
Art from the Ashes (2005), approx. 50 min.

Art Africa, Blessing Ngobeni speaks to ART AFRICA magazine about his art practice (February 2016), https://www.youtube.com/watch?v=Ad1TKRa1szM

Promotional Video for Blessing Ngobeni Joburg Art Fair 2013 https://www.youtube.com/watch?v=0Fv9jGMF3eE