

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Spring 2013
Discipline: Art History
ARTH 1051: History of Art I
Division: Lower
Faculty Name: Ariana Maki

Pre-requisites: None

COURSE DESCRIPTION

In this class we will examine various art forms of the cultures we will visit—Japan, China, India, Southeast Asia, and Africa—dating from ancient to modern times. We will study the basics of world religions, including Buddhism, Hinduism, Daoism and Islam. This course treats works of art as artifacts expressing human values within their respective cultural and historical contexts. Using illustrated lectures and classroom discussions, we will learn by means of visual analysis how to identify formal methods and materials of artistic expression based on culturally specific definitions of beauty.

COURSE OBJECTIVES

1. Recognize the hallmark characteristics of each culture's art, including formal concerns such as line, proportions, composition, perspective and use of color
2. Art works will be explored in their political, social and religious contexts
3. Students will be exposed to Buddhism, Hinduism, Islam and indigenous religious traditions
4. Study and understand the ways in which themes of cultural continuity, cross-cultural contact and innovation can be noted in the visual arts
5. Explore how status and power are communicated through painting, sculpture and architecture
6. Grasp the role that religious and political concerns play in the patronage and creation of art, and in what way those works communicate to the population as a whole

REQUIRED TEXTBOOKS

AUTHOR: Stokstad, Marilyn and Michael Cothren
TITLE: *Art History Portable, Book 3: A View of the World, Part One*
PUBLISHER: Pearson
ISBN #: 0205790933 and ISBN 13: 9780205790937
DATE/EDITION: June 30, 2010/First (copyright date 2011)

AUTHOR: Stokstad, Marilyn and Michael Cothren
TITLE: *Art History Portable, Book 5: A View of the World, Part Two*
PUBLISHER: Pearson
ISBN #: 020579095X and ISBN 13: 9780205790951
DATE/EDITION: July 1, 2010/First (copyright date 2011)

TOPICAL OUTLINE OF COURSE

Jan. 10: Orientation

Lecture One: Introduction to Art History and Art in Cultural Context

Questions to be addressed: What is the discipline of art history? How do we begin to understand a work of art and its context?

Readings: "The Subjects and Vocabulary of Art History" from *Gardner's Art through the Ages*, 11th edition

Assignments: Map of the World; Art Historical Terms

Lecture Two: Birth of Art

Questions: What were common themes in Paleolithic and Neolithic art? What cultural concerns drove people to create these artifacts?

Assignment due: Map of the World; Art Historical Terms

Jan. 15-16: No Class. Hilo

Lecture Three— Japan Before Buddhism and the Life of the Buddha

Questions: What are the major characteristics of early Japanese art? How did buried objects help our understanding of spiritual and cultural concerns of the time? What are the major events of the Buddha's life, and how can we identify the Buddha in art?

Reading: Stokstad and Cothren, Chapter 11: Japanese Art before 1333, 335-362

Assignment: Life of the Buddha, DVD (2010)

Response Paper One assigned

Lecture Four—Life of the Buddha and Early Buddhist Art of Japan

Questions: How did the Nara period foster the production of Buddhist art? In what ways did Buddhist art function in temples and sacred places? What key features distinguish Zen and Pure Land Buddhism?

Readings: Stokstad and Cothren, Chapter 11: Japanese Art before 1333, 363-376

Jan. 21: (International Date Line). No Class.

Jan. 22: Study Day. No Class.

Lecture Five--- Japanese Art in the Heian through Kamakura Periods

Questions: How did political power and patronage change the types and styles of art that was produced? How did woodblocks change art and the artists that produced it? What were the results of contact with foreign cultures?

Readings: Stokstad and Cothren, Chapter 25: Japanese Art after 1333, 813-834

Response Paper One due

Lecture Six— Japanese Art from Momoyama to Modernity

Readings: Stokstad and Cothren, Chapter 25: Japanese Art after 1333, 813-834

Jan 27-31: No Class. Yokohama and Kyoto

Lecture Seven— Arts of China-Tang Dynasty through the Five Dynasties

Questions: What philosophical and religious traditions were prevalent in early Chinese civilization? How were the priorities of these methodologies communicated through art? Questions: What

genres of art became most popular? In what ways did artists distinguish themselves? How did this art function in the lives of its viewers, and who were the intended audience of these works?

Readings: Stokstad and Cothren, Chapter 10: Chinese and Korean Art before 1279, 325-338 (Korean material not required reading.), and Sullivan, *Arts of China*, Chapter 7: The Five Dynasties and the Song Dynasty, 163-205.

Lecture Eight: Arts of China-Chinese Landscape Painting

Questions: Who were the famous landscape painters of this era, and what genres were most popular?

Readings: Stokstad and Cothren, Chapter 10: Chinese and Korean Art before 1279, 344-349; Stokstad and Cothren, Chapter 24: Chinese and Korean Art after 1279, 791-806. (Korean material not required reading.)

Feb. 03-08: No Class. Shanghai and Hong Kong

Lecture Nine: Modern Chinese Art

How did the emergence of the Nationalist, and later the Communist, governments change art and its functions? How did new technology and foreign contact change artistic production? How was art used as propaganda in the Cultural Revolution and the Great Leap Forward?

Lecture Ten: Southeast Asian Art

Questions: What themes unite the art of this very large and diverse geographic area? What stylistic differences can we see in comparison to the art of China and Japan? How do art and architecture work together to communicate to visitors? How do practitioners use art in their ritual environments?

Readings: Tingley, Introduction, *Arts of Ancient Vietnam: From River Plain to Open Sea*, 1-19; Lee, Chapter 11: The Medieval Art of Southeast Asia and Indonesia in *A History of Far Eastern Art*, 263-284

Feb. 12-18: No Class. Ho Chi Minh City

****Required Field Lab on Day One in Ho Chi Minh City**

Lecture Eleven: Review Session

In class exercises with 'unknown' works of art; open question and answer sessions

Questions: What did you encounter in Vietnam that looked very familiar, or only slightly familiar, to what we've studied so far? In what ways does Southeast Asian art impact you differently than when we were in Japan and China?

Feb. 20-21: No Class. Singapore

Lecture Twelve: Early Art of India: Prehistory, Buddhism and Hinduism

Questions: How did religion drive production of early Indian art? What characteristics of style, method, material, etc. distinguish a piece from Mathura, Sarnath or other major sites? How does art contribute to a temple environment? What are the main religious beliefs of Buddhism and Hinduism, and in what ways are they different? What iconography helps us to distinguish Buddhist from Hindu art?

Reading: Stokstad and Cothren, Chapter 9: Art of South and Southeast Asia before 1200, 291-319; Huntington, S. "Kings as Gods, Gods as Kings: Temporality and Eternity in the Art of India" in *Ars Orientalis* Vol. 24 (1994), 30-38.

Response Paper Two assigned

Feb. 25-March 01: No Class. Yangon

Lecture Thirteen: Art of India: Gupta to Pala Dynasties, Introduction to Islamic art in India

Questions: Why do we consider Gupta art to be an 'international' style? What stylistic and/or thematic similarities have you seen in other cultures we've studied to date? How can we recognize a work of art as being from the Pala Dynasty? What can we learn from the texts that survive from this era?

Mar. 06-11: Cochin

Lecture Fourteen: Later Indian Art and Architecture

Questions: How can we tell the difference between northern and southern Indian architecture? What themes are common in sculpture and painting during this time? What are the characteristics of major painting traditions of later India?

Readings: Huntington, S. Chapter 23: The Vijayanagar Period (ca. 1336 to 1565) in *Art of Ancient India*, 573-586. Stokstad and Cothren, Chapter 23: Art of South and Southeast Asia after 1200, 778-785.

Lecture Fifteen: Islamic Art and Architecture of the Mughals

Questions: How did the arrival of Islam affect the arts of northern India? How was art and architecture of the south affected, if at all? What are the characteristics of Islamic art? How was art different under the various Mughal emperors? What Islamic themes can be found in major monuments, such as palaces and the Taj Mahal?

Readings: Blair and Bloom, Chapter 19: The Arts in India under the Mughals and Their Contemporaries in the Deccan, in *The Art and Architecture of Islam: 1250-1800*, 287-302

Mar. 18: No Class. Port Louis

Lecture Sixteen: Review Session: open question and discussion session, and practice exam questions to familiarize students with the test format

In class activity: The class will break up into discussion groups and be assigned an 'unknown' image from India, for which they will have time to assign it an identity, describing its theme and salient characteristics. The groups will then share their findings with the class for larger discussion.

Lecture Seventeen: Art of Africa: Introduction and South African Art

Questions: What themes are commonly found in African art? Which were the major cultural groups throughout Africa? How is a group's perception of the world/environment around them translated into visual material? What are common symbols of royalty in Zimbabwe cultural arts? How are Zimbabwean arts distinctive from those of South Africa proper?

Readings: Stokstad and Cothren, Chapter 13: Early African Art, 403-421, and Chapter 28: Art of Africa in the Modern Era, 879-899.

Response Paper Two due

Mar. 25-30: No Class. Cape Town

Lecture Eighteen: Art of West Africa

Questions: How can we distinguish art from Ghana? What are major stylistic and thematic characteristics of the art of its neighbor, Benin? In what way did art change with the arrival of

Europeans? What are the major themes and characteristics of Asante art?

Readings: Visual Arts of Africa, "The Akan Peoples of Ghana and the Ivory Coast," 103-125.

April 01: No Class. Study Day.

Lecture Nineteen: Islamic Art of North Africa

Questions: What common themes have we noted so far in African art? How does African art differ from the arts of South, Southeast and East Asia? In what ways are they similar? What stylistic characteristics reveal an African origin?

Reading: Njoku, Chapter Four: Art and Architecture/Housing in *Culture and Customs of Morocco*, 57-75.

Field Papers Due

April 06-10: No Class. Ghana.

Lecture Twenty: Art of North Africa

Questions: What foreign artists spent time in North Africa, and how did their art impact local traditions, and vice versa? What is the role of colonization in artistic freedom, creation and output?

Reading: Flam, "A Continuing Presence: Western Artists/African Art" in *Western Artists/African Art*, 59-78

April 13: No Class. Study Day.

Lecture Twenty-one: Final Review Session

In class activity: The class will break up into discussion groups and be assigned an 'unknown' image from Africa, for which they will have time to assign it an identity, describing its theme and salient characteristics. The groups will then share their findings with the class for larger discussion.

Questions for the course: How does art reflect the concerns of a particular culture? How can we distinguish Buddhist art from Hindu art? In what ways did the role of the artist change over time in China? What roles do patrons play in the creation process? How does the movement of different ideas (religious, social, political, etc.) impact artistic creation?

April 18-21: No Class. Casablanca.

Lecture Twenty-two: FINAL EXAM

FIELD LAB: Temples of Ho Chi Minh City

- Ho Chi Minh City, February 12, 2013
- Destinations: Emperor Jade Pagoda, Thien Hau Pagoda, Vien Nghiem Pagoda

Academic Objectives of Field Lab:

1. Study first hand art from Vietnam in temple settings, noting points of intersect with and divergence from arts of Eastern Asia.
2. Examine the placement, style and functions of art in three different temple environments
3. Analyze the ways in which art is perceived and understood differently in the ritual environment in comparison to the museum setting

Field Lab Description:

In this field lab, we will encounter the art and visual cultures of Vietnam in a variety of settings, and stemming from multiple religious, social and cultural contexts. We will visit three temples in Ho Chi Minh city, each of which reflects a particular cultural symbiosis or distinct religious affiliation. The Emperor Jade Pagoda (Chua Ngc Hoang) is based on the Tao tradition, which we first encountered in our study of Chinese art. To explore a Japanese-style ritual environment in Vietnam, we will go to the Vien Nghiem Pagoda, which contains illustrations from the past lives of the Buddha. Thirdly, we will witness the symbiosis of Buddhism with pre-Buddhist Vietnamese beliefs at the Thien Hau Pagoda, where images of Thien Hau Thanh Mau (Holy Mother) sit aside those of the historical Buddha, surrounded by silk paintings.

FIELD ASSIGNMENTS

During the course of the day, students will be expected to demonstrate knowledge of course material, document works of art, note art in the environment, and to be able to perform comparative visual analysis. Students will write a 6-8 page paper in which they articulate their understanding and analysis of the different environments, their benefits and drawbacks, the way(s) in which locals engage the works in any contexts, and how their experience in Vietnam was impacted through the material covered in this course. Students are encouraged to keep notes and photograph throughout their stay in Vietnam and include them as non-field lab experiences in the body of their papers.

METHODS OF EVALUATION / GRADING RUBRIC

Grades for the course will be calculated as follows:

Exam: 30%

Field Lab Report: 30%

Response papers and map assignment: 20%

Class Participation: 20%

At the beginning of the voyage, students will complete a map exercise based on our upcoming journey. Over the course of the trip, there will be two 2-4 page response papers where the student offers his or her perspective on a particular reading and its associated art. The field lab report will be a 6-8 page paper based on site visits as outlined in the Field Work section above.

The final exam will consist of identification and comparisons of known and unknown works of art, answered in short essay form. For unknown works, grades will be based on the student's ability to adequately assign a culture of origin to the object, a rough time period, and provide a convincing

supporting argument. We will practice for this throughout the semester during a series of in-class exercises, which, along with contributions to class discussions, regular attendance and adequate preparation for class, will constitute the participation component of the final grade.

RESERVE LIBRARY LIST

AUTHOR: Mason, Penelope
TITLE: *History of Japanese Art*
PUBLISHER: Prentice Hall and Harry N. Abrams (published jointly)
ISBN #: 0131176013 or 978-0131176010
DATE/EDITION: 2004/Second

AUTHOR: Sullivan, Michael
TITLE: *Arts of China*
PUBLISHER: University of California Press
ISBN #: 978-0520255692
DATE/EDITION: 2009/Fifth

AUTHOR: Dehejia, Vidya
TITLE: *Indian Art*
PUBLISHER: Phaidon Press
ISBN #: 978-0714834962
DATE/EDITION: 1997/First

AUTHOR: Willet, Frank
TITLE: *African Art (World of Art Series)*
PUBLISHER: Thames & Hudson
ISBN #: 978-0500203644 or 0500203644
DATE/EDITION: 2003/Third

Optional: AUTHOR: Lee, Sherman E.
TITLE: *A History of Far Eastern Art*
PUBLISHER: Harry N. Abrams
ISBN #: 0-13-1830635
DATE/EDITION: 1994/Fifth

ELECTRONIC COURSE MATERIALS

AUTHOR: Njoku, Raphael Chijioke
CHAPTER TITLE: Chapter Four: Art and Architecture/Housing
BOOK TITLE: *Culture and Customs of Morocco*
DATE: 2006
PAGES: 57-75

AUTHOR: Flam, Jack
CHAPTER TITLE: A Continuing Presence: Western Artists/African Art
BOOK TITLE: *Western Artists/African Art*
DATE: 1994

PAGES: 59-78

AUTHOR: Sullivan, Michael
CHAPTER TITLE: Chapter 7: The Five Dynasties and the Song Dynasty
BOOK TITLE: *Arts of China*, 5th ed.
DATE: 2008
PAGES: 163-205

AUTHOR: Lee, Sherman E.
CHAPTER TITLE: Chapter 11: The Medieval Art of Southeast Asia and Indonesia
BOOK TITLE: *A History of Far Eastern Art*, 5th ed.
DATE: 1994
PAGES: 263-284

AUTHOR: Tingley, Nancy
CHAPTER TITLE: Introduction
BOOK TITLE: *Arts of Ancient Vietnam: From River Plain to Open Sea*
DATE: 2009
PAGES: 1-19

AUTHOR: Huntington, Susan L.
CHAPTER TITLE: Introduction to the Pāla Period
BOOK TITLE: *Leaves from the Bodhi Tree: The Art of Pāla India (8th-12th centuries) and Its International Legacy*
DATE: 1990
PAGES: 75-122

AUTHOR: Huntington, Susan L.
CHAPTER TITLE: Chapter 23: The Vijayanagar Period (ca. 1336 to 1565)
BOOK TITLE: *Art of Ancient India*
DATE: 1985
PAGES: 573-586

AUTHOR: Judith von D. Miller
CHAPTER TITLE: Art Movements in East Africa
BOOK TITLE: *Art in East Africa: A Guide to Contemporary Art*
DATE: 1975
PAGES: 25-35

AUTHOR: Huntington, Susan L.
ARTICLE TITLE: "Kings as Gods, Gods as Kings: Temporality and Eternity in the Art of India"
JOURNAL TITLE: *Ars Orientalis*
VOLUME: Vol. 24
DATE: 1994
PAGES: 30-38

AUTHOR: Koch, Ebba
ARTICLE TITLE: "Mughal Palace Gardens from Babur to Shah Jahan (1526-1648)"

JOURNAL TITLE: *Muqarnas*
VOLUME Vol. 14
DATE: 1997
PAGES: 143-165

AUTHOR: Blair, Sheila and Jonathan M. Bloom,
CHAPTER TITLE: Chapter 19: The Arts in India under the Mughals and Their
Contemporaries in the Deccan
BOOK: *The Art and Architecture of Islam: 1250-1800*
DATE: 1995
PAGES: 287-302

ADDITIONAL RESOURCES

- Life of the Buddha, DVD (2010)

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."