Course title: Japanese Art History
Course code: AHIS 3001 KYJA
Programs offering course: Ancient and Modern Japan
Language of instruction: English
U.S. semester credits: 3.00
Contact hours: 45.00
Term: Spring 2021

Course Description

This course spans a range of mediums and critical issues in Japanese art from the nineteenth century to the present, including its relationship to the visual cultures of the rest of Asia, Europe, and the United States. We will analyze the key moments in which artists have attempted to negotiate Japan’s complex history, engage the tradition vs. modernity dichotomy, and/or blend Eastern and Western visualities. Emphasis is placed upon developing students’ skills in visual analysis, as well as on helping them understand the work of art in its physical, historical, and social context.

Learning Objectives

By completing this course, students will:

- Distinguish and analyze the formal characteristics of Japanese works of art
- Explain the significant developments in the history of modern and contemporary Japanese art
- Use vocabulary required to identify and describe selected differences of style and movement
- Contextualize and deconstruct how Japanese visual culture and society interact with each other through various techniques and institutions of production, presentation, distribution, and reception

Course Prerequisites

None

Methods of Instruction

This course will incorporate lectures, discussions, readings, field research, and analyses of works of Japanese art.

Assessment and Final Grade

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Exhibition Report</td>
<td>15%</td>
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<tr>
<td>Midterm Exam</td>
<td>20%</td>
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<tr>
<td>Research Essay</td>
<td>25%</td>
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<tr>
<td>Final Exam</td>
<td>25%</td>
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<tr>
<td>Class Participation</td>
<td>15%</td>
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<tr>
<td>TOTAL</td>
<td>100%</td>
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Course Requirements

Exhibition Report

Students must attend an art exhibit (information about current offerings will be shared in class and on Canvas) and share with the rest of the class a description of 1) the venue, 2) the set-up for viewing the exhibition and spectator behavior, and 3) the art work on display. The report should be 1200 to 1400 words in length, broken down equally between the three aspects of the report.

Midterm Exam

The midterm exam will be partly based on the identification of works previously viewed in class. The student will have to memorize the artist’s name (when applicable), the title of the work, the format, the medium and the
period. There will be questions on basic vocabulary of important Japanese terms, as well as the comparison of two or three pairs of slides on the screen according to the topics suggested in the exam. There will also be an essay dealing with larger issues discussed in class and readings.

**Research Essay**

Each student must deliver a research essay of 2000 to 2500 words, complete with footnotes and a bibliography, before the end of Week 4. A short 200-word proposal outlining the essay topic and including 3 scholarly sources must be submitted to the instructor before the end of Week 2. The student is expected to write about an issue related to modern or contemporary Japanese art history. Typical examples include studies of a single artwork, conclusions about a particular aspect of a single artist’s work, or a carefully delimited discussion about the development of a particular type of subject matter. If you choose an artist or subject that is part of the regular course material, you should explore the topic more deeply or from a different standpoint than the discussions found in class lectures or assigned readings. For questions regarding how to format the essay, please refer to the Chicago Manual of Style.

**Final Exam**

The final exam will include questions on the whole course. It will be similar to the midterm but longer and with more analytical questions on individual artists, movements, and works of art.

**Class Participation**

You are expected to follow CIEE’s attendance and participation policies as outlined in the CIEE Academic Manual for students.

**Attendance**

You are expected to follow CIEE’s attendance and participation policies as outlined in the CIEE Academic Manual for students.

*N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.*

**Weekly Schedule**

**Week 1**

<table>
<thead>
<tr>
<th>Class: 1.1</th>
<th>Edo Visuality and Modernity</th>
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<tbody>
<tr>
<td>Introduction, Ukiyo-e (floating world pictures), and Shunga (erotic art)</td>
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<tr>
<td>Readings:</td>
<td></td>
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<tr>
<td>1. Screech, pp. 23-40</td>
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**Week 2**

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<thead>
<tr>
<th>Class: 2.1</th>
<th>Modernizing Sexuality: Western-Style Painting</th>
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<tr>
<td>Yōga (Western painting)</td>
<td></td>
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<tr>
<td><strong>Readings:</strong></td>
<td></td>
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<tr>
<td>2. Tseng, pp. 418-441</td>
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**Week 3**

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<thead>
<tr>
<th>Class: 3.1</th>
<th>Modernization: Becoming a “Western” Country</th>
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<tbody>
<tr>
<td>Tokyo Under Construction, and Woodblock Prints of the Sino-Japanese War (1894-95)</td>
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<tr>
<td><strong>Readings:</strong></td>
<td></td>
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<tr>
<td>1. Meech-Pekarik, 62-110</td>
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**Week 4**  
Class: 4.1 Nippon Modern  
Shinkō shashin (New Photography) and Graphic Design  

**Readings:**  
1. Takeba, pp. 142-183  
2. Weisenfeld, pp. 573-598

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**Week 5**  
Class: 5.1 Total War  
Propaganda and Sensōga (war painting)  

**Readings:**  
1. Germer  

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**Week 6**  
Class: 6.1 Field trip (Location and contents TBD.)  

**Essay topic due**

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**Week 7**  
Class: 7.1 Avant-Garde Art of the 1950s  
**Gutai Art Association**  

**Readings:**  
1. Yoshihara Jirō, pp. 695-698  
2. Tiampo, pp. 11-43

**Mid-term Exam**

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**Week 8**  
Class: 8.1 Avant-Garde Art of the 1960s  
Butoh (Dance of Absolute Darkness); Mishima Yukio and Hosoe Eikoh; Mono-ha (School of Things)  
Short excerpts from Edin Velez’s Dance of Darkness, 1989 to be screened in class.  

**Readings:**  
1. Munroe, “Revolt of the Flesh...” pp. 189-213  

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**Week 9**  
Class: 9.1 Protest Art  
The Hiroshima Panels and Reportage Painters  
Short excerpts ANPO: Art X War and Hellfire: A Journey from Hiroshima will be screened in class.  

**Readings:**  
1. Junkerman, pp. 121-128  

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**Week 10**
Class: 10.1 Japanese New Wave

New Wave Cinema and Hiroshi Teshigahara

Short excerpts of Woman in the Dunes will be screened in class.

Readings:

1. Desser, pp. 1-12
2. Kimura-Steven, pp. 155-178

Exhibition Report due

Week 11
Class: 11.1 Society of the Spectacle

The 1964 Tokyo Olympics and Expo ’70 in Osaka

Short excerpts of Tokyo Olympiad and The Blossoming of Japan’s International World Exposition will be screened in class.

Cazdyn et al., pp. 315-337
Winther-Tamaki, 2011, pp. 81-101

Research Essay due

Week 12
Class: 12.1 Economic Miracle: Arts of the 1980s

Anime

Short excerpts of Akira and Barefoot Gen will be screened in class.

Readings:


Week 13
Class: 13.1 Lost Decade(s): Arts of the 1990s and 2000s

Morimura Yasumasu; Manga; Aida Makoto and the Translation of ‘Otaku’ into ‘Art’

1. Bryson, pp. 74-79
2. Orbaugh, pp. 200-228
3. Kataoka Mami, pp. 33-45

Week 14
Class: 14.1 GO FOR FUTURE

Chim↑Pom and Responses to 3/11

Short excerpts from The Atomic Artists will be screened in class.

Rawlings, pp. 94-101

Week 15
Class: 15.1 Final Exam

Course Materials
Readings


Media Resources

Edin Velez’s Dance of Darkness, 1989

Emily Taguchi’s The Atomic Artists, 2011
Hiroshi Teshigahara’s Woman in the Dunes, 1964
John Junkerman and John W. Dower’s Hellfire: A Journey from Hiroshima, 1986
Katsuhiro Otomo’s Akira, 1988
Kon Ichikawa’s Tokyo Olympiad, 1965
Linda Hoaglund’s ANPO: Art X War, 2010
Mori Masaki’s Barefoot Gen, 1983
Nittsu Company’s The Blossoming of Japan’s International World Exposition, 1970