ARTH 215/ EAST 215
Introduction to East Asian Art

Tuesdays and Thursdays 8:35 AM - 9:55 AM

Professor Jeehee HONG
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COURSE DESCRIPTION:
This course provides a historical overview of East Asian art and visual cultures from early dynastic times (ca. 6th century BCE) to the 21st century. Focusing on shared cultural foundations, we will mainly discuss China, Korea, and Japan. The course will be structured around several important themes such as funerary, Buddhist, landscape, and literati arts, each of which will be dealt with in chronological order, generally following the order of China, Korea, and Japan. Throughout the course, students will be encouraged to think about both the overarching characteristics and more particularly local and temporal variations in East Asian art.

LEARNING OUTCOMES:
In this class, students will:
• Understand the course material within rich historical, social, religious, and political contexts.
• Learn the significance of artistic styles, forms, mediums, and materials we are studying.
• Develop eyes for observing images and analyze them in visually sensitive manners.
• Develop analytical tools and critical thinking about writings on visual arts.

DELIVERY METHOD: Recorded lectures uploaded on MyCourses (under “Content” domain)
Each recorded lecture will be uploaded before the regular class time, 8:35am on Tuesday and Thursday.
Recorded lectures will remain available throughout the semester.
Please note that this format for the delivery of this course is unusual. It is explained by our current extraordinary circumstances, and aims to allow you, as students, to complete this term with the requisite knowledge for this course, and to succeed in your assessments. I ask for everyone’s collaboration and cooperation in ensuring that this video and associated material are not reproduced or placed in the public domain, as they are copyrighted material. This means that each of you can use it for your own personal purposes, but you cannot allow others to use it, by putting it up on the internet or by giving it or selling it to others who will copy it and make it available. Thank you very much for your help with this.
RESOURCES
There is no single textbook for this course. But those who want to read basic art historical narratives of the three cultures, refer to the following:

MAKE THE MOST OF THE MyCourses WEBSITE
Important announcements, course readings, study guides, and other resources will be posted on the course website, under “Content” domain. It is critical that you consult the course web site regularly for announcements and updates.

READINGS
All course readings are provided as downloadable pdf files located on MyCourses (under “Content” domain) or eBooks available via library website.
All readings are required readings except for a few texts marked with an asterisk (*).

VISUAL RESOURCES
For review purposes, PowerPoint presentations of the most important images discussed in each lecture will be posted on MyCourses.
*Review these images after each class and familiarize yourself with them;
Observe their visual features carefully and use them for identifying their makers (if known), titles, and dates;
Try to think about historical and artistic significances of the images by incorporating your observations with your notes from the lectures and readings.
ALONG WITH YOUR UNDERSTANDING OF READINGS AND LECTURES, THIS IMAGEREVIEWING PROCESS WILL BE ESSENTIAL FOR YOUR SUCCESS IN THIS COURSE.

BASIC STUDY METHOD FOR THIS COURSE
1) Read assigned texts before engaging each lecture.
2) Make notes while reading the assigned texts and incorporate them with the notes from lectures.
3) After EACH class, review images uploaded in PowerPoint on the course website. Observe their visual features carefully and also use them for identifying their makers (if known), titles, and dates. You may also revisit recorded lectures throughout the semester. Think about historical/visual significances of the images by incorporating your observations with your notes from the lectures and readings.

REQUIREMENTS AND EVALUATION
1. **Three open-book tests** (30%; 30%; 30%)
   : Each test will be composed of two parts: 1) a set of short questions that involve image identifications; 2) and short essays based on multiple images, readings, and lectures.
   All three tests have the identical format.
   : All essay questions require three basic elements in your answers: observations of images, relevant readings, and notes from lectures.
   : A sample test will be provided before the actual test.
   : Tests are NOT accumulative.
   (i.e., the material covered for the 1st exam will not be included in the 2nd exam)

2. **One writing assignment** (10%)
   A topic will be given by November 26.
   Submit your essay via MyCourse (instruction will be announced)

**EMAIL POLICY**
Please email the Teaching Assistant with all administrative questions about the course and expect a 24-hour turn around time (it will likely take longer for a response from me).
In addition, please use your official McGill email address for all correspondence.

**UNIVERSITY NOTICES**
McGill University values academic integrity. Therefore all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/integrity for more information).
L’université McGill attache une haute importance à l’honnêteté académique. Il incombe par conséquent à tous les étudiants de comprendre ce que l’on entend par tricherie, plagiat et autres infractions académiques, ainsi que les conséquences que peuvent avoir de telles actions, selon le Code de conduite de l'étudiant et des procédures disciplinaires (pour de plus amples renseignements, veuillez consulter le site www.mcgill.ca/integrity).

As the instructor of this course I endeavor to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me and the office for students with disabilities, 514-398-6009.

In accord with McGill University’s Charter of Students’ Rights, students in this course have the right to submit in English or in French any written work that is to be graded.

In the event of extraordinary circumstances beyond the University’s control, the content and/or evaluation scheme in this course is subject to change.

**Weekly Schedule**
Structure of the Course:
Following general historical development in East Asia, each topic will begin with China, move to Korea, and end with Japan (with a couple of exceptions in which two cultures are discussed in a single session or only one culture is introduced under a particular theme).

Thursday Sept 3: Course Overview

Tuesday Sept. 8: Early Funerary Culture and Art (China)
Laurence G. Thompson, Chapter 3 in Thompson, Chinese Religion: An Introduction (Belmont: Dickenson, 1996).

Thursday Sept. 10: Early Funerary Culture and Art (Korea)
Jane Portal, Arts of Korea, 43-64.

Tuesday Sept 15: Early Funerary Culture and Art (Japan)

Thursday Sept. 17: Introduction to Buddhism: India and Central Asia

Tuesday Sept. 22: Introduction to Buddhist art (China)
Kenneth Chen, section from Chapter One, in Buddhism in China (Princeton University Press, 1972), 3-31.

Thursday Sept. 24: Introduction to Buddhist art (Korea)

Tuesday Sept. 29: Introduction to Buddhist art (Japan)

Thursday Oct. 1: Toward Symbolic Unification: The Worship of Cosmic Buddha
Vairocana and Colossal Buddha-Making (China)
Amy McNair, Chapter Six, in McNair, Donors of Longmen: Faith, Politics, and Patronage in Meievak Chinese Buddhist Sculpture (University of Hawaii Press, 2007), 111-122.

Tuesday Oct. 6: First Test (covers material from Sept 8 to Oct 1)

Thursday Oct. 8: Toward Symbolic Unification: The Worship of Cosmic Buddha Vairocana and Colossal Buddha-Making (Korea and Japan)

Tuesday Oct. 13: Picturing the World after Death, ca. 1000: Images of Ten Kings of Hell and the Bodhisattva Kshitigarbha in China and Korea
Teiser, Stephen, Chapter I (Introduction) and III (Artistic Representations) in Teiser, The Scripture on the Ten Kings and The Making of Purgatory in Medieval Chinese Buddhism (University of Hawai‘i Press, 1994).

Thursday Oct. 15: Picturing Buddhist “Paradise” in Japan

Tuesday Oct. 20: “True” Image in East Asian Buddhist Art: From Mummification to Icon

Thursday Oct. 22: Sacred and Secular Architecture

Tuesday Oct. 27: Second Test (covers material from Oct 8 to Oct 22)
Thursday Oct. 29: Introduction to Pictorial Mediums
  Early Development of Painting and Calligraphy in China
*Jerome Silbergeld, Chinese Painting Style: Media, Methods, and Principles of Form (Seattle and Washington: University of Washington Press, 1982), 5-15

Tuesday Nov. 3: Religious Turn in Ink Painting (Chan art in China)

Thursday Nov. 5: Religious Turn in Ink Painting (“Zen art” in Japan)
Martin Collcutt, “Zen Art in a Monastic Context” in Awakenings: Zen Figure Painting in Medieval Japan (New York: Japan Society, 2007), 23-33.

Tuesday Nov. 10: Emergence of “Literati Painting”
Craig Clunas, sections from Art in China (Oxford University Press, 1997), 141-153.

Thursday Nov. 12: Portraiture in East Asia

Tuesday Nov. 17 Third Test (covers material from Oct 29 to Nov. 12)

Thursday Nov. 19: Landscape Painting in China
Barnhart, Sections from “Five Dynasties and Song Art,” in Yang Xin et al., Three Thousand Years of Chinese Painting (Yale University Press, 1997). Read only pp. 92-102 and 126-133.
*Ping Foong, “Introduction,” in Efficacious Landscape: On the Authorities of Painting at the Northern Song Court (Harvard Asia Center, 2015).

Tuesday Nov. 24: Landscape Painting in Korea
*Yi Song-mi, “Artistic Tradition and the Depiction of Reality: True-View Landscape Painting of
the Choson Dynasty,” *Arts of Korea* (Abrams, 1999), 331-365.

**Thursday Nov 26: Discourses of the Global and Local in Contemporary Art**


**Tuesday December 1:** No Class—work on writing assignment.

**Thursday December 3**  

*Writing Assignment Due (midnight, Eastern Standard Time)*