

**ARTH 215/EAST 215**  
**Introduction to East Asian Art**

**Instructor:**

Davin Luce

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Office Hours:

In-person: Thursdays: 10:00-11:00 am in Arts W-245

Online: Monday 10-11 am (by appointment) over Zoom in this meeting room:

<https://mcgill.zoom.us/j/89552128298?pwd=5vXaH8hKYZ5YnG86wo8hRIQyzi6Irf.1>

**Teaching Assistant:**

Melody Hsu

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Office Hours: TBD

**COURSE DESCRIPTION:**

This course provides a historical overview of East Asian art and visual cultures from early dynastic times (ca. 5<sup>th</sup> century BCE) to the 19<sup>th</sup> century CE. 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 analyzing them in visually sensitive manners.
- Develop analytical tools and critical thinking about writings on visual arts.

**LAND ACKNOWLEDGEMENT**

McGill University is located on unceded Indigenous land, which has long served as a site of meeting and exchange amongst Indigenous Peoples, including the Haudenosaunee and Anishinabeg nations.

**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 [all on reserve at the library]:

Michael Sullivan, *The Arts of China* (Fifth [or later] edition) (Berkeley and Los Angeles: University of California Press, 2009)

Jane Portal, *Korea: Art and Archaeology* (London: British Museum, 2000)

Penelope Mason, *History of Japanese Art* (New York: Abrams, 1993)

### **MAKE THE MOST OF THE MYCOURSES WEBSITE:**

Important announcements, course readings, study guides, and other resources will be posted on the course website. It is critical that you consult the course web site regularly for announcements and updates. Please also use the general Q&A forum on the discussions page of MyCourses for general questions (of relevance for the whole group) where the responses can be seen by everyone.

### **READINGS:**

All course readings will be provided as downloadable pdf files located on the course website. **All readings marked with a \* below are optional and will not be tested on, though are highly recommended.**

### **VISUAL RESOURCES:**

For review purposes, PowerPoint presentations of the most important images discussed in each lecture will be posted on the course website.

\*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 the historical and artistic significance of the images by incorporating your observations with your notes from the lectures and readings.

***ALONG WITH YOUR UNDERSTANDING OF READINGS AND LECTURES, THIS IMAGE- REVIEWING PROCESS WILL BE ESSENTIAL FOR YOUR SUCCESS IN THIS COURSE.***

### **REQUIREMENTS AND EVALUATION:**

#### **1) Visual Analysis assignment (15%)**

Visit the Montreal Museum of Fine Arts or McGill's Visual Arts Collection  
Due date: **September 24, 11:59 pm EST.** Submit via the assignments tab on MyCourses.

Detailed instructions and grading rubric will be posted to the course website by Sept. 10 and will be discussed in class.

#### **2) Two in-class, closed-book tests (30% each – total 60%)**

**Dates: Test 1: Oct. 3, 2024 Test 2: Nov. 14, 2024**

Each exam may be composed of a set of **slide identifications, fill in the blanks, or**

**definitions**, as well as **short essays** based on multiple images, readings, and lectures. Both tests have roughly the same formats. You will be given a prompt 1 week beforehand to help you prepare. You cannot bring any outside notes or information into the test.

All essay questions require three basic elements in your answers: observations of images, relevant readings, and notes from lectures.

Exams are **NOT** cumulative.

(e.g., the materials covered for the 1st exam will not be included in the 2nd exam)

### 3) **Annotated Bibliography (25%)**

The annotated bibliography will **cover the topics covered after test 2**. Detailed assignment instructions and grading rubric will be provided by Nov. 7.

**Due: Sunday, December 9, 11:59 pm EST through the assignments tab on MyCourses**

### **LATE ASSIGNMENT POLICY:**

Late submissions of the writing assignment will be **penalized by 5% per day** (including weekends) unless a doctor's note is given (doctor's notes must be received within 3 days of the due date).

### **IN-CLASS TESTS:**

All tests will be taken in class unless you register with the Student Accessibility and Achievement Exam Center **at least 14 days in advance**. Failure to register with enough advanced notice, will result in taking the test in class. **Makeup tests** can only be scheduled if a student with a **valid excuse** makes a request in advance or provides medical documentation within 48-72 hours of the exam date.

### **BASIC STUDY METHOD FOR THIS COURSE:**

- 1) Read assigned texts before 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 on the course website. Observe their visual features carefully and use them for identifying their makers (if known), titles, and dates. Think about historical/visual significances of the images by incorporating your observations with your notes from the lectures and readings.

### **ATTENDANCE:**

Attendance is crucial. While no penalty for missing class will be accrued, no lecture recordings will be posted. It is therefore vital to attend lectures. If you miss class, it is your responsibility to acquire notes from a classmate for any course material you have missed. **It is not the responsibility of the instructor or the TA to provide notes for you.** Take advantage of the Q&A section of MyCourses website to coordinate with classmates for note sharing.

## EMAIL POLICY:

Please email the Teaching Assistant with all administrative questions about the course and expect a 24-hour turnaround time. For email inquiries directed to the instructor, expect a 48-hour turnaround time. Administrative questions can be answered by email, but content questions are best discussed in person during my office hours. Lastly, Use **ONLY** your official McGill email address for all correspondence. Emails from unofficial email accounts will not receive a response.

## LAPTOP AND PHONE POLICY:

**Mobile phones are prohibited** during class time and should be silenced and stored where they cannot be seen or heard. Students who distract others (including the professor) with their phones will receive a verbal warning before being asked to leave the lecture.

**Mobile computing or communications devices (Laptops and tablets using a keyboard) are not permitted** in class without the explicit permission of the instructor. Students allowed laptops will sit together in the first two rows in front of the lecture podium. If granted permission to use a laptop you **must** disable wi-fi capability. **Note taking with a stylus on an iPad or similar device is permitted.**

For an explanation of this rationale, see the following articles:

- Pam A. Mueller and Daniel M. Oppenheimer, “The Pen is Mightier Than the Keyboard,” *Psychological Science* (June 2014), 1-10.
- <https://www.theguardian.com/science/2014/dec/16/cognitive-benefits-handwriting-decline-typing>

## GENERATIVE ARTIFICIAL INTELLIGENCE:

Use of generative artificial intelligence tools, including but not limited to GPT-4, ChatGPT, and Bing, is **not permitted for use in writing** any written assignment, including your visual analysis, tests, or annotated bibliography.

You are permitted to use generative AI when **gathering preparatory information**. If you do find sources through Generative AI, **you must locate and consult the original source in its entirety** (academic articles or books) for your writing.

To write a productive, organic, and solid research paper, as well as develop critical thinking skills, it is important to cultivate and maintain the traditional research methods: check the original sources and cite them properly. Any negligence of proper citations will likely result in plagiarism. Moreover, representing ideas or expressions of ideas that were AI-generated as your own will be considered an academic offence in this course.

## 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](http://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](http://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 Student Accessibility and Achievement](http://www.mcgill.ca/access): [access.achieve@mcgill.ca](mailto:access.achieve@mcgill.ca) or 514-398-6009 (options #1-3) 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.

#### **MENTAL HEALTH:**

Many students may face mental health challenges that can impact not only their academic success but also their ability to thrive in our campus community. Please take care of yourself and reach out for support when you need it; many [resources](#) are available on-campus, off-campus, and online.

### **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).

- Readings marked with a \* are recommended, but optional.

*Please note:* the course schedule is subject to change

#### **Thursday, August 29: Overview of the Course**

##### **Tuesday, Sept. 3: Early Funerary Culture and Art (China)**

Laurence G. Thompson, "The Family: Kindred and Ancestors," in Thompson, *Chinese Religion: An Introduction* (Belmont: Dickenson, 1996), 34-53.

WU Hung, "Realities of Life after Death: Constructing a Posthumous World in Funerary Art," in Howard Rogers ed., *China 5000 Years: Innovation and Transformation in the Arts* (Guggenheim Museum, 1997), 103-111.

**Thursday, Sept. 5: Early Funerary Culture and Art (Korea)**

Jane Portal, *Arts of Korea*, 43-64.

Youngsook PAK, "Internationalism in Early Korean Art," *Orientalism* vol. 15, no. 1 (1984): 12-25.

**Tuesday, Sept. 10: Early Funerary Culture and Art (Japan) and \*Introduction to McGill Visual Arts Collection**

Martin Collcutt, Marius Jansen, Kumakura Isao, "The Archaeological Origins of Japanese Culture and Society," *Cultural Atlas of Japan*, (New York: Facts on File, 1988), 32-46.

**Thursday, Sept. 12: Introduction to Buddhism: India and Central Asia**

Donald S. Lopez, Jr., "Buddhism in Practice," in Donald S. Lopez, Jr., (editor) *Religions of Asia in Practice: An Anthology* (Princeton and Oxford: Princeton University Press, 2002), 165-196.

Browse: <https://www.metmuseum.org/exhibitions/tree-and-serpent>

\*John Kieschnick and Meir Shahar, "Introduction," in Kieschnick and Shahar eds., *India in the Chinese Imagination* (Philadelphia: University of Pennsylvania Press, 2014), 1-9.

**Tuesday, Sept. 17: Introduction to Buddhist art (China)**

Kenneth Chen, section from Chapter One, in *Buddhism in China* (Princeton University Press, 1972), 3-31.

WU Hung, "The Chinese Discovery of Stone," in WU, *Monumentality in Early Chinese Art and Architecture* (Stanford University Press, 1995) 121-142.

**Thursday, Sept. 19: Introduction to Buddhist art (Korea)**

AHN Kyehyon, "A Short History of Ancient Korean Buddhism," in Lewis Lancaster et al. eds., *Introduction of Buddhism to Korea* (Asian Humanities Press, 1989), 1-27.

**Tuesday, Sept. 24: Introduction to Buddhist art (Japan) – VISUAL ANALYSIS DUE VIA MyCourses**

Jonathan W. Best, "The Transmission and Transformation of Early Buddhist Culture in Korea and Japan," in *Transmitting the Forms of Divinity: Early Buddhist Art from Korea and Japan*, edited by Washizuka Hiromitsu, Park Youngbok and Kang Woo-bang, New York: Japan Society, 2003: 19-43.

**Thursday, Sept. 26: Toward Symbolic Unification: The Worship of Cosmic Buddha Vairocana and Colossal Buddha-Making (China)**

Francis H. Cook, "The Hua-yen School," in Cook, *Hua-yen Buddhism: The Jewel Net of Indra* (University Park and London: The Pennsylvania State University Press, 1977), 20-33.

Amy McNair, "Rouge and Powder Money," in McNair, *Donors of Longmen: Faith, Politics, and Patronage in Medieval Chinese Buddhist Sculpture* (University of Hawaii Press, 2007), 111-122.

**Tuesday, Oct. 1: Toward Symbolic Unification: The Worship of Cosmic Buddha Vairocana and Colossal Buddha-Making (Korea and Japan)**

Mark Harell, "Sokkuram: Buddhist Monument and Political Statement in Korea," *World Archaeology* vol. 27, no.2: 318-335.

John Rosenfield, "Introduction: Tôdai-ji in Japanese history and art," *The Great Eastern Temple*, Chicago: The Art Institute of Chicago, 1986: 17-47.

**Thursday, Oct. 3: Test 1 – In-class**

**Monday, Oct. 8: 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).

\*PAK Young-sook, "The Role of Legend in Koryo Iconography (1): The Ksitigarbha Triad in Engakuji," In *Function and Meaning in Buddhist Art*, ed. By K.R. van Koonji and H. van der Veer, *Function and Meaning in Buddhist Art: Proceedings of a Seminar Held at Leiden University, 21-24 October 1991* (Groningen: Egbert Forsten), 157-165.

**Wednesday, Oct. 10: Picturing "Paradise" in Japan**

Penelope Mason, "Pure Land Buddhism," in *History of Japanese Art*, 2<sup>nd</sup> edition (Upper Saddle River, NJ: Pearson and Prentice Hall, 2005), 201-211.

OKAZAKI Joji, "Raigo: The Descent of Amida," *Pure Land Buddhist Painting*, translated by Elizabeth ten Grotenhuis, Tokyo, New York, and San Francisco: Kodansha International and Shibundo, 1977: 94-102.

-----OCT 14-18 – Reading Break -----

**Tuesday, Oct. 22: "True" Image in East Asian Buddhist Art: From Mummification to Icon**

John Kieschnick, "Sacred Power," in *The Impact of Buddhism on Chinese Material Culture* (2003), 29-52. **Focus on two sections, Relics and Icons.**

\*Robert H. Sharf, "The Idolization of Enlightenment: On the Mummification of Ch'an Masters in Medieval China," *History of Religions* 32, no. 1 (1992): 1-31.

**Thursday, Oct. 24: Sacred and Secular Architecture and \*\*Library Resource Presentation by Art History Liaison Librarian David Greene\*\***

Nancy Steinhardt and Qiao Yun, "Introduction" I & II, in Steinhardt et al., *Chinese Architecture* (New Haven : Yale University Press, 2002)

GUO Qinghua, "Yingzao fashi: Twelfth-century Chinese Building Manual,"

*Architectural History* 41 (1998), 1-13.

Mason, "Castles and gardens in Japan" (Architecture), in Mason, *History of Japanese Art* (New York: Abrams, 1993).

### **Tuesday, Oct. 29: Introduction to Pictorial Mediums – Early Development of Painting and Calligraphy in China**

WU Hung, "The Origins of Chinese Painting," in Yang Xin et al., *Three Thousand Years of Chinese Painting* (Yale University Press, 1997), 16-85.

\*Jerome Silbergeld, *Chinese Painting Style: Media, Methods, and Principles of Form* (Seattle and Washington: University of Washington Press, 1982), 5-15.

### **Thursday, Oct. 31: Religious Turn in Ink Painting (Chan art in China)**

Helmut Brinker, "About the Essence of Zen," *Zen Masters of Meditation in Images and Writings*, (Zurich: Artibus Asiae Publishers, 1996): 11-14.

Yukio LIPPIT, "Apparition Painting," *RES: Anthropology and Aesthetics*, vols. 55/56 (2009): 61-86.

### **Tuesday, Nov. 5: Religious Turn in Ink Painting ("Zen art" in Japan)**

Jan Fontein and Money L. Hickman, "Introduction," *Zen Painting and Calligraphy* (Boston: Museum of Fine Arts, 1970), read pp. XXXVI ("Zen: Its Establishment in Japan")—LIV.

Martin Collcutt, "Zen Art in a Monastic Context" in *Awakenings: Zen Figure Painting in Medieval Japan* (New York: Japan Society, 2007), 23-33.

### **Thursday, Nov. 7: Arhats in China and Japan**

Richard K. Kent, "Depictions of the Guardians of the Law: Lohan Painting in China." In *Latter Days of the Law: Images of Chinese Buddhism, 850-1850*, edited by Marsha Smith Weidner, 183-213. Lawrence: Spencer Museum of Art, 1994. **Focus on 183-196.**

Max Loehr, "Guan Xiu." In *The Great Painters of China*, 54–59. New York: Harper & Row, 1980.

Masako WATANABE, "Guanxiu and Exotic Imagery in Rakan Paintings." *Orientalia* 31, no. 4 (2000): 34–42.

### **Tuesday, Nov. 12: Emergence of "Literati Painting"**

Susan Bush, "The Views of Northern Song Literati," in *The Chinese Literati on Painting: Su Shih to Tung Ch'i-ch'ang* (Harvard University Press, 1971), 29-82. **eBook available on the library website.**

Craig Clunas, sections from *Art in China* (Oxford University Press, 1997), 141-153.

### **Thursday, Nov. 14: Test 2 – In-class**

### **Tuesday, Nov. 19: Portraiture in East Asia**

Richard Vinograd, "Introduction: Effigy, Emblem, and Event in Chinese Portraiture." In Vinograd, *Boundaries of the Self: Chinese Portraits, 1600-1900* (New York: Cambridge University Press, 1992). [uploaded in two files on MyCourses: **Read up to p. 27.**]

\*Ladislav Kesner, "Portrait Aspects and Social Functions of Chinese Ceramic Tomb Sculpture." *Orientalia*, Aug 1991.



**Thursday, Nov. 21: Landscape Painting in China**

Thorp and Vinograd, "Constructing Landscapes," in *Chinese Art and Culture* (Abrams, 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. 26: Landscape Painting in Korea**

AHN Hwi-joon, "The Origin and Development of Landscape Painting in Korea," in Judith G. Smith ed., *Arts of Korea* (Abrams, 1999), 294-329.

\*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. 28: Yukio-e: Pictures of the Floating World and Print Culture in Japan**

Julie Nelson Davis, "Introduction," in *Picturing the Floating World: Ukiyo-E in Context*. Honolulu: University of Hawai'i Press, 2021, 1-21.

**Tuesday, Dec. 3: Class cancelled (Work on Annotated Bibliography)**

**Sunday, December 9: Annotated Bibliography due at 11:59 pm through the assignments tab on MyCourses**