Course

This course is a survey of Asian art that introduces artistic practices in India, China, and Japan. Divided into three parts, the course will introduce arts from the ancient, medieval, and modern/contemporary periods, and cover major religious arts (such as those associated with Buddhism, Hinduism, Taoism, and Shinto); cultural traditions unique to their regions (Mughal figurative paintings, Chinese landscape paintings, and Japanese woodblock prints); and art produced in the modern world, which was intricately entangled with the history of imperialism, colonialism, modernization and war.

By the end of the term, students will

- develop the skill of visual analysis
- be able to identify important Asian art objects, artists, art movements, and art theory
- understand relationships between objects and the historical contexts in which they were made, through examination of religious practices, cultural values, and political debates of the time
- be familiar with recent scholarship in the field and develop the skill of close reading and engaging with seminal debates/issues at stake.

Textbook

Asian Art (Dorinda Neave, et al. Pearson, 2014; available online for purchase and at Fordham bookstore)

Learning Materials

Students are required to purchase the textbook Asian Art (Dorinda Neave, et al. Pearson, 2014).

Assigned readings for summary and discussion will be made available online via Fordham portal.

Day 1: Introduction and Visual Analysis

Day 2: Art and Religion in India


**Day 3: Art and Religion in India**

**Textbook**: *Asian Art*, p.24-33; 38-44; 114-116.

**Assigned Reading #3**: Padma Kaimal, “Playful Ambiguity and Political Authority at the Large Relief at Mamallapuram,” *Asian Art: Blackwell Anthologies in Art History*, pp.43-53.


**Day 4: Art and Religion in China**

**Textbook**: *Asian Art*, p.131-134; 138-145; 150-155; 163-165.


**Day 5: Art and Religion in Japan**

**Textbook**: *Asian Art*, p. 287-298; 299-314.


**Assigned Reading #7**: Samuel C. Morse, “Jocho’s Statue of Amida at the Byodo-in and Cultural Legitimization in Late Heian Japan,” *Asian Art: Blackwell Anthologies in Art History*, pp. 295-309.

**Day 6: Visit to the Metropolitan Museum of Art**

**Day 7: Art and the Mughal Empire**

**Textbook**: *Asian Art*, p. 50-54; 64-71; 74-76.


Day 8: Chinese Literati Tradition and Landscape Paintings


Day 9: Art and Japanese Warriors

**Textbook:** *Asian Art*, pp. 324-326; 334-345; 349-353; 364-368


Day 10: Mid-Term Exam

Day 11: Colonialism, Nationalism, and War

**Textbook:** *Asian Art*, p. 81-82; 92-93.  

**Assigned Reading #14:** Asato Ikeda, “Japan’s Haunting War Art: Contested War Memories and Art Museums,” *disClosure*, p5-7; 16-28. (*not the entire essay*)

Day 12: Post-War Art


Day 13: Japanese Animation


Day 14: Visit to Gallery in NYC

Day 15: Student Presentation

Final Exam