



CIEE Kyoto, Japan

Course name:	Japanese Art History
Course number:	AHIS 3001 KYJA
Programs offering course:	Ancient and Modern Japan
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Spring 2020

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 be able to:

- 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

Previous completion of an introductory course related to art history / Japanese history is recommended.

Methods of Instruction

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



Assessment and Final Grade

- Class Participation 15%
- Exhibition Report 15%
- Midterm Exam 20%
- Research Essay 25%
- Final Exam 25%

Course Requirements

Class Participation

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

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.



Weekly Schedule

Week 1

1.1

Edo Visuality and Modernity

Introduction, Ukiyo-e (floating world pictures), and Shunga (erotic art)

Readings:

1. Screech, pp. 23-40

Week 2

2.1

Modernizing Sexuality: Western-Style Painting

Yōga (Western painting)

Readings:

1. Bryson. "Westernizing Bodies: Women, Art, and Power in Meiji Yōga." Pp 89-118
2. Tseng, pp. 418-441

Week 3

3.1

Modernization: Becoming a "Western" Country

Tokyo Under Construction, and Woodblock Prints of the Sino-Japanese War (1894-95)

Readings:

1. Meech-Pekarik, 62-110
2. Dower,
http://ocw.mit.edu/ans7870/21f/21f.027/throwing_off_asia_02/index.html

Week 4

4.1

Nippon Modern

Shinkō shashin (New Photography) and Graphic Design

Readings:

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

Week 5

5.1

Total War

Propaganda and Sensōga (war painting)

Readings:

1. Germer
2. Winther-Tamaki, 1997, pp. 145-180

Week 6

6.1

**Field trip (example: Kyoto National Museum. Location and contents TBD.)
Essay topic due**

Week 7

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

Week 8

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
2. Bryson "Mishima Yukio and Hosoe Eikoh's *Ordeal by Roses* (1963)." pp. 217-223
3. Munroe, "The Laws of Situation..." pp. 257-283

Week 9

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
2. Hoaglund,
http://ocw.mit.edu/ans7870/21f/21f.027/protest_art_50s_japan/index.html

Week 10

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

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.

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

Research Essay due

Week 12

12.1 **Economic Miracle: Arts of the 1980s**

Anime

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

Readings:

1. Napier "Akira and Ranma ½: The Monstrous Adolescent" pp. 39-62, and "No More Words: *Barefoot Gen*, *Grave of the Fireflies*, and 'Victim's History'" pp. 161-173

Week 13

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

14.1 **「GO FOR FUTURE」**

Chim↑Pom and Responses to 3/11

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

1. Rawlings, pp. 94-101

Week 15

15.1

Final Exam

Course Materials

Readings

- Bryson, Norman. "Mishima Yukio and Hosoe Eikoh's *Ordeal by Roses* (1963)." In *Phantoms of Desire*, edited by Peter Weibel, 217-223. Graz: Neue Galerie, 2003.
- Bryson, Norman. "Morimura: Three Readings." *Art & Text*, no. 52 (September 1995): 74-79.
- Bryson, Norman. "Westernizing Bodies: Women, Art, and Power in Meiji Yōga." In *Gender and Power in the Japanese Visual Field*. J. Mostow, et. al., eds., 89-118. Honolulu: University of Hawaii Press, 2003.

- Cazdyn, Eric, Abé Mark Nornes, James Quandt, Catherine Russell, and Misuhiro Yoshimoto. "Tokyo Olympiad: A Symposium." In *Kon Ichikawa*, edited by James Quandt, 315-337. Cinematheque Ontario Monographs. Toronto: Toronto International Film Festival Group, 2001.
- Desser, David. "Introduction." In *Eros Plus Massacre: An Introduction to the Japanese New Wave Cinema*, 1-12. Bloomington: Indiana University Press, 1988.
- Dower, John W. "Throwing Off Asia II" Unit, MIT Visualizing Cultures, http://ocw.mit.edu/ans7870/21f/21f.027/throwing_off_asia_02/index.html
- Germer, Andrea. "Visual Propaganda in Wartime East Asia: The Case of Natori Yōnosuke." In *The Asia-Pacific Journal* 9, issue 20, no. 3 (May 2011).
- Hoaglund, Linda. "Protest Art in 1950s Japan" Unit, MIT Visualizing Cultures, http://ocw.mit.edu/ans7870/21f/21f.027/protest_art_50s_japan/index.html
- Junkerman, John. "Oil and Water: An Interview with the Artists." In *The Hiroshima Murals: The Art of Iri Maruki and Toshi Maruki*, edited by John W. Dower and John Junkerman, 121-128. Tokyo and New York: Kodansha International, 1985.
- Kataoka Mami. "Japan, the Chaotic, and Aida Makoto." In *Aida Makoto: Monument for Nothing/Tensai de gomen nasai*, edited by Kataoka Mami et al., 33-45. Kyoto: Seigensha, 2013.
- Kimura-Steven, Chigusa. "The Otherness of Women in the Avant-Garde Film *Woman in the Dunes*." In *Gender and Power in the Japanese Visual Field*. J. Mostow, et. al., eds., 155-178. Honolulu: University of Hawaii Press, 2003.
- Meech-Pekarik, Julia. "Pride in Progress: The Modernization of Tokyo in the 1870s." In *The World of the Meiji Print: Impressions of a New Civilization*, 62-110. New York: John Weatherhill, 1986.
- Munroe, Alexandra. "Revolt of the Flesh: Ankoku Butoh and Obsessional Art." In *Japanese Art after 1945: Scream Against the Sky*, 189-213. New York: Harry N. Abrams, 1994.
- Munroe, Alexandra. "The Laws of Situation: Mono-ha and Beyond the Sculptural Paradigm." In *Japanese Art after 1945: Scream Against the Sky*, 257-283. New York: Harry N. Abrams, 1994.
- Napier, Susan. "*Akira* and *Ranma ½*: The Monstrous Adolescent." In *Anime: From Akira to Princess Mononoke*, 39-62. New York: Palgrave MacMillan, 2001.
- Napier, Susan. "No More Words: *Barefoot Gen*, *Grave of the Fireflies*, and 'Victim's History'." In *Anime: From Akira to Princess Mononoke*, 161-173. New York: Palgrave MacMillan, 2001.
- Orbaugh, Sharalyn. "Busty Battlin' Babes: the Evolution of the *Shōjo* in 1990s Visual Culture." In *Gender and Power in the Japanese Visual Field*. J. Mostow, et. al., eds., 200-228. Honolulu: University of Hawaii Press, 2003.
- Rawlings, Ashley. "Mutually Assured Decorum: Taboos in Japanese Postwar Art." *ArtAsiaPacific*, no. 65 (Sep/Oct 2009): 94-101.
- Screech, Timon. "Sex and Consumerism in Edo Japan." In *Consuming Bodies: Sex and Contemporary Japanese Art*. Ed. Fran Lloyd, ed., 23-40. London: Reaktion Books, 2002.
- Takeba Joe. "The Age of Modernism: From Visualization to Socialization." In *The History of Japanese Photography*, edited by Anne Wilkes Tucker, Dana Friis-Hansen, Ryūichi Kaneko, 142-183. New Haven and London: Yale University Press, 2003.

- Tiampo, Ming. "Decentering Originality." In *Gutai: Decentering Modernism*, 11-43. Chicago: University of Chicago Press, 2011.
- Tseng, Alice Y. "Kuroda Seiki's *Morning Toilette* on Exhibition in Kyoto." *Art Bulletin* 90, no. 3 (September 2008): 418-441.
- Weisenfeld, Gennifer. "'From Baby's First Bath': Kao Soap and Modern Japanese Commercial Design." *The Art Bulletin* LXXXVI, no. 3 (September 2004): 573-598.
- Winther-Tamaki, Bert. "Embodiment/Disembodiment: Japanese Painting during the Fifteen-Year War." *Monumenta Nipponica* 52 no. 2, (Autumn 1997): 145-180.
- Winther-Tamaki, Bert. "To Put On A Big Face: The Globalist Stance of Okamoto Tarō's Tower of the Sun for the Japan World Exposition, 1970." *Review of Japanese Culture and Society* XXIII (Josai University, Saitama, Japan) (December 2011): 81-101.
- Yoshihara Jirō. "The Gutai Manifesto" (1956). In Kristine Stiles and Peter Howard Selz, eds., 695-698. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Berkeley: University of California Press, 1996.

Visual Materials

- 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