COURSE DESCRIPTION
Moving chronologically and thematically, this course surveys the history of art across Asia, with particular emphasis on India, China, and Japan, and with forays into Southeast Asia. Each week’s lectures highlight key moments in Asia’s visual history, beginning with the earliest civilizations of the bronze age and moving through to the politics of globalizing art worlds in the present day. A strong emphasis will be placed on parallel developments, on important cultural connections, and on moments of cultural contact through pilgrimage and trade. Among the topics to be covered are included the following: urbanism, architecture and the built environment, sculpture in various media, decorative arts, ceramics, illustrated manuscripts, scrolls and painting; portraiture; theology and ritual arts; colonialism and globalization; and contemporary arts and artistic revivals. This course is intended as an introductory survey, and no background is necessary for its successful completion.

LEARNING GOALS
This course is intended to provide students with a broad familiarity with the rich art and architectural traditions across Asia. By the end of the course, students will satisfy the following objectives:

1) To identify the major critical issues in the study of Asian art in the context of globalization in both the present-day and historic past.

2) To recognize the major artistic movements styles of works of art from different regions of Asia and situate them within their historical contexts.

3) To analyze art produced in a variety of media, including drawing, painting, sculpture, architecture, and urban form.

4) To understand the ways in which museums and archaeological sites inform our interpretation of works of art in the present day.

5) To improve oral and written expression through the participation of in-class discussions and completion of writing assignments.

COURSE TEXTBOOKS:
Required:
   [New= $27.95; Used= $14-18.00]

   [New= $29.95; Used= $10-14.00]

**Recommended:**

**ASSIGNMENTS AND GRADE BREAKDOWN:**
(1) Section attendance and participation: 5%
(2) Exam 1 (45 mins): 25%
(3) Exam 2 (60 mins): 30%
(4) Two Short Papers (3-5 pp): 20%+20% = 40%

**COURSE REQUIREMENTS AND POLICIES:**
1) **Lectures and Readings:** Although attendance is not taken, lectures should be considered mandatory. Readings from survey textbooks (Clunas, Dehejia, Stanley-Baker) are assigned in order to provide additional background and historical context for lectures. Other readings, especially those from the Brown and Hutton *Asian Art* anthology, are assigned because they raise core critical art historical issues in greater depth than is possible in a general survey text. Occasionally journal articles or excerpts from scholarly books are assigned in conjunction with a discussion section. Readings not in the textbooks will be posted on Sakai (sakai.rutgers.edu)

2) **Key Monuments and Works:** You will be responsible for learning approximately 100 key monuments and objects over the course of the semester. You will be expected to be able to identify them and briefly explain their significance within their social, religious and historical contexts on exams. These monuments will be listed on handouts provided over the course of the semester, and a master list will be provided before each exam.

3) **Assignments and Due Dates:** Due-dates for all assignments will be clearly provided. Allowances for serious illness or family emergencies can be made with verifiable documentation. Assignments will be deducted 1/3 (one third) of a grade for every day that they are late. Papers that are handed in more than two weeks late will not be accepted and will be entered as a zero.

4) **Plagiarism:** All of your work must be your own. Failure to footnote your sources in written assignments is considered plagiarism. Copying or emulating the work of other students is also considered plagiarism. For more information on plagiarism, see <http://academicintegrity.rutgers.edu/academic-integrity-at-rutgers/>. If you have any further questions, please ask before turning in your work.

5) **Accessibility and the American Disabilities Act (ADA) Policy:** Any student requiring accommodations is encouraged to consult Office of Disabilities Service <https://ods.rutgers.edu/> in order to determine the proper procedure for obtaining assistance.

6) **Absences**
Students are expected to report absences through this site: Self-Reporting Absence Application.
COURSE SCHEDULE

PART I INTRO & ANCIENT EMPIRES

Week 1
Jan. 12 Introduction to Course: Asian Art in Global Perspective

Jan. 14 Lecture 1 - Urbanism and Art in the Bronze Age: Indus Valley and Anyang
  ➢ Clunas, pp. 15-25
  ➢ Dehejia, pp. 25-36

Jan. 16 Lecture 2 - Arts of the Tomb in China and Japan
  ➢ Clunas, pp. 25-35
  ➢ Stanley-Baker, pp. 14-23
  ➢ Asian Art, pp. 200-217

Week 2
Jan. 19 NO CLASS, Martin Luther King Day

Jan. 21 Lecture 3 - King Ashoka and the Rise of Buddhism in India
  ➢ Dehejia, pp. 36-48
  ➢ “Edicts” in Asian Art, pp. 13-20

SECTION Problems of Portraiture in Imperial China
  ➢ Kesner, “Likeness of No One”
  ➢ [Recommended, not required: Asian Art, pp. 218-236]

PART II BUDDHIST PILGRIMAGE, TRADE, AND TRAVEL

Week 3
Jan. 26 Lecture 4 - Narrating the Buddha: Stupas and Sculpture in India
  ➢ Dehejia, pp. 51-76
  ➢ Selections from Jatakas in Asian Art, pp. 13-20
  ➢ Selections from Jatakas on Cv2

Jan. 28 Lecture 5 - Origins and Evolutions of the Buddha Image
  ➢ Dehejia, pp. 79-100

SECTION The Idealized Buddha Body

Paper #1 Assigned - Due, Wed, Feb. 11 in Class
**Week 4**
Feb. 2  Lecture 6 - Buddhist Monastic Networks in India and Central Asia
   ➢  Dehejia, pp. 103-124
   ➢  Web Resource: <http://huntingtonarchive.osu.edu/resources/lostStolen/bamiyan.html>

Feb. 4  Lecture 7 - Following The Path of Chinese Pilgrims
   ➢  Clunas, pp. 89-112

SECTION  Patronage and Visual Practice at Rock-Cut Sites
   ➢  Recommended: McNair, “Rouge and Powder Money,” pp. 111-122

**Week 5**
Feb. 9  Lecture 8 - Transmissions through Tibet and Southeast Asia
   ➢  Kerlouge, ch. 4, especially pp. 99-117
   ➢  Fisher, Art of Tibet, pp. 30-74, 83-90 [read text and look at illustrations]
   ➢  Asian Art, pp. 57-70

Feb. 11 Lecture 9 - Temple Traditions in Japan
   ➢  Stanley-Baker, pp. 24-58, 68-76
   ➢  Asian Art, pp. 261-277, 295-310

SECTION  Focus on Buddhist Art (possible field trip to Newark Museum)

**PART III  HINDU TEMPLE ARTS**

**Week 6**
Feb. 16 Lecture 10 - The Origins of the Indian Temple
   ➢  Dehejia, pp. 124-170

Feb. 18  Lecture 11 - Temple as Cosmos and Mountain in South and Southeast Asia
   ➢  Dehejia, pp. 185-204, 207-228
   ➢  Kerlogue, pp. 69-90
   ➢  Asian Art, pp. 83-92

SECTION  Unpacking the Temple

**Week 7**
Feb. 23  EXAM #1
PART IV  CALLIGRAPHY & PAINTING

Feb. 25  Lecture 12 - Calligraphic Arts
         ➢  Clunas, pp. 135-153
         ➢  Stanley-Baker, 99-105
         ➢  Asian Art, pp. 247-257

SECTION  Focus on Calligraphy and Brush-stroke

Week 8
Mar. 2  Lecture 13 - Chinese Scroll Painting
        ➢  Clunas, pp. 45-66
        ➢  Asian Art, pp. 278-294
Mar. 4  Lecture 14 - Painting in Japan
        ➢  Stanley-Baker, pp. 79-98
        ➢  Asian Art, pp. 311-324

SECTION  Focus on Scrolls and Narrative Painting
         ➢  Murray, “What is Chinese Narrative Painting”

Week 9
Mar. 23 Lecture 15 - The Art of Zen: Painting and Gardens
            ➢  Stanley-Baker, pp. 107-140
            ➢  Asian Art, pp. 325-337
Mar. 25 Lecture 16 - Tea Culture in Momoyama Japan
            ➢  Stanley-Baker, pp. 150-160
            ➢  Asian Art, pp. 338-351

SECTION  Focus on Japanese Painting

PART V  PALACES & COURT CULTURE

Week 10
Mar. 30 Lecture 17 - Indian Painting
            ➢  Dehejia, pp. 299-301, 309-319, 337-339, 346-360
            ➢  Asian Art, pp. 93-100, 116-127

Paper #2 Assigned - Due, Mon, April 20 in Class

Apr. 1  Lecture 18 - Mughal Imperial Architecture
        ➢  Dehejia, pp. 302-309, 319-334
        ➢  Asian Art, pp. 101-116
SECTION Focus on Indian Painting

**Week 11**

Apr. 6 Lecture 19 - Art in Imperial Beijing
- Excerpts from Sullivan (pp. 195-198) and Thorpe&Vinograd (pp. 350-352)
- *Asian Art*, pp. 362-379

PART VI EUROPEAN ENCOUNTERS AND MARKETS

Apr. 8 Lecture 20 - Art for Export in China
- Clunas, pp. 173-199

SECTION Focus on Commercial and Everyday Objects in China

**Week 12**

Apr. 13 Lecture 21 - Art in the Floating World (Ukiyo-e in Japan)
- Stanley-Baker, pp. 178-193
- Screech in *Asian Art*, pp. 408-423

Apr. 15 Lecture 22 - Popular Painting, Print Culture and Craft in Colonial India
- Dehejia, pp. TBA
- *Asian Art*, pp. 167-176

SECTION Focus on Print Culture
- Mitter, “Mechanical Reproduction and the World of the Colonial Artist”

PART VII MODERN & CONTEMPORARY ARTS

**Week 13**

Apr. 20 Lecture 23 - Modernism after Colonialism in India
- Dehejia, pp. 409-424

Apr. 22 Lecture 24 - Re-Engaging Traditions in China and Japan
- Clunas, pp. 201-223
- Stanley-Baker, pp. 194-208
- Wiesenfeld, “Reinscribing Tradition in a Transnational Art World”
- *Asian Art*, pp. 462-475

SECTION Focus on Modern and Contemporary Art
- Topic determined in conjunction with local gallery exhibition

Exam #2 scheduled during Finals Week