

VIS 3398B *Cultural Transmissions of East Asian Art*
Monday 12:00 PM-2:59 PM
Location: LKK 201

Instructor: Prof. Huiping Pang
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Office Hours: Mon 15:00-17:00; Tue 14:00-16:00
Department: Dept of Visual Studies, Lingnan University
Teaching Mode: 3-hour seminar
Recommended Year of Study: Year 2 or above

Course Description

This seminar explores major artistic trends and cultural transmissions in East Asia, with a focus on comparing the art of premodern China, Japan, and Korea (from the Bronze Age to the 18th century). The course progresses through three stages based on chronology and cultural context. In addition to a guest lecture and museum visits, students will have the opportunity to examine art objects at the Fong Sum Wood Library of Lingnan University, to enjoy a private tour of the Hong Kong Maritime Museum led by the museum curator, and to learn how to apply interdisciplinary methods to analyze visual materials. No term papers. No prerequisite for this class.

Aims

This course explores the major periods, regions, and monuments of premodern East Asian art. It aims to acquaint students with the skills in collection research, object-based observation, and interpretation. By discussing how translation trades reflect, shape, and influence art and cultures, students learn to contextualize works of art in specific sociocultural and historical contexts.

Learning Outcomes

On completion of the course, students will be able to:

1. Demonstrate a basic understanding of premodern East Asian art and culture.
2. Develop critical thinking: To practice analyzing, interpreting, and reconstructing an art object and its cultural context.
3. Develop global perspectives. Demonstrate an understanding of the ways in which different civilizations have interacted with each other.
4. Train students' eyes by comparing and contrasting a similar art form (e.g. ceramic) from different cultures.
5. Develop visual analysis and presentation skills that are transferable for students to apply to their own disciplines.

Indicative Content

1. The birth of East Asian art from prehistory to the 6th century.
 Pottery; bronzes; funerary art.
2. Transmission of Buddhist art in the middle age.
 Comparisons of Buddhist sculptures, temples, and Zen ink paintings in East Asia
3. East Asian art and the maritime trade.
 - from the middle age to the 19th century.
 - the export of Chinese paintings and ceramics to Japan and Korea, and their cross-regional influences in maritime Asia.

Teaching Methods

The course will include one guest lecture (exact date to be announced) and two museum visits: one on September 23rd at Fong Sum Wood Library, and the other on November 11th to Hong Kong Maritime Museum. With the exception of these activities, each weekly meeting consists of two parts: a lecture delivered by the course instructor introducing the weekly topics, followed by seminar discussions and student-led PowerPoint presentations on readings.

Measurement of Learning Outcomes

Learning Outcomes	Assessment Methods			
	Quiz	Presentation on weekly readings ¹	Final presentation on objects from a local museum ²	Final Exam ³
1. Demonstrate a basic understanding of premodern East Asian art and culture.	X	X	X	X
2. Develop critical thinking: To practice analyzing, interpreting, and reconstructing an art object and its cultural context.		X		X
3. Develop global perspectives. Demonstrate an understanding of the ways in which different civilizations have interacted with each other.		X		X
4. Train students' eyes by comparing and contrasting a similar art form (e.g. ceramic) from different cultures.		X	X	X
5. Develop visual analysis and presentation skills that are transferable for students to apply to their own disciplines.		X	X	X

1. Presentation on Weekly Readings (10%)

You must sign up for one oral report, for which you will use PowerPoint Presentation to report on that day's reading materials. A sign-up sheet will be distributed in the first two weeks.

*Extra credit: You can earn 5 extra credit points for each additional weekly report. You can present up to three times.

2. Final Presentation on objects from a local museum (20%)

At the end of the course, you will give a 10-minute class presentation in which you analyze an East Asian art object from a local museum. You can choose which art object to present on.

3. Final Examination (30%)

The final exam includes three parts: (1) brief explanation of 5 terms, (2) identifications of 8 images, and (3) a short essay comparing two images. The exam will test your understanding of the material covered in class and in the associated readings. Laptops, cell phones, and other electronic devices are not permitted during the exams. For the identification section, you are asked to answer the following information for every image:

- Title (and artist if known)
- Location (e.g. Freer Gallery of Art; Sanchi, India)
- Material (e.g. Handscroll, ink and color on silk)
- Dynasty and date of the object (+/- 50 years)
- One paragraph to introduce the object's function and context

Attendance

Attendance at seminars is mandatory and will be taken every week. After the first absence, each subsequent absence will result in a 3-point drop of the Participation grade. If you miss an examination or other deadline due to a family emergency or for medical reasons, you may be required to provide proof of illness or other justifiable reason for absence.

Assessment

- 35% Class participation
- 10% One oral report on weekly readings
- 5% Quiz in week 5 – dynasties in China, Japan, and Korea
- 20% Final presentation on objects from a local museum
- 30% Final Examination

Selected Bibliography

1. Core Textbooks

Sherman Lee, *A History of Far Eastern Art*, fifth edition (Prentice Hall, 1994).

Michael Sullivan, *The Arts of China: 5th Edition* (University of California Press, 2008).

Joan Stanley-Baker, *Japanese Art* (Thames & Hudson, 2000).

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

2. Supplementary Readings

- John La-Plante, *Asian Art: 3rd Edition* (The Mc-Graw-Hill Companies, 1992).
Robert Fisher, *Buddhist Art and Architecture* (Thames & Hudson, 1993).
Penelope Mason, *History of Japanese Art* (New Jersey: Prentice Hall, 2014).
Akiyoshi Watanabe, *Of Water and Ink: Muromachi-Period Paintings from Japan, 1392-1568* (University of Washington Press, 1986).
Jan Fontein, *Zen Painting and Calligraphy* (Boston Museum of Arts, 1970).
Burglind Jungmann, *Pathways to Korean Culture: Paintings of the Joseon Dynasty 1392-1910* (London: Reaktion Book Ltd, 2014).
Junghee Lee, "The Evolution of Koguryo Tomb Murals," *Korean Culture* 13.2 (1999): 4-13.
Ahn Hwi-joon, "An Kyōn and 'A Dream Visit to the Peach Blossom Land'," *Oriental Art* 26.1 (Spring 1980): 60-71.
Donald McCallum, "Korean Influence on Early Japanese Buddhist Sculpture," *Korean Culture* 3.1 (Spring 1982): 22-29.
Andrew C. Nahm, "Early Korea," in *A Panorama of 5000 Years: Korean History*.
Pak Youngsook, "Internationalism in Early Korean Art," *Oriental Art* 15.1 (Jan. 1984): 12-25.
Landscapes of the Joseon Dynasty. See the Metropolitan Museum website:
http://www.metmuseum.org/toah/hd/mowa/hd_mowa.htm
http://www.metmuseum.org/toah/hd/yang/hd_yang.htm
Christine Guth, "Mapping the Artistic Landscape," in *Art of Edo Japan: The Artist and the City, 1615-1868*.
Paul Varley, "The Canons of Medieval Taste," in *Japanese Culture*.

Course Schedule

I. The Birth of East Asian Art

- W1 Sept 2 Introduction: East Asian Art in the Neolithic period**
Map of East Asia.
Timetable -- Chinese, Japanese, and Korean dynasties.
Students sign up for weekly report.
- W2 Sept 9 Chinese Art from the Shang to the Han Period**
Bronzes, potteries, and funerary art.
- W3 Sept 16 Japanese Art from Jōmon to Kofun Period (prehistory-552 AD)**
Bronzes, potteries, and grave goods.
- W4 Sept 23 Korean Art from Prehistory to the Three Kingdoms Period (before 668 AD)**
Potteries; Goguryeo tomb paintings;

**1:30-3pm Visit to East Asian Art Collection at the Fong Sum Wood

Library

II. Transmission of Buddhist Art in the Middle Age

- W5 Sept 30 The Origin of Buddhist Art and Its Transmission via Silk Road**
Prince Siddhartha Gautama (5th-6th BCE): The birth of Buddhist art.
Buddhist art along the silk road (4th-6th c.).
** QUIZ (5 points) from 2:30-3:00 pm – the names of Chinese, Japanese, and Korean dynasties
- W6 Oct 7 Buddhism Reaches N. Wei China and Korea (3rd-6th c)**
The influence of Chinese and Korean Buddhist art in Asuka Japan (538-710)
- W7 Oct 14 Buddhist Art in Tang China (618-907)**
The influence of Tang style in Nara Japan (710-794)
Korean Buddhist art in the Unified Silla period (688-935)
- W8 Oct 21 Zen Ink Paintings in East Asia (10th-14th c)**
Zen aesthetics in the middle-age China, Japan, and Korea.
Japanese art under Heian Court (794-1185)

III. East Asian Art and The Maritime Trade

- W9 Oct 28 Paintings and Ceramics under Song-Yuan Court (960-1368)**
The golden age of Song-era art and its cultural influence.
Paintings and celadons under Goryeo court (918-1392).
The Mongol Invasion in Kamakura Japan (1185-1573).
- W10 Nov 4 Trade between Ming China (1368-1644), Muromachi Japan, and Joseon Korea.**
Sino-Japanese and Sino-Korean trades.
Exported Song-Yuan paintings and ceramics.
Foreign ships in maritime Asia.
- W11 Nov 11 Fieldtrip to Hong Kong Maritime Museum**
Meet in classroom at 12. Take bus together to the Maritime Museum
- W 12 Nov 18 Momoyama Japan (1573-1615) and Its Neighbors**
Japanese invasion in the 1590s.
Transnational artistic exchanges between China, Japan, and Korea.
- W 13 Nov 25 Woodblock Prints in East Asia (16th-19th c.)**

Printing cultures in Ming China and Korea
Ukiyo-e prints in Edo Japan (1603-1868)

W 14 Dec 2 Student presentations on objects from a local museum (20%)

W 15 Dec 9 Final exam review

W 16 Dec 16 Final exam (30%)

Important Notes:

- (1) Students are expected to spend a total of 9 hours (i.e. 3* hours of class contact and 6* hours of personal study) per week to achieve the course learning outcomes.
- (2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
- (3) Students are required to submit writing assignment(s) using Turnitin.
- (4) To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on <https://pla.ln.edu.hk/>.