

Arts 2G/ INTL 10 History of Art

Arts of Asia

De Anza College Fall Quarter, 2007

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Course Description: This course is a general introduction to the many, diverse artistic traditions of Asia. We will focus upon the paintings, sculpture, ceramics and architecture of China, Japan, and India, with a brief introduction to the arts of Korea, Southeast Asia, Central Asia and the Himalayas. Covering the Neolithic period to the 16th century, the content of the course will emphasize the cultural, religious and social contexts of the art. We will apply an interdisciplinary approach to art history including methods of analysis from history and cultural studies. Students will also learn basic skills in stylistic analysis and how to describe a work of art.

Required Text (available at the Bookstore):

Lee, Sherman E. *A History of Far Eastern Art*, fifth edition.

Englewood Cliffs, N.J.: Prentice Hall Inc., 1994.

***All reading assignments for each week are listed on the attached course schedule.

In this class, I will expect students to:

1. Contribute to a positive, collaborative learning environment by being open and receptive to the ideas and opinions of others. It is ok to disagree with a concept, but please be respectful of the ideas of others.
2. Attend class regularly. **More than three absences will result in the lowering of your grade** one full step (A to a B, B to a C, etc.) or being dropped from the class.
3. Be on time and practice polite classroom etiquette. **If you are late, I may count you absent**, especially if you disturb the class. Don't hold separate conversations during lecture time or class discussions. Others may want to hear what is going on in class. Come prepared to class and participate.

****TURN CELL PHONES OFF during class time.

4. Don't cheat. Anyone **found cheating on an exam or plagiarizing** (copying material without reference or credit) will be given an "F" on that exam or assignment and may fail the course. Each student **MUST** write his/her own paper. If two students hand in the same paper, each will receive half the points earned (equivalent to an "F").
5. Finish paper and reading assignments on time. Readings complement the material we cover in class. Completing the reading assignments will help your ability to participate in class discussions. **NO E-MAIL SUBMISSIONS OF COURSE WORK WILL BE ACCEPTED.**

6. Visit the Iris and B. Gerald Cantor Center for the Visual Arts, Stanford University, following the class assignments, outside of class meeting times.

Assignments: Two exams are required. They will be composed of a matching section, multiple choice, short slide identifications and essay writing. Exam format, typical questions and study tips will be discussed thoroughly in class. The **midterm exam will be Wednesday and Thursday, October 24 and 25. (attendance at BOTH days required).** The **final exam** will be according to the scheduled time in our regular classroom (see below). **ALL students are required to take the final exam at that time only!**

One paper and a series of in-class written exercises and other short assignments will be required. The paper is 4-5 pages long and is based upon your visit to Stanford University. It involves looking at and describing works of art. It is **DUE Thursday, November 15th.** *** See below for full instructions regarding the paper assignment.

Grading Policy: Grades are determined using a scale of 100 points as follows:

97 and above A+ 93-96 A 90-92 A-
89-87 B+ 83-86 B 80-82 B-
79-77 C+ 76-70 C
69-60 D
below 60 F



Two Exams: Midterm, Final = 30 points each	60 total
Paper =	20 points
In-class written exercises, class participation, other short assignments =	20 points

An opportunity for extra credit will be available

100 points

Class Schedule and Assignments:

Week One: Introduction/ Neolithic Period.

Reading Assignment: Lee, pp.18-28.

Week Two: Bronze Age China, Qin Dynasty.

Reading Assignment: Lee, pp. 29-53, 57-60.

Week Three: Han Dynasty China and Early Japan.

Reading Assignment: Lee, pp. 60-70, 74-78.

**Week Four: Beginnings of Buddhism – Early India, Gupta Period/
Buddhism outside of India.**

Reading Assignment: Lee, 80-95, 105-112, 121-122, 151-163.

Week Five: Early Buddhist art in Japan and Korea

Reading Assignment: Lee, 72-74,163-171.

Midterm EXAM: Wednesday and Thursday, October 24, 25

Week Six: Hindu monuments of India/ Mughal Art

Reading Assignment: Lee, 190-198, 217-225, 238-246, 251-262.

Week Seven: Art in Tibet and Nepal**Monuments of Southeast Asia**

Reading Assignment: Lee, 132-137, 139-150, 263-284.

Week Eight: Tang Dynasty China

Reading Assignment: Lee, pp. 171- 173, 296-308.

No class Monday, November 12th: Veteran's Day

Thursday, Nov. 15: Paper DUE!

*****NO late papers accepted without prior approval of the instructor**

Week Nine: Heian Period – Japan

Reading Assignment: Lee, 314- 316, 321-324, 345-357.

No class November 22nd : Happy Thanksgiving

Week Ten: Song / Ming Dynasty China

Reading Assignment: Lee, 358-396, 468-470, 474-489.

Week Eleven: Kamakura / Muromachi Japan

Reading Assignment: Lee, pp. 397-398, 404, 412-413, 415-424, 433-449.

Final Exam: M,T,W,Th, 9:30-10:20 section: Friday, December 14, 9:15-11:15

10:30-11:20 section: Tuesday, December 11, 9:15-11:15

Study Slides: The following lists of illustrations are from your text (Lee). Some of them will be used on your exams. When studying each one, consider the full context, including Who? What? Where? Artist (if known), dynasty or style period, place of origin, materials, subject or title, function, and/or religious context. You need to study all slides in order to do well on your exams.

Midterm exam slides: 4 (p.21), 17 (p.27) 38 (p.39), 47 (p.43), 58 (p.49), 63 (p.51), 72 (p.59), 82 (p. 65), 86 (p.68), 91 (p.70), 95 (p.73), 102 (p.76), 104 (p.78), 105 (p.82), 116 (p.90), 119 (p.92), 123 (p.95), 141 (p.107), 142 (p.108), 147 (p.112), colorplate 1, 3, 8, 198 (p.157), 205 (p.161), 209 (p.163), 211 (p.165), 215 (p.167), 216 (p.168).

*****Some midterm exam slides may be moved to the final exam list below if time does not allow for them to be covered before the midterm. Please listen in class for announcement.**

Final exam slides: Lee: 169 (p.136), 179 (p.144), 183 (p.146), 248 (p.193), 249 (p.194), colorplate 15, 19, 25, 256 (p.218), 286 (p.239), 342 (p.272), 352 (p.277), colorplate 26, 28, 30, 33, 35, 38, 42, 43, 434 (p.345), 449 (p.353), 461 (p.365), 463 (p.366), 487 (p.381), 513 (p.395), 532 (p.405), 560 (p.433), 565 (p.437), 577 (p.445), 617 (p.470).



History of Art

Cadge-Moore

Outline for Describing a Work of Art

When studying or writing about art, make note of the following:

- WHO? For whom and by whom was the object made? Specific artist known?
Patron known? (Who commissioned or paid for an artwork?)
- WHAT? What is it? What is its title or subject?
- WHERE? Where was it made? What site and is this an important factor?
- WHY? Why was this object made? For what purpose? What does it tell us about
the culture who made and used it?
- HOW? How was it made? What are the materials and techniques used?

Does the artwork reveal anything about the following contexts?

- Historical
- Cultural
- Social
- Political
- Religious or ceremonial
- Economic

What is the subject matter? What motifs or symbols are used and what is their significance? Art historians call this *iconography*.

When describing the style of an artwork (stylistic analysis), consider the following:

- Scale: What is the size and why is this important?
- Composition: What is the overall arrangement of the elements of the piece?
Is the design balanced or symmetrical? Asymmetrical?
Do the motifs fill the entire design surface? How is space used?
What are the relationships of the designs to one another?
- Overall approach: Is it naturalistic? Based on natural forms, but stylized?
Geometric? Abstract (not naturalistic)?
- Shape: What is the basic shape or contour of the piece?
What shapes does the artist use? Square, circle, triangle?
- Line: What is the character of the painted, sculpted, beaded, embroidered,
woven line? Are forms strongly outlined? Is the line curvilinear?
Straight-edged? Dynamic, meandering, fluid? Do forms suggest
movement?
- Color: What are the colors used? How do they effect the work? Are they bright?
Subtle in effect? How is black and white used? Are shadows obvious?
- Texture: Is texture indicated? How does this effect the work?

How have all the elements above contributed to the way the piece looks?

What is the emotional impact on you, the viewer?

Do these aspects of style suggest anything about the contexts given above?

About the artist and his or her culture?