

**East Asian Art and Popular Culture**

Code: 101545  
ECTS Credits: 6

Degree	Type	Year	Semester
2500244 East Asian Studies	OB	3	1

### Contact

Name: Roberto Figliulo

Email: roberto.figliulo@uab.cat

### Use of Languages

Principal working language: catalan (cat)

Some groups entirely in English: No

Some groups entirely in Catalan: No

Some groups entirely in Spanish: No

### Prerequisites

None.

### Objectives and Contextualisation

The main aim of this subject is to provide an introduction to the basic characteristics of artistic and cultural production in East Asia. Its purpose is to help develop an interdisciplinary vision of East Asian Studies.

### Competences

- Applying knowledge of the art and popular culture to the analysis and comprehension of written texts in the languages of East Asia.
- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Developing self-learning strategies.
- Ensuring the quality of one's own work.
- Knowing and comprehending the art and popular culture of the countries of East Asia.
- Knowing and using the information and communication technology resources (ICT) in order to collect, produce, analyse and present information related to the East Asian Studies.
- Knowing the great literary, philosophical, and artistic movements of East Asia.
- Knowing, comprehending, describing and analysing the values, beliefs and ideologies of East Asia.
- Recognising the connotations of the specific cultural references in the field of East Asia and assessing the influence in the interlinguistic and intercultural communication.
- Respecting the diversity and plurality of ideas, people and situations.
- Respecting the gender equality.
- Working in interdisciplinary and intercultural groups.
- Working in teams in an international, multilingual and multicultural context.

### Learning Outcomes

1. Applying knowledge of the art and popular culture to the analysis and comprehension of written texts in the languages of East Asia.

2. Assessing the obtained results in the information search process in order to update the knowledge about history, literature, linguistics, thought and art.
3. Carrying out the documentary search in the specific languages of East Asia.
4. Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
5. Developing self-learning strategies.
6. Ensuring the quality of one's own work.
7. Knowing and comprehending the art and popular culture of the countries of East Asia.
8. Knowing the great literary, philosophical, and artistic movements of East Asia.
9. Knowing, comprehending, describing and analysing the values, beliefs and ideologies of East Asia.
10. Recognising the connotations of the specific cultural references in the field of East Asia and assessing the influence in the interlinguistic and intercultural communication.
11. Respecting the diversity and plurality of ideas, people and situations.
12. Respecting the gender equality.
13. Using the specific terminology of history, literature, linguistics, thought and art.
14. Utilising different tools for specific purposes in the fields of history, literature, linguistics, thought and art.
15. Working in interdisciplinary and intercultural groups.
16. Working in teams in an international, multilingual and multicultural context.

## Content

### Part 1 - Artistic tradition in East Asia

The first part of the subject presents artistic tradition in East Asia (China, Japan and Korea). We will see how aesthetic ideas and artistic practices have spread throughout this geographic region. We will firstly focus on artistic production related to religion and its rituals, and then on painting and calligraphy, exploring the main aesthetic concepts of literati art. As both the aspects of artistic tradition in question also constitute social practices, we will analyse their links with local daily life.

### Part 2 - Modern and contemporary art in East Asia

In the second part of the subject we will analyse the main trends in modern and contemporary art in East Asia. We will focus on the most notable artists and artistic movements to understand how artistic production has evolved in the last century. We will see how the "West" and the "East" have influenced each other in terms of art's development since the 19<sup>th</sup> century, and how artistic production in the last century has been highly conditioned by and constantly related to major changes in East Asian societies.

## Methodology

To achieve the established objectives, this subject mainly involves lectures. Particular emphasis will be placed on the analysis of artworks and primary and secondary sources, in which the active participation of students, through comments, discussions and debates, will be fundamental. The work students carry out will mainly consist of group presentations, debates and discussions, written assignments, and a series of exams. Over the course of the semester the lecturer will hold individual and/or group tutorials to help students with their work.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Assignments of analysis of artworks and primary and secondary sources.	13	0.52	1, 8, 7, 9, 4, 10, 11, 12, 14, 13

Debates	5	0.2	8, 7, 9, 4, 10, 11, 12, 16, 15, 14, 13, 6
Individual and/or group tutorials.	2	0.08	2, 8, 7, 9, 4
Lectures.	40	1.6	8, 7, 9, 11
Type: Supervised			
Group assignments.	15	0.6	8, 7, 9, 4, 3, 11, 12, 16, 15, 14, 13
Individual assignment.	15	0.6	1, 8, 7, 9, 5, 4, 10, 12, 14, 13, 6
Oral presentations	2	0.08	2, 8, 7, 9, 5, 4, 3, 10, 11, 12, 16, 15, 14, 13, 6
Type: Autonomous			
Individual assignment: readings, watching visual material, etc.	14	0.56	1, 2, 8, 7, 9, 5, 4, 3, 12, 14, 13, 6

## Assessment

### Evaluation activities

#### 30% Written exam

A written exam on the contents of both parts of the subject.

#### 20% Individual written assignment

Individual written analysis of one of various artworks selected by the lecturer.

#### 30% Group work

Preparation, in groups, of a cultural promotion product (more details will be given in classes).

#### 20% Seminars' reports

A written assignment related with the seminars on the subject's contents held over the semester.

### Related matters

The above information on assessment, assessment activities and their weighting is merely a guide. The subject's lecturer will provide full information when teaching begins.

#### Review

When publishing final marks prior to recording them on students' transcripts, the lecturer will provide written notification of a date and time for reviewing assessment activities. Students must arrange reviews in agreement with the lecturer.

#### Missed/failed assessment activities

Students may retake assessment activities they have failed or compensate for any they have missed, provided that those they have actually performed account for a minimum of 66.6% (two thirds) of the subject's final mark and that they have a weighted average mark of at least 3.5. Under no circumstances may an assessment activity worth 100% of the final mark be retaken or compensated for.

The lecturer will inform students of the procedure involved, in writing, when publishing final marks prior to recording them on transcripts. The lecturer may set one assignment per failed or missed assessment activity or a single assignment to cover a number of such activities.

Classification as "not assessable"

In the event of the assessment activities a student has performed accounting for just 25% or less of the subject's final mark, their work will be classified as "not assessable" on their transcript.

Misconduct in assessment activities

Students who engage in misconduct (plagiarism, copying, personation, etc.) in an assessment activity will receive a mark of "0" for the activity in question. In the case of misconduct in more than one assessment activity, the students involved will be given a final mark of "0" for the subject.

Students may not retake assessment activities in which they are found to have engaged in misconduct. Plagiarism is considered to mean presenting all or part of an author's work, whether published in print or in digital format, as one's own, i.e. without citing it. Copying is considered to mean reproducing all or a substantial part of another student's work. In cases of copying in which it is impossible to determine which of two students has copied the work of the other, both will be penalised.

More information:

<http://www.uab.cat/web/study-abroad/undergraduate/academic-information/evaluation/what-is-it-about-13456700>

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Group work	30%	20	0.8	1, 8, 7, 9, 4, 3, 10, 11, 12, 16, 15, 14, 13
Individual written assignment	20%	15	0.6	2, 8, 7, 9, 5, 4, 3, 10, 11, 12, 14, 13, 6
Seminars' reports	20%	5	0.2	7, 9, 5, 4, 10, 11, 12, 16, 15, 13, 6
Written exam	30%	4	0.16	2, 8, 7, 9, 5, 4, 10, 11, 12, 14, 13, 6

## Bibliography

Parte 1

*L'Art sagrat del Tibet: saviesa i compasió.* (1996). Barcelona: Fundació "la Caixa".

Addis, Stephen (1989). *The Art of Zen: paintings and calligraphy by Japanese monks, 1600-1925.* New York: H.N. Abrams.

Bush, Susan, & Shih, Hsio-yen (Eds.). (1985). *Early Chinese texts on painting.* Cambridge: Harvard University Press.

Cervera Fernández, Isabel (1997). *Arte y cultura en China: conceptos, materiales y términos de la A la Z.* Barcelona: Ediciones del Serbal.

Cheng, François (1993). *Vacío y plenitud.* Madrid: Siruela.

Clunas, Craig (1997). *Art in China.* Oxford: Oxford University Press.

Jungmann, Burglind (2014). *Pathways to Korean Culture - Painting of the Joseon Dynasty, 1392-1910.* London: Reaktion Books.

Lee, Dongju (2003). *The Beauty of old Korean paintings: a history and an appreciation*. London: Saffron books.

Lee, Soyoung (2009). *Art of the Korean Renaissance, 1400-1600*. New York: Metropolitan Museum of Art.

Noritake, Tsuda (2009). *A History of Japanese art: from prehistory to the Taisho period*. North Clarendon: Tuttle Publication.

Petrucci, Raphael (Ed.). (2000). *Encyclopédie de la peinture chinoise*. Paris: You Feng.

## Parte 2

Chung, Yeon Shim, & Kim, Sunjung, et al. (2020). *Korean art from 1953: collision, innovation, interaction*. London: Phaidon Press.

Gao, Minglu (2011). *Total Modernity and The Avant-garde in Twentieth Century Chinese Art*. Cambridge: Massachusetts Institute of Technology Press.

Gladston, Paul (2014). *Contemporary Chinese Art: A Critical History*. London: Reaktion Books.

Horlyck, Charlotte (2017). *Korean Art: from the 19<sup>th</sup> Century to the Present*. London: Reaktion Books.

Kim, Youngna (2005). *20th century Korean art*. London: Laurence King.

Moreno, Pilar Cabañas, & Arias Estévez, Matilde Rosa (2020). *Zen, Tao y Ukiyoe - Horizontes de inspiración artística contemporánea*. Gijón: Satori Arte.

Munroe, Alexandra (Ed.). (1994). *Japanese art after 1945: scream against the sky*. New York: Harry N. Abrams; Japan: Yokohama Museum of Art.

*Perspective of 20th Century paintings*. (1988). Nagoya: Nagoya City Art Museum.

Weisenfeld, Gennifer, (2002). *Mavo: Japanese artists and the avant-garde, 1905-1931*. Berkeley: University of California Press.

Wichmann, Siegfried (1999). *Japonisme: the Japanese influence on Western art since 1858*. London: Thames and Hudson, 1999.

Wu, Hung, (Ed.). (2010). *Contemporary Chinese Art: Primary Documents*. New York: MoMa.

## Software

Specific programs will not be used for this subject.