

科目コード／科目名 (Course Code / Course Title)	抽選登録／Postmodern Turn in Japanese Arts		
テーマ／サブタイトル等 (Theme / Subtitle)	Modernity in Japanese Visual Culture		
担当者名 (Instructor)	高松 麻里(TAKAMATSU MARI)		
学期 (Semester)	秋学期(Fall Semester)	単位 (Credit)	2単位(2 Credits)
科目ナンバリング (Course Number)	ART3201	言語 (Language)	英語 (English)
備考 (Notes)	定員 10名 GLAP 併置科目(英語による授業) 履修にあたっては IELTS6.0 程度の英語力が求められる		

授業の目標(Course Objectives)

The course aims to familiarize students with artworks, artistic mediums, and the historical development of Japanese visual culture after 1868 to critically interpret these in terms of both similarities and differences with the productions of other visual cultures.

授業の内容(Course Contents)

Japanese visual culture significantly transformed after the nation officially opened its ports to the West in 1853. The influx of Western concepts of “fine arts” and establishing essential institutions, such as art exhibitions, art galleries, art schools, and the academic study of art history, redefined and forged a new identity for those who create artworks. Focusing on various “artists” who engaged in the artistic enterprise in this ever-changing age of modernization, this course traces such artists’ challenges through examining their work. In addition, students are required to submit a short reaction note about the reading and class every week. In addition, students will present a work of Japanese art based on their research at a museum in Tokyo.

授業計画(Course Schedule)

1. Introduction: What is “modernity” in Art?
2. Dr. Parme Giuntini, “Becoming Modern, an introduction,” in Smarthistory, August 8, 2015, accessed January 17, 2022, <https://smarthistory.org/becoming-modern-an-introduction/>.
3. Analysis of Fujishima Takeji Orientalism (1924): 藤島武二《東洋振り》1924
4. Bunjinga, Zenga, and Haiga: Tomioka Tessai 富岡鉄斎 (1837–1924)
Reading: Penelope Mason, “Chapter 7: Forging a New Identity” in History of Japanese Art, 2nd edition (Upper Saddle River, N.J.: Prentice Hall, 2004), 361–363.
5. Nihonga 01: Nihonga: Japanese-style Painting: Kano Hogai 狩野芳崖 (1828–1888) and Hashimoto Gahō 橋本雅邦 (1835–1908)
Reading: Penelope Mason, “Chapter 7: Forging a New Identity” in History of Japanese Art, 2nd edition (Upper Saddle River, N.J.: Prentice Hall, 2004), 363–368.
6. Nihonga 02: Yokoyama Taikan 横山大観 (1868–1958)/ Hishida Shunsho 菱田春草 (1874–1911)
7. Nihonga 03: Kyoto Tradition: Takeuchi Seiho 竹内栖鳳 (1864–1942)
Reading: Penelope Mason, “Chapter 7: Forging a New Identity” in History of Japanese Art, 2nd edition (Upper Saddle River, N.J.: Prentice Hall, 2004), 369–370.
8. Nihonga 04: Kaburagi Kiyokata 鍋木清方 (1878–1972)
9. Mid-term Presentation
10. Yōga 01: Yōga: Western-style Painting: The trailblazer, Takahashi Yuichi 高橋由一 (1828–1894)
Reading: Penelope Mason, “Chapter 7: Forging a New Identity” in History of Japanese Art, 2nd edition (Upper Saddle River, N.J.: Prentice Hall, 2004), 370–374.
11. Yōga 02: Yamamoto Hosui 山本芳翠 (1850–1906) and Harada Naojirō 原田直次郎 (1863–1899)
12. Yōga 03: Kuroda Seiki 黒田清輝 (1866–1924) and Asai Chū 浅井忠 (1856–1907)
13. Yōga 04: Kishida Ryusei 岸田劉生 (1891–1929) and Hayami Gyoshu 速水御舟 (1894–1935)
Reading: Penelope Mason, “Chapter 7: Forging a New Identity” in History of Japanese Art, 2nd edition (Upper Saddle River, N.J.: Prentice Hall, 2004), 374–379.
14. Final Presentation

授業時間外(予習・復習等)の学習(Study Required Outside of Class)

Each session will consist of a lecture followed by a class discussion. One or two readings will be assigned every week and they are expected to be completed before each class meeting. Students are required to submit a short reaction note about the

reading and class every week.

成績評価方法・基準 (Evaluation)

In class note(70%)/最終テスト(Final Test)(15%)/最終レポート(Final Report)(15%)

テキスト (Textbooks)

One or two required readings will be assigned every week via photocopies.

参考文献 (Readings)

その他 (HP 等) (Others(e.g.HP))

For your final presentation, you need to go to a museum in Tokyo.

Reference: <https://smarthistory.org/becoming-modern-an-introduction/>

注意事項 (Notice)