

Japonisme: Japanese Art and Its Influence on Western Modern Art

ARTH 362 001

Fall 2016

Tuesday/Thursday

10:30 am - 11:45 am

Art and Design Building 2026

Dr. Svitlana Shiells

sshiells@gmu.edu

Office Hours:

Thursday 11:45-12:45

& by appointment

Room: Robinson B 373A

Course Description

In order to grasp the overwhelming influence of Japanese art on the course of modern European art, this course will start with a short overview of Japanese art with a special focus on the Edo period and the development of the color woodblock prints—Ukiyo-e. The course will closely examine the celebrated works of such artists as Edouard Manet, Edgar Degas, Auguste Renoir, Claude Monet, Paul Cezanne, Vincent van Gogh, Paul Gauguin, Edvard Munch, James Whistler, Mary Cassatt, Gustav Klimt and many other prominent Western artists side by side with their Japanese stimuli to see how they inspired artists and brought electrifying new ideas. The course will illustrate that Japanese art was the main engine behind the fundamental transformation of the Western modern art which happened in the second half of the nineteenth and beginning of the twentieth century.

Grade scale:

A+	100-99
A	93-98
A-	92-90
B+	89-87
B	86-83
B-	82-80
C+	79-77
C	76-73
C-	72-70
D+	69-67
D	66-63
D-	62-60
F	59 & below

Grading:

Participation:	10%
First paper	40%
Second paper	25%
Final exam	25%

Course requirements

- Class lectures
- Assigned readings
- Class participation in the form of attendance, in-class or take-home assignments, and class discussion
- Two papers and one presentation
- One (final) exam
- Field trips

Attendance

Attendance is crucial. Most of the materials will be presented and discussed during the lectures. The class lectures are designed to facilitate student comprehension of the course material and to develop concepts more thoroughly than they are introduced in the textbook; class discussion will provide opportunities for students to apply the skills and knowledge they are acquiring in immediate ways. In addition to the course content, there may also be important announcements and reminders issued in class for which every student will be held responsible, whether they were in attendance or not. Therefore, in order to be successful in this course, you must attend class regularly.

An attendance sheet will be placed at the front of the classroom each day we meet – it is your responsibility to make sure you sign it before class starts. If your signature is not on the sheet, you will be marked absent; if you sign it after class, you will be marked late.

Attendance is defined as arriving on time, attending the entire class period, paying attention to the lecture, and being courteous.

You are allowed two free absences without consequence. These free absences are offered to assist with any emergency situations that may arise. Reserve them for unexpected situations, since there will be no excused absences. Do not send emails explaining your absence or asking to have an absence excused. In the case of extenuating circumstances that require a student to miss more than a week of classes, the absence must be explained in a signed and dated letter from a physician, the dean, or other comparable authorizing agent. Only under these conditions will I consider re-evaluating your grade. Assignments for other classes, travel plans, and most employment situations are not excusable. For these cases, you may employ the two free absences described above. Schedule your time accordingly. If you must miss class, it is your responsibility to get notes, handouts, and any important announcements from another student. If a student has more than the two free absences without a serious reason I will reduce a student's grade by half a letter grade for every two additional missing classes.

Class participation

This portion of the class participation grade will be assessed according to not only the frequency, but also the quality of the student's contribution to the discussion, taking into consideration whether the student raises substantial questions about the material, answers questions in a critical manner, and initiates further discussion. Discussions during office hours will also be assessed in this manner and considered toward this element of class participation. Other situations in which a student participates and demonstrates a high degree of engagement with the course will also be considered (for example, engaging the material in ways that exceed course requirements). Each student's class participation grade will also take into account how attentive and respectful the student is while others are speaking.

Assignments

Occasionally there may be an in-class or take-home assignment to complete. These assignments may take the form of group work, answering a series of questions, etc. These assignments are designed to facilitate student learning and to assess the student's level of comprehension by a certain point in the semester. Students are required to keep up with the course material by reading before the lecture, taking good notes, and reviewing the notes before the next class session.

During the course all students will write two papers. Details about writing the papers will be provided later in the term.

Academic integrity

Each student is responsible for observing academic integrity with regard to all work assigned in this course. It is the student's responsibility to familiarize herself/himself with GMU's Honor Code as outlined in the university's catalogue:

<http://catalog.gmu.edu/content.php?catoid=5&navoid=410&bc=1>.

Neither plagiarism (presenting someone else's words or ideas as your own) nor cheating will be tolerated. Also refer to <http://academicintegrity.gmu.edu/>

Exam

The exam will be composed of slide identification, multiple choice, matching, true/false, and short essay questions. More details will be provided as the exam approaches.

Field trips

During this course the students will visit:

1. Freer and Sackler Galleries, Smithsonian Institution

https://en.wikipedia.org/wiki/Freer_Gallery_of_Art

https://en.wikipedia.org/wiki/Arthur_M._Sackler_Gallery

2. The National Gallery of Art

https://en.wikipedia.org/wiki/National_Gallery_of_Art

3. The Phillips Collection

https://en.wikipedia.org/wiki/The_Phillips_Collection

Details about the museum visits will be provided later in the term. Field trips requiring self-guided visits to the designated museums in Washington, D.C.

Reading list & class schedule

- You are required to complete assigned readings according to the scheduled lecture topic and come to class prepared to discuss the material covered in the readings.
- The following schedule is subject to change according to the development and needs of the class.
- Supplemental readings may be added to this list as the semester develops, according to class discussions. In this event, they will be available on Blackboard or distributed in class. You will be notified well in advance of the corresponding lecture date if there is an additional reading assignment.

Textbooks

- Christine Guth, *Art of Edo. The Artists and the City 1615-1868*.
- Siegfried Wichmann, *Japonisme. The Japanese Influence of Western Art Since 1858*.
- occasional handouts given by the instructor.

Suggested literature

- Klaus Berger, *Japonisme in Western Painting from Wistler to Matisse*.
- Patricia Graham, *Japanese Design: Art, Aesthetics & Culture*.
- Okakura Kakuzo, *The Book of Tea*.
- Lionel Lambourne, *Japonisme: Cultural Crossing between Japan and the West*.
- Penelope Mason, *History of Japanese Art*.
- Tomoko Sato and Toshio Watanabe, *Japan and Britain: An Aesthetic Dialogue 1850-1930*.
- Michael Sullivan, *Meeting of Eastern and Western Art*.
- Daisetz Suzuki, *Zen and Japanese Culture*.
- Paul Varley, *Japanese Culture*.
- Toshio Watanabe, *High Victorian Japonisme*.
- Gabriel Weisberg, *The Orient Expresses. Japan's Influence on Western Art 1854-1918*.

Course outline:

August 30

Introduction. What is Japonisme? Wichmann, 6-14.

September 1

Japanese aesthetics: the main principles. Handouts.

September 6

Japanese ancient art. Christine Handouts.

September 8

Kyoto—the cultural capital of Japan. Handouts.

September 13

Zen Buddhism and its influence on Japanese art. Handouts.

September 15

Japanese painting. Christine Guth, 51-87.

September 20

Edo—the new capital and its art. Christine Guth, 9-49.

September 22

The development of Ukiyo-e. Katsushika Hokusai and his art. Christine Guth, 89-125.

September 27

Utagawa Hiroshige. Christine Guth, 115-117.

September 29

Kitagawa Utamaro. Christine Guth, 108-110.

Japanese art outside of Edo. Christine Guth, 127-168.

October 6

Design in Japanese culture: key characteristics. Handouts. **The first paper due.**

October 11

The rediscovery of Japan. Japonisme in the art of Impressionists. Edouard Manet and Claude Monet. Wichmann, 16-25; 146-151.

October 13

Siegfried Bing and the role of his journal *Le Japon Artistique* in the wide dispersion of Japanese culture. Wichmann, 8-14.

October 18

Japonisme: artistic devices. Wichmann, 205-267.

October 20

The reaction of British artists and James Whistler to Japanese culture. Wichmann, 127-137; 139-145.

October 25

The oeuvre of Edgar Degas, Paul Gauguin, Henri de Toulouse-Lautrec and Félix Vallotton through the prism of Japonisme. Wichmann, 26-36.

Wichmann, 45-51; 63-69; 70-73.

October 27

Van Gogh. Wichmann, 40-44; 52-61; 86-89.

Japanese visual poetry and its influence on the West. Wichmann, 74-85; 90-95; 98-125.

November 1

Nordic Artistic Scene. Edvard Munch and Japan. Wichmann, 50, 273, 275.

November 3

Penetration of Eastern objects from life and artistic devices into Western culture. Wichmann, 205-225; 231-267.

November 8

The power of Japanese decorative art and the response of Western artists to it. Wichmann, 179-202.

November 10

Symbols, themes and abstraction in Eastern and Western art. Wichmann, 268-297.

November 15

Japanese house and garden and its influence on Western architecture. Wichmann, 259-278.

November 17

Western responses to Eastern calligraphy and Zen Buddhism. Wichmann, 380-406.

November 22

Fin de siècle Europe and the second wave of Japonisme.

The encounters of Belgian and German artists with Far Eastern culture. Wichmann, 155-169, 302-310; 314-332.

November 29

Viennese Secession. Wichmann, 155-169.

December 1

The art of Gustav Klimt as the best example of a successful “marriage of the East and West.” Wichmann, 170-177. **The second paper due.**

December 6

Japonisme in Eastern Europe.

December 8

Retrospective. Japonisme as one of the main sources of revolutionary changes in Western modern art. Wichmann, 338-356.

Final Exam

Tuesday, December 13, 10:30 am – 1:15 pm