

Semester at Sea, Course Syllabus  
Colorado State University, Academic Partner

**Voyage:** Spring 2017  
**Discipline:** Art  
**Course Number and Title:** ART 492A Seminar: Art History  
**Division:** Upper  
**Faculty Name:** Julia Sapin  
**Semester Credit Hours:** 3

**Prerequisites:** None (Existing prerequisite is waived)

### **COURSE DESCRIPTION**

This seminar will examine contemporary visual practices in Asia and Africa, considering both continuing historical as well as ground-breaking art forms. The course will encounter artists who are responding to their contemporary environment in a variety of innovative ways. Through image analysis and discussion of reading material, we will explore how those artistic developments correspond with the social, political, religious and economic trends and events in their respective regions as well as in a broader global context. Discussion in the course will revolve around scholarly journal readings and videos about these artists and trends. Class meetings will consist of micro-lectures from me, discussions led by either students or me, image analysis and incorporation of students' country-specific experiences into understanding of these contemporary forms. Students will write comparative essays focused on three artists or artistic movements of their choice from those we study in class.

### **LEARNING OBJECTIVES**

- \*Build on research and writing skills in order to articulate your views
- \*Gain skills in communication through leading discussion
- \*Develop skills in journal article analysis
- \*Use experiential learning to expand your views of artistic and culture practices

### **COURSE REQUIREMENTS**

Journal posts (choose 10)	100 points	25%
Student-led discussion	60 points	15%
Field class assignment	80 points	20%
Final Comparative Essay, written and visual	120 points	30%
Participation	40 points	10%
Total:	400 points	100%

**REQUIRED TEXTBOOKS:** None

### **TOPICAL OUTLINE OF COURSE**

Depart Ensenada—January 5

In green font: museums, galleries, and specific exhibitions of modern or contemporary art while we are in port

- A1 – January 7:** Introductions; overview of course; introduce formats and focuses of contemporary art; sign up for discussion sections
- A2 – January 9:** Viewing contemporary art  
 Read for class: Eleanor Heartney, "Introduction," in *Art and Today* (London and New York: Phaidon Press, 2013 (2<sup>nd</sup> ed.)).  
**Micro-lecture: Japanese Modern Art**
- Honolulu – Jan. 12 At Honolulu Museum of Art: [Takaya Miou \(till January 15\) and Yun Fei-Ji \(till February 5\)](#)
- A3 – January 11:** **Japanese Modern Art: *Yōga* versus *Nihonga***  
 Read for class: Alice Tseng, "Kuroda Seiki's *Morning Toilette* on Exhibition in Modern Kyoto," *Art Bulletin* (vol. 90, no. 3), 2008: 417-440.  
**Post 1** [Model discussion](#)  
**Micro-lecture: Japanese Photography**
- A4 – January 14:** **Japanese Photography: Focus on Hanaya Kanbei (1903-91)**  
**Post 2** Karen M. Fraser, "Representation and Identity," in *Photography and Japan* (London: Reaktion Books, 2011), 36-86. [Student-led discussion](#)  
**Micro-lecture: Japanese Postwar Art**
- A5 – January 17:** **Postwar Japan: Gutai, Mono-ha**  
 Read for class: Ming Tiampo, "'Create what has never been done before!': Historicizing Gutai Discourses of Originality," *Third Text* vol. 21, no. 6 (November 2007): 689-706.  
**Post 3** [Student-led discussion](#)  
**Micro-lecture: Superflat**
- No class January 19
- A6 – January 20:** **Superflat: Murakami Takashi**  
 Read for class: Murakami Takashi, "Superflat Trilogy: Greetings, You Are Alive," in Murakami Takashi ed., *Little Boy: The Arts of Japan's Exploding Subculture* (New York: Japan Society, 2005), 150-161.  
**Post 4** [Student-led discussion](#)  
 Watch for class: "Murakami at the Brooklyn Museum," *New York Times*, 4/5/2008, 5 min.  
**Micro-lecture: Art in Japan today**
- A7 – January 22:** **Post-Murakami (Goodbye Kitty!)**  
 Makoto Aida, Miwa Yanagi, teamLab, Manabu Ikeda, Hisashi Tenmyouya

Read for class: David Elliot, ed., *Bye Bye Kitty!: Between Heaven and Hell in Contemporary Japanese Art* (New York: Japan Society Gallery, 2011), 7-19.

**Post 5**

**Student-led discussion**

Watch for class: “Garden of Unearthly Delights” exhibition (Japan Society, 2014), 10 min

**Micro-lecture: Ai Wei Wei**

Kobe — January 24-28 Museums and galleries in Kobe: [Kobe City Koisō Memorial Museum of Art: “Living in Paris, Painting in Paris-Works from the Collection of Mr. M.” \(19<sup>th</sup>-e 20<sup>th</sup> c Japanese artists in France, including Fujita Tsuguji, Yasui Sōtarō, and Ono Chikkyō\)](#) [Hyogo Prefectural Museum of Art \(20<sup>th</sup> century photographer Hanaya Kanbei\)](#)

**A8 — January 29:** **Debrief Japanese experiences of viewing contemporary art and visual culture:**

[What elements do you notice flourishing from the Japanese art we have studied? Which visual characteristics can you articulate that are most common? media in the US?](#)

**Political Pop and Cynical Realism: Contemporary Art in China:**

Xu Bing, Ai Weiwei, Lin Tianmiou, Zhang Huan

Watch for class: Alison Klayman, *Ai Wei Wei: Never Sorry* (2012), 91 min

**Post 6**

Shanghai — January 31 – February 5

\*Museums and galleries in Shanghai: [11<sup>th</sup> Shanghai Biennale at Power Station of Art](#)

[Other galleries or museums to visit: MOCA Shanghai, Shanghai Gallery of Art, M97](#)

[Gallery, OV Gallery, Rockbund Art Museum and Minsheng Art Museum.](#)

**A9 — February 6:** **Debrief Chinese experiences of viewing contemporary art and visual culture:**

[Which galleries or museums did you visit in Shanghai or elsewhere in China? What were the elements of the work that drew you in?](#)

[What aspects of Chinese late twentieth-century and 2000-2010 art did you see reflected? What overarching characteristics of contemporary Chinese Art can you pinpoint? How do these characteristics compare with those in Japan?](#)

**Micro-lecture: Contemporary Art in Ho Chi Minh City and the Vietnamese Diaspora**

**A10 — February 8:** **Artistic Voices in Vietnam**

Dinh Q. Lê, Danh Vo, Tiffany Chung, Jun Nguyen-Hatsushiba

Watch for class: *Danh Vo: We the People* (SMK TV, 2013), 4 min.

Read for class: Viet Thanh Nguyen, “Impossible to Forget, Difficult to Remember:

Vietnam and the Art of Dinh Q. Lê,” in *A Tapestry of Memories: The Art of Dinh Q. Lê* (Bellevue, WA: Bellevue Art Museum, 2007), 19-29.

**Post 7**

**Student-led discussion**

**Micro-lecture: Contemporary art in Yangon (Rangoon)**

Ho Chi Minh City — February 10-14

Museum and galleries in Ho Chi Minh City (Saigon): [Galerie Quynh, Sao La \(on the grounds of the Ho Chi Minh City Museum of Fine Arts\), Sàn Art, Zero Station, Dia Projects, Duc Minh Gallery, Craig Thomas Gallery.](#)

**A11 — February 15: Debrief Vietnamese experiences of viewing contemporary art and visual culture:**

[How did your experience of visiting Dinh Q. Lê’s studio compare with your expectations? What elements of Vietnamese contemporary art stand out in your mind? Are there elements familiar from your own cultural experiences? How do these differ with your estimation of Chinese contemporary art? Japanese?](#)

**New Zero Art Group and Beyond in Burma (Myanmar):** Aung Myint (b. 1946), PoPo (b. 1957), Htein Lin (b. 1963), Chaw Ei Thein (b. 1969), Aye Ko (b.1963)

**Post 8**

Joan Kee, “Introduction Contemporary Southeast Asian Art: The Right Kind of Trouble,” *Third Text*, vol.25, no.4 (2011): p.371-381 **Student-led discussion**

No Class — February 17

**A12 — February 18: “Nothing if not liberated”: More Contemporary Artists from Myanmar**

Nein Chan Su/NCS (b. 1973), Nge Lay (b. 1979), Moe Satt (b. 1983)

**Post 9**

Melissa Carlson, “Painting as Cipher: Censorship of the Visual Arts in Post-1988 Myanmar,” *SOJOURN: Journal of Social Issues in Southeast Asia* 2016, Vol. 31, no. 1(2016): 116-172. **Student-led discussion**

**Due**

**Field Assignment**

Yangon — February 20-24

Museums and galleries in Yangon (Rangoon): [River Gallery, New Zero Art Space, Inya Gallery \(founded by Aung Myint\), Studio Square Gallery](#)

**A13 — February 25: Debrief Burmese experiences of viewing contemporary art and visual culture:**

[What are the currents you have noted in Myanmar’s contemporary art? How do you think censorship has informed the specific works you have seen? What trends have you noted in the visual themes chosen by artists here? How do they compare to themes we have seen in other countries?](#)

**Micro-lecture: India Modern**

Read for class:

Jamila Adeli, “Translocal Art Worlds in Times of Medialization: Some Observations of India's Contemporary Art World in Transition,”

*Internationales Asienforum* vol. 42, nos. 3-4 (2011): 257-77.

**Post 10**

Student-led discussion

**A14 — February 27: The “transgressive Artist-Citizen” in India**

Nalini Malani, Navjot Altaf, Subodh Gupta, Sharmila Samant, Jitish Kallat

Read for class: Geeta Kapur, “subTerrain: Artworks in the Cityfold,” *Third Text* (May 2007) vol. 21(3): 277-296.

**Post 11**

Student-led discussion

Cochin (Kochi) — March 1–6

Museums and galleries in Kochi:

Kerala Museum, Kashi Gallery, David Hall, Pepper House, Moidu’s Heritage, Chaithanya Art Gallery, Gallery OED. Also the Kochi-Muziris Biennial will be happening while we are there!

**A15 — March 7:**

**Debrief Indian experiences of viewing contemporary art and visual culture:**

Can you see aspects of contemporary art in India that may have resulted from the globalization of art markets in recent years? What characteristics of contemporary Indian art stand out for you? (If you were able to visit the Biennale) What similarities and contrasts do you note between contemporary Indian art and work from other countries? What comparison can you make between art here and in other countries we have visited?

**A16 — March 10:**

**Introducing South African Art: Recipe for Resistance**

Read for class: John Picton, “Intersections,” in *Cross-currents: Contemporary Art Practice in South Africa* (Somerset, UK: Atkinson Gallery, 2000), 6-11.

Mauritius — March 12

**A17 — March 13:**

**The Resistance Art of Apartheid: Art of Protest:**

Sue Williamson, Paul Stopforth, William Kentridge

Watch for class: *Art from the Ashes* (2005), approx. 50 min.

Read for class: Mark D’Amato, “Beyond the Trauma: The Transition of the Resistance Aesthetic in Contemporary South African Art,” in *Liberated Voices: Contemporary Art in South Africa* (New York: The Museum for African Art, 1999), 43-49.

**Post 12**

Student-led discussion

No Class — March 15

**B18 — March 16:**

**Grappling with Post-Apartheid Politics: The Art of Blessing Ngobeni**

Read for class: Khanyo Olkethu Mjamba, "Graffiti and Comic Collage Artist Blessing Ngobeni Confronts the Apathy of South Africa's Elected Officials," *Okay Africa.com* (7/30/15 article)  
<http://www.okayafrica.com/news/blessing-ngobeni-as-if-you-care-cape-town-gallery-momo/#slide1>

Watch for class: Art Africa, Blessing Ngobeni speaks to ART AFRICA magazine about his Art practice (February 2016),  
<https://www.youtube.com/watch?v=Ad1TKRa1szM>  
Promotional Video for FNB Joburg Art Fair 2013  
<https://www.youtube.com/watch?v=OFv9jGMF3eE>

**Micro-lecture: Ghanaian Contemporary Art**

**Due** Notes on intended structure of Final Comparative Essay: which artists will you be discussing?

Cape Town – March 19-24

Museums and galleries in Cape Town:  
Goodman Gallery, Gallery MOMO (in Johannesburg and Cape Town),  
WHATIFTHEWORLD, SMAC (The Stellenbosch Modern and Contemporary Art Gallery)

**A19 – March 18:** Debrief South African experiences of viewing contemporary art and visual culture:

Given our study of the phases of resistance and post-resistance art in South Africa, what trends did you find most prevalent on your visit? How are political issues dealt with in South African art compared with art in Myanmar? How do media (materials) used here compare with those of other countries we have visited?

Read for class: Ariela Gittlen, "As Collectors Look to African Art, Accra Emerges as a Creative Hub," *Artsy* (June 20, 2016)

**Micro-lecture: Ghanaian Contemporary Art**

**A20 – March 26:** Ghanaian Contemporary Art

Read for class: Abade Glover, Serge Attukwei Clottey, Ibrahim Mahama, Zohra Opuku Mariacaudia Cristofano, "Signwriters in Ghana—from Handmade to Digital," *Critical Interventions*, vol. 8. No. 3 (September 2014): 304-30.

**Post 13** Student-led discussion

**A21 – March 28:** El Anatsui

Watch for class: Art 21 (PBS), El Anatsui, 10 min.

Read for class: Lucas B. Wilson, "El Anatsui and Inequality in Our Time," in Amanda Gilvin X and John R. Stomberg, eds. *El Anatsui: New Worlds* (South Hadley, MA: Mount Holyoke College Art Museum, 2015), 87-97.

**Post 14** Student-led discussion

No Class — March 29

Tema — March 31-April 3

Museums and galleries in Accra:

Artists Alliance Gallery (est. by Abade Glover), Nubuke Foundation, Gallery 1957, Kane Kwei Coffin Workshop (in Teshie), The Loom, Tiga African Art Consultancy, ACCRA [dot] ALT

**A22 — April 4:**

**Debrief Ghanaian experiences of viewing contemporary art and visual culture:**

What thematic elements does Ghanaian art share with other countries we have visited? What are some of specific characteristics of Ghanaian contemporary art that you noted? How does Ghanaian contemporary art differ from that in South Africa, which has a fraught modern history, compared with Ghana's dark historical presence as a depot of the slave trade? Do these histories have an impact on contemporary work, in your estimation?

**A23 — April 6:**

Read for class:

**Contemporary Art Initiative in Casablanca: La Source du Lion**

Katarzyna Pieprzak, "Art in the Streets: Modern Art, Museum Practice and the Urban Environment in Contemporary Morocco," *Middle East Studies Association Bulletin* vol. 42, no. 1/2 (Summer/Winter 2008): 48-54.

**Post 15**

**A24 — April 8:**

Read for class:

**Contemporary Art in Marrakech**

Tara Stevens, "Funky old medina: A new wave of artists is tapping into Marrakech's rich artisanal heritage, bringing a contemporary vibe to the city's most historic neighborhood," *The Guardian* (November 16, 2013), 2.

Study Day — April 10

Casablanca — April 11- 14

Museums and galleries in Casablanca: **L'Atelier 21, Villa Des Arts**

Museums and galleries in Marrakech: **Galerie Rê, Marrakech Museum of Photography and Visual Arts, DarBellarg, Galerie 127, Jardin Majorelle**

**A25 Finals — April 15: Debrief Moroccan experiences of viewing contemporary art and visual culture:**

What differences do you note in your contemporary art viewing experiences in Morocco? What different influences do you note here compared to your experiences in Ghana? What are some shared and different artistic characteristics between Morocco and other countries we have visited?

Closing considerations

**Due:**

**Submit final comparative essay**

Arrive Hamburg — April 19

### **FIELD WORK**

Semester at Sea field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.

**Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class.** Field Classes constitute at least 20% of the contact hours for each course.

### **Field Class and Assignment**

The Field Class for this course will take place on Saturday, 11 February in Ho Chi Minh City, Viet Nam.

### **Contemporary Art as a Tool of Social Change**

While we are in Ho Chi Minh City, we will have a chance to meet contemporary Vietnamese artist Dinh Q. Lê, who will show us around his studio and meet with us to discuss what it means to be an artist in Vietnam today. Dinh's work crosses boundaries between fine art and applied art, and brings a strong Vietnamese perspective to issues revolving around war, in particular the Vietnam War, and other expressions of hegemonic power.

Your paper for this field class will be a reflection on how Dinh uses his work as a medium for political and social change, and how his methods are similar to and different from other tools for change with which you are familiar from other facets of your life, either from historical study or personal experience (5pp/approximately 1000 words).

### **Independent Field Assignments**

As you visit other ports, there is an expectation that you will consider the practice of contemporary art in those locations: how does art relate to its contemporary setting or not? Is it being used as a tool for social and political change? This contemplation—and visual record-keeping—will inform your final comparative essay for the class.

### **METHODS OF EVALUATION / GRADING SCALE**

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

Excellent

Good

Satisfactory/Poor

Failing



97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
94-96%: A	84-86%: B	70-76%: C	
90-93%: A-	80-83%: B-	60-69%: D	

### **ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM**

Attendance in all Semester at Sea classes is mandatory, but it is at the instructor's discretion to assign a grade to the participation and attendance requirement. Remember to include information concerning the evaluation of Field Assignments and the Field Classes, which must constitute at least 20% of the total grade in a course.

Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

### **LEARNING ACCOMMODATIONS**

Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation. A memo from the student's home institution verifying the accommodations received on their home campus is required before any accommodation is provided on the ship. Students must submit this verification of accommodations pre-voyage as soon as possible, but no later than November 19, 2016 to [academic@isevoyages.org](mailto:academic@isevoyages.org).

### **STUDENT CONDUCT CODE**

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

### **RESERVE BOOKS AND FILMS FOR THE LIBRARY (in order of appearance in syllabus)**

AUTHOR: Heartney, Eleanor

TITLE: Art and Today

Publisher: Phaidon Press

ISBN#: 9780714845142

DATE/EDITION: 2013/2<sup>nd</sup> edition

AUTHOR: Fraser, Karen M.

TITLE: Photography and Japan

PUBLISHER: Reaktion Books  
ISBN #: 9781861897978  
DATE/EDITION: 2011

AUTHOR: Murakami, Takashi, ed.  
TITLE: *Little Boy: The Arts of Japan's Exploding Subculture*  
PUBLISHER: Japan Society/Yale  
ISBN #: 10: 0300102852  
DATE/EDITION: 2005

AUTHOR: Elliot, David, ed.  
TITLE: *Bye Bye Kitty!: Between Heaven and Hell in Contemporary Japanese Art*  
PUBLISHER: Japan Society  
ISBN #: 9780300166903  
DATE/EDITION: 2011

AUTHOR: Bellevue Art Museum  
TITLE: *A Tapestry of Memories: The Art of Dinh Q. Lê*  
PUBLISHER: Bellevue Art Museum  
ISBN #0942342151  
DATE/EDITION: 2007

AUTHOR: Picton, John  
TITLE: *Cross-currents: Contemporary Art Practice in South Africa*  
PUBLISHER: Atkinson Gallery  
OCLC# 46928157

AUTHOR: Museum for African Art  
TITLE: *Liberated Voices: Contemporary Art in South Africa*  
PUBLISHER: The Museum for African Art  
ISBN# 10: 3791321951

AUTHOR: Gllvin, Amanda, and John R Stomberg, eds.  
TITLE: *El Anatsui: New Worlds*  
PUBLISHER: Mount Holyoke College Art Museum  
ISBN#: 9780989083515  
DATE/EDITION: 2015

#### **ELECTRONIC COURSE MATERIALS**

##### **Articles (in order of appearance in syllabus):**

Alice Tseng, "Kuroda Seiki's *Morning Toilette* on Exhibition in Modern Kyoto," *Art Bulletin* (vol. 90, no. 3), 2008: 417-440.

Ming Tiampo, "'Create what has never been done before!': Historicizing Gutai Discourses of Originality," *Third Text* vol. 21, no. 6 (November 2007): 689-706.

Joan Kee, "Introduction Contemporary Southeast Asian Art: The Right Kind of Trouble," *Third Text*, Vol.25(4) (2011):371-381.

Melissa Carlson, "Painting as Cipher: Censorship of the Visual Arts in Post-1988 Myanmar," *SOJOURN: Journal of Social Issues in Southeast Asia* 2016, Vol. 31, no. 1(2016): 116-172.

Jamila Adeli, "Translocal Art Worlds in Times of Medialization: Some Observations of India's Contemporary Art World in Transition," *Internationales Asienforum* vol. 42, nos. 3-4 (2011): 257-77.

Geeta Kapur, "subTerrain: Artworks in the Cityfold," *Third Text* (May 2007) vol. 21(3): 277-296.

Khanyo Olkethu Mjamba, "Graffiti and Comic Collage Artist Blessing Ngobeni Confronts the Apathy of South Africa's Elected Officials," *Okay Africa.com* (7/30/15 article)  
<http://www.okayafrica.com/news/blessing-ngobeni-as-if-you-care-cape-town-gallery-momo/#slide1>

Ariela Gittlen, "As Collectors Look to African Art, Accra Emerges as a Creative Hub," *Artsy* (June 20, 2016)  
<https://www.artsy.net/article/artsy-editorial-ghana-s-capital-is-undergoing-an-artistic-renaissance>

Mariaclaudia Cristofano, "Signwriters in Ghana—from Handmade to Digital," *Critical Interventions*, vol. 8. No. 3 (September 2014): 304-30.

Katarzyna Pieprzak, "Art in the Streets: Modern Art, Museum Practice and the Urban Environment in Contemporary Morocco," *Middle East Studies Association Bulletin* vol. 42, no. 1/2 (Summer/Winter 2008): 48-54.

Tara Stevens, "Funky old medina: A new wave of artists is tapping into Marrakech's rich artisanal heritage, bringing a contemporary vibe to the city's most historic neighborhood," *The Guardian* (November 16, 2013), 2.

## **ADDITIONAL RESOURCES**

### **Videos (in order of appearance):**

"Murakami at the Brooklyn Museum," *New York Times Video*, April 5, 2008, 5 min.  
<http://www.nytimes.com/video/arts/1194817116310/murakami-at-the-brooklyn-museum.html>

"Garden of Unearthly Delights" exhibition (Japan Society, 2014), 10 min  
<https://www.youtube.com/watch?v=UENKjygugpg>

Alison Klayman, *Ai Wei Wei: Never Sorry* (2012), 91 min

Danh Vo: *We the People* (SMK TV, 2013), 4 min.  
<https://www.youtube.com/watch?v=8glrGJxpo9A>

*Art from the Ashes* (2005), approx. 50 min.

Art Africa, Blessing Ngobeni speaks to ART AFRICA magazine about his art practice (February 2016), <https://www.youtube.com/watch?v=Ad1TKRa1szM>

Promotional Video for Blessing Ngobeni Joburg Art Fair 2013  
<https://www.youtube.com/watch?v=OFv9jGMF3eE>

El Anatsui in “Boundaries” Art21 (2012) Season 6 10 min.