

SEMESTER STUDY: ARTS OF ASIA

Note: This course is available in the Spring semester only (January – May). Details are subject to change.

INTRODUCTION

In this unique intensive course students acquire an understanding of the **extraordinarily rich artistic traditions** of the leading religions and philosophies of Asia. These include Islam, Hinduism, Jainism and early Buddhism in India, Southeast Asia and the Islamic World, as well as Daoism, Confucianism, Shinto and Mahayana Buddhism in China, Korea and Japan. **Artistic developments on the Asian continent are explored across a very long period, from 4500 BC to the present day.** The secular and religious, the monumental and miniature are considered in the geographical area ranging from Japan to the Near East. The **unusual geographical breadth** of this course enables students to make comparisons and contrasts between varying types of art, and to understand the role of transmission across different artistic cultures. Students explore the contexts in which art was and is produced, investigating themes such as court life of the Indian and Persian sultanates and the Mughals; civil and military East Asian court life; and the European opening-up of trade with China and Japan from the sixteenth century onwards. The course concludes with a review of **contemporary art and its markets** in India, Iran, Southeast Asia, China and Japan.

The course requires no prior knowledge of the field.



The teaching approach emphasizes **object-based learning**, enabling students to gain confidence in analyzing and identifying a wide range of art objects, both in a classroom setting and in numerous study visits to **London's world-class collections of Asian art**. The unique opportunity to study objects close-up enhances students' critical and visual skills. The teaching is intensive and supportive, with an emphasis on individual and small-group learning. Students also gain valuable practical experience in delivering visual presentations. Knowledge, skills and methodological insight thus combine to prepare students for further specialization at a later stage in their development – for example, the course provides an excellent preparation for the Institute's MA in East Asian Art – and/or for a career in **the burgeoning Asian art market**, either in London or elsewhere.

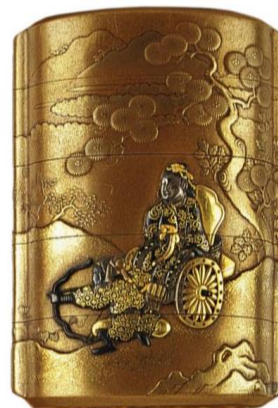
STRUCTURE

The course is divided into two units taught consecutively across the semester. The first unit, **The Arts of West Asia**, explores India, Southeast Asia and the Islamic world from the earliest times to the present. The second unit, **The Arts of East Asia**, investigates China, Korea and Japan. Students are able to take one of the units only if preferred, or to take both units across different semesters.

CREDITS AND VALIDATION

For students interested in acquiring credits, the course is validated as Continuing Professional Development by the University of Manchester, one of the UK's leading universities. Students who complete the course successfully will gain 60 University of Manchester undergraduate credits.

This generally translates to 16 undergraduate credits or 12 graduate credits in the US system and 30 credits in the European (ECTS) system. Students currently enrolled at other colleges or universities should be aware that transfer of credit is always made at the discretion of the accepting institution. Therefore, applicants should confirm the feasibility of credit transfer with faculty advisors at their home school in advance of registration.



KEY TOPICS

India (25% of course – 15 UK credits; 4 US undergraduate credits; 3 graduate credits; 7.5 ECTS credits)

- Indian Sculpture
- The Hindu and Buddhist Pantheon
- Indo-Islamic Architecture
- Mughal and Rajput Painting
- Indian Contemporary Art and Design
- Indian Art Market

Southeast Asia (25% of course – 15 UK credits; 4 US undergraduate credits; 3 graduate credits; 7.5 ECTS credits)

- Islamic Architecture
- Islamic Art Market
- Cambodian Architecture and Sculpture (Khmer)
- Javanese Architecture and Sculpture (Borobudur)
- Vietnamese Architecture and Sculpture (Champa)

China (25% of course – 15 UK credits; 4 US undergraduate credits; 3 graduate credits; 7.5 ECTS credits)

- Painting up to end of Tang Dynasty
- Monumental Landscape Painting of Five Dynasties & Song

- Song Court Painting
- Painting of the Literati Tradition
- Song and Ming Ceramics
- Chinese Gardens and Daoism
- Modern Chinese Painting
- Contemporary Chinese Print-making
- Chinese Contemporary Art Market
- Tibetan Art

Korea and Japan (25% of course – 15 UK credits; 4 US undergraduate credits; 3 graduate credits; 7.5 ECTS credits)

- Korean Ceramics
- Korean Buddhist Sculpture
- Korean Paintings
- Japanese Buddhist Art
- Arts of the Samurai
- Rinpa Painting
- Ukiyo-e Prints
- Japanese Ceramics and Lacquer
- Contemporary Japanese Art
- Conservation of Ceramics
- Japanese Gardens
- Japanese Art and the West in the Nineteenth Century

STUDY VISITS

London is a major centre for Asian art and culture. A wide variety of faculty-led visits to museums and galleries forms an integral part of the learning experience and enables students to gain a direct understanding of the art dealt with in the course. Sample venues:

- British Museum (Asia Galleries, Hotung Gallery, Percival David Foundation Gallery)
- Taiwanese Buddhist Temple, Fitzrovia
- Victoria and Albert Museum (Indian textiles and miniatures, Toshiba Gallery, Islamic Galleries)
- Sotheby's Auction House (Chinese Department, Islamic Department)
- Royal Academy of Arts
- Royal Asiatic Society
- Japanese Gardens, Holland Park
- West End galleries (e.g. Eskenazi)
- Japanese Gallery, Islington



FIELD TRIP

Included in the cost of the course is a two-day field trip to **Paris** which includes visits to Musée Cernuschi, Musée Guimet, and Maison de la Culture du Japon.

ASSESSMENT

Students are assessed by a combination of slide tests, oral presentations, essays, student-led seminars, exhibition reviews and an exhibition project.

ADMISSION TO THE COURSE

There are no formal admission requirements except a good level of English language competence (a minimum IELTS score of 6.0). Applicants are interviewed in person or by phone. Our students are of all ages and come from a wide variety of educational and professional backgrounds. The international make-up of the student body at Sotheby's Institute of Art generates a rich and dynamic learning environment.

COURSE FEE

Full-time: £7,500

Part-time: £3,900

FACULTY

James Malpas

Course Leader

MPhil, Renaissance Studies, Warburg Institute, University of London; MA in English and History of Art, Cambridge University.

James Malpas is the author of *Realism* and a contributor to exhibition catalogues at the Royal Academy and elsewhere, and is a book reviewer for *The Art Newspaper*. He has been course organiser for Tate Modern and Tate Britain, and currently lectures at the Victoria & Albert Museum, the National Art Collections Fund and Cambridge University Summer Schools. He broadcasts regularly for BBC Radio 3 and 4.

Anne Farrer

Programme Director, MA in East Asian Art

PhD in late Ming woodblock illustration, University of London; BA in Chinese, School of Oriental and African Studies, University of London.

Anne Farrer is a sinologist and historian of Chinese painting and graphic art, and formerly Assistant Keeper of Chinese graphic collections and Chinese Central Asian collections at the British Museum.

Her exhibitions include *Caves of the Thousand Buddhas: Chinese Art from the Silk Route*, *The Brush Dances and the Ink Sings* and *A Garden Bequest-Plants from Japan*, as well as *Chinese Printmaking Today: Woodblock Printing in China 1980-2000*.

Julia Hutt

Consultant Lecturer, MA in East Asian Art

Part-time Curator of Japanese art at the Victoria & Albert Museum, specialising in lacquerwork, *inro* and *netsuke*. Books include *Japanese Inro* and *Japanese Netsuke*.

Raymond Notley

Lecturer Emeritus; Consultant Lecturer, Semester Courses

Raymond Notley is the Lecturer Emeritus of Sotheby's Institute of Art where he has taught there since 1987. His wide range of interests includes the history of glass and ceramics, as well as design and decorative interiors. The latter includes many aspects of Russian art and manufacture. He has published and curated several glass-related exhibitions as well as donating items to many museums. He delivered the Robert Charleston Memorial Lecture of 1999.



Konstanze Amelie Knittler

Consultant Lecturer, Ma Fine & Decorative Art, Ma East Asian Art.

PhD in Art History at the University of Glasgow (in process), Postgraduate Diploma in Fine and Decorative Art, Sothebys's Institute of Art, London, MPhil in Art History and Studies of English Language and Literature at the University of Vienna, Austria.

Konstanze Knittler worked in the commercial art market in Vienna, Austria before being awarded a Leverhulme PhD scholarship at the University of Glasgow in 2006. Her research interests include the collecting of Chinese ceramics and the British art market in the late 19th and early 20th centuries. More recently she contributed to the Chinese Collections Research Project at the Lady Lever Art Gallery/Port Sunlight, where she has published an article on *Famille Noire* porcelain. She further functioned as a Visiting Lecturer at Christie's Education for "The Arts of China" programme in 2009/2010. Konstanze is currently preparing her doctoral thesis on motivations and collecting patterns of Chinese ceramics for final submission.

Visiting lecturers in previous semesters have included:

Edward Gibbs – Head of Islamic Department; Sothebys, Bond Street

Qu Leilei – Painter and calligrapher

Penny Bendall – Independent ceramics conservator

Hee Jung Lee – Expert on twentieth century East Asian painting

Dr Fiona Buckee – Expert on South Asian temple architecture

Melanie Gibson – Expert on Islamic ceramics

Dr Moya Carey – Iran Heritage Foundation Curator, Iran Collections, Victoria & Albert Museum

Swami Ambika – Expert on Hindu narrative

