

Semester: SPRING 2019

WA: Rules and principles in Japanese Arts, Design and Aesthetics

### Section 1

Instructor/Title	DRUET Lucile
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#### 【Course Outline / Description】

Wa is a pivotal concept in Japan that encompasses many situations. As a two folds word embracing concepts of peace, quiet and harmony as well as Japaneseness and style, it is an interesting keyword that can help articulate various thoughts about Japanese arts.

Wa is used in this course as a keyword that offers two levels of understanding about arts and aesthetics: one exploring the different influences on the formation of pure Japanese artistic qualities and the other being the cultivation of harmonious, controlled and balanced traits.

Through the study of zen art and philosophy, traditional ink painting, modern Bijin-ga, ikebana, calligraphy, tea ceremony, poetry, Mingei and design, this course exposes the connections between Wa and other rules and principles connected to art practice and Japanese aesthetics, such as Wa-kei-sei-jaku, Yūgen, Mono no Aware, Wabi-Sabi etc.

### Section 2

#### 【Course Objectives/Goals/Learning Outcomes】

Students will be introduced to considering the common traits of several Japanese arts, such as calligraphy, ink painting, flower arrangement, scroll paintings, tea bowls etc... The students will be invited to think on how those disciplines can connect via the keyword Wa and how each of them uses other meaningful key words to shape their qualities. At the end of the course, the students will be able to tell the ways in which these traditions differ and how they relate through nuance and shared perspective, using their five senses and intellect.

### Section 3

#### 【Class Schedule/Class Environment, Literature and Materials】

Class #	Contents	Readings / preparations / in-class activities
1	Course introduction : presentation of the different topics that will be studied in class and grading system.	Start reading Thousand Cranes (the whole novel) in preparation for class # 26 Tea 2/2.
2	Design 1/4: Terminology	Note the different key characteristics of Japanese Design as described in: > Patricia Graham, <i>Japanese Design: art, aesthetics and culture</i> (pp.60~67 / 80~111)
3	Design 2/4: Sōetsu Yanagi and Mingei	Note the definition of Mingei and why this movement was important for modern art and design: > Kyoko Utsumi Mimura, "Sōetsu Yanagi and the Legacy of the Unknown Craftsman" in <i>The Journal of Decorative and Propaganda Arts</i> (pp.208-223)
4	Design 3/4: Nature and artifice	Get ready to discuss the influence of nature on Japanese arts by reading: > Masaharu Anesaki, <i>Art, life and nature in Japan</i> (pp.3~28)

5	Design 4/4: Wabi-Sabi	Understand the meaning and different definitions of the key concepts as seen in: > Andrew Juniper, <i>Wabi-sabi : the art of impermanence</i> (pp.1~3 / 47~52 / 69~87 / 103~120) > Leonard Koren, <i>Wabi-sabi for artists</i> (pp.21~72)
6	Zen 1/3: Definitions	List and understand the different aspects of Zen practice as described in the text listed below : > Shunryu Suzuki, <i>Zen mind, Beginner's mind</i> (pp.21~34)
7	Zen 2/3: Zen art	List and understand the different characteristics of Zen arts as described in: > Shin'ichi Hisamatsu, <i>Zen and the Fine Arts</i> (pp.28~38 / 52~60)
8	Zen 3/3: Sengai and Hakuin	Note the differences and similarities in Hakuin and Sengai's works > Galit Aviman, <i>Zen paintings in Edo Japan</i> (pp.33~62)
9	Class discussion	Prepare to discuss the different rules, codes and imagery seen in class #2 thru. # 8
10	Calligraphy 1/3: Classics	List and take notes on the important elements used in calligraphy as described in: > Christopher Earnshaw, <i>Sho : Japanese calligraphy</i> (pp.2~16 / 95~99) > H.E Davey, <i>Brush meditation</i> (pp.17~23 / 28~ 36)
11	Calligraphy 2/3: Moderns and contemporaries	Find information on the following calligraphers (biography, style): - Yamaoka Tesshu - Inoue Yu-Ichi
12	Calligraphy 3/3: Movie "Earless Hoichi"	Prepare the class by reading the short story > Lafcadio Hearn, <i>Kwaidan</i> (1907) and by gathering information about the movie: > Masaki Kobayashi, <i>Kwaidan</i> (1953)
13	Midterm exam (in class)	Be ready for the in-class exam (review from class #2 to 12)
14	※ Take home paper 1	Choose between the different topics proposed and start drafting your paper.
15	Ink painting 1/6: Definition and practice	Understand the history and the different elements used in traditional ink painting: > Shuichi Kato, <i>Japan spirit and form</i> (pp.94/ 101~115)
16	Ink painting 2/6: Classic Schools	Look up the definitions and characteristics

		of each schools / movements: <ul style="list-style-type: none"> <li>- Tosa</li> <li>- Kano</li> <li>- Bunjin-ga</li> </ul>
17	Ink painting 3/6: Modern Schools	Look up the definitions and characteristics of each schools: <ul style="list-style-type: none"> <li>- Maruyama</li> <li>- Rinpa</li> </ul>
18	Ink painting 4/6: Eccentrics ※ Paper 1 deadline !	Find information on the following painters: <ul style="list-style-type: none"> <li>- Itō Jakuchū</li> <li>- Soga Shōhaku</li> </ul>
19	Ink painting 5/6: Bijinga Definition and aesthetics	Understand the characteristics of “beauty” in Bijinga paintings as analyzed in: > Pilar Cabanas, “Bijinga and nature” in Pamela J. Asquith, <i>Japanese images of nature</i> (pp.68~82)
20	Ink painting 6/6: Bijinga Uemura Shōen	Read: > Nanako Yamada and Helen Merritt, “Uemura Shōen: Her paintings of Beautiful Women” in <i>Woman’s Art Journal</i> (pp.12~16)
21	Class discussion	Prepare to discuss the different rules, codes and imagery seen in class #10 thru. # 20
22	Poetry 1/2: Classics Waka and Renga	Understand the history and the different categories in Japanese poetry, as seen in: > Addiss, Groemer, Rimer, <i>Traditional Japanese Arts and Culture. An illustrated sourcebook</i> (pp.34~45/ 96~101/ 141~151)
23	Poetry 2/2: Moderns Haiku	Note the different characteristics of Haiku poetry as seen in: > Lorraine Ellis Harr, “Haiku Poetry” in <i>The Journal of Aesthetic Education</i> (pp.112~119) > Makoto Ueda, “Bashō and the poetics of Haiku” in <i>The Journal of Aesthetics and Art Criticism</i> (pp.423~431)
24	※ Take home paper 2	Choose between the different topics proposed and start drafting your paper.
25	Tea 1/2: Definitions and principles Wa-kei-sei-jaku Ichi-go Ichi-e	Classify the information about tea ceremony and its aesthetics as seen in : > Herbert Pluschow, <i>Rediscovering Rikyū</i> (pp.112~127 / 131~132) > Okakura Kakuzo, <i>The book of tea</i> (pp.7~9 / 23~30 / 37~39 / 48~49)
26	Tea 2/2: Thousand Cranes	Read the whole novel and note how the tea ceremony and its elements are impacting the characters’ love life: > Yasunari Kawabata, <i>Thousand Cranes</i> (1953)

27	Ikebana 1/2: Definition and schools Ikenobo, Ohara and Sogetsu	Understand the evolution of Ikebana (history and aesthetics) as explained in : > Kudo Masanobu, <i>The history of Ikebana</i> (pp.6~13) > Josiah Conder, <i>The flowers of Japan</i> (pp.38~39 / 54~56 / 80~86)
28	Ikebana 2/2: Chabana	Note the characteristics of the tea flower arrangement as described in: > Haruo Shirane, <i>Japan and the culture of the four seasons</i> (pp.95~107)
29	Conclusion Iki, Yūgen, Fūryū etc.  ※ Paper 2 deadline !	Note the meaning of the terms Iki, Yūgen and Fūryū as seen in: > Yoji Yamasuke, <i>Japaneseness</i> (pp.131~135) and see how they connect with the other keywords seen throughout the semester (Wa, Wabi-Sabi, Zen etc.)
30	Review for the finals	Bring your notes and handouts to review for the final exam (in class)

#### 【Textbooks/Reading Materials】

The readings used and discussed in this lecture course include first hand materials such as novels, magazines, posters, artworks, movies etc. as well as academic essays. The texts will be given to the students as packets and handouts.

The students are invited to use and consult the online sources and references listed below:

- TNM Tokyo National Museum Image search (<https://webarchives.tnm.jp/imgsearch/index>)
- Boston Museum of Fine Arts (<https://www.mfa.org>)
- JSTOR Journal Storage (<https://www.jstor.org>)
- Cipango French Journal of Japanese Studies. English Selection (<https://journals.openedition.org/cjs/>)
- JAANUS - Dictionary of Japanese Architectural and Art Historical Terminology (<http://www.aisf.or.jp/%7Ejaanus/>)
- Library of Congress (<https://www.loc.gov/>)
- Google Arts and Culture (<https://artsandculture.google.com>)
- Young, David Earl & Young, Michiko Kimura (<https://www.japaneseaesthetics.com>)

#### Section 4

##### 【Learning Assessments/Grading Rubric】

##### Grading

- Midterm exam: 35%
- Final exam: 45%
- Class participation: 20%

##### Rubrics

- Midterm exam = one test taken in class and one 3-4 pages take home paper.
- Final exam = one test taken in class and one 4-5 pages take home paper.
- Class participation = presence to the class and implication during class discussion will be taken into account as well as class preparation (reading assignments).

## Section 5

### 【Additional Information】

The students are required to read the documents (handouts (articles, book chapters)) related to the class topics and gather information beforehand.

They are also expected to be prepared to analyze and discuss actively the works presented in class.