



DART2311 East Asian Contemporary Art

Term T2, 2019

Course Information

Units of Credit: 6

Course Overview

Course Description

This course provides a critical introduction to contemporary art in and from East Asia. It focuses particularly on art from across Greater China (mainland China, Taiwan, Hong Kong and Macau), Japan, South Korea, and related diasporic communities, from the late twentieth century to the present. Contemporary art in and from East Asia is characterized by intersections between local and western(ized) cultural thinking and practice. This course will enable students to develop understandings of the varied conditions and trajectories of contemporary art's development in East Asia as well as its relationships to the international art world. Attention will be given to diverse practices used in the production and showing of contemporary art in and from East Asia alongside its contested theoretical significances and social impact. That attention will look towards the wider contexts of traditional culture and aesthetics as well as the development of artistic modernisms and postmodernisms in East Asia. The course is framed specifically in relation to emerging debates associated with the terms 'contemporaneity' and 'decoloniality', which have sought to extend legitimacy to artistic theories and practices beyond those associated with internationally dominant western(ized) post-Enlightenment discourses. As such, it will encourage multiple critical interventions into international and localized perspectives on contemporary artistic theory and practice.

Course Learning Outcomes

On completion of this course, the student should be able to:

1. Analyse the developmental trajectories of contemporary art in/from East Asia and situate them in relation to international art contexts.
2. Examine contemporary art in/from East Asia in relation to a diverse range of creative, theoretical, and social frameworks.
3. Critically interpret artworks and associated economies of production, display, and reception in relation to key debates associated with contemporaneity and decoloniality.
4. Apply academic skills to select appropriate sources, employ appropriate referencing conventions, structure scholarly writing, and integrate critical-analytical methodologies in response to clearly identified research questions.

Teaching and Learning in this Course

This course uses a variety of teaching approaches:

Blended/online

- Moodle - learning management system

Assessment

	TITLE	WEIGHTING	ASSESSMENT TYPE
Assessment Task 1	Mid-term Essay	40%	Written Report
Assessment Task 2	Final Paper	60%	Extended Writing Task

References for this Course

Paul Gladston, *Avant-garde Art Groups from China, 1979-1989* (Intellect, 2013)

Gao Minglu, *Total Modernity and the Avant-Garde in Twentieth-Century Chinese Art* (Cambridge, MA: The MIT Press, 2011)

Wu Hung and Peggy Wang eds., *Contemporary Chinese Art: Primary Documents* (New York: Museum of Modern Art, 2010)

Wu Hung, *Contemporary Chinese Art, A History 1970s–2000s* (London: Thames & Hudson, 2014)

Doryun Chong, *Tokyo 1955–1970: A New Avant-Garde* (New York: Museum of Modern Art, 2012)

Joan Kee, *Contemporary Korean Art: Tansaekhwa and the Urgency of Method* (Minnesota: University of Minnesota Press, 2013)

Ming Tiampo, *Gutai: Decentering Modernism* (University of Chicago Press, 2011)

<https://aaa.org.hk/en/search>

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