

# FLORIDA ATLANTIC UNIVERSITY™

## Graduate Programs—COURSE CHANGE REQUEST

UGPC APPROVAL \_\_\_\_\_  
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 CATALOG \_\_\_\_\_

DEPARTMENT NAME: VISUAL ARTS & ART HISTORY	COLLEGE OF: ARTS & LETTERS
COURSE PREFIX & NUMBER: ARH 6897	CURRENT COURSE TITLE: GRADUATE SEMINAR IN ART HISTORY

**CHANGE(S) REQUESTED**

<p>SHOW "X" IN FRONT OF OPTION</p> <p>CHANGE CREDITS FROM _____ TO: _____</p> <p>CHANGE GRADING FROM _____ TO: _____</p> <p>CHANGE PREREQUISITES TO: _____</p> <p>CHANGE MINIMUM GRADE TO: _____</p> <p>CHANGE COREQUISITES TO: _____</p> <p>CHANGE OTHER REGISTRATION CONTROLS TO: _____</p> <p>OTHER _____</p>	<p>SHOW "X" IN FRONT OF OPTION</p> <p>CHANGE PREFIX FROM _____ TO: _____</p> <p>CHANGE COURSE NO. FROM _____ TO: _____</p> <p>CHANGE TITLE TO: _____</p> <p><b>CHANGE DESCRIPTION TO:</b> In-depth exploration of topics in the history of art from antiquity to the present using a narrative approach to issues of content and context regarding themes, periods, and works of visual art and culture from western and/or non-western sources. Students will use a variety of analytical frameworks and intellectual perspectives to engage in research, develop their own historical projects, and deliver information in oral and written form both in individual and a collaborative setting.</p> <p><b>REPEATABLE FOR CREDIT.</b></p>
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<b>CHANGES TO BE EFFECTIVE (TERM):</b>	Attach syllabus for <b>ANY</b> changes to current course information.
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Will the requested change(s) cause this course to overlap any other FAU course(s)? If yes, please list course(s). YES                                      NO                                      X	Any other departments and/or colleges that might be affected by the change(s) must be consulted. List entities that have been consulted and attach written comments from each. <p style="text-align: center;"><b>None</b></p>
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**TERMINATE COURSE, EFFECTIVE (GIVE LAST TERM COURSE IS TO BE ACTIVE):**

Faculty Contact, Email, Complete Phone Number:  
**Brian E. McConnell, Ph.D., RPA, [mccannel@fau.edu](mailto:mccannel@fau.edu), tel. 561-297-3646**

<p><b>SIGNATURES</b></p> <p>Approved by: </p> <p>Department Chair: _____</p> <p>College Curriculum Chair: _____</p> <p>College Dean: _____</p> <p>UGPC Chair: _____</p> <p>Dean of the Graduate College: _____</p>	<p><b>Date:</b></p> <p>3/27/2011</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p style="text-align: center;"><b>SUPPORTING MATERIALS</b></p> <p><b>Syllabus</b>—must include all criteria as detailed in UGPC Guidelines.</p> <p>To access Guidelines and download this form, go to:  <a href="http://www.fau.edu/graduate/facultyandstaff/programs_committee/index.php">http://www.fau.edu/graduate/facultyandstaff/programs_committee/index.php</a></p> <p><b>Written Consent</b>—required from all departments affected.</p>
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Email this form and syllabus to [diamond@fau.edu](mailto:diamond@fau.edu) one week **before** the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website by committee members prior to the meeting.

**Florida Atlantic University – Department of Visual Arts & Art History**  
**Fall Semester 2010**

**ARH 6897 – Graduate Seminar in Art History**

Mondays, 9:00am – 12:40pm

Four Credits

Boca Raton campus, AH116

Instructor: Brian E. McConnell, Ph.D., RPA

Office: AL-136; hours – Monday and Wednesday 2:00 - 4:00pm and by appointment or chance.

Tel. 561-297-3646, e-mail: [mcconnel@fau.edu](mailto:mcconnel@fau.edu)

Course Description:

In this semester, the graduate seminar will be developed around the figure of the painter Chiura Obata, who came to the United States from Japan in 1903 and became a Professor of Art at the University of California Berkeley in 1932. He was a landscape painter, and his images of Yosemite both in watercolor and later in woodblock prints earned him early international acclaim. As one of the many Japanese that were held unjustly by the U.S. government during World War II, Obata founded art schools at internment camps in California and Utah, where he and several colleagues shared their talents with the full range of their confined community, from children to adults. Reinstated after the war, Obata and his wife Haruko, who was trained in the Japanese art of *ikebana*, or flower arranging, continued to work their Japanese traditions in the context of the country of which they had become a part.

This seminar explores their legacy, as well as that of others (Asian and European), within the context of a wider search for the meaning of art during the era of 'America's greatest generation'. Attention will be given to the ways in which art was employed to mediate both the immutable conditions of the landscape and those of forced confinement in relation to historical European concepts of Beauty and the Sublime, as well as Eastern concepts of Nature in philosophy and religion. Special emphasis will be given to Japanese-American artists, but lectures and discussion will focus also on other artists that approached the same issues in their art and/or lived similar situations in their lives. Thematic goals include the exploration of basic questions regarding the persona of the artist, race and ethnicity, and historical circumstance in the interpretation of artwork. Didactic goals include the refinement of students' abilities to synthesize and present information in written and oral form and the development of a research project to be presented as a graduate-level research paper and a potential art show.

Required Texts (available through the FAU Bookstore):

*Asian American Art A History, 1850-1970*, edited by G.H. Chang, M.D. Johnson, P.J. Karlstrom and S. Spain. Stanford, 2008: Stanford University Press.

*Obata's Yosemite. The Art and Letters of Chiura Obata from His Trip to the High Sierra in 1927, with essays by Janice T. Driesbach and Susan Landauer.* Yosemite National Park, 1993: Yosemite Association.

Hill, Kimi Kodani. *Chiura Obata's Topaz Moon. Art of the Internment.* Berkeley, 2000: Heyday Books.

Other assigned readings are available through the Reserve Desk at the Wimberly Library (Boca Raton campus) or as indicated by the instructor.

## Requirements and Grading:

Written précis – 5%

Collaborative oral report on an artist or artists – 15%

Mid-term examination (including a second précis) – 15%

Research project:

Project proposal – 5%

Draft text – 15%

Final text – 20%

Presentation of project as a proposal for a grant application – 10%

Participation (including attendance) – 15%.

While appropriate consideration will be given to varying paths that students in the seminar are following, it is expected that each student perform at a level that is appropriate to academic work at the graduate level.

Grading Scale: As a seminar focused on writing at the graduate level, this course does not employ a single grading scale. It is assumed that students will write clearly and with correct grammar and syntax (this is determined through the initial written précis). Thoroughness of discourse, substantiation of statements, and creativity in investigation are all values considered in evaluating both oral presentations and written submissions. Grading is conceived as a means to guide the student in regard to what to do next: an 'A' indicates that work proceeds well and should be continued in the manner observed, a 'B' indicates that there are some matters that need to be addressed, and a 'C' indicates that there are significant issues that need rectification before the student should proceed. It is not conceived for a class at this level that there be a grade of 'D' – work below 'C' quality should be considered unsatisfactory and given an 'F'. Nuances among the grades are indicated by the characters '+' and '-'. Cumulative grading is based on the standard, weighted four-point scale, in which an A is worth 4 points, a B 3 points, and a C 2 points with fractions for +/- by thirds of a point.

## Course Topics and Assignments:

- I. Monday, August 23 – an introduction to Chiura Obata and the themes that surround his art – overview of the course, art history versus art criticism, on the role of theory in art historical writing, film: Ken Burns, *'Our National Park System: America's Best Idea,'* Episode 5. Writing assignment for the following class: write a one-page *précis* of the discussion, "Is There an Asian American Aesthetics?" pages 627-635 in *Contemporary Asian America: A Multidisciplinary Reader* (on reserve).
- II. Monday, August 30 – go over précis exercise; a brief survey of the history and the history of the visual arts in Japan; Reading assignment: Chapters 8 and 27 in *Gardner's History of Art* (or the equivalent ); Lafcadio Hearn, *Kokoro, Hints and Echoes of Japanese Inner Life*: Chapter II – 'The Genius of Japanese Civilization' and Chapter VIII – 'A Glimpse of Tendencies'; Mason, *History of Japanese Art*, Chapter 7 pages 343-391.
- III. Monday, September 6 – no class: Labor Day Holiday.

- IV. Monday, September 13 – Eastern and Western Approaches to the landscape: Chiura Obata’s trip to Yosemite in 1927, Thomas Cole and the landscape of Sicily and the United States, Beanie Backus and the Florida Highwaymen.  
Reading assignment: *Obata’s Yosemite. The Art and Letters of Chiura Obata from His Trip to the High Sierra in 1927* (whole text); Mark Dean Johnson, “Uncovering Asian American Art in San Francisco, 1850-1940,” pages 1-29 in *Asian American Art A History, 1850-1970*; Chapter 10 in Barbara Novak, *Nature and Culture, American Landscape and Painting 1825-1875*; Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* – Introduction on Taste, Chapter 2 (Sublime), Chapter 3 (Beautiful); Gary Monroe, *The Highwaymen*, pages 1-26; Enns, *The Journey of the Highwaymen*, pages 62-100.
- V. Monday, September 20 – Making a natural environment – ikebana, Japanese gardens; research training session at the Wimberly Library.  
Reading assignment: Lafcadio Hearn, “In a Japanese Garden,” pages 60-91 in *Lafcadio Hearn’s Japan*.
- VI. Monday, September 27 – The Internment of Japanese and Japanese-Americans during World War II; collaborative reports on artists (first group).  
Reading assignment: Topaz Moon (whole work); Gordon H. Chang, “Deployments, Engagements, Obliterations: Asian American Artists and World War II,” pages 111-139 in *Asian American Art A History, 1850-1970*; Chapter 1 – ‘Introduction’ and Chapter 7 – ‘Foundations of Citizenship’ in D. Desai, J. Hamlin and R. Mattson, *History as Art, Art as History, Contemporary Art and Social Studies Education*.
- VII. Monday, October 4 – The Art of Gaman -- objects that help one rise above one’s affliction; Photography and the Internment; collaborative reports on artists (second group).  
Reading assignment: Kristine C. Kuramitsu, “Internment and Identity in Japanese American Art,” *American Quarterly*, 47 (1995), 619-658; D. Hirasuna *The Art of Gaman. Arts and Crafts from the Japanese American Internment Camps 1942 – 1946*, pages 6-32; Dusselier, Chapter 2, “Remaking Inside Places,” in *Artifacts of Loss*, pages 14-50.
- VIII. Monday, October 11 – Modernism and Internment: the strained relations of Japanese-American art and Modernism; the international Isamu Noguchi; a visit to the Noguchi Museum (Long Island City, New York).  
Reading assignment: Tom Wolf, “The Tip of the Iceberg: Early Asian American Artists in New York,” pages 83-109 in *Asian American Art A History, 1850-1970*; Paul J. Karlstrom, “Postwar California: Asian American Modernism,” pages 231-255 in *Asian American Art A History, 1850-1970*; Robert J. Maeda, “Isamu Noguchi: 5-7-A, Poston, Arizona,” pages 153-166 in E. Harth, ed., *Last Witnesses*; Winther-Tamaki, Chapter 1, “Relations of Japanese and American Art,” and Chapter 2, “The Japanese Margins of American Abstract Expressionism,” pages 5-65 in *Art in the Encounter of Nations*; Lyford, A. “Sculptural Abstraction, and the Politics of Japanese American Internment,” *The Art Bulletin*, 85 (2003): 137-151; Higa, K. “The Search for Roots, or Finding a Precursor, pages 15-20 in *Asian/American/Modern Art Shifting Currents, 1900-1970*.
- IX. Monday, October 18 – Individual project discussions.

- X. Monday, October 25 – Other peoples besides the Japanese that were interned; Alberto Burri and Italian Modernism; film – *The Ritchie Boys*.  
Reading assignment: Valerie J. Matsumoto, “Pioneers, Renegades, and Visionaries: Asian American Women Artists in California, 1880s-1960s,” in *Asian American Art A History, 1850-1970*; Ezio Pinza, ‘Autobiography of an Italian Internee,’ pages 191-203 in *Only what we could carry The Japanese American Internment Experience*; Alberto Burri *Equilibrio Struttura Ritmo Luce*, portions in English.
- XI. Monday, November 1 – Nazi control of art (*Entartete Kunst/Entartete Musik*) and art programs; film – *Entartete Kunst*; The arts in Terezin – the (Nazi) ideal city for the Jews; Kaethe Koellwitz.  
Reading assignment: Blatter & Milton, *Art of the Holocaust*, pages 12-44, 54-55, 96, 120, 124, 136-137, and 230; Green, *The Artists of Terezin*, pages 1-38; Sujo, *Legacies of Silence*, pages 10-103.
- XII. Monday, November 8 – Class discussion of progress on projects; how to compose an art show and how to write a grant application to support it; film – *The Dragon Painter* (1919).
- XIII. Monday, November 15 – Mid-term examination.
- XIV. Monday, November 22 – Project presentations (first group); draft research papers due for all students.
- XV. Monday, November 29 – Project presentations (second group); drafts returned to students for revision.
- XVI. Monday, December 6 (Final Exam period) – Show proposal presentations and evaluation.

### Statement of academic integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [http://www.fau.edu/regulations/chapter4/4.001\\_Honor\\_Code.pdf](http://www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf).

### Students with disabilities

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton - SU 133 (561-297-3880), in Davie - MOD I (954-236-1222), in Jupiter - SR 117 (561-799-8585), or at the Treasure Coast - CO 128 (772-873-3305), and follow all OSD procedures.

Note: In accordance with university policy, all cell phones and beepers must be turned off during class time.

## Reference Bibliography:

*Alberto Burri Equilibrio Struttura Ritmo Luce*, a cura di Francesco Poli. Milano, 2009: Edizioni Gabriele Mazzotta.

Alinder, J. *Moving Images Photography and the Japanese American Incarceration*. Urbana and Chicago, 2009: University of Illinois Press.

Altshuler, B. *Modern Masters: Isamu Noguchi*. New York, 1994: Abbeville Press.

*Asian American Art A History 1850 – 1970*, ed. Gordon H. Chang, *et alii*, Stanford, 2008: Stanford University Press, ISBN-13: 978-0-8047-5752-2.

*Asian/American/Modern Art Shifting Currents, 1900-1970*, eds. D. Cornell and M.D. Johnson. Berkeley and Los Angeles, 2009: University of California Press.

*Asian Traditions Modern Expressions Asian American Artists and Abstraction 1945-1970*, ed. J. Wechsler. New York, 1997: Harry N. Abrams and Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey.

Ashton, D. *Noguchi East and West*. Berkeley, 1992: University of California Press.

Blatter, Janet and Sybil Milton. *Art of the Holocaust*. New York, 1981: The Rutledge Press.

*Burri opere 1949-1994 La misura dell'equilibrio*, a cura di Chiara Sarteanesi & Simona Tosini Pizzetti. Parma – Mamiano di Traversetolo, 2007: Fondazione Magnani Rocca, Silvana Editoriale.

*Chiura Obata A California Journey*. Show catalogue, curator Toni Mar. The Oakland Museum, The Great Hall, Low Bay, May 10 through June 19, 1977.

*Contemporary Asian America: A Multidisciplinary Reader*, eds. Min Zhou and James V. Gatewood. New York, 2000: New York University Press.

Cort, L.A. & B. Winther-Tamaki. *Isamu Noguchi and Modern Japanese Ceramics a close embrace of the earth*. Washington, D.C., 2003: The Arthur M. Sackler Gallery, Smithsonian Institution.

Dusselier, J.E. *Artifacts of Loss Crafting Survival in Japanese American Concentration Camps*. New Brunswick and London, 2008: Rutgers University Press.

Earhart, H.B. *Japanese Religion: Unity and Diversity*. Encino, CA, 1974: Dickenson Publishing Co.

Eaton, A.H. *Beauty Behind Barbed Wire. The Arts of the Japanese in Our War Relocation Camps*. New York, 1952: Harper & Brothers.

Enns, C.M. *The Journey of the Highwaymen. Works of Art from the Otto Collection*. New York, 2009: Harry N. Abrams.

Fletcher, V. *Isamu Noguchi Master Sculptor. Catalogue of show, Whitney Museum of American Art, New York, October 28, 2004 – January 16, 2005*. New York et alii.: Scala.

Gesensway, D. and M. Roseman. *Beyond Words Images from America's Concentration Camps*. Ithaca, 1987: Cornell University Press.

Burgard, T.A. *Great Nature The Transcendent Landscapes of Chiura Obata*. Show brochure, M.H. de Young Memorial Museum, September 23 – December 31, 2000.

Green, G. *The Artists of Terezin*. New York, 1978: Hawthorn Books, Inc.

Hallmark, K.K. *Encyclopedia of Asian American Artists Artists of the American Mosaic*. Westport, CT and London, 2007: Greenwood Press.

Hearn, L. *Glimpses of Unfamiliar Japan*. Tokyo, et alii., 2009: Tuttle Publishing, ISBN-13: 978-4-8053-1025-0

Hearn, L. *Lafcadio Hearn's Japan. An Anthology of His Writings on the Country and Its People*, ed. D. Richie, Tokyo, et alii., 1997: Tuttle Publishing, ISBN-13: 978-4-8053-0873-8.

Higa, K. *Living in Color The Art of Hideo Date*. Los Angeles and Berkeley, 2001: Japanese American National Museum and Heyday Books.

Hirasuna, D. *The Art of Gaman. Arts and Crafts from the Japanese American Internment Camps 1942 - 1946*. Berkeley and Toronto, [year]: Ten Speed Press.

*Impounded Dorothea Lange and the Censored Images of Japanese American Internment*, edited by Linda Gordon and Gary Y. Okihiro. New York and London, 2006: The Norton Company.

*Isamu Noguchi Essays and Conversations*, edited by D. Apostolos-Cappadonna and B. Altschuler. New York, 1994: Harry N. Abrams.

*Japanese American Artists: Isamu Noguchi, Mine Okubo, Chiura Obata, Luna H. Mitani, Wendy Yoshimura, Gyo Fujikawa, Tsugio Hattori, Ruth Asawa*. Memphis, 2010: LLC Books.

Kim, K. *Henry Sugimoto Painting an American Experience*. Los Angeles and Berkeley, 2000: Japanese American National Museum and Heyday Books.

Kingsbury, M. *George Tsutakawa*, Seattle et alii., 1990: University of Washington Press.

*Lafcadio Hearn's Japan An Anthology of His Writings on the Country and Its People*, ed. D. Richie. Rutland, et alii., 1997: Tuttle Publishing.

Lancaster, C. *The Japanese Influence in America*. New York, 1963: Walton H. Rawls.

*Last Witnesses Reflections on the Wartime Internment of Japanese Americans*, edited by Erica Harth. New York, 2003: Palgrave MacMillan.

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Mason, P. *History of Japanese Art*. Upper Saddle River, NJ, 2005: Pearson Prentice Hall.

*Miné Okubo An American Experience*. Show catalogue, The Oakland Museum, July 1972.

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Ng, W. *Japanese American Internment During World War II A History and Reference Guide*. Westport, CT, 2002: Greenwood Press.

Noguchi, I. *The Isamu Noguchi Garden Museum*. New York, 1987: Harry N. Abrams.

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Obata, C. *Sumi-e*, Tokyo, 1967: private printing by the author.

Obata, C. *Through Japan with Brush & Ink*. Rutland, 1968: Charles E. Tuttle Company.

Okubo, M. *Citizen 13660*. Seattle, 1983: The University of Washington Press.

*Only What We Could Carry The Japanese American Internment Experience*, ed. L. Fusao Inada. Berkeley, CA, 2000: Heyday Books.

*Reflections in Three Self-Guided Tours of Manzanar*. Los Angeles, 1998: The Manzanar Committee.

*Reflections of Internment The Art of Hawaii's Hiroshi Honda*. Honolulu, 1994: The Honolulu Academy of Arts.

Rogakos, M. *The Open Mind of Lafcadio Hearn*. Athens, 2009: The American College of Greece – ACG Art.

*Roger Shimomura Delayed Reactions A Retrospective Exhibition of Paintings, Prints, Performance and Installation Art from 1973 to 1996*. Show Catalogue, Spencer Museum of Art, The University of Kansas, Lawrence., January 13 – March 10, 1996. Lawrence, KS, 1995: Spencer Museum of Art.

*Roger Shimomura Stereotypes and Admonitions*. Seattle, 2004: Greg Kucera Gallery.

*Sho-Fu-Ryu. Japanese Flower Arrangement*. Tokyo: Private Printing by Founder, Jyosui, Oshikawa.

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Stewart, T. *Placing Memory A Photographic Exploration of Japanese American Internment*. Norman, OK, 2008: University of Oklahoma Press.

Sujo, G. *Legacies of Silence The Visual Arts and Holocaust Memory*. London, 2001: Philip Wilson Publishers, Imperial War Museum.

Wichmann, S. *Japonisme The Japanese Influence on Western Art in the 19<sup>th</sup> and 20<sup>th</sup> Centuries*. New York, 1985: Park Lane.

Winther-Tamaki, B. *Art in the Encounter of Nations Japanese and American Artists in the Early Postwar Years*. Honolulu, 2001: University of Hawai'i Press.

Ziegler, J. *The Schooling of Japanese American Children at Relocation Centers During World War II. Miss Mabel Jamison and Her Teaching of Art at Rohwer, Arkansas*. Lewiston, 2005: The Edwin Mellen Press.



To: Graduate Programs Committee,

From: Linda K Johnson  
Chair, Department of Visual Arts and Art History

Date: April 15, 2011

RE: ARH 6897 Graduate Seminar in Art History

The Department of Visual Arts and Art History is requesting to change the catalogue description for ARH 6897 Graduate Seminar in Art History. This is being done so that the description more clearly reflects the content of the course.

A handwritten signature in cursive script that reads "Linda K Johnson". The signature is written in black ink and is positioned below the main body of text.