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Sect. 001, Code 5461, 3 credits  
Tue/Fri 3:45 p.m.-5:00 p.m.  
Office hours: By Appointment  
Classroom: HW-206

### **ASIAN 330.53: Asian American Art History**

#### **Course Description**

Asian Americans' unique history in the United States has helped shape Asian American art practices and the popular and critical reception of their work. Positioning race as a central issue and incorporating social and cultural history as well as critical race and transcultural visual theories, this interdisciplinary course will explore art made by Asian American and Asian transnational artists. Works of art will include community-based social practice, land art, experimental music/Fluxus, installation, painting, performance, photography, sculpture, and video/film made by U.S.-based Asian-descent artists. We will examine the works as they have been chronicled and discussed.

#### **Texts:**

Chang, G. H., M.D. Johnson, and P. J. Karlstrom, eds, *Asian American Art: A History, 1850-1970* (Stanford, CA: Stanford University Press, 2008).

- Copies are available at Shakespeare & Co.

Course Reader (will be posted on Blackboard)

#### **Learning Objectives:**

- Be familiar with: the most important technical terms, movements, and major ethnic Asian artists active in the United States; major writers on Asian-American art; and race, gender, transnational, and other critical theories.
- In addition, students will be encouraged to participate in class discussions and articulate their thoughts about images and ideas. They will also gain basic skills for writing art history papers.

#### **Class Schedule and Reading/Writing Assignments**

##### **Week 1: 1/29, 2/1**

##### **Introduction: Asian American Art: A Brief History (1/29)**

\*Students will be asked to pick up three readings and two artists that they will present in class.

##### **Asian American Art: How Can We Interpret Race and Identity? (2/1)**

##### **Readings for Class Presentation:**

Karin Higa, "The Search for Roots, Or Finding A Precursor," in *Asian/American/Modern Art: Shifting Currents, 1900-1970*, 15-20.

Lisa Lowe, "Heterogeneity, Hybridity, Multiplicity: Asian American Differences," in *Immigrant Acts: On Asian American Cultural Politics*, 60-83.

##### **Suggested:**

Ronald Takaki, "From a Different Shore: Their History Burst with Telling," in *Strangers from a Different Shore: A History of Asian Americans*, 3-18.

**First Writing Assignment Due 2/5:**

2-3 typed pages, self-introductory essay: "What is my cultural/ethnic/racial identity?"

**Week 2: 2/5, 8**

**Asian American Art: An Early History (2/5)**

Focus: Toshio Aoki, **Chiura Obata**, **Tyrus Wong**

Mark D. Johnson, "Uncovering Asian American Art in San Francisco, 1850-1940," in Textbook, 1-29.

**China Town/Little Tokyo (2/8)**

Focus: Yun Gee, Dong Kingman, **Benji Okubo**

**Readings for Class Presentation:**

Anthony W. Lee, "Revolutionary Artist," in *Picturing Chinatown: Art and Orientalism in San Francisco*, 201-236.

**Week 3: 2/14, 15**

**Attend: The College Art Association Annual Conference Diasporic Asian Art Network Panel (DAAN) (2/14)**

Place: Hilton New York: 1335 Avenue of the Americas, Morgan Suite, 2nd Floor

Thursday, Feb 14, 5:30 PM–7:00 PM (Free Admission)

**Reconceptualizing the "Invisible" Hyphen** (panel discussion)

Chair: ShiPu Wang, University of California, Merced

Alexandra Chang, New York University

Laura Kina, DePaul University

Viet Lê, California College of the Arts

Susette S. Min, University of California, Davis

**Extra Credit:** Attend the opening of an exhibition, "War is for the Living," curated by Chuong-Dai Vo and Midori Yamamura

The Sylvia Wald and Po Kim Gallery, 417 Lafayette St. 4<sup>th</sup> FL. New York, NY 10003

6-9 pm (a sign-up sheet will be at the reception desk)

**Synthesizing Identity: Asian American Artists on the West Coast (2/15)**

Focus: **Hideo Date**, **Eitaro Ishigaki**, **Hideo Noda**

Seattle based artists: **George Tsutakawa**, **Paul Horiuchi**

**Readings for Class Presentation:**

ShiPu Wang, "By Proxy of His Black Hero: The Bonus March (1932) and Eitaro Ishigaki's Critical Engagement in American Leftist Discourses." *American Studies* 51, no. 3-4 (2012).

**Week 4: 2/19, 22**

**Synthesizing Identity: Asian American Artists on the East Coast (2/19)**

Focus: **Yasuo Kuniyoshi**, **Isamu Noguchi**

**Readings for Class Presentation:**

Tom Wolf, "The Tip of the Iceberg: Early Asian American Artists in New York," in Textbook, 83-109.

### **Asian-American Photography: From Photo-Studio to Pictorialism (2/22)**

Focus: Kyo Koike, Frank Kunishige, Isabelle May Lee, Yai S. Lee, Kai Suck, **Harry K. Shigeta**

#### Readings for Class Presentation:

Denis Reed, "The Wind Came From the East: Asian American Photography, 1850-1965," in Textbook, 141-167.

### **Week 5: 2/26, 3/1**

#### **Asian-American Photography: Modernist Photography (2/26)**

Focus: James Wong Howe, Ichiro Itani, Kem Lee, Hiromu Kimura, A. Kono, **Toyo Miyatake**, Kentaro Nakamura, Harry K. Shigeta, Shigemi Uyeda, Chao-chen Yang

#### Readings for Class Presentation:

Christian A. Peterson, "Harry K. Shigeta of Chicago," *History of Photography* 22, no. 2 (Summer 1998): 183-98.

#### **Art as Life: Art and the Japanese Internment Experience (3/1)**

Focus: Chiura Obata, **Mine Okubo**, **Henry Sugimoto**, Tokio Ueyama

Delphine Hirasuna, "Art in Adversity," in *Art of Gaman*, 24-29.

#### Readings for Class Presentation:

Amy Lyford, "Noguchi, Sculptural Abstraction, and the Politics of Japanese American Internment," *The Art Bulletin* 85 (2003): 137-151.

### **Week 6: 3/5, 8**

#### **The Philippines: The U.S.'s Only Official Colony (3/5)**

Focus: Santiago Bose, **Paul Pfeiffer**

**Questions:** How do people get colonized, how does colonialism function?

In class viewing of an excerpt, from Kidlat Tahimik's *Perfumed Nightmare* (1977), followed by a discussion.

#### Reading for Class Presentation:

Luis H. Francia, "Introduction: Mr. and Mrs. English Travel With a Rattan Suitcase," in *Brown River White Ocean: An Anthology of Twentieth-Century Philippine Literature in English*, ix-xx.

#### Other Reading:

Frantz Fanon, *Black Skin, White Masks*, trans. C.L. Markmann (New York: Grove Press, 1991) (skim).

#### Suggested:

Vicente L. Rafael, *Contracting Colonialism: Translation and Christian Conversion in Tagalog Society Under Early Spanish Rule* (Durham: Duke University Press, 1992).

#### **Filipino-Americans: Search for Postcolonial Identity (3/8)**

Focus: **Manuel Ocampo**, **Angel Velasco Shaw**

**Question:** Is postcolonialism relevant to Asian American identity?

In class viewing of Angel Velasco Shaw, *Nailed* (selection) (1992)

Guest speaker, Angel Velasco Shaw

#### Readings for Class Presentation:

Patrick Flores, "Catholic Capital: Consuming Manuel Ocampo," *Positions* 12 no. 3 (Winter 2004): 687-710).

Suggested Reading:

Reynaldo C. Ileto, "Toward a History from Below," in *Pasyon and Revolution*, 1-27.

**Week 7: 3/12,15**

**New York: World's New Cosmopolitan Cultural Center (3/12)**

Focus: Gutai Art Association, **Saburo Hasegawa, Genichiro Inokuma, Mike Kanemitsu, Po Kim, Kenzo Okada, Alfonso Ossorio, Walasse Ting**

Readings for Class Presentation:

Edward W. Said, "Introduction," in *Culture and Imperialism*, xi-xxviii.

Other Reading:

Jeffrey Wechsler, *Asian Traditions/Modern Expressions: Asian American Artists and Abstraction, 1945-1970* (skim).

Seth McCormick, et. al., "Exhibition as Propositions: Responding Critically to *The Third Mind* [with Response], *Art Journal* 68, no. 3 (fall 2009): 30-51.

**From Abstract Expressionism to Pop and Minimalism: Canonical Formations of U.S. Art (3/15)**

Focus: **Shusaku Arakawa, On Kawara, Yayoi Kusama, Ushio Shinohara**

**Question:** How canonical U.S. art formulated?

Readings for Class Presentation:

Hiroko Ikegami, "A Triumph in Paris: Engineering Rauschenberg's Global Market," in *The Great Migrator: Rauschenberg and the Global Rise of American Art*, 17-35.

Midori Yamamura, a review of "Infinity Net: The Biography of Yayoi Kusama," *Woman's Art Journal* (fall/winter, 2012): 44-46.

**Week 8: 3/19, 22**

**Fluxus: Creating a New Transnational Artist Community (3/19)**

Focus: **Nam June Paik, Shigeko Kubota, Ay-O, Yoko Ono, Etsuko Shiomi, Yasunao Tone**

Readings for Class Presentation:

Hannah Higgins, "Border Crossings: Three Transnationalisms of Fluxus," in *Not the Other Avant-Garde: The Transnational Foundations of Avant-Garde Performance*, James Harding, ed., 265-284.

Other Readings

Yoko Ono, "Feminization of Society," (1971) in *Yes Yoko Ono*, eds. Alexandra Munroe and Jon Hendricks, 299-300.

Yoko Ono, *Grapefruit*

Grapefruit Assignment:

A group will select three performable instructions from *Grapefruit* and give instruction to the class and lead a class discussion about Performance, Everyday, and Conceptualism.

**Class Visit to the exhibition "War is for the Living" at Po Kim Gallery (3/22)**

The Class will meet at: The Sylvia Wald and Po Kim Gallery.

Address: 417 Lafayette St. 4<sup>th</sup> FL. New York, NY 10003

**Second Writing Assignment, Due 4/5:**

Write 3-4 typed pages about a particular artwork by an Asian-American/Asian-Diasporic artist (preferably seeing the actual work), discuss what attracted you to the work, what you want to find out more about the work. This paper will serve as the basis for your final paper.

**Week 9: 3/25, 29, 4/2 Spring Recess**

**Week 10: 4/5**

**Art After the Immigration Act of 1965 (4/5)**

Readings for Class Presentation:

Margo Machida, "Out of Asia: Negotiating Asian Identities in America," in *Asia/America*, 65-110.

Other Reading

Ronald Takaki, "'Strangers' at the Gate Again, Post-1965," in *Strangers from a Different Shore*, 406-471 (skim).

**Week 11: 4/9, 12** (April 12, Last day to drop the course and apply for a "W.")

**Art and Social Consciousness (4/9)**

Focus: Carlos Carvajal Sr., **Theresa Hak Kyung Cha, Jim Dong, Carlos Villa, Martin Wong**

Reading:

Margo Machida, "Art and Social Consciousness, Asian American and Pacific Islander Artists in San Francisco, 1965-1980," in Textbook, 257-279.

**Artist Talk, Tomie Arai (4/12)**

Reading:

Karin Higa, "Origin Myths: A Short and Incomplete History of Godzilla," in *One Way or Another: Asian American Art Now*, 21-25.

Margo Machida, "Tomie Arai: Countering stereotypes with alternative images" in *Unsettled Visions: Contemporary Asian American Artists and the Social Imaginary*, 98-112.

**Week 12: 4/16, 19**

**Asian American Feminism (4/16)**

Focus: **Hung Liu, Yong Soon Min, Laurel Nakadate, Hanh Thi Pham**

Reading for Class Presentation:

Elaine H. Kim, "Bad women: Asian American Visual Artists Hanh Thi Pham, Hung Liu, and Yong Soon Min," *Feminist Studies* 22 (1996): 507-603.

Other Sources

Laurel Nakadate Teens Interview 1 & 2

[http://www.moma.org/explore/inside\\_out/2011/06/20/moma-teens-interview-laurel-nakadate-part-1-of-2](http://www.moma.org/explore/inside_out/2011/06/20/moma-teens-interview-laurel-nakadate-part-1-of-2)

[http://www.moma.org/explore/inside\\_out/2011/06/27/moma-teens-interview-laurel-nakadate-part-2-of-2](http://www.moma.org/explore/inside_out/2011/06/27/moma-teens-interview-laurel-nakadate-part-2-of-2)

**Representing Asian American Self? (4/19)**

Focus: **Tse Kwong Chi, Byron Kim, Nikki S. Lee, Paul Pfeiffer, Shizu Saldamando, Roger Shimomura, Shazia Sikander, Masami Teraoka, Tam Tran**

Reading for Class Presentation:

Abigail Solomon-Godeau, "Representing Women: The Politics of Self-Representation," in *Reframings: New American Feminist Photographies*, ed. D. Neumaier, 296-310.

Other Reading:

Emily Stamey, "The Prints of Roger Shimomura, 1968-2005," in *The Prints of Roger Shimomura: A Catalogue Raisonné, 1968-2005*, 15-36

**Week 13: 4/23, 26**

**Visit Asian/Pacific/ American Institute at NYU (4/23)**

**Exhibition: *Prints of Pop (& War)***

Curated by Roger Shimomura. Skype conversation with Shimomura.

8 Washington Mews, New York, NY 10003

Tel: 212-998-3700

**War and Memories (4/26)**

Focus: **Allan deSouza, Maya Lin, An-My Lê, Dinh Q. Lê, Simon Leung**

Readings for Class Presentation:

Boreth Ly, "Devastated Vision(s): The Khmer Rouge Scopic Regime in Cambodia," *Art Journal* 62 (2003): 67-81.

Other Readings:

Melissa Chiu, "Interview with Dinh Q. Lê," in *Vietnam: Destination for the New Millennium* *The Art of Dinh Q. Lê*, 19-25.

Allan deSouza, "My Mother, My Sight," in *Allan deSouza* (New York; Deli: Talwar Gallery, 2008), n.p.

Simon Leung, "Simon Leung," *October* 123 (Winter 2008): 9-10, 102-104.

L. Menand, "The Reluctant Memorialist" (on Maya Lin), *New Yorker* (8 July 2002): 55-65.

**Week 14: 4/30, 5/3**

**Relational Aesthetic/Asian American Art Now (4/30)**

**Paul Chan, Patty Chang, Tehching Hsieh, Nancy Hwang, Sarah Sze, Rirkrit Tiravanija**

Readings for Class Presentation:

Alice Yang, "Rirkrit Tiravanija," in *Why Asia? Contemporary Asian and Asian American Art*, 3-23.

Susette S. Min, "The Last Asian American Exhibition in the Whole Entire World," in *One Way or Another: Asian American Art Now*, 34-41.

Suggested:

L. Montano and T. Hsieh, "One Year Art/Life Performance: Interview with Alex and Allyson Grey" (1984), in *Theories and Documents of Contemporary Art*, ed. K. Stiles and P. Selz, 778-83.

**5/3, 7, 10: Students' PowerPoint Presentation (10 min, about 2 ½ typed pages)**

**Course Requirements: Project(s), Paper(s), Assignment(s)**

**Reading Summary/Presentation/Leading Discussion:**

A group of four students will be required to present a one-page summary of the assigned reading and lead a discussion based on the text. The summary must include points of interests.

**First Assignment (Due on Feb. 5<sup>th</sup>):**

Self-introductory essay (2-3 page double spaced typed paper). Introduce yourself and discuss whether cultural/ethnic/racial identity played any role in shaping your life/work.

**Second Assignment (Due on Apr. 5<sup>th</sup>):**

Write 3-4 typed pages about a particular artwork by Asian-American/Asian-Diasporic artist (preferably seeing the actual work), discuss what attracted you to the work, what you want to find out more about the work. This paper and your questions will serve as a base for your final paper.

The aim of this assignment is visual analysis and to write about the possible meaning of the chosen work your interests. You do not need a bibliography and footnotes. No research is required.

**Third Assignment (Due on May 7<sup>th</sup>/10<sup>th</sup>/14<sup>th</sup>):**

Research Paper. Students are required to hand in a 10-page paper on work(s) by Asian American and Asian Transnational artists active in the United States, preferably seeing the actual work.

**May 3, 7, 10:** Students presentation. 10 min. presentation in a conference format (about a 2 ½-page double spaced typed paper) with ppt. images, followed by 5 min. feedback. The students presenting the paper on the 3<sup>rd</sup> will incorporate the feedback and submit their paper on the 7<sup>th</sup>. The students presenting the paper on the 7<sup>th</sup> will incorporate the feedback and submit their work on the 10<sup>th</sup>. The students presenting the paper on the 10<sup>th</sup> will incorporate the feedback and submit their work on the 14<sup>th</sup>. No late papers will be accepted.

**Style Manual:** Please follow for footnotes and bibliography, Kate L. Turabian, *A Manual for Writers*.

**Guidelines for Submitting Writing Assignments for a Grade**

**Final Term Paper: Grading Checklist and Point System (Rubric)**

Task	Points for Task
Cover page with title plus 9-Page Minimum (2250 words total)	5 points
Illustration	5 points
Written content	70 points
Grammar, spacing, and format	10 points
Citations and bibliography in proper Kate L. Turabian <i>A Manual for Writers</i> format	10 points
<b>Total:</b>	<b>100 points</b>

**Compile your paper in the following order:**

Cover, List of Illustrations, Main Text, Bibliography, Illustration

**Requirements for the Course and Grading Policies:**

Quiz (two in-class quizzes) (10%)

At-Home writing assignments on artworks (20%)

Group presentation on assigned readings (15%)

Presentation on artist (15%)

Class participation (10%)

Final Paper (30%)

<b>Grade</b>	<b>Test Scale</b>	<b>GPA Value</b>
A+	97.5-100	4.0
A	92.5-97.4	4.0
A-	90.0-92.4	3.7
B+	87.5-89.9	3.3
B	82.5-87.4	3.0
B-	80.0-82.4	2.7
C+	77.5-79.9	2.3
C	70.0-77.4	2.0
<b><i>The grade of C- does not exist at CUNY</i></b>		
D	60.0-69.9	1.0
F	0.0-59.9	0.0

**Policies**

**Academic dishonesty:**

Any form of academic dishonesty, including cheating and plagiarism, will result in a failing grade for the course.

**Attendance and participation**

Students are expected to attend all classes and participate in all class activities. No more than two absences per semester are permitted, but not encouraged.

**Policy on students with disabilities**

Any students with a documented disability or special need should see me at the start of the term for special arrangements.

**Additional Policy**

No cell phones, electronic devices, computers—if you plan to use computers for taking notes, use must be cleared with me—, and food are permitted in the class.