Art History 513: Gender Issues in Japanese Art  
Semester II, 2009

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Office hours, e-mail, and telephone information:  
• Sign up for office hours using the appointment book held in the Main Art History office. Each student must make at least one appointment over the course of the semester, and attend one paper conference meeting at the end of the semester.  
• E-mail messages requiring a response will be answered as soon as possible. If you have a general question, please ask it in class.  
• Voice mail messages on my office phone will probably not be heard until the following day; better to send an email.

Course description:  
This course takes a new look at Japanese art history through the lens of gender theory. It considers the use and applicability of gender critiques to the interpretation of various Japanese arts. Topics to be included: the construction of culture, particularly in confrontation with the “other” (such as China or Europe); the place of the woman painter in traditional culture; the fetishization of the “feminine” as a marker of the “masculine”; and the transformation of gendered terminology in the construction of a new “modern” art and culture. Background in East Asian cultures or gender studies recommended.

Books and Readings:  
Books: Available at the Penn Book Center  
• Tanomura, Walthall, Wakita, eds. Women and Class in Japanese History (Abbreviated hereafter as TWW)  
• Mostow, Bryson, Graybill, eds., Gender and Power in the Japanese Visual Field (Abbreviated hereafter as MBG) Note: A limited number of copies are available of this book at PBC; check online. If not enough copies are available, these will be copied and put on Bb.  
• Davis, Utamaro and the Spectacle of Beauty

Blackboard (Bb): All additional readings will be posted on our Blackboard site (access through the Penn Library website)
Course Requirements:
1. **Participation:** Active participation in class sessions, showing good preparation and understanding of reading materials, offering insightful and critical comments on the materials, demonstrating the ability to listen and converse with peers.
   *Portion of final grade: 20%*

2. **Book review:** 1500-2000 words, typed and double-spaced. Follow the book review format listed at http://www.caareviews.org/guide.html. Readings may be selected from the recommended lists, or be on a reading of your choice. You may also use this assignment as an opportunity to get started on your final project.
   *Due: Feb. 27 by 3 p.m.*
   *Portion of final grade: 20%, evaluation based upon quality of analysis, level of inquiry.*

3. **Proposal, Presentation and Final Paper:** Topic open. I will hand out a list of possible topics later in the semester, but you should start thinking about your topic as early as possible, so that you may take full advantage of the library session and receive readings through lending services. You may also key your book review to this project.

   *Note: this is a three-part project; each part must be completed.*

   A. **Proposal:** You must submit a proposal for your presentation and final paper, including a description and bibliography, by March 16.
      *Note: your bibliography should include at least ten sources, including articles and books.*

   B. **Presentation:** The presentation should include slides to illustrate your carefully written text. Length of presentation: 20 minutes + 10 min. Q&A. Respondents will be assigned to lead the discussion.
      *Proposal and Presentation: portion of final grade: 20%*

   C. **Final paper:** This is an expansion of your presentation and will be due on the date of our scheduled final exam date. You must attend a paper conference, respond to comments given after your presentation, and revise your paper accordingly, transforming your presentation into a seminar paper. The final paper must include photocopies of all images you discuss, a complete bibliography, and correctly formatted footnotes. Aspects of writing the final paper discussed later in the semester.
      *Final paper: portion of final grade: 30%*

Length: Undergraduates: 10-15 pages; Graduate students: 15-20 pages.

Each part will have a separate marking, indicting the quality of the performance of the task. The grade given to the final paper will be calibrated with awareness of the transformation of the topic over the course of its process/progress. The argument, writing, clarity of thought, use of sources, and the interpretation of images are among the elements under evaluation.

**Final Papers due:** May 5 by 2 p.m. (our scheduled final exam date)
Policies: Very Important!!

Honorable and respectful behavior: This class is designed as a conference, as a place for the free and respectful exchange of ideas. Each of us is therefore required to bring our best game to class — this means being prepared to participate as an equal and responsible member of the group.

All course requirements must be completed for credit to be awarded.

Being late and skipping classes will result in significant penalty.

Late or missed assignments will not be accepted without legitimate documentation of severe illness, family emergency, or other emergency situations.

If you will miss class:

- for any religious or significant family events, you must let me know in advance so that we may make other arrangements.

- because you are sick, please let me know by email. If you are sick enough that you should stay in bed, please do so! If your illness coincides with a deadline, you must provide documentation, and arrangements will be made for make-up work.

- due to an emergency, please let me know as soon as possible.

The use of various technologies, such as laptops, cellphones, PDAs, and the like, inhibit conversation, and are thus banned from the classroom. (Exceptions may be made for students demonstrating specific need.)

Finally, I take the Code of Academic Integrity very seriously. This means we will not tolerate cheating or plagiarism — all work submitted must be your own! If you are unsure about what the Code of Academic Integrity involves, and what might constitute a violation of the Code, see: http://www.college.upenn.edu/rules/integrity.html
Seminar Sessions:

Books: Available at the Penn Book Center
• TWW: Tanomura, Walthall, Wakita, eds. Women and Class in Japanese History
• MBG: Mostow, Bryson, and Graybill, Gender and Power in the Japanese Visual Field
  If enough copies of MBG are available, the articles will be copied and placed on Bb.
• Davis: Davis, Utamaro and the Spectacle of Beauty

Articles: Available on our Blackboard Site

Class sessions:
Jan. 15 Introduction

Jan. 22 Approaches
Bb: Berger, Selection from Ways of Looking (skim)
Bb: Mulvey, “Visual Pleasure and Narrative Cinema”
Bb: Doane, “Film and the Masquerade”
Bb: Allison, “Introduction”
Bb: Holly, “Past Looking”
Bb: Ueno, “In the Feminine Guise: A Trap of Reverse Orientalism”

Recommended:
Bb: Buckley: Saitô, “Interview” and “What is Japanese Feminism?”
Bb: Buckley: Ueno, “Interview” and “Are the Japanese Feminine?”
Bb: Fujieda, “Japan’s First Phase of Feminism”
Bb: Yiengpruksawan, "Japanese Art History 2001: The State and Stakes of the Field"

Jan. 29 Selected Precedents
TWW: Tanomura and Walthall, “Introduction”
MBG: Chino, “Chapter Two: Gender in Japanese Art”
Bb: Nochlin: “Why have there been no great women artists?”
Bb: Akiyama, “Women Painters at the Heian Court”
Bb: McCormick, “Genji goes West”

Recommended: TWW: Articles on Medieval culture

Feb 5 Edo women painters: Gyokuran & Oei
TWW: Yokota, “Imagining Working Women in Early Modern Japan”
Bb: Fister, “Women Artists in Traditional Japan”
Bb: Addiss, “The Three Women of Gion”
Bb: Kobayashi, “Floating World in Light and Shadow”

Feb 12 Ukiyo-e: Pictures of Beautiful Women (Bijinga)
TWW: Sone, “Prostitution and Public Authority in Early Modern Japan”
TWW: Yokota, “Imagining Working Women in Early Modern Japan”
Bb: Jones, “Sex, Art, and Edo Culture: An Introduction”
Davis: Utamaro: chapters 2, 3

Recommended:
MBG: Pollack, “Marketing Desire”
Feb 19  Ukico-e: “Shunga” and Wakashu
MBG:  Mostow, “The Gender of Wakashu and the Grammar of Desire”
Bb:  Tinios, “Illustrating the ‘Way of Youth’ (Wakashudō)” [Draft; not for citation]
Bb:  Smith, “Overcoming the Modern History of Edo ‘Shunga’”
Bb:  Sceech, “Erotic Images, Pornography, Shunga, and their Use”
Bb:  Ueno, “Lusty Pregnant Women and Erotic Mothers”
Davis:  Davis, Utamaro: chapter 4

Feb. 26: No regular class meeting due to College Art Association meetings.
Feb. 27: Book reviews due by 3 p.m.

March 5  Negotiating the “West” and Defining “Japan”
TWW:  Ochiai, “The Reproductive Revolution at the End of the Tokugawa Period”
TWW:  Narita, “Mobilized from Within: Women and Hygiene in Modern Japan”
Bb:  Guth, “Charles Longfellow and Okakura Kakuzō: Cultural Cross-Dressing in the Colonial Context”

March 12: No class: SPRING BREAK

March 19  Early 20th-century Issues
Bb:  Inoue, “Kiyokata’s Asasuza: The Emergence of the Jogakusei Image”
Bb:  Clark, “Indices of Modernity: Changes in Popular Reprographic Representation”

March 26  Feminizing the “Other”
Bb:  Chow, “Violence in the other Country”
Bb:  Christ, “‘The Sole Guardians of the Art Inheritance of Asia’”
Bb:  Chino, “Embodying Hope: Colonial Memory and Contemporary Art in Korean Museums”
MBG:  Kim, “Images of Women in National Art Exhibitions during the Korean Colonial Period”

April 2  Presentations: Group I

Saturday, April 4: Conference on Tokugawa Women: required attendance

April 9  Manga and Popular Culture
Recap of Tokugawa Women conference
Bb:  Allison, “Pubic Veilings and Public Surveillance: Obscenity Laws and Obscene Fantasies in Japan”

April 16  Presentations: Group II
April 23: No regular class. All students must sign up for a 30-minute paper conference between April 16 and 21, times to be announced.

Papers due: May 5 by 2 p.m. (our scheduled final exam date)