ARH 355: Modern and Contemporary Korean Art

Professor Sohl Lee
Mondays/Wednesdays 5:30 pm-6:50 pm
Classroom: Staller 3218

Office Hours: Mondays/Wednesdays 1:00 pm-2:00 pm and by appointment
Office: Staller 4212
sohl.lee@stonybrook.edu

Course Description
How did modern art and contemporary visual culture develop in Korea? How are they presented and interpreted today? While the framework of the Korean nation-state provides a fruitful point of departure, the course will analyze cultural productions and artworks whose interpretations do not sit comfortably within the national boundary. The critical discourses of colonial modernity, cosmopolitan modernism, socialist utopianism, democracy, globalization, and post-modernism will be explored as an attempt to situate the specific case of Korea within the global history of modern and contemporary art. In class, we will discuss: representation of nation in world expositions, colonial invention of “local colors,” adaptation of oil painting, the subsequent shaping of ink painting as a “Korean” medium, war photography, abstract painting and figuration, contemporary art exhibition as a modality, and globe-trotting Korean artists today. Prior knowledge of East Asia or East Asian languages is not required.

Course Requirements
Students will be graded on four assignments this semester.

1 Exam 20%, in-class September 25
1 Short Paper (2 pgs.) 20% (paper 10%, workshop 10%), due October 25
1 Research Paper (7-9 pgs.) 30% (draft 10%, workshop 10%, final 10%)
   due Nov 19 (draft), Dec 15 (final)
1 Class presentation 10%
Participation 20% (in-class)

All students, including those taking this class for a grade of pass/fail, are required to complete all assignments. Failure to do so will result in an unsatisfactory grade for the course. Attendance is mandatory. If you accumulate more than two unexcused absences, one letter grade will be automatically dropped.

Written work is to be handed in on time. I accept no late written work. Only in the case of a serious emergency, and only if contacted by email/phone within 24 hours of missing the scheduled deadline, will I consider making an exception to this policy.

Each of the exam and papers this semester emphasizes close examination of images and objects and analytical thinking. For your final paper assignment, research will be expected. In class we will discuss all assignments and exams, and my expectations for them.

Reading Assignments
There is no required textbook for this course; we will work from essays published in a wide range of books, catalogues, and journals. All of the assigned readings for the course are available as pdf files on e-reserve through Blackboard or on reserve in the library. Images viewed in class will also be available on the course website. All readings will be discussed on the day that they appear on the schedule below.

Images and Artstor (**subject to change)
Images of primary importance for the semester are available for student to study and research through the website Artstor and its software program ‘OIV.’ More information and guidelines will be discussed in class.
Class Protocol
No cell phones or use of any other electronic devices (including laptop) except with the instructor's permission.

Introductory Appointments
During the first two weeks of class, each student should make an appointment to see me for 10-15 minutes. Sign-up sheets will be circulated on Wednesday, August 30, 2017.

Disability Support Services (DSS) Statement
If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC (Educational Communications Center) Building, room128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential. Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information go to the following website: http://www.stonybrook.edu/ehs/fire/disabilities.

Academic Integrity Statement
Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at http://www.stonybrook.edu/uaa/academicjudiciary/

Critical Incident Management
Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn. Faculty in the HSC Schools and the School of Medicine are required to follow their school-specific procedures.

Note: Any changes to the syllabus or schedule of lectures and readings will be announced in class.

SCHEDULE OF LECTURES, READINGS AND ASSIGNMENTS

Definitions, Approaches

Mon, 8/28
Introduction

Wed, 8/30
“Korean Art History” Today and “Korean Art” on World Stage

Mon, 9/4*
No class in observance of Labor Day

Representing Colonial Korea: Exhibition, Photography, and Images of Women

Wed, 9/6
Legacy of World Expositions

Mon, 9/11
Colonial Gaze through Photography
Wed, 9/13  Modern Girls: The New Women of the Empire  Gayatri, Jocelyn  

Mon, 9/18  Modern Girls: The New Women of the Empire (Continued)  Christina, Yulong, Haiyi  

Wed, 9/20  Exam Review
Mon, 9/25  Exam

Nativism and Nationalism of Modern Art: Oil and Ink

Wed, 9/27  Modern Paintings, 1920-1940  Hae Seung, Jocelyn, Cody, James  

Mon, 10/2  Location of Locality and Minjok  Yulong, Yufei, Gayatri, Mamnun  
Read: on Folklore nationalism

Wed, 10/4  Abstraction for Internationalism  Christina, Haiyi, Hawon, James  

** Lecture at the Wang Center *** The Dawn of Korean Design: Vibrant Modernism in Early 20th Century Korea  
By Arm Jong Park  
Thursday, October 5, 2017 at 1 PM  
Charles B. Wang Center Lecture Hall I

Mon, 10/9  Tansaekhwa in/as/beyond Asia  Christina, Jade, Koulako, Kerry  

Beyond Painting: Performance and Sculpture under Authoritarianism

Wed, 10/11  1960s: The Decade of Experimentations  Haiyi, Gayatri, Cody, Mamnun  

Mon, 10/16  Folk Nationalism as a State Policy  Yulong, Kerry, Yufei, Mamnun  

Wed, 10/18  With a Purpose in the Age of Developmentalism  Christina, Hae Seung, Jocelyn  
Mon, 10/23  Resistant Folk Jade, Haiyi, Cody
Read: TBA

Tues, 10/24  Short Paper due 5 pm

Wed, 10/25  Writing Workshop I (in-class)

South Korean Art and Democratization

Mon, 10/30  Institutional Critique and Realism Jade, Kerry, Yufei
Read: Lee, Sohl. “Reality and Utterance’s New Art Movement”
Read: Manifesto by Reality and Utterance

Wed, 11/1  The Revolution in Art: 1987, South Korea Yulong, Jocelyn, Rose, James

Mon, 11/6  For Korean Democracy in New York City, 1987-1993 Koulaiko, Hawon

Wed, 11/8  Post-Traumatic Memory Kerry, Rose, Hawon
Read: Oh, Hein-kuhn, artist statement to Gwangju Story (1993)
Read: Kim, Kyung Hyun, “Post-Trauma and Historical Remembrance in A Single Spark and A Petal” The Remasculinization of Korean Cinema (2004), 107-129.

Towards the New Era

Mon, 11/13  Choi Jeong-hwa: The Vernacular Pop Hae Seung, Gayatri
Read: TBA

Wed, 11/15  Park Chan-kyong’s Cold War Folk Rose, Cody

Sun, 11/19  Final Project Draft due 5 pm

Mon, 11/20  Writing Workshop II (in-class)

Wed, 11/22  No class—Thanksgiving

Mon, 11/27  Another Korea Koulaiko, Hawon, Mamnun
Read: Michael E. Robinson, Korea’s Twentieth-Century Odyssey: A Short History (Honolulu: University of Hawaii, 2001), 146-166.

Wed, 11/29  Class meets in Manhattan for a public lecture by Prof. Sohl Lee; and individual office hours

Mon, 12/4  In-class presentation

Wed, 12/6  In-class presentation

Fri, 12/15  Final Project due 5 pm.