

MODULE/COURSE HANDBOOK

History of Asian and Indonesian Art.							
Module/ Course Title	Student Workload	Credits (ECTS)	Semester	Frequency	Duration		
Asian Art History	2 Credits x 16 meetings x 170 / 60 = 90, 6 hours/Semester	2 Credits x 1.59 = 3,18 ECTS	2	16 meetings (include Mid-term Exam and Final Exam)	16 meetings		
1	Type of course • Experience		Contact hours $50/170 \times 28,55 \times (2 \text{ Credits} \times 1.59) = 26,70$ Structured Assignment $60/170 \times 28,55 \times (2 \text{ Credits} \times 1.59) = 32,04$		Independent study $60/170 \times 28,55 \times (2 \text{ Credits} \times 1.59) = 32,04$		
2	Prerequisites for participation (if applicable)						
3	Learning outcomes (PLO+CLO) PLO 3 Develop logical, critical, systematic and creative thinking when doing specific tasks in their area of competence and in compliance with the appropriate work competency requirements. PLO 7 Capable of conducting research in the subject of visual arts education and disseminating the findings through scientific writing. CLO 3 Students are able to analyse how written works concerning art education phenomena correlate to the archaeological and art historical contexts of Asia and Indonesia. CLO 7 Students are able to integrate the results of literature studies and historical art data from Asia and Indonesia to develop original arguments or scholarly works that contribute to the study of art history in Asia and Indonesia.						
4	Subject aims/content This course provides insight into the development of visual arts in several major Asian countries such as China, Japan, and India. The selection of countries can be expanded in accordance with the development						

	<p>of contemporary visual arts in Egypt, the Middle East, Korea, and Southeast Asia. The knowledge and understanding of visual art development are focused on the colonial period. However, the introductory section provides a global explanation of the early period of traditional visual art development in the region to bridge the transition after the advent of colonialism in Asia. Furthermore, the course explains the development of visual art from the early period of modernism in the region to the contemporary period, providing a global perspective by selecting key points in the chronology of Asian visual arts.</p> <p>This course also presents, examines, and investigates the genealogy and chronology of Indonesian visual arts; observes its growth; and analyzes the development of modern Indonesian visual arts, particularly from the 1930s through the Persagi (Persatuan Ahli-ahli Gambar Indonesia, or the Indonesian Painters Association) period to the era known as contemporary visual art in the 1990s.</p> <p>The course is designed to develop students' understanding of the importance of deepening their knowledge of Indonesian art history, recognizing the biographies of artists and their works, understanding art history methods, and comprehending how styles, techniques, and mediums evolve over specific periods. Additionally, it analyzes the relationship between art and political, social, and economic history.</p>
5	<p>Teaching methods</p> <p>Interactive lecture, direct instruction, problem-based learning- Paper Writing and Presentation</p>
6	<p>Assessment methods</p> <p>Portfolios of students work, written test, quiz</p>
7	<p>This module is used in the following study program/s as well</p> <p>Undergraduate program</p>
8	<p>Module Coordinator</p> <p>Prof. Dr. Djuli Djatiprambudi, M.Sn. Pungki Siregar, S.Pd., M.A. Awal Putra Suprianto, S.Pd., M.Pd.</p>
9	<p>Reference</p> <p>Major</p> <ol style="list-style-type: none"> 1. Widharta, Elyandra. (2022). Pengetahuan Seni Rupa Indonesia. Surakarta: Taka Publisher PT. 2. Widharta, Elyandra. (2022). Mengenal Seni Rupa Asia. Surakarta: Taka Publisher PT. 3. Murphey R, & Kristin S. (2019). A History of Asia. New York: Routledge. 4. Sudirta, I Ketut., & S. I Gede. (2017). Sejarah Seni Rupa Timur. Jakarta: Rajawali Pers. 5. Mayer, Karl., & Shareen, B. (2015). The China Collectors. United States: St. Martin's Press LLC. 6. HICKEY, G. (2015). Cultural Divide: Japanese Art in Australia (1868-2012). Japan Review, 28, 191–223. http://www.jstor.org/stable/43684121 7. Clark, J., Antoinette, M., & Turner, C. (2014). The Worlding of the Asian Modern. In Contemporary Asian Art and Exhibitions: Connectivities and World-making (pp. 67–88). ANU Press. http://www.jstor.org/stable/j.ctt13wwv81. 8. Greg Robinson. (2010). An Encyclopedic View of Asian American Art History [Review of Asian American Art: A History, 1850–1970, by Gordon Chang, Mark Dean Johnson, Paul J. Karlstrom, and Sharon Spain]. Journal of American Ethnic History, 30(1), 112–115.

<https://doi.org/10.5406/jamerethnhist.30.1.0112>

Minor

1. Mitter, P. (2008). Decentering Modernism: Art History and Avant-Garde Art from the Periphery. *The Art Bulletin*, 90(4), 531–548. <http://www.jstor.org/stable/20619633>
2. Israr, C. (1955). *Sejarah Kesenian Islam*, Jilid I,II, Jakarta: PT Pembangunan.
3. Rawson, Phillip. (1990) *The Art of Southeast Asia: Cambodia, Vietnam, Thailand, Laos, Burma, Java, Bali*. London: Thames and Hudson.
4. Harle, J.C. (1986). *The Art and Architecture of the Indian Subcontinent*. Hammondswoth, Middlesex, England: Penguin Books.
5. Dadi, Iftikhar. (2010). *Modernism and Art of Muslim South Asia*. United States of America: The University of North California Press.
6. Smith, T. (2010). The State of Art History: Contemporary Art. *The Art Bulletin*, 92(4), 366–383. <http://www.jstor.org/stable/29546137>

Link

1. <http://sites.asiasociety.org/education/AsianArt/Asian%20Art%20Outlook.pdf>
2. <https://www.youtube.com/watch?v=966vboVBRgQ>
3. https://www.philamuseum.org/doc_downloads/education/SAA_teaching_resource_book-020617.pdf