

**The Silk Road Then and Now, A Journey Through the Arts of Asia**  
**Meetings on Thursday from 1:00 p.m. between March 30 and May 11, 2017**  
***Magnes Collection, 2121 Allston Way, Berkeley, CA 94704***

Hossein Khosrowjah, Ph. D.: Visiting Scholar at the Visual Studies Department  
Email: [hkhosrowjah@cca.edu](mailto:hkhosrowjah@cca.edu)  
Office Hours: Before the class and by appointment.

**Course Description**



For more than 2000 years, the Silk Road(s) carried more than commercial goods through Asia (more accurately through Eurasia): It was an instrument of globalization before the term was coined and deployed to describe the transnational flow of capital, ideologies, politics, media, and cultural practices in our own epoch of late capitalism. This course will offer an historical overview of the role that the Silk Road played in the transmission of religions, cultures and the arts from their local origins to all other regions of the entire continent of Asia (in its expanded sense and not the modern colonial definition of just East and South Asia). The main focus, however, will be on various traditional and contemporary artistic practices of each region through a close examination of exemplary cases from the eastern, southern, central, and western parts of the continent, as well as a serious consideration of their interconnected-ness.



Muzammil Pasha / Reuters (left); Sayed Salahuddin / Reuters

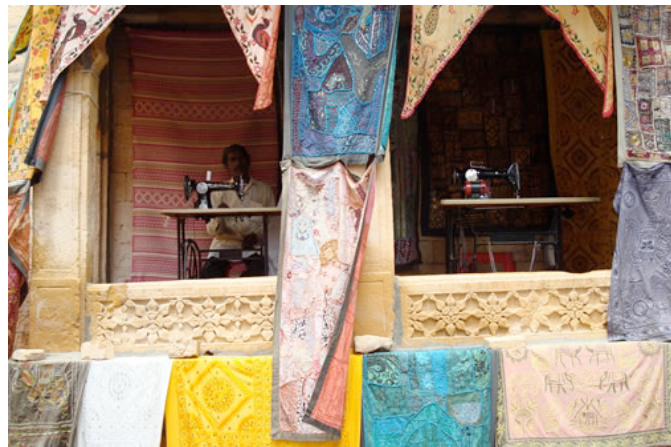
## Readings

Recommended readings for this course will all be available on the class website.



## Course Format & Requirements

Classes will consist of lectures, video screenings, and in-class discussions. There will also be a museum visit as a class meeting to the Asian Art Museum. The students will be informed of the date before the start of the spring term.



## Viewings

There will be some recommended viewings for this class that will deepen the students' understanding of nations' or regions' contemporary cultural context.

## Course Schedule



This is an outline of what we will cover in each class period, but it is subject to some adjustments as we progress through the course.

### Thursday March 30 Introductions and Signposts: A History of the Silk Road Class 1



**Thursday April 13 Japan and Korea**  
**Class 2**



**Thursday, April 20 China**  
**Class 3**



**Thursday, April 27 Asian Art Museum Visit**  
**Class 4**  
The Class will meet at Asian Art Museum in San Francisco  
200 Larkin St, San Francisco, CA 94102  
(415) 581-3701  
[http://www.asianart.org/exhibitions\\_index/exhibitions](http://www.asianart.org/exhibitions_index/exhibitions)

Thursday, May 4     Indian Subcontinent and Iran  
Class 5

Thursday, May 11    Turkey and Europe  
Class 6



### List of Suggested Films

1. *Café Lumière* (Hsiao-hsien Hou: 103 min., 2003).
2. *Woman in the Dunes* (Hiroshi Teshigahara: 1964, 123min.)
3. *Hero* (Yimou Zhang: 2002, 99 min.)
4. *Uncle Boonmee Who Can Recall His Past Lives* (Apichatpong Weerasethakul: 113 min., 2010)
5. *In the Mood for Love* (Kar Wai Wong: 2000, 98 min.)
6. *Tulpan* (Sergey Dvortsevov : 2008, 100 min.) or *Angel on the Right* (Djamshed Usmonov: 2002, 88 min.) or *Kairat*
7. *Distant* (Nuri Bilge Ceylon: .2002, 105 min.).
8. *Close-Up* (Abbas Kiarostami: 1990, 98 min.)
9. *Pather Panchali* (Satyajit Ray: 122 min., 1955).
10. *A Separation* (Asghar Farhadi: 2011, 123 min.).
11. *Namesake* (Mira Nair: 122 min., 2006).
12. *Gwoemul* (English Title: *The Host*, Joon-ho Bong: 2006, 119 min.).
13. *Silence Broken: Korean Comfort Women* (Dai Sil Kim-Gibson: 2000, 57 min.).
14. *In the Mood for Love* (Kar Wai Wong: 2000, 98 min.)
15. *Spirited Away* (Hayao Miyazaki: 103 min., 2003)

### **Recommended Readings:**

- Short essays by Judy Bonavia, Milo Cleveland Beach and Elizabeth Ten Grotenhuis (Introduction to *The Silk Road: Xi'An to Kashgar* and Preface and Introduction to *Along the Silk Road*, respectively)
- Edward Said's *Orientalism*: "Introduction and parts of Chapter 1," pp. 1-73.

- Introductions from Paul Wilson's *The Silk Roads* and Luce Boulnois' *Silk Road: Monks, Warriors*.
- Sakai Tadayasu's "Was Japanese Fauvism Fauvist?" pp. 128-134.
- Yomota Inuhiko's "On the Grotesque Trend in Japanese Post-Modern Art," 200-206.
- Selected essays from Mark W. McWilliams's *Japanese Visual Culture: Explorations in the World of Manga and Anime*.
- Reiko Tomii's "Historicizing "Contemporary Art": Some Discursive Practices in Gendai Bijutsu in Japan" pp. 295-325.
- Tapie and Haga's *Avant-garde Art in Japan*
- Young Min Moon's "The Politics of Curating "Contemporary Korean Art" for Audiences Abroad" in Chiu and Genocchio's *Contemporary Art in Asia: A Critical Reader*, 223-240.
- Kim Youngna's "Modern Korean Painting and Sculpture" in John Clark's *Modernity in Asian Art*, pp. 155-168.
- Helen Michaelsen's "State Building and Thai Painting and Sculpture in the 1930s and 1940s" in John Clark's *Modernity in Asian Art*, pp. 60-74.
- Selections from *Asian Modernities*.
- Jinhee Choi's "Introduction" and "Faces of Globalization" from *The South Korean Film Renaissance : Local Hitmakers, Global Provocateurs*, pp. 1-30.
- Selected chapters from Melissa Chiu and Benjamin Genocchio's *Contemporary Art in Asia: A Critical Reader* and John Clark's *Modernity in Asian Art*.
- Chiu and Genocchio's *Asian Art Now*, pp. 6-117 (don't panic; it is mostly pictures!).
- Geeta Kapur's "National/Modern: Preliminaries" in Chiu and Genocchio's *Contemporary Art in Asia: A Critical Reader*, pp. 15-26.
- Excerpts from *Conditioned* (A compilation of experimental film and video art from Turkey that explores the intellectual conditioning of children and teenagers through both the educational system and contemporary Turkish society at large.)
- "Bashir Makhoul in conversation with Gordon Hon: Traffic in remains: identity and resistance in recent work by Turkish artists."
- Chiu and Genocchio's "Introduction: What is Asian Contemporary Art? Mapping an evolving Discourse" in *Contemporary Arts in Asia: A Critical Reader*.
- Daryush Shayegan's "At the Cutting Edge of Intersecting Worlds" in *Iranian Contemporary Art*.
- Selected chapters from *Contemporary Arab Women's Art Dialogues of the Present*.
- Purushotama Bilimoria's "The Enigma of Modernism in Early Twentieth Century Indian Art: Schools of Oriental Art" in John Clark's *Modernity in Asian Art*, pp. 29-44.
- Selected artists from Ajit Mookerjee's *Modern Art in India*.
- Shiva Balaghi's "Iranian Visual Arts in "The Century of Machinery, Speed, and the Atom": Rethinking Modernity" and Fereshteh Daftari's "Another Modernism: An Iranian Perspective" in *Picturing Iran: Art, Society and Revolution*, pp. 21-88.
- Hamid Naficy's "Iranian Cinema: A Brief Take on A Long History" in *Along the Silk Road*, pp. 123-138.
- Excerpts from Bollywood and contemporary Indian cinema.
- Rebecca M. Brown's "Introduction: the Modern Indian Paradox" in *Art for a Modern India, 1947-1980*, pp. 1-44.

- Vishaka N. Desai's "Beyond the "Authentic-Exotic": Collecting Contemporary Asian Art in the Twentieth Century" in Chiu and Genocchio's *Contemporary Art in Asia: A Critical Reader*, 223-240.
- Selected artists from Chaitanya sambrani's *Edge of Desire: Recent Art in India*.
- Selected chapters from John Clark's *Chinese Art at the End of the Millenium* and John Clark's *Asian Modernities*.
- Arjun Appadurai: "Disjuncture and Difference in the Global Cultural Economy."  
[http://www.intcul.tohoku.ac.jp/~holden/MediatedSociety/Readings/2003\\_04/Appadurai.html](http://www.intcul.tohoku.ac.jp/~holden/MediatedSociety/Readings/2003_04/Appadurai.html)