



DD8011 Aesthetic Manifestations of Buddhist Devotion & Practice

Eligibility: NTU

Yin Ker (Assistant Professor)

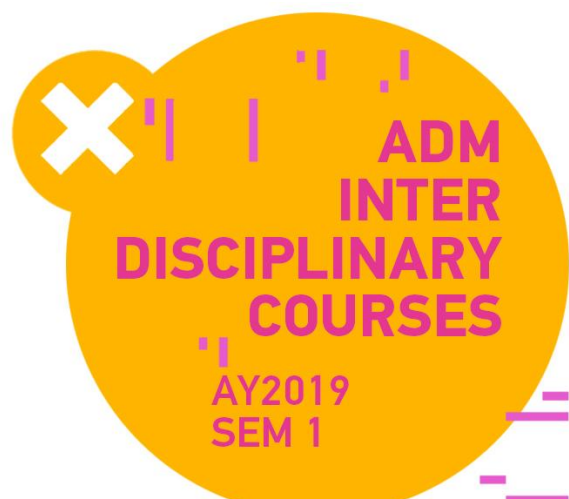
LE (63052): Wednesdays, 1630 – 1930 at ART-B1-13

Learning Objective

Aesthetic Manifestations of Buddhist Devotion & Practice explores the highlights of Buddhist material culture over two millennia, as well as the theoretical tools of analysis and frameworks applied to their study. It aims to develop critical approaches to seeing, understanding, experiencing and discoursing on Buddhist “art”.

Content

Aesthetic Manifestations of Buddhist Devotion & Practice builds on and develops knowledge and theoretical skills acquired from Histories of Art II and III. It allows students acquainted with Buddhist art to deepen and widen their knowledge on the topic and to acquire critical frameworks for rethinking prevailing canons of Buddhist art. It covers a selection of artefacts, sites and works of art from over two millennia from ca 300BCE to the 21st century. The geographical scope mirrors the internationalisation of Buddhism, from South Asia to East and Southeast Asia since the first millennium, followed by the Western world. We ask: how have Buddhist teachings been interpreted by image-makers over space and time, how have the representations been subsequently experienced, read and used, and what makes “Buddhist art” “Buddhist” and “art”? The exploration of Buddhist artefacts and sites from the premodern to the contemporary is concurrent with the critical study of art historical frameworks applied to these aesthetic manifestations of Buddhist devotion and practice. Strategies to circumvent their inadequacies will be proposed and tested.



Bagyi Aung Soe (1923-90), *Untitled*, c. 1988,
Felt-tip pen and ink on paper, 28 x 18 cm,
Collection of Gajah Gallery.

To find out more, please contact: ADM_Undergrad@ntu.edu.sg