



School of Oriental and African Studies

Diploma in
Asian Art
prospectus

THE
BRITISH
MUSEUM


SOAS
University of London

V&A



THE POSTGRADUATE DIPLOMA IN ASIAN ART

The Postgraduate Diploma in Asian Art at the School of Oriental and African Studies (SOAS) is committed to the promotion of excellence. It provides object-based study through a unique approach involving SOAS academic staff, invited international experts, museum curators and a formal association with the British Museum and the Victoria and Albert Museum. This will appeal to serious students of Asian art, collectors and those interested in a career in the art world. Museums in Asia, and museums specialising in non-Western collections elsewhere, will also find these courses an attractive, object-focused training opportunity for enhancing curatorial skills in the study, display and cataloguing of artefacts.

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“ The biggest advantage for me was to meet a whole new community who shared my passion and love for Asian art, as well as connect me to the London Asian art community ”

Dr Sharon Studer, Diploma Student

“ I found the diploma a unique and truly enriching experience; more vivid, more vital - more joyous! - than my previous university degrees. Our small eclectic group began the module with little to no knowledge of Islamic art and culture, and over the allotted 12 weeks we learnt an astonishing amount. We were taught by a great breadth of scholars and specialists, each with a genuine love and enthusiasm for their subject, and each eager to share and communicate that passion with the students ”

Fiona Buckee, Diploma Student

Right: Chen Shu. Peony and Emperor Puyi's own seal. *Chen Shu huahui* (Album of flower paintings), China, 17th century. MS 62612





FOREWORD

The School of Oriental and African Studies (SOAS) is unique. It is the only higher education institution in the UK specialising in the study of Africa, Asia and the Middle East and has the largest specialist faculty concerned with the study of these areas in the world.

The Postgraduate Diploma in Asian Art at the School of Oriental and African Studies provides a unique object led study of the arts of Asia. It combines a concentrated survey of Asian art, and a practical approach to the study of objects. Lectures are given by leading experts on India, China, South East Asia, Japan and Korea, and the Islamic world.

The course is designed to train museum curators or collectors and to prepare students for work in a variety of professions in the art and the museum world. It also provides a pathway to a Master's degree for those with no background in the subject. This programme was formerly at the British Museum for seven years and many of our alumni have found employment in a variety of international museums and auction houses. Students are from varied academic or professional backgrounds, ranging from those who wish for a career in the art world, retired collectors and others with a serious interest in the art and culture of a specific region. Students from the former British Museum Diploma will be able to transfer successfully completed modules to the current programme.

One of the strengths of the Diploma is its flexibility. Students can choose any number or combination of three-month modules: Indian, Chinese, South East Asian, Japanese and Korean, or Islamic Art. Students who successfully complete three modules over a period of one to four academic years will be awarded the Postgraduate Diploma. Those who successfully pass a single module will be awarded a certificate. We do permit students to audit the course if they do not wish to take the examination.

The fundamental aim of this course is to provide students with a broad understanding of Asian art covering all major periods and most media. Students will learn how to research, identify and document objects, setting them in their cultural context.

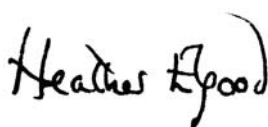
Students will benefit from the guidance of museum curators and have direct access to the reserved collections, of the Victoria and Albert Museum and the British Museum, London. The combination of these museums and SOAS provides an exceptional platform for the study of Asian art and a very exciting and privileged opportunity for students. A network of leading experts in the field of Asian art are brought together to provide a challenging and stimulating lecture programme. The Course Director, curators and tutors provide students with continuity, academic guidance and close individual support.

The lecture programme is supported by field trips to other museums, galleries and private collections. Students will be encouraged to develop research and writing skills and will have access to the British Library, the British Museum's Paul Hamlyn Library and the library at the School of Oriental and African Studies. This combination of the theoretical and practical study makes the Diploma a unique programme and SOAS the foremost institution in the world for studies of this kind. Accreditation by SOAS (part of the University of London) provides quality assurance for the programme. An external examiner will ensure independent assessment and the maintenance of academic standards. Students benefit from the resources of the University of London.

We look forward to welcoming you to SOAS in the near future.



Professor Paul Webley
**Director and Principal
SOAS**



Dr Heather Elgood
**Course Director
Postgraduate Diploma in Asian Art**





PROGRAMME DETAILS

The Postgraduate Diploma in Asian Art offers five three-month full-time courses, any number or combination of which can be taken. You may begin the programme in September, January or April. The Postgraduate Diploma is awarded to any student who successfully completes three selected modules within a period of four years.

The syllabus is designed for the student to acquire a broad understanding of Asian art, setting each culture in its historical and religious context. Students will also be trained in visual analysis and the acquisition of certain museum skills. Students are not required to have any knowledge of the arts of Asia, but should have a keen interest in the study of the area. Issues and themes dealt with in weekly lectures are developed further through frequent visits to museum collections, seminars and revision sessions.

COURSE AIMS – ACADEMIC AND PRACTICAL

- To develop visual skills through the direct examination of objects
- To put material objects in their cultural context
- To develop research skills using primary and secondary sources
- To develop a sound visual method for analysing and documenting works of art
- To develop writing and communication skills: to formulate and structure an academic viewpoint and to use visual analysis to support and document this argument

COURSE STRUCTURE

- Lectures given by museum curators and SOAS, external and international experts
- Weekly review sessions with course tutors: this involves revision and student participation in seminars and slide tests
- Lectures (generally from 10:00 to 15:30) three and a half days a week
- Special object study in the reserve collections of the British Museum and Victoria and Albert Museum, guided visits to other galleries and museums
- Formal and informal tutorials
- Thursday afternoon and Fridays for individual research

STUDENT ASSESSMENT

Students are required for each module to:

- Write two coursework essays of 3000 words
- Sit a three hour written examination

ACADEMIC QUALIFICATIONS

The award of the SOAS Postgraduate Diploma is made on successful completion of three modules. Each module is examined by a three-hour written paper and two pieces of written coursework. Those who successfully complete a single module will be awarded a certificate.

CREDIT POINTS

The Postgraduate Diploma has a CATS' rating of 135 points. The certificate for the individual module has a CATS' rating of 45 points.

COURSE LOCATION

The course is based at the School of Oriental and African Studies, Russell Square. It is close to London's major concentration of public and private galleries and within walking distance of the British Museum and the British Library.

Left: *The falcon wins the favour of the King*. Detail from Husayn al-Wā'iz al-Kāshifi, *Anvār-i Suhaylī* (Lights of Canopus), India, Mughal court atelier. Dated 22 Rabī' II 978 AH (23 September 1570 CE) MS 10102



COURSE SYLLABUS

The Postgraduate Diploma is taught over three twelve-week terms.

The five courses offered are:

- **Indian Art** (September - December)
- **Chinese Art** (January - March)
- **Islamic Art** (April - July)
- **Japanese and Korean Art** (April - July)
- **South East Asian Art** (from 2009)

INDIAN ART

From 2500BC to the present day, this course explores the monumental, fine and decorative arts of South Asia. The course deals with architecture, sculpture, miniature painting, carved jades, carpets, textiles, furniture, jewellery, arms and armour, and the rural arts.

The syllabus is broadly chronological and places the art in its religious and historical context. The course begins with an introduction to the Vedas, Buddhism, Jainism and Hinduism focusing on early Jain and Buddhist art and the principles of Hindu iconography, architecture, sculpture and wall painting. It emphasises the relationship between ritual and image in the study of Medieval Hindu sculpture and architecture. Lectures cover Buddhist, Jain and Hindu manuscript painting. Erotic sculpture and painting are also discussed.

The course includes Tibetan and Himalayan sculpture and painting and explores the links with South East Asia. The latter half of the term will explore Mughal and Rajput court art from the 16th century. It will give particular emphasis to miniature painting and jewellery. Terracottas, textiles and other rural arts will also be covered and there will be lectures on contemporary Indian painting.

CHINESE ART

The arts of China are part of a continuous artistic tradition of some seven thousand

years. The course will be broadly structured in a chronological fashion, concentrating particularly on the evolution of the arts in ceramics, painting and calligraphy, metalwork, sculpture, textiles, lacquer and jade carving, from Neolithic times down to the 20th century.

Lectures on religion, philosophy and literature will help set the social and political histories of the differing periods into a wider context. The decorative arts, including furniture, and architecture will also be explored as will various themes such as archaism, imperial and local patronage, and the relationship between the use of motifs and shapes on objects of the same period but of different media. The importance of export markets and the adoption of foreign artistic styles will also be assessed.

ISLAMIC ART (From Spain to Central Asia)

This course explores the origin and development of the arts produced in the central regions of the Muslim world from the 7th century AD to the present day: architecture, the arts of the book, ceramics, metalwork, glass as well as textiles and carpets.

A broadly chronological structure will be followed ensuring clarity and continuity and a coherent framework for study. Among the topics covered will be the use of decorative motifs such as calligraphy, the arabesque and geometric ornament and their evolution through different periods and regions.

The course will explore what is particular to Islamic art and how artists in the Muslim world borrowed from other cultures as well as the impact Islamic art had on the West. The influence of the China trade, the exchange of luxury items along the Silk route, and the contacts with Europe and the Mongols in Central Asia will also be examined.

JAPANESE AND KOREAN ART

While the major part of the course is dedicated to Japan, the first weeks of the module focus on Korea. Both artistic cultures are seen in the Asian context, particularly in their relationship with each other and, above all, with China. Korea's artistic heritage will be surveyed: tomb artefacts, Buddhist sculpture and paintings, and crafts, specially ceramics.

The Japanese module begins with the prehistoric and early historic periods when links between Japan and Korea were particularly strong. From the 7th to the 15th centuries, Buddhism inspired all the arts, and masterpieces in sculpture and painting will be studied. Secular artworks were produced as early as the 12th century but flourished particularly from the 17th century onwards. The later part of the course focuses not only on paintings and popular prints but also on a wide variety of decorative arts and crafts, with an emphasis on techniques and aesthetics.

Various thematic topics will also be followed, such as architecture and gardens, the arts of the tea ceremony, and East-West cross-cultural influences, particularly in export ceramics, to name but a few. Artistic expression will be viewed against the relevant social and political background as well as the religious and literary movements of each period. Visits to museum collections will provide an opportunity for object study to complement a course which combines academic discipline and practical skills.

SOUTH EAST ASIAN ART

This module covers the art of mainland and maritime South East Asia from prehistoric times to the present day. A wide range of art objects ranging from ethnography to the classical arts of Buddhism, Hinduism and Islam will be discussed. Art historical, archaeological and ethnographic interpretations will be presented side by side so that this interdisciplinary approach enhances students' understanding of the vast artistic heritage of the region.

The course begins with the ethnographic art of Oceania, the outer Indonesian islands and New Guinea, and the fertility, ancestor and spirit cults it expresses. It then surveys the Bronze Age and the later dramatic development in social complexity brought as the maritime trade routes navigated through South East Asia to link China with the Mediterranean.

The profound impact of Hinduism and Buddhism is studied as these Indic systems rich in cosmology and philosophy infused the sacred monumental art and 'real-politik' of Cambodia, Java, Burma and Thailand and produced a boom in temple construction unmatched in human history.

The course ranges over this cultural tapestry to bring insight into its textiles, ceramics, painting, lacquer-ware, shadow puppets, metalwork, calligraphy, and wood-carving.



Left: Shwe-chi-hto (Embroidered tapestry). Myanmar (Burma), 20th century

Right: Capture of the warrior Minamoto no Tametomo at a bathhouse. Hōgan Monogatari (Tale of the Hōgan insurrection) Japan, 17th century. MS 41853





Teas come to tea hong

HOW TO APPLY

ENTRY REQUIREMENTS

Students should normally possess a Bachelor's degree or its equivalent. Other qualifications such as published works or appropriate professional experience may also be considered. The minimum age for admission is 20. Applications from mature students are strongly encouraged. Fluent, written and spoken English to British Council IELTS Level 7 or TOEFL 550 or equivalent is required. Non-standard applicants are considered on their merits, and may be asked to submit written work for appraisal and/or attend an interview. Details of preparatory English courses can be obtained from International Foundation Courses and English Language Studies (IFCELS) at SOAS: Tel: +44 (0) 20 7898 4800
Email: ifcels@soas.ac.uk
Web: www.soas.ac.uk/ifcels/courses/html

APPLICATION PROCEDURES

A form is enclosed for application. The following should be included with this application:

- One application form and a statement of personal interests
- Two academic or professional references, in sealed envelopes
- Mature students are expected to provide at least one professional reference
- Two passport size photographs
- A validated copy of school and/or university transcripts
- Documentation of English language ability, if English is not the applicant's first language

Early application is advisable for all courses. The fee is payable before the start of term. Extra English can be arranged for a student if required. Advice on visa requirements can also be provided.

INTERVIEWS

Applicants will be invited to attend an interview with the Course Director, who will assess the candidate's commitment and aptitude. The interviews can be arranged throughout the year. No special preparation for this interview is necessary. Enthusiasm and motivation are essential. (Telephone interviews can be arranged if required.)

TERMS OF ENROLMENT

Those responsible for the programme reserve the right to amend the content and timing of the courses. Where possible, notice will be given but this cannot be guaranteed. They also reserve the right to discontinue any whole or part of any programme. The information in this prospectus is as far as possible accurate at the date of publication.

ACCOMMODATION

Students are responsible for their own accommodation and are strongly advised to allow ample time to make suitable arrangements before their course begins. Contact addresses and advice on accommodation is available.

FEES

£3950 per 12-week module, payment in advance. There are a limited number of half fee scholarships available. These are competitive and awarded on the basis of academic merit.

REFERENCES

The course faculty are always prepared to give confidential references to prospective employers to assist students in finding appropriate work. The Course Director provides career guidance.

Left: from a book of Chinese watercolours presented to John Charles Oswald (1857 - 1930), a tea broker living in Foochow. It shows tea being delivered to the tea 'hong', the foreign-owned trading company purchasing tea. MS 380876



PROGRAMME CONTRIBUTORS

COURSE TUTORS

Dr Heather Elgood is the Course Director and tutor for the Indian Art module. Formerly, Deputy Director of SOAS/Sotheby's Asian Arts course 1988-1997, Academic Director of the SOAS and Christie's 'Arts of Asia and Africa Programme' 1997-2000. Director of the British Museum Diploma in Asian Art 2000-2007. She is a specialist in Persian, Jain, Sultanate and Mughal manuscript painting as well as the ritual arts of India. Author of *Hinduism and the Religious Arts*, London, 1999. She has contributed 'The roots of village Hinduism' in *World Archaeology*, 2004 and to the recent textbook *A Handbook to the study of Hinduism* edited by Sushil Mittal and Gene Thursby, to be published by Routledge in 2007.

Dr Elaine Buck is tutor for the Chinese Art module. She has an MA and a PhD from the University of London (SOAS) in Chinese art and archaeology. Her doctoral thesis was on the 'Eight Immortals on Yuan and Ming Ceramics'. She also lectures and teaches Chinese art history for Birkbeck, the University of Reading, the Victoria and Albert Museum and Christie's.

Dr Stacey Pierson is tutor for the Chinese Art module. She is also lecturer in the History of Chinese Ceramics at SOAS and was previously curator of the Percival David Foundation.

Dr Meri Arichi is tutor for the Japanese and Korean Art module, and is an External Academic Assistant at SOAS, and a sessional lecturer at Birkbeck, University of London. She studied Art History in London and Florence and worked at Christie's in London from 1989-93. She obtained a SOAS/Sotheby's Diploma in Asian Arts in 1994, and MA (1995) and PhD (2003) in History of Japanese Art from SOAS, and was a post-doctoral fellow of the Centre for the Study of Japanese Religions at SOAS, University of London (2003/4). Her research interest is medieval religious art of Japan. She has contributed to the British Museum's exhibition catalogues, *Shinto: Sacred Art of Ancient Japan* (2001) and *Kazari: Decoration and Display in Japan* (2002). Her recent publications include 'Sanno Miya Mandara: The Iconography of Pure Land on this Earth' (JJRS 2006) and 'Seven Stars in Heaven and Seven Shrines on Earth: the Big Dipper and the Hie-Sanno cult' (Culture and Cosmos 2007).

COURSE TUTORS (CONTINUED)

Marie-Therese Barrett is tutor for the Japanese and Korean Art module and a freelance lecturer. She studied Japanese Art History in the international section of Sophia University Tokyo, and subsequently, completed an MA in Art History from the University of Maryland (1989). She then taught a 'Survey of Japanese Art' both at Temple University Japan and the Tokyo American Club (1990-1999) while lecturing freelance for a variety of cultural organisations. Since her return to London, she has taught on the SOAS-Christie's course, and lectured for the Japan Society, Asia House and the National Association of Decorative and Fine Arts Societies. She has published articles for the Japan Times, Monumenta Nipponica, the Asiatic Society of Japan, the Japan Society, and the Asian Art Newspaper.

Melanie Gibson is tutor for the Islamic Art module. She is currently cataloguing a private collection of ceramics from Iraq and Iran dating from 9th-17th centuries; the catalogue is being prepared for eventual publication. She is writing a PhD thesis at SOAS on the subject of 'Islamic Ceramic Sculpture 12th-13th centuries' which she hopes to complete in 2009. She contributed a chapter on enamelled glass in: *Glass: from Sasanian Antecedents to European Imitations* (London 2006) volume XV of the Nasser D.Khalili Collection of Islamic Art.

Dr Peter D Sharrock is tutor for the South East Asian Art module and a Research Associate at SOAS engaged in teaching postgraduate and undergraduate courses in the Art and Archaeology of South East Asia. He formerly worked as the Reuters correspondent in Saigon and Phnom Penh during the American war in Indochina. Since access to the great ancient temple sites like Angkor was restored in the 1990s, he has been engaged in researching and reinterpreting the religion and politics of the great medieval temple-building period of the region.



SOAS

Dr Elizabeth Moore has undertaken research in Myanmar (Burma), Cambodia, and Thailand. Prior to completing her PhD at the Institute of Archaeology (UCL) she worked in Nairobi, Jakarta and Singapore. Since joining SOAS in 1992, she has developed a broad-based undergraduate and graduate syllabus for South East Asian art and archaeology, including ancient and contemporary aspects of mainland and island areas. She is head of the Art and Archaeology Department.

Dr Wang Tao was born in China. He studied at the Yunnan Normal University (Kunming) and the Graduate School of the Chinese Academy of Arts (Beijing) before coming to the UK in 1986. He obtained his PhD with a dissertation titled 'Colour Symbolism in Late Shang China' from SOAS in 1993. From 1987 to 1992, he also worked as research fellow for the SOAS-British Library Dunhuang Manuscript Project. Since 1993, he has been teaching Chinese Archaeology in the Department of Art and Archaeology of SOAS. He now holds a Senior Lectureship at SOAS and the Institute of Archaeology, University College London.

His research interests extend from early cultures, in particular the Bronze Age, to the historical heritages of late periods. He has organised and participated in a number of international conferences and workshops and has published widely: journal articles, conference papers, entries of general references, and an educational book titled *Exploration into China* (London, 1995). He is the co-editor of and a contributor to *Zhongguo gudai siwei moshi yu yinyang wuxing shuo tanyuan* (Nanjing, 1998), *Exploring China's Past: New Discoveries and Studies in Archaeology and Art* (London, 1999), and *Inscribed bronzes of the Shang and Zhou periods in foreign collections* (Shanghai, 2007). He has also acted as academic advisor and presenter for a number of TV documentaries on Chinese history and archaeology.



Left: The burning of Sanjō Palace. Heiji Monogatari (Tale of the Heiji Insurrection) Japan, 17th century. MS 41853

SOAS (CONTINUED)

Dr Chia-Ling Yang is a lecturer in Chinese art at SOAS, University of London. She holds a BA from the National Taiwan University, an MA from the University of Warwick and a PhD from SOAS (2003). Her new book entitled *New Wine in Old Bottles – Paintings of Ren Bonian (1840-95) in Nineteenth-Century Shanghai* is due for publication in December 2007. Dr Yang has previously lectured at the Department of Art History at the University of Sussex and University of Chicago. She also lectured in Hong Kong and at the British Museum on Chinese Painting. Her areas of specialisation include Chinese painting, 19th and 20th-centuries Chinese art, Shanghai School, early photography in China, and artistic interactions between China, Japan and the West (1840-1949).

Dr Rachel Dwyer is Professor of Indian Cultures and Cinema at SOAS, University of London. Her publications include: *All You Want is Money, All you need is Love: Sex and Romance in Modern India, Pleasure and the Nation, The History and Politics of Public Culture in India* (co-edited with Christopher Pinney), *The Poetics of Devotion, The Gujarati Lyrics of Dayaram, Cinema India, The Visual Culture of the Hindi Film* (co-authored with Divia Patel), *Yash Chopra; 100 Bollywood Films*, and *Filming the Gods, Religion and Hindi Cinema*. Her next book is *What do Hindus believe?*

Dr Peter Flugel is Chair of the Centre of Jaina Studies for the Department of the Study of Religions, SOAS. His research interests include Religion and Society in South Asia, Jainism, Jains, minority religions, religion and law, and South Asian diaspora.

Dr Ted Proferes is currently Lecturer in Ancient Indian Religions at SOAS, and has taught Sanskrit language and Old Indic religion at Harvard University and the University of Texas at Austin. His main areas of interest are Vedic ritual and poetics, and the early Sanskrit philosophical traditions. His articles include 'The Marginalized Butcher: Observations on the Ritual Poetics of the Vanaspati Stanzas' (SOAS Special Papers in the Study of Religion, 2000), 'Poetics and Pragmatics in the Vedic Liturgy for the Installation of the Sacrificial Post' (Journal of the American Oriental Society, forthcoming), and 'Remarks on the Transition from Rigvedic Composition to Shrauta Compilation' (Indo-Iranian Journal, forthcoming).

Dr John Carpenter is Reader in the History of Japanese Art at SOAS in the Department of Art and Archaeology, and Head of the London Office of the Sainsbury Institute for Study of Japanese Arts and Cultures. He obtained his PhD from Columbia University for a thesis on Heian court calligraphy, and has recently published *Imperial Calligraphy of Premodern Japan: Scribal Conventions for Poems and Letters from the Palace*. His recent research interests include the art of surimono luxury prints and Hokusai. He has edited many books and catalogues, including *Hokusai and His Age*, *Ukiyo-e Painting, Printmaking and Book Illustration in Late Edo Japan*.

Prof. Gerald Hawting is a Professor of the History of the Near and Middle East, SOAS, University of London. His research interests lie in the emergence and early development of Islam in the Middle East, and a more general interest in the history of the Middle East, especially in the period from the rise of Islam until the beginning of the 19th century. As well as several articles in scholarly journals and similar publications, he has translated into English, two volumes of the *Arabic History of al-Tabari* (d.923 AD). He is also the author of *A history of the Umayyad caliphate* (AD 661 -750) - *The First Dynasty of Islam*, London: Routledge, 2nd edition 2000; and of *An exploration of the idea of Idolatry in Islamic thought - The Idea of Idolatry and the Emergence of Islam*, Cambridge: Cambridge University Press, 1999.

Dr Geoffrey King is a Reader in Islamic Art and Architecture at SOAS, University of London. His research interests lie in the early archaeology and architecture of Islam in the Middle East. He has several publications on archaeology and architecture of the Islamic world. He is director of several archaeological sites in the Middle East.

Dr Angus Lockyer is a Lecturer in the History of Japan; Modernisation and modernity in Japan; world's fairs, international industrial exhibitions.

Dr Charlotte Horlyck is a lecturer in the Department of Art and Archaeology at SOAS, University of London where she teaches on Korean art, as well as on theories and methods in the study of Asian visual arts and material culture. She formerly curated the Korean collection at the Victoria and Albert Museum in London. Her research interests include Korean bronze artefacts, in particular mirrors, medieval Korean funerary material and theoretical issues relating to the study of material culture.

SOAS (CONTINUED)

Prof. Timon Screech teaches the History of Japanese Art at SOAS in the Department of Art and Archaeology, and is concurrently Permanent Visiting Professor at Tama Art University, Tokyo. He obtained his BA in Japanese Studies from the University of Oxford, and a PhD from Harvard University. He has published numerous books, both in English and Japanese on the visual culture of the Edo period, including *The Lens Within the Heart*, *Sex and the Floating World* and *The Shogun's Painted Culture*.

Dr George Dedes is Lecturer in Turkish (Ottoman language and literature) in the Department of Near and Middle East at SOAS.

Dr John Marr is a former lecturer in Tamil, south Indian music and Indian Art and Archaeology at SOAS. He is currently lecturing on Karnatic music, and Indian Art and architecture and is Chairman of the Educational Committee at Bharatiya Vidya Bhavan. He has published on Tamil literature and Indian Art. He also acted as convenor of the India module for the SOAS and Christie's 'Arts of Asia and Africa' programme.

Dr Crispin Branfoot is Lecturer in South Asian art and archaeology at SOAS. He is a specialist in Hindu, Buddhist and Jain art and architecture with particular interests in south India in the early modern period. His publications include *Gods on the Move: architecture and ritual in the south Indian temple* (London 2007) and, edited with Ruth Barnes, *Pilgrimage: the sacred journey* (Oxford 2006).



Special object study of Museum reserve collections

EXTERNAL LECTURERS

Carol Michaelson was an Assistant Keeper of Chinese art in the Department of Asia at the British Museum (from 1990-2007) and Convenor of 'The Classical and Decorative Arts of China'. She specialises in Ancient China, particularly the Qin and Han dynasties. Her main focus of interest is Chinese jade but she has also been responsible for early bronzes and snuff bottles. She worked on the display for the Hotung Gallery for Oriental Antiquities and assisted in the curation of the British Museum's exhibitions on jade, snuff bottles and archaeological exhibitions in 1995 and 1996.

In 1999 she was sole curator of the exhibition 'Gilded Dragons' and author of the catalogue. In November 2002 Carol curated and opened a long-term loan display of Chinese jade in the newly refurbished gallery 33b, now the Selwyn and Ellie Alleyne Gallery. For many years she taught Chinese art at SOAS (University of London) and on the SOAS-Sotheby's and SOAS-Christie's courses. She has lectured extensively in the UK and abroad. For the last five years Carol was also responsible for the digitisation of the Museum's collection of material from Dunhuang and surrounding areas. This is a long term project, funded by the Mellon Foundation in America, with the aim of making this fragile material accessible on the internet. She now continues to work at the British Museum on a part-time basis.

Mary Ginsberg is a curator in Chinese art, in the Asia Department of the British Museum.

Dr Sheila Canby is Curator of Islamic Art and Antiquities, Department of the Middle East, British Museum. She is author of *Persian Painting* (1991); *Princes, Poets and Paladins* (1998); *The Golden Age of Persian Art* (1999); *Islamic Art in Detail* (2005). Presently she is preparing a lecture series on Safavid manuscript illumination for January 2009 and she is curating an exhibition on Shah` Abbas and the Shi`a Shrines of Iran, which will open in February 2009. She is a specialist in the arts of Iran and Central Asia.

Tim Clark is Curator of Japanese art at the British Museum. He is a leading authority on Ukiyo-e paintings and prints. He is the author of *Ukiyo-e Paintings in The British Museum*, *Demon of Painting*, *The Art of Kawanabe Kyosai* and co-author of *Japanese Art: Masterpiece in the British Museum*, and *Rimpa Art*. He organised the exhibition '100 views of Fuji' in 2001 as part of the festival of Japan 2001.

EXTERNAL LECTURERS (CONTINUED)

Venetia Porter is a curator of the Islamic and contemporary Middle Eastern art collections at the British Museum and was previously curator of Islamic coins in the department of Coins and Medals. She studied Arabic and Islamic art at Oxford University and obtained her PhD on the medieval history and architecture of the Yemen from the University of Durham in 1992. Her areas of research and interest are Islamic pottery, particularly medieval Syrian pottery and Islamic tiles (*Islamic Tiles*, London, British Museum Press 1995), Islamic coins, and medieval Yemen. She has worked on Arabic inscriptions and Arabic and Persian amulets and seals in the British Museum, which are the focus of a forthcoming catalogue.

In 2003 she curated the exhibition 'Mightier than the Sword', which was shown in the Potter Museum, University of Melbourne, Australia and which in 2004 travelled to the Islamic Arts Museum Kuala Lumpur with Heba Salih. In 2006, she curated the exhibition 'Word into Art: Artists of the Middle Eastern art' at the British Museum, which will travel to Dubai in February 2008 (*Word into Art: Artists of the Modern Middle East* (British Museum Press London 2006)).

Dr Michael Willis is Curator of the Ancient Indian and Himalayan collections in the Department of Asia at the British Museum. He has been a Visiting Professor at the College de France and the University of Groningen. The author of several books on the architecture and sculpture of India, he has published *Buddhist Reliquaries from Ancient India* (London, 2000). Dr Willis has recently finished a study of the Gupta period entitled 'The Archaeology of Ritual' and is currently leading an AHRC project at the British Museum dealing with north Indian temples and temple sculpture.

Beth McKillop is Keeper of Asia at the Victoria and Albert Museum (V & A). Previously a curator in the Asian Collections of the British Library, her publications include *Korean Art and Design*, 1992, and *North Korean Culture and Society*, 2004. Her contribution to the 2003 British Library exhibition catalogue 'Chinese Printmaking Today' reflects a longstanding interest in the book and print cultures of East Asia. Current projects include Chinese and Korean elements of the V&A's new ceramic galleries (opening 2009), and research into the V&A's outstanding collection of early Chinese sculpture.

Dr John Clarke is the curator of the Tibetan and Himalayan collection alongside the Myanmar (Burma): furniture and woodwork; lacquer; metalwork and sculpture collection, in the South and South East Asian Section of the Asian Department of the Victoria and Albert Museum.

Rosemary Crill is a Senior Curator in the South and South East Asian Department at the Victoria and Albert Museum. She specialises in Indian textiles and paintings, and her publications include *Marwar painting: a history of the Jodhpur style* (Mumbai, 1999), *Indian Embroidery* (London, 1999) and *Chintz: Indian textiles for the West* (London, 2008).

Susan Stronge is a senior curator in the South and South East Asian Department of the Victoria and Albert Museum (V & A). She has an MA in Area Studies, South Asia, from SOAS, where she studied Mughal architecture and painting, and Middle Eastern metalwork. Her MA dissertation, a catalogue raisonne of the V&A's collection of bidri ware, was published in 1985 as *Bidri Ware; inlaid metalwork from India*. She specialises in the arts of the Mughal period, and in the decorative arts of the 19th century international exhibitions, and has published widely on subjects including metal work, jewellery, arms and armour and hardstones. She organised the major V&A 1999 exhibition, 'The Arts of the Sikh Kingdoms' and edited the accompanying book of the same name, and curated the Smithsonian Institution's exhibition, 'The Adventures of Hamza', at the V&A in 2003. Her book, *Painting for the Mughal Emperor*, was published by V&A Publications in 2002.

Dr Rupert Faulkner is senior Curator, Japanese Art, in the South and South East Asian Department of the Victoria and Albert Museum (V & A). Born in Yokohama and educated in Britain, he graduated from Cambridge University with a degree in Japanese Studies in 1977. He spent the next seven years, three of them at Nagoya University, conducting research into Japanese ceramic history. His doctoral thesis on the development of Seto and Mino wares from the Kamakura to early Edo periods was accepted by Oxford University in 1988.

He joined the V&A in 1984 and was involved in preparations leading to the opening of the Toshiba Gallery of Japanese Art in December 1986. He has since been responsible for the care, development and study of the V&A's collections of ukiyo-e woodblock prints, Japanese ceramics and contemporary Japanese crafts. Recent publications include *Japanese Studio Crafts: Tradition and the Avant-Garde* (1995), *Hiroshige Fan Prints* (2001) and *Tea: East and West* (2003). During 2001-2002 he was joint coordinator of the V&A's extensive programme of Japan 2001 events.


EXTERNAL LECTURERS (CONTINUED)

Julia Hutt is a curator in the Far Eastern section of the South and South East Asian Department at the Victoria and Albert Museum, with special responsibility for Japanese lacquerware, inro and netsuke. She is also the course tutor and lecturer on the Sotheby's MA in East Asian art. She has written extensively on the above subjects, with her most recent major publications being *Japanese Inro* and *Japanese Netsuke*, being published by V&A Publications in 1997 and 2003 respectively.

Gregory Irvine is Senior Curator in the South and South East Asian Department of the Victoria and Albert Museum, London, and is responsible for the collections of Japanese metalwork. His areas of research include the development of arms and armour as well as the history of museum acquisitions of Japanese objects, particularly metalwork, from the great international exhibitions of the nineteenth century. May 2006 will see the publication of his book *Japanese cloisonné: the Seven Treasures* (ISBN 1851774823) by V&A Publications. He is particularly interested in the philosophies and social background behind the use of weaponry in Japan's historical period and is the author of *The Japanese Sword, the Soul of the Samurai*.

Anna Jackson is Deputy Keeper of the Asian Department at the Victoria and Albert Museum (V & A) with particular responsibility for the museum's collection of Japanese textiles and dress. Her publications include *Japanese Country Textiles* (1997) and *Japanese Textiles in the Victoria and Albert Museum* (2001). Her research interests involve the cultural relationship between East Asia and the West, and she has also contributed to: *Art Nouveau 1890-1914* (2000), *The Victorian Vision* (2001) and *Art Deco 1914-1939* (2003). Anna is co-curator of 'Encounters: the meeting of Asia and Europe 1500-1800', a major exhibition at the V&A in September 2004, and co-editor of the accompanying book. She is also the author of *The V&A Guide to Period Styles* (2002).

Dr Mariam Rosser-Owen is Curator in the Middle Eastern Section of the Victoria and Albert Museum. Her research interests focus on the Islamic Mediterranean, and issues relating to cultural patronage in the early Islamic world. Her publications include 'Ivory: 8th to 18th centuries. Treasures from the Museum of Islamic Art, Qatar' (The Islamic Art Society, London, 2004), and 'Questions of Authenticity: the Imitation Ivories of Don Francisco Pallás y Puig (1859-1926)', in *The Ivories of Muslim Spain: the Journal of the David Collection* 2/2 (2005), pp. 248-267.

A woman with short dark hair and glasses is shown in profile, looking towards the right. In the background, a large, ornate statue of a Buddha is visible. The scene is set in a museum or gallery with other art pieces in the background.

This prospectus is a guide for applicants for the Diploma in Asian Art. Inevitably, the matters covered by the prospectus are subject to change from time to time, although every effort is made to ensure that the information is accurate and up-to-date. For most up-to-date information about the Diploma in Asian Art, please visit www.soas.ac.uk/art

If applicants require further information or confirmation of any matter, they should contact the Course Director of the Diploma of Asian Art (contact details on back cover).

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Dudley Hubbard - cover, inside cover, page 20.

David Levenson - page 5 bottom left.

SOAS Collections: photographer Glenn Ratcliffe - pages 2 - 3, 5 bottom right, 6, 8, 10, 11, 12, 14, 16 & 17.

Caption for the front / inner cover object:

Standing Buddha, Gandhara 1st-3rd century AD, 1889. 11-9. 1. British Museum



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