EDUCATOR RESOURCE GUIDE

LUMINOUS: THE ART OF ASIA
OCTOBER 13, 2011–JANUARY 8, 2012

SAM
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WELCOME

Dear Educators,

Thank you for using SAM as a teaching tool in your classroom! The Seattle Art Museum (SAM) is thrilled to present this Educator Resource Guide developed for the exquisite exhibition *Luminous: The Art of Asia*. This compelling exhibition is a collection of over 160 works selected from SAM's permanent collection. SAM's collection of Asian art is world renowned and we are proud to share this exhibition with our community. *Luminous* highlights learning themes that cross time and place. Featuring art from thirteen Asian countries spread over thousands of years, this exhibition is a rich opportunity to address ideas of exchange, heritage and cultural identity.

This guide is designed to extend the museum experience, connect themes from the exhibition to your student’s classroom learning, and build critical thinking through SAM’s resources. We encourage you to use these materials to prepare your students for a visit to the exhibition, to prompt reflection on your experience back in the classroom or to encourage students to create their own inventive and imaginative works inspired by this exhibition.

The goal of SAM’s School + Educator Programs is to function as adaptive and rich community resource for schools, educators and students. SAM is one museum housed in three locations: the Seattle Art Museum Downtown, the Seattle Asian Art Museum at Volunteer Park and the Olympic Sculpture Park on the downtown waterfront. At all three of our sites, SAM’s education and public program division is dedicated to offering curated experiences that support creative learning and discovery. We hope you view SAM as support system for your work, and we are always available to offer customized resources to help with both teacher professional development and student learning. From the free resources at our Ann P. Wyckoff Teacher Resource Center (TRC) to our interactive School Tours to our in-classroom Art Goes to School workshops, our programs encourage critical thinking, self-reflection and engagement while aligning with state and national learning standards.

Thank you for everything you do to support student learning through the arts and we look forward to seeing you at the museum!

Sandra Jackson-Dumont
Kayla Skinner Deputy Director for Education & Public Programs/
Adjunct Curator, Modern & Contemporary Art Department
HOW TO USE THIS GUIDE

OBJECTIVES

1. Introduce students to the art and history of Asia across time and place.
2. Prompt discussions that allow students to share their own insights and perspectives.
3. Encourage creative exploration and discovery.
4. Deepen students’ understanding of how culture and art are shaped by context and that the meaning and interpretation of these objects can shift over time.
5. Build thematic connections between works of art and classroom curricula.

STRUCTURE

Teachers are encouraged to develop open-ended discussions that ask for a wide range of opinions and expressions from students. The projects and discussions outlined in this guide may be conducted prior to, following or independent of a trip to the exhibition Luminous: The Art of Asia. Each section of this guide includes works of art from SAM’s permanent collection featured in the Luminous: The Art of Asia. Additional information can be found on SAM’s website (seattleartmuseum.org/luminous) as well as in the resource section of this guide.

The projects in this guide connect to a wide range of core curriculum subject areas and can be adapted for a variety of grade levels to meet Washington State Standards and Common Core Standards of Learning. If you would like additional assistance modifying these projects to fit your classroom, please email SAM’s Wyckoff Teacher Resource Center (TRC) at trc@seattleartmuseum.org.

PROJECT UNITS:

1. **Materials and Methods: Focus on Science**
   How do local technologies and materials shape global development?

2. **Shared Beliefs: Focus on World History**
   What can art communicate about the exchange and spread of ideas?

3. **Patterns & Symbols: Focus on Visual Arts**
   How do images tell stories across time and place?
EACH PROJECT UNIT CONTAINS

**Introduction**
A framing of the project themes and connections to selected works of art.

**Related Images**
Images of works from SAM’s collection featured in *Luminous: Art of Asia* that illustrate the theme of each unit.

**Guiding Questions**
Questions to facilitate your students’ exploration and discussions.

**Objectives**
Learning outcomes for students.

**Project Instructions**
Step by step plan for implementing each activity or project.

**Materials**
A list of supplies/resources needed to complete each project.

**Glossary**
Definitions for student vocabulary related to each project.

**Resources**
Related resources for each project unit.

**State and National Standards**
A list of suggested learning standards related to each lesson.
INTRODUCTION TO THE EXHIBITION

This special exhibition at the Seattle Art Museum Downtown showcases the jewels of SAM’s Asian collections, from Chinese bronzes and Japanese lacquers to Korean ceramics and South Asian sculpture and painting. Home to one of the finest collections of Asian art in North America, the Seattle Art Museum has safeguarded many of these treasures for almost eighty years.

Recently, a selection of highlights from SAM’s Asian art collection traveled throughout Japan, where they were enthusiastically received from Tokyo to Fukuoka. To celebrate the homecoming of these Asian treasures, SAM is mounting a major exhibition in its special exhibition space in the downtown galleries. This will be the first time that the museum has displayed its own stellar collection of Asian art in a major exhibition downtown.

To make this historical material even more compelling, leading contemporary artist, Do Ho Suh, will engage with the Asian collection by creating a unique video installation that will prompt unexpected connections between objects and introduce new models of encountering Asian art. As part of the creative process, Do Ho Suh and SAM have opened a dialogue about Asian art and why it matters today more than ever.

–Catherine Roche, Interim Assistant Curator of Asian Art, Seattle Art Museum
PROJECT UNIT ONE
MATERIALS AND METHODS: FOCUS ON SCIENCE

INTRODUCTION
Innovation in both science and art is often linked to emerging materials or methods. Artist and scientists gain inspiration from previous discoveries to create something new and celebrated. Techniques frequently develop from a combination of experimentation and repetition. The works of art in this section were critically influenced by access to materials or technologies that enabled artists to express their own creativity.

Katsushka Hokusai’s (Japanese, 1760-1846) iconic In the Well of the Wave off Kanagawa skillfully employs the elements of art such as line, color, form and shape to create a dramatic composition. One of this print’s most arresting features is the predominate use of the color blue. This striking tone is the result of access to recently available and affordable blue pigment. Inspired by this new artistic tool, Hokusai used this innovative material throughout his most famous print series Thirty-six View of Mount Fugi to great success both artistically and commercially.

Chinese ceramics such as Dish with phoenix and flower motifs also featured the color blue to great acclaim. Starting in the fourteenth century, Chinese blue and white ceramics were widely coveted and collected in Europe, where porcelain production had not yet begun. Because of this high demand, other Asian countries started to produce blue and white wares as well, beginning with Vietnam in the late thirteenth century. The Vietnamese Vase with floral and wave design adapts its eight-sided form from Chinese Yuan ware, while adding the characteristically Vietnamese imagery of stylized orchids. Although this Vietnamese work was influenced by Chinese porcelain, Chinese artists were themselves often borrowing from patterns derived from Islamic art, demonstrating the cyclical nature of imitation and innovation.

Cultural production can also be shaped by limited access to new materials. The history of the Philippine Islands is greatly shaped by interactions with outside cultures. Due to their geography, the Philippines have been host to many traders and colonizing powers, and these interactions often influence their material culture. However due to the mountainous geography, the Northern regions of the country are much more isolated. This area is where the Ifuago people have lived for thousands of years. The Ifuago people are believed to be descendents of the Malay people and have lived as rice growers in the local mountainous geography. Their functional and cultural objects such as Bench were typically built out of local materials and in response to their cultural needs and influences, rather than being influenced by methods and materials introduced by outside cultures.

As new technologies develop, the usage and availability of older materials and methods can waive. Materials that were once common become rarified through modernization and cultural evolution. Koo Bohnchang (Korean, born 1953) uses the modern art form of photography to document traditional Korean ceramics held in museum collections throughout the world. The photograph included in this section focuses on the moon jar’s white porcelain minimal design which exemplifies Joseon dynasty (1392-1910) ceramics. Moon jar are a traditional Korean ceramic design noted for their simplicity. As these techniques are decreasingly practiced, Bohnchang use his own art form and chosen new technologies to modernize, preserve and represent the past. Like all the artists included in this section, Bohnchang builds on past innovations with new technologies to express his creativity.

2 All words listed in bold can be found in the glossary at the end of this guide.
RELATED IMAGES

- Chinese, Dish with phoenix and flower motifs, early 14th century
- Vietnamese, Vase with floral and wave design, 15th century
- Katsushika Hokusai, In the Well of the Wave off Kanagawa, from the series Thirty-six Views of Mount Fuji, 1830-32
- Philippines, Bench, late 19th-early 20th century
- Koo Bohnchang, Vessel (OSK 02 BW), 2005

GUIDING QUESTIONS

- How are artists and scientists influenced by the materials they use?
- How does access to new materials and technologies influence creativity in both art and science?
- What is creativity? How are creativity and technique connected?
- How are ideas influenced by local materials and cultures? How are ideas influenced by foreign materials and cultures?
- What happens when cultures intersect?

OBJECTIVES

- Observe and examine how artists are influenced by materials and technologies.
- Explore the concept of innovation in a creative way.
- Apply scientific methods to a creative process.
- Encourage students to think critically and reflect on their own and others work.
PROJECT ONE: COMMON MATERIALS

SUGGESTED GRADE LEVEL: K-12

Materials needed:

- Projections or print-outs of each image
- White paper cups (2 cups per student)
- Crayons or markers
- Scissors
- Glue
- Paper clips
- Stapler and staples
- Small paper bags

Step One: Discuss Share the images of the works of art included in this section with your students. Consider projecting the images on a screen or giving copies of the images to students. Begin with a minute of quiet looking and then ask students to describe what they see. Instruct students to choose three works from this section that particularly interest them and create a group brainstorm list on a black or white board. On the left side of board write all the materials they think might have been used to create each work of art. For example wood, ink, a paintbrush, a kiln, etc. On the right side of the board, list the possible origins of all of these materials such as a forest, a factory or a specific animal. After both lists are complete, ask students to draw lines connecting each material to its potential place of origin.

Step Two: Explore and Examine Ask students to consider how access to specific natural or manufactured materials influence their everyday lives. Break students into four small groups and assign each group a material such as rubber, metal, wood or plastic. Each group should discuss how they use their assigned material in daily life. Assign students to keep an observation journal for two days, noting every time they rely on their materials. Ask students to bring their observation journals back to their groups and discuss the impact it would have on their lives if they no longer had access to their material. For example without access to metal how would students travel to school? Without access to wood what would students use for paper? Following this discussion ask the full group to reflect. How dependent are we on different materials? What creative solutions would we need in order to live without those elements?

Step Three: Experiment Students will now explore the relationship between ideas and materials. Before class begins, prepare a bag of supplies for each student that should include one paper cup, markers, glue, scissors and paper clips or staples. To begin the activity, instruct each student that they will have ten minutes to use the materials in their bag to create a functional object. At the end of the ten minute working session, pair students and ask them to write an observation report of their partner’s object. This report should include the materials used, the techniques applied, a sketch of the object and a hypothesis of what the object’s function might be. Ask students to share their reports with each other. For the next step, tell students they can select one additional supply or material found inside their classroom to add to their object. Once every student has chosen their additional material, give each student a new paper cup and ask them to build their object again. Following this, ask each partner group to return to the observation report, repeat the original four questions and share observations.

Step Four: Reflect After the above activity concludes, lead students in a group reflection on this process. What changed about their objects? How did adding a new material shift their ideas? What did they learn from their partners? What did they learn through their own experimentation? What was inspiring and what was challenging? How does this activity connect back to the works of art included in this section?
Related Learning Standards:

Washington State Standards:

Arts: 1.1, 1.3, 2.1, 4.2, 4.4
Communication: 1.1, 1.2, 2.2
Science: 1.1, 2.1, 2.2, 3.2
Social Studies: 3.2

Common Core Standards:

English Language Arts Standards

Anchor Standards for Reading: Integration of Knowledge and Ideas #7, Craft and Structure #6
Anchor Standards for Writing: Text Types and Purposes #2, Research to Build and Present Knowledge #7
Anchor Standards for Speaking and Listening: Comprehension and Collaboration #1, #2
Anchor Standards for History/Social Studies: Integration of Knowledge and Ideas #7

Standards for Mathematical Practice: #1, #4, #7
PROJECT UNIT TWO
SHARED BELIEFS: FOCUS ON WORLD HISTORY

INTRODUCTION

Just like the migration of peoples or the trade of goods, ideas and belief systems are transferred between places and time periods. As these ideas move, they are often altered and shaped by their new local cultures. Religions are a strong example of how belief systems migrate. Shifting religious concepts are often documented through material culture and works of art. Religious works of art often reflect both the larger belief system and elements of the local culture. This section explores several examples of Buddhist iconography in order to examine how ideas can both change and stay the same as they migrate over time and place.

Buddhism is one of the older religions in the world and is practiced across the globe. The history of Buddhism begins in the sixth century B.C. in the Indian subcontinent with a man named Siddhartha Gautana more commonly known as the Buddha. Originally a prince, at age 29 the Buddha left his family and worldly possessions behind to explore India and the people on his own in order to better understand human suffering. Beginning in the sixth century B.C., Buddhism began to spread throughout Asia and the world, and in response artists created sculptures and statues to represent the Buddha. These representations evolved over time and place, however they typically maintain a few specific attributes that identify the figure and connect to it is history. For example, sculptures of the Buddha are often characterized by elongated earlobes. In these depictions his ears hang low to indicate that he once wore heavy earrings as a prince, but now leaves his ears unadorned to show that he left his privileged life behind. Other physical characteristics often associated with the Buddha are the bump on his head known as an ushnisha, a sign of his enlightenment, and the dot between his eyes, urna, showing his wisdom.

While they often honor some common attributes, individual cultures also create their own stylistic interpretations of the Buddha, just as they reinterpret the religion itself. Looking at the seventh to eighth century Thai Buddha, Standing Buddha and the circa 800 Javanese Head of Buddha, one can see commonalities and differences such as the materials and techniques employed and the depiction of features. Local Thai influences probably gave the standing Buddha his fuller lips, and while this statue does not include an urna, the Javanese sculpture does. Despite their differences, both sculptures are easily identified as the Buddha by the ushnisha, the snail shaped curls covering the head and the eyes three-quarters of the way closed in meditation.

Just as the Buddha’s image varies in all of the objects presented here, other Buddhist figures have been adapted and changed by different cultures. Guanyin, the Buddhist bodhisattva associated with compassion, is depicted as a female in SAM’s Chinese sculpture. This is likely because the female form of Guanyin has been most popular in China since the tenth century, though other statues, especially older ones, may depict Guanyin as male. Many gods and deities across cultures have differences as well, though they are probably based on the same original figure.

The interpreted meaning of works of art also changes with the context of their display. The works of art included in this section were likely all created for display inside religious spaces. Many of these works are only fragments of their original whole, while it is important for the viewer to know these works were originally presented in a different context. This movement from temple or place of worship to the museum again shifts the interpretation of these objects, adding another layer of meaning.

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4 Teaching note: Discussing religion in the classroom can be complex. In this section, Buddhist art is used primarily to highlight concept of change and migration in world history rather than to share specific elements of the Buddhist faith. If you would like any further suggestions on how to best approach these topics for your classroom, please contact us at trc@seattleartmuseum.org.

5 For more background information on Buddhism, please visit the Resource section of this guide.
RELATED IMAGES

- Thai, *Standing Buddha*, 7th–8th century
- Chinese, *Head of a Buddha*, late 7th–8th century
- Indonesian, *Head of a Buddha*, ca. 800
- Chinese, *Seated Guanyin*, 10th–late 13th century
- Thai, *Head of a Buddha*, ca. 1400
- Korean, *Preaching Buddha*, 17th century

GUIDING QUESTIONS

- How do works of art communicate meaning and stories?
- How and why are changing ideas and beliefs represented over time?
- What can we learn from the material culture of a place, religion or group of people?
- How does a viewer interpret a sculpture placed in a museum versus a religious space? A home? A public park?

LESSON OBJECTIVES

- Explore how ideas are transferred over time.
- Build connections between visual symbols and meaning.
- Examine complex histories and understanding.
- Work collaboratively and independently to build critical thinking skills.
PROJECT TWO: ATTRIBUTED HISTORIES

SUGGESTED GRADE LEVEL: 4-12

Materials

Projection or print-out of selected images  Markers, crayons, colored pencils or pastels
Lined paper (at least one sheet per student)  Blackboard or Whiteboard
Blank paper (at least one sheet per student)

Pencils

Step 1: Discuss. Begin by prompting students to examine their knowledge of Buddhism. On a piece of paper, ask students to list everything that they know about Buddhism and any questions they have. Be sure to let students know that this list will not be shared so they can express themselves freely. Next, either project or share printouts of the images from this section. In particular, look at the images of Buddha statues from around the world. What do you notice? What is similar and what is different between the images? What common attributes do these figures share? Following the discussion, place a print out of each image near its country of origin on a world map. If you do not have a map available, place images in chronological order. What do you notice? How does this new arrangement affect your understanding?

Step 2: Explore. While different countries or cultures have their own specific depiction of the Buddha, they often share common attributes so the figure will be recognizable to the viewing public. Ask students to consider the physical attributes associated with various historic and cultural figures such as Abraham Lincoln, Santa Claus, Mickey Mouse or Zeus. What physical characteristics do we associate with these figures and what do those characteristics symbolize? Assign each student an adjective that might be used to describe an individual, such as brave, wise, foolish or strong. Ask students to sketch or describe what physical characteristics might be used to depict this adjective. Compare these drawings — are there similar attributes or symbols? Where do these ideas come from?

Step 3: Research. Students will now apply knowledge from the above activities to one of historical periods the class has studied. Each student will be instructed to pick a historical or cultural event that presents a complex problem, for example the Black Plague in Medieval Europe, the Cultural Revolution in China or Global Warming. Begin by instructing students to diagram the central issues in their chosen problem (See Appendix A). Students should research and write a report focusing on: What (What are the core issues?) When (When did this issue originate? How long did it grow or spread?) Where (Where did this issue start? Did it migrate to other areas) Who (Who is involved? Who was directly and indirectly impacted?) and Why (What are some of the key factors that contributed to or caused this issue?). Encourage students to explore their issue from multiple perspectives and to incorporate both the minority and majority opinions.

Step 4: Create. Building on their research reports, place students in small groups to discuss their findings. Each student will share for 2-3 minutes and then ask for feedback from the group. After all the students present, discuss as a group any commonalities they see between these issues. Next assign students to create a fictional character who could help mediate their historical problem. What personality traits would their character need in order to intervene? What attributes might symbolize those personality traits? Ask each student to create a drawing of their fictional character, labeling each attribute and how it would contribute to help solve their specific historic issues. When complete, share the drawings and research report around the room arranged in a timeline.
Step 4: Reflection. Break students into small groups and ask students to return to the lists they created in Step 1. What have they learned? What misconceptions did they have? What are they still curious to know?

Related Learning Standards:

Washington State Standards:

Arts: 1.1, 1.3, 2.1, 4.4
Communications: 4.2, 4.4
Social Studies: 4.1, 4.4, 5.1, 5.2, 5.3

Common Core Standards:

English Language Arts Standards

Anchor Standards for Reading: Integration of Knowledge and Ideas #7, Craft and Structure #6

Anchor Standards for Writing: Text Types and Purposes #3, Research to Build and Present Knowledge #7

Anchor Standards for Speaking and Listening: Comprehension and Collaboration #1, #2

Anchor Standards for History/Social Studies: Integration of Knowledge and Ideas #7, #9

Anchor Standards for Science and Technical Subjects: Integration of Knowledge and Ideas #7, #9
PROJECT UNIT THREE
IMAGES & SYMBOLS: FOCUS ON VISUAL ARTS

INTRODUCTION
A picture may be worth a thousand words, but various images and symbols each carry their own cultural context. Images, symbols and motifs often hold a special significance for particular groups of people or specific cultures. While the existence of artistic expression is universal, the meaning and intention of that expression is often dependent on the surrounding elements of time and place. This section examines five works of Asian art and explores how each work uses symbolism and imagery to communicate with the viewer in a culturally specific context.

Artists Do Ho Suh (Korean, born 1962) and Xu Bing (Chinese, born 1955) use the iconography of traditional forms to communicate modern messages. Xu Bing’s Couplet was created as a departing gift to a former director of the Seattle Art Museum and reads, “Learning from the past; moving forward in time.” Drawing inspiration from the tradition of Chinese characters, Xu Bing paints this work in his original script that uses English words to form the shapes of Chinese calligraphy. Similarly, Do Ho Suh’s Some One juxtaposes traditional forms with unexpected materials. His sculpture is built from ten thousand military dog tags that layer together in the shape of a glimmering, body-less robe. Viewing these elements together in the same composition asks the viewer to consider the relationship of these materials to each other and to a specific culture. Both Suh and Bing use their works of art to explore traditional and modern symbols from their respective homelands and therefore encourage the viewers to examine their own assumptions regarding these cultures.

Do Ho Suh and Xu Bing both use their art to comment on their countries, which follows a long history of art as political expression. In seventeenth century China, artist Bada Sharen (Chinese, 1626-1705) was unable to openly express his true feelings regarding the current ruling Qing dynasty powers. He used traditional symbols of the lotus, ducks, rocks and pine tree to express his unease by designing the composition to have a deliberate imbalance. The birds, rocks and branches are all depicted in an uneasy array that gives a sense of imbalance. While the motif of bird, rock and branch may not hold the same cultural meaning to viewers today, the artist’s compositional choices still communicate his unease.

Created approximately 80 years before Lotus and Ducks, Poem Scroll with Deer is one of the most significant works of art in SAM’s collection. Tawaraya Sotatsu (Japanese, ca.1600-1640) painted this 65 foot long masterpiece in 1610. The landscape and deer imagery is paired with waku poems by calligraphy master Hon’ami Koetsu, (Japanese, 1558-1637). Together the language and images symbolize the autumn season. However four hundred years later, this work also serves as a symbol of the Seattle Art Museum and has traveled internationally as a representation of SAM’s vast collection. Poem Scroll with Deer, like all the works in this section, continues to communicate the shifting cultural meaning of specific images and symbols across time and place.

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6 Originally created to be 65 feet long, this work was later divided into two 32 1/2 foot sections, one of which is in the SAM’s collection.
RELATED IMAGES

- Japanese, *Crow Screen*, early 17th century
- Tawaraya Sotatsu, *Poem Scroll with Deer*, 1610s
- Bada Sharen, *Lotus & Ducks*, 1690s
- Do Ho Suh, *Some/One*, 2001
- Xu Bing, *Couplet*, 2009

GUIDING QUESTIONS

- How do works of art communicate messages to the viewer?
- How do words and images relay multiple meanings?
- How does personal perspective, background and/or culture shape one’s understanding of works of art?

LEARNING OBJECTIVES

- Explore how artist express themselves and their culture.
- Examine individuals’ understandings and misunderstandings of Asian art.
- Share individual perspectives and ideas in a collaborative group project.

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Footnote 7: Please note that while artist Do Ho Suh was actively involved in the planning of *Luminous: The Art of Asia* and contributed a new work for the exhibition, his older work *Some/One* is not included in the Luminous exhibition. However, it will be on display in SAM’s Modern & Contemporary Galleries during the run of the exhibition and beyond.
PROJECT THREE: IMAGES AND WORDS

Materials

- Projections or print-outs of each image
- 1 piece of large mural sized paper
- Paper
- Markers, crayons or pastels
- Pencils
- Journals
- Masking Tape
- Journals

Step One: Discuss. Begin by asking students to address some of their assumptions regarding Asian art. Keeping a running list on the black or white board, ask students to share what they know, understand or wonder about. Receive all of the students’ comments neutrally and let students know that this list is a starting point that the class will return to. Project or share print outs of each image included in this section. Ask student to select two images that interest them and lead a guided discussion about the selected works of art. Begin the discussion with a minute of quiet looking and then ask students to write down one word they would use to describe the image. Have each student share their word with the class and then discuss. Instruct students to lead the conversation and ask each other why and how they choose their word. After discussing both images, ask students to review their original list and make any edits or changes.

Step Two: Explore. Students will now explore how individual perspective shapes meaning. Begin by asking students to create a series of four one-minute sketches. For each sketch, write one word on the board and ask students to draw an image or symbol they associate with the word (suggested words include: peace, happiness, family, America, Asia, Africa, war, neighborhood or school). Instruct students to tape up their individual images under each written word on the board. Once all the images are posted, ask students to discuss what they notice about each group of images. What is similar or different within each grouping of images? How are the groupings similar or different? Do certainly images repeat several times?

Step Three: Research. Following this group introduction, have students create a personal work of art based on their understanding of the word “home.” Ask students to interview two family members regarding what “home” means to them. For students who are unable to interview family, they may also interview neighbors, guardians or other members of their community. Following these interviews, instruct students to respond in writing to their own interview questions. Assign students to write up their interviews and bring them with them to class.

Step Four: Create & Collaborate. Using their interview research, ask each student to create visual representation of what home means to their family or community. Inform students that this image can be either abstract or representational. Encourage students to use visual symbols to describe their ideas. Working with pastels, crayons or markers, students should create at least three drafts before working on their final image. When all the students have completed their image, ask all the students to arrange their works of art on a large mural-sized piece of butcher paper. Students should curate the works together, grouping or arranging them as they choose. Then ask students to create “word links” between each image — writing words or phrase that bridge one image to the next.

Step Five: Reflection. Lead a guided discussion of the final mural. What do student notice? How do the words and images work together? What commonalities and differences can they see? Then ask student to spent ten minutes writing a private reflection. Let students know that they will not share this writing and ask them to reflect on how seeing their classmate’s pieces impacted their thinking or changed their mind about their own work of art. To conclude the project unit, return to the original images. Ask students to identify imagery and symbols in each work. How has this activity changed the way they view these works of art?
Related Learning Standards:

Washington State Standards:

Arts: 1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 4.4
Communications: 1.1, 2.1
Writing: 2.3

Common Core Standards:

English Language Arts Standards

Anchor Standards for Reading: Integration of Knowledge and Ideas #7, #9 Craft and Structure #6
Anchor Standards for Writing: Text Types and Purposes #3, Research to Build and Present Knowledge #3
Anchor Standards for Speaking and Listening: Comprehension and Collaboration #1, #2
Anchor Standards for History/Social Studies: Integration of Knowledge and Ideas #7
INVESTIGATION WORKSHEET

Step 1: Select a historic event.
Step 2: Based on your own understanding, answer the 5Ws:
   - **Who** is involved? Who is directly and indirectly impacted?

   **What** are the core issues?

   **When** did this issue originate? How long did it grow or spread?

   **Where** did this issue start? Did it migrate to other areas?

   **Why** did it happen? What are some of the key factors that contributed or caused this issue?
GLOSSARY

Abstract: Art that is non-representational or nonfigurative.

Attribute: A quality or character of a person, object or place that sometimes is used as a symbol to represent that person, object or place.

Bodhisattva: In Buddhism, an enlightened person who delays nirvana (see nirvana) in order to help guide others to Enlightenment.

The Buddha: The founder of Buddhism, a prince who abandoned his worldly possessions, family and title as prince in order to look for a solution to human suffering.

Buddhism: A religion started in India from the teachings of Buddha. Buddhism is now practiced by over 300 million people worldwide.

Calligraphy: The art of writing beautifully, often using a brush and ink.

Ceramics: Artistic and utilitarian artifacts made by shaping/forming clay or similar materials and heating it to very high temperatures.

Characters: The symbols that comprise a written language. In order to be considered literate in Chinese or Japanese, a person must know a few thousand characters (or kanji, as they are called in Japanese).

Collage: An assemblage of multiple objects and mediums to create something of new meaning from the original objects.

Contemporary: Existing at the present time.

Context: The circumstances surrounding a moment in time, place or an object.

Creativity: Expression of an original thought or idea.

Culture: A set of values and beliefs shared by a group of people.

Cultural Exchange: The movement of culture around or between nations or other groups of people that can result in the adaptation or adoption of something from another peoples’ culture.

Cultural Heritage: Values that is passed on to a person from their family or any group of people they associate themselves with.

Edo Period: The military class ruling Japan from 1615-1868, restricting access to and from Japan, causing Japanese artists to focus inward and look to the past and their own culture for inspiration, resulting in many new styles of painting.

Elements of art: The techniques an artist uses to create a piece of art, including:

1) composition – the arrangement of the parts of the piece
2) line – a path created by a point moving in space
3) shape – two dimensional object in space
4) form – three-dimensional object in space
5) space – the feeling of depth in a piece of art
6) color – light reflected off objects
7) texture – the quality of something we feel through touch

Experimentation: A process of trial and error with the aim of creative problem solving.

Global: Universal, worldwide.

Guanyin: The popular Bodhisattva of compassion in Chinese Buddhism.

Heritage: Something that is passed down between peoples, generations, families or cultures.

Hinduism: The world’s third largest religion, Hinduism is a religion primarily practiced in India devoted to many gods.

Homage: The giving or receiving respect or devotion.

Identity: Who or what a person or thing is.

Ink (sumi, in Japanese): This black liquid used for writing and painting is created by grinding a block, comprised of plant soot and glue, with water and is often applied to a surface with a brush.

Innovation: A change in process or thinking that is original and expands current practices in thinking.

Interpretation: An explanation of another’s work or actions that is not a fact and can be debated.

Invention: The creation of something new.

Islam: A religion with one god (Allah), founded by Muhammad, a prophet whose words and teachings were recorded in the Koran, now a Muslim text.


Joseon Dynasty (Korea) (chaw soon): Ruled by the Yi family from 1392 to 1910, this period is marked by strong Chinese influences and was the longest imperial dynasty of Korea.

Lotus: Any plant with broad leaves and single flowers that rest above the water it lives in and is related to the water lily family.

Materials: The raw matter or supplies from which other items are made.

Material Culture: The objects and artifacts that a culture creates.

Medium: The materials used to produce a work of art, such as pencil, glass, paint or video.

Nirvana: To be free from suffering.

Porcelain: A partly translucent ceramic material or an object made from this material.

Rabbi: The chief religious leader, scholar or teacher in the Jewish faith.

Representational: Representing or depicting an object in a recognizable manner.

Script: A style of writing, such as cursive or print. For example, running script, a fast, and cursive like style of Chinese characters.

Technique: A practical method or skill applied to a task.

Traditional: Describes something that is handed down or inherited most often from a previous generation.
**Urna:** The name for the small circle between Buddha’s eyes. It can be represented by a jewel or hair and can also be seen on bodhisattvas.

**Ushnisha:** The bump on Buddha’s head, also sometimes referred to as a top knot.
RESOURCES
More information can be found in SAM's online collection at seattleartmuseum.org/emuseum. Most
resources listed are available for loan from the Wyckoff Teacher Resource Center at the Seattle Asian
Art Museum or for research purposes at the Bullitt Library at SAM Downtown. For more information, call
(206) 654-3186 or visit www.seattleartmuseum.org/trc.

Information on Related Images
PROJECT UNIT ONE: TRANSFER AND TRADE: FOCUS ON SCIENCE

Chinese, Dish with phoenix and flower motifs, early 14th century
Brilliant cobalt pigment and a refined porcelain body are essential to the striking beauty of blue-and-
white wares, which rose in Chinese ceramic production in the fourteenth century largely as a result of
huge demand in the central and western Asian markets. This large dish manifests the taste for
elaborate designs derived from Islamic art, and its massive size was intended to accommodate
communal meals customary among Muslims.

Vietnamese, Vase with floral and wave design, 15th century
Slightly lobed to echo the eight-faceted Chinese vase form, this Vietnamese vase displays a strikingly
similar layout of decoration. The leaves on the neck and lotus panels in the lower body were adapted
from Chinese motifs, but their free, almost abstract, approach adds an interesting sense of liveliness
and rusticity. --Catherine Roche, 2011

Katsushika Hokusai, In the Well of the Wave off Kanagawa, from the series Thirty-six Views of Mount
Fugi, 1830–32
This particular Japanese print has been on the move and experienced more shifts in valuation than
perhaps any other object on view in these galleries. Made in Japan for the urban masses and sold for
the price of a bowl of noodles, this Hokusai landscape captured the attention of Western artists and
collectors and influenced the course of Western art history. It has since become a pop cultural icon,
as reproductions of the so-called “Great Wave” have appeared on coffee mugs, T-shirts and desk
calendars. Its ubiquity, not unlike that of the Mona Lisa, has had a curious effect on its value. Mass
reproduction has cheapened its “aura,” yet the drive to see the original (or in this case, an early
impression) is all the greater for its proliferation.

Philippines, Bench, late 19th-early 20th century
Art from the old mountain provinces of the Philippines shows a dedication to wood, exacting ritual
and functional form. This beautiful bench is from the people called Ifuago, who inhabit a rugged,
precipitous terrain among tall peaks and deep forests. --Catherine Roche, 2011

Koo Bohnchang, Vessel (OSK 02 BW), 2005
Bohnchang Koo stands at the forefront of a new generation of contemporary Korean photographers
whose work seeks to reconcile Korea’s largely obscured past with its prominent position in the 21st-
century global economy. Since 2004, the artist has been using monochromatic photography to
capture the haunting beauty of Korea’s famous white porcelain vessels, the hallmarks of Joseon
dynasty (1392–1910) ceramics. The delicate color and subtle warp of the Moon Jar is regarded the
epitome of Joseon aesthetics. Koo’s photograph captures the exquisite beauty of this vessel, housed
in the Museum of Oriental Ceramics, Osaka, and evokes a longing for the past. --Catherine Roche,
2011

PROJECT UNIT TWO: SHARED BELIEFS: FOCUS ON WORLD HISTORY

Chinese, Head of a Buddha, late 7th–8th century

Thai, Head of a Buddha, ca. 1400

Thai, Standing Buddha, 7th–8th century

The earliest representations of the Buddha in human form originated in India in the first century A.D.,
and from there spread beyond the subcontinent to the rest of Asia. Certain conventional postures,
gestures and attributes became associated with diverse Buddhist images and remained relatively constant despite wide regional and stylistic variations. A distinctive culture called Dvaravati, or sometimes Mon-Dvaravati, emerged in central Thailand between the 7th and 9th centuries. The quintessential Dvaravati Buddhist icon, as seen in Seattle's exquisite example, was characterized by a standing figure wearing a robe that covered both shoulders, as he performed a gesture of instruction (vitarkamudra) made with both hands, now missing. The source for the Mon-Dvaravati type can be traced back to the Sarnath style of sculpture of Gupta-period India (320-500). The expression of the Dvaravati type however, is unique, with a broad, flat face, full, upturned lips and strongly arched brows. --Catherine Roche, 2011

**Chinese, Seated Guanyin, 10th-late 13th century**

It is said Guanyin presents himself everywhere in the world to save people from suffering, and assumes various forms to carry out his mission. The form that has become most popular in China since the 10th century is the female Guanyin, such as this graceful example from the Song period. Viewers find an especially persuasive appeal of tender love, gentle care, and boundless compassion in the female Guanyin, guiding generation after generation in their search for enlightenment. --Josh Yiu, Associate Curator of Chinese Art, 2007

**Korean, Preaching Buddha, 17th century**

One of the most important Korean treasures in the U.S., this magnificent painting was recently restored and remounted in Korea as part of a major conservation project. Though the exact date of production and original temple in which it was worshipped are unknown, it is believed to date from the 17th century. Its migration from Korea to Seattle and back again mirrors the movement of objects and people across space and time, and echoes a major theme of this exhibition—that objects, like people, are continually in flux. An object's condition deteriorates, its location changes, its meaning shifts. It is, in a word, dynamic. Through close scrutiny, whether under a conservator's microscope, a curator's research or a viewer's keen observation, these treasures of Asian art may gradually reveal themselves. --Catherine Roche, 2011

**PROJECT UNIT THREE: IMAGES AND SYMBOLS: FOCUS ON VISUAL ARTS**

**Japanese, Crow Screen, early 17th century**

Ninety soaring, swooping, cawing and cacophonous crows are abstracted against a flattened golden background in this tour de force of Japanese decorative painting from the early Edo period. Few extant works can rival the irresistible vitality, design sensibility and sheer delight of Seattle's pair of screens, known to all as, simply, “Crows.” --Catherine Roche, 2011

**Tawaraya Sotatsu, Poem Scroll with Deer, 1610s**

Poem Scroll with Deer is an exquisite hand scroll that originally measured 65 feet long with 28 waka poems, and was later divided. SAM's portion is 30 1/2 feet. It was created by two masters and Rimpa style originators: Tawaraya Sotatsu (a.c.1600-1640), a painter and designer, and Hon'ami Koetsu, a versatile calligrapher and potter (1558-1637). Sotatsu painted a herd of deer in an idealized landscape in gold and silver paint. Koetsu added a series of waka poems taken from the medieval imperial anthology by the classical poets (shinkokin waka shu). The scroll represents an ancient tradition of artists depicting the autumn season through imagery using deer.

**Bada Sharen, Lotus & Ducks, 1690s**

This...hanging scrolls shows the monk painter Bada Shanren's artistic prowess with bold and abstract brushwork in his mature years during the 1690s. The paintings are also indicative of the mental turmoil of this troubled artist, who was a descendant of the abolished Ming regime. Although pine, rock, lotus and ducks are common subjects in Chinese painting, Bada's brush brings them to new life. The pine's struggle to break free of its confinement is revealed in the exaggerated contortion of the main trunk, while in Lotus and Ducks, the birds perch precariously on two rocks that lack any visible solid foundation. Painted in the 1690s when all hopes for the restoration of the Ming regime were dashed, the sense of suppression, danger and imminent death is unmistakable. As products of his time and period, these works are among the most expressive and poignant paintings created in China. --Catherine Roche, 2011
Do Ho Suh, Some/One, 2001

Some/One, 2001, represents artist Do Ho Suh’s interest in individual and collective identity. In the tradition of minimalist sculpture (works by artists such as Donald Judd, Dan Flavin and Carl André) Do Ho Suh’s work explores how installation and sculpture pieces transform public and private spaces. His works are rich in content and aesthetics. Unlike some minimalist sculptures, they contain a painstaking amount of intricate detail that is not always apparent at first sight but is an integral part of the artwork. Some/One, as the title of the work indicates, juxtaposes the collective—represented by a larger-than-life armor sculpture—and the individual, consisting of life-size shiny-metal dog tags, each unique and representing a single soldier. This allegory is carried forward by contrasting the hard, insensitive character of armor with the delicate aspect of the dog tags, which are made up of thin sheets of metal and embody the poetic symbolism of fallen warriors.

Xu Bing, Couplet, 2009

Contemporary artist Xu Bing, praised by Do Ho Suh as one of China’s most important artists, is internationally known for his installations that demonstrate how written words can be easily manipulated. Following the creation of his monumental Book from the Sky, for which he painstakingly carved some 4,000 illegible characters, Xu invented a new script in which characters are composed of alphabets. This couplet reads, “Learning from the Past; Moving Forward in Time.” --Catherine Roche, 2011

Books for Children


The Name Jar by Choi, Yangsook. New York: Knopf, 2001. PZ 7 C446263 Nam

New Clothes for New Year's Day by Bae, Hyun-Joo. La Jolla, CA: Kane/Miller, 2007. PZ 7 B13


Resources for Educators

Please note that while artist Do Ho Suh was actively involved in the planning of Luminous: The Art of Asia and contributed a new work for the exhibition, his older work Some/One is not included in the Luminous exhibition. However it will be on display in SAM’s Modern & Contemporary Galleries during the run of the exhibition and beyond.
Books/Catalogues/Curriculum Guides


How to Talk to Children about World Art by Glorieux-Desouche, Isabelle and Dunn, Phoebe. London: Frances Lincoln. N 5311 G56


Media (CDs/DVDs/Prints)


Art from Asia. Washington, DC: National Gallery of Art, 2006. Four programs (DVD format): Beyond the Yellow River: Recent Discoveries from Ancient China (19 min.), Art of Indonesia (28 min.), Sacred Art of Angkor (18 min.), Daimyo (30 min.). VIDEO N 7262 N37

Five Thoughts on Asian Art by Seattle Art Museum and KCTS Television. Seattle: Seattle Art Museum and KCTS Television, 1995. 57 min. VHS format with teacher’s guide. OSZ VIDEO N 7260 F58


Great Tales in Asian Art by Adatao, Perry Miller. West Long Branch, NJ: Kultur, 2006. 82 min. DVD format. VIDEO N 7260 A32

India and the Spread of Buddhism by Ebrey, Patricia B. Orem, UT: Art Visuals, 1996. Poster set. PRINT DS 480 IS2 E37

An Introduction to Chinese Brush Painting by Evans, Jane. West Long Branch: NJ: Kultur. 90 min. DVD format. VIDEO ND 2068 E82

Japan Style: Kimono Dressing with Yuka by Wada, Yuka, Wada, Mugi, and Wada, Shoko. Ichiryoa. DVD format. VIDEO GT 1560 W3


The Story of India by Wood, Michael and Jeffs, Jeremy. Distributed by PBS Home Video, 2008. 360 min. DVD format. VIDEO DS 436 W66


Outreach Suitcases

Arts of Asia: Stories Across Time and Place. Seattle Art Museum, 2011. SUITCASE ASIA

Bridging Ancient Cultures. Seattle Art Museum, 2008. SUITCASE ANCIENT

Ganesh and Family: Arts and Games of India. Seattle Art Museum, 2000. SUITCASE INDIA

Passing Down Traditions. Seattle Art Museum, 2009. SUITCASE CHINA


Online Resources

Art by Topic Area by the Freer Gallery of Art and Arthur M. Sackler Gallery, The National Gallery of Asian Art at the Smithsonian. www.asia.si.edu/explore/listByArea.asp

Asian Art Channel by ArtBabble. www.artbabble.org/channel/Asian_Art


Buddha Studies by Buddha Dharma Education Association. www.buddhanet.net/e-learning/index.htm

Chinese Calligraphy by Heilbrunn Timeline of Art History, the Metropolitan Museum of Art. www.metmuseum.org/toah/hd/chcl/hd_chcl.htm


Learning Resources by the Victoria and Albert Museum. Subject pages includes Buddhism and Japanese art and design. [www.vam.ac.uk/page/l/learning-resources/](http://www.vam.ac.uk/page/l/learning-resources/)


Local Resources

Chinese Information and Service Center
[www.cisc-seattle.org](http://www.cisc-seattle.org)
Phone: 206.341.9008

Consulate General of the Republic of Korea
Phone: 206.441.1011
Email: seattle0404@mofat.go.kr

Culture and Information Center, Consulate General of Japan in Seattle
[www.seattle.us.emb-japan.go.jp](http://www.seattle.us.emb-japan.go.jp)
Phone: 206.682.9107 ext. 130
Email: info@cgjapansea.org

East Asia Resource Center, University of Washington
(Local Office of the National Consortium for Teaching About Asia)
[http://jsis.washington.edu/earc](http://jsis.washington.edu/earc)
Phone: 206.543.1921
Email: earc@u.washington.edu

The Japan-America Society of the State of Washington
[www.jassw.org/index.html](http://www.jassw.org/index.html)
Phone: 206.374.0180
Email: jassw@jassw.org

Korean American Art & Cultural Association of the Pacific Northwest
[www.koamartists.org](http://www.koamartists.org)
Phone: 206.354.0853
Email: chungh@comcast.net

South Asia Center, University of Washington
Phone: 206.543.4800
Email: sascuw@u.washington.edu

Southeast Asian Center, University of Washington
[http://jsis.washington.edu/seac](http://jsis.washington.edu/seac)
Phone: 206.543.4370
Email: jsis@u.washington.edu

Wing Luke Asian Museum
[www.wingluke.org](http://www.wingluke.org)
STANDARDS

WASHINGTON STATE STANDARDS
The Arts

1. The student understands and applies art knowledge and skills.
To meet this standard the student will:
   1.1 Understand arts concepts and vocabulary.
   1.2 Develop arts skills and techniques.
   1.3 Understand and apply art styles from various artists, cultures and times.

2. The student demonstrates thinking skills using artistic processes.
To meet this standard the student will:
   2.1 Apply a creative process in the arts:
      ▪ Conceptualize the context or purpose.
      ▪ Gather information from diverse sources.
      ▪ Develop ideas and techniques.
      ▪ Organize arts elements, forms, and/or principles into a creative work.
      ▪ Reflect for the purpose of elaboration and self-evaluation.
      ▪ Refine work based on feedback.
      ▪ Present work to others.

3. The student communicates through the arts.
To meet this standard the student will:
   3.1 Uses the arts to express feelings and present ideas.
   3.2 Uses the arts to communicate for a specific purpose.

4. The student makes connections within and across the arts to other disciplines, life, cultures, and work.
To meet this standard the student will:
   4.2 Demonstrates and analyze the connections among the arts and other content areas.
   4.4 Understand that the arts shape and reflect culture and history.

Communication

1. The student uses listening and observation skills and strategies to gain understanding.
To meet this standard, the student will:
   1.1 Use listening and observation skills and strategies to focus attention and interpret information.
1.2 Understand, analyze, synthesize or evaluate information from a variety of sources.

2. The student uses communication skills and strategies to interact/work effectively with others.

To meet this standard, the student:

2.1 Uses language to interact effectively and responsibly in a multicultural context.

2.2 Uses interpersonal skills and strategies in a multicultural context to work collaboratively, solve problems, and perform tasks.

Science

1. SYSTEMS: The student knows and applies scientific concepts and principles to understand the properties, structures, and changes in physical, earth/space, and living systems.

To meet this standard, the student will:

1.1 Properties: Understand how properties are used to identify, describe, and categorize substances, materials, and objects, and how characteristics are used to categorize living things.

2. INQUIRY: The student knows and applies the skills, processes, and nature of scientific inquiry.

To meet this standard the student will:

2.1 Investigating Systems: Develop the knowledge and skills necessary to do scientific inquiry.

2.2 Nature of Science: Understand the nature of scientific inquiry.

3. APPLICATION: The student knows and applies science concepts and skills to develop solutions to human problems in a societal context.

To meet this standard the student will:

3.2 Science, Technology, and Society: Analyze how science and technology are human endeavors, interrelated to each other, society, the workplace, and the environment.

Social Studies

4. HISTORY: The student understands and applies knowledge of historical thinking, chronology, eras, turning points, major ideas, individuals, and themes on local, Washington State, tribal, United States, and world history in order to evaluate how history shapes the present and future.

4.1 Understands historical chronology.

4.4 Uses history to understand the present and plan for the future.

5: SOCIAL STUDIES SKILLS — The student understands and applies reasoning skills to conduct research, deliberate, form, and evaluate positions through the processes of reading, writing, and communicating.

5.1 Uses critical reasoning skills to analyze and evaluate positions.
5.2: Uses inquiry based research.

5.3: Deliberates public issues.

Writing

2: The student writes in a variety of forms for different audiences and purposes.

To meet this standard, the student will:

2.1: Adapts writing for a variety of audiences.
2.2: Writes for different purposes.
2.3: Writes in a variety of forms/genres.

COMMON CORE STANDARDS

Standards for Mathematical Practice

1. Make sense of problems and persevere in solving them.
4. Use appropriate tools strategically.
7. Look for and make use of structure.

English Language Arts Standards

Anchor Standards for Reading English Language

Craft and Structure

6. Assess how point of view or purpose shapes the content and style of a text

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Anchor Standards for Writing

Text Types and Purposes

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

Anchor Standards for Speaking and Listening

Comprehension and Collaboration
1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

**Anchor Standards for History/Social Studies**

**Integration of Knowledge and Ideas**

7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

**Anchor Standards for Science & Technical Subjects**

**Integration of Knowledge and Ideas**

7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

9. Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.
Image Related to Transfer and Trade: Focus on Science
*Dish with phoenix and flower motifs*, early 14th century, Chinese Yuan Period, Jingdezhen ware; porcelain with underglaze cobalt-blue decoration, Diameter: 18 3/4 in. Purchased in memory of Elizabeth M. Fuller with Funds from the Elizabeth M. Fuller Memorial Fund and from the Edwin W. and Catherine M. Davis Foundation, St. Paul, Minnesota, 76.7
Image Related to Transfer and Trade: Focus on Science

Vase with floral and wave design, 15th Century, Vietnamese, Porcelain with underglaze blue decoration, Height: 9 15/16 in. Eugene Fuller Memorial Collection, 57.75
Image Related to Transfer and Trade: Focus on Science

In *the Well of the Wave off Kanagawa*, from the series Thirty-six Views of Mount Fuji
1830-32, Katsushika Hokusai, Japanese, 1760 – 1849, Woodblock print: ink and color on paper
10 3/16 x 14 15/16in. (25.9 x 37.9cm), Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2009.71, Photo: Colleen Kollar Zorn
Image Related to Transfer and Trade: Focus on Science

Bench, late 19th century–early 20th century, Philippines, Wood Overall: 16 x 9 1/2 x 38in. (40.6 x 24.1 x 96.5cm), Gift of Georgia Schwartz Sales, 2003.67
Image Related to Transfer and Trade: Focus on Science
Vessel (OSK 02 BW), 2005, Koo Bohnchang, Korean, born 1953, Archival pigment print, H. 100 x W. 80 cm (40 x 32 in.), Gift of the Asian Art Council and the artist in honor of Yukiko Shirahara, 2008.34 © Bohnchang Koo, Photo: Courtesy of the artist
Image Related to Shared Beliefs: Focus on World History
Standing Buddha, 7th-8th century, Thai, Grayish blue limestone, Height: 44 in., Thomas D. Stimson Memorial Collection and Hagop Kevorkian, 46.47
Image Related to Shared Beliefs: Focus on World History

*Head of Buddha*, late 7th–8th century, Chinese Limestone 13 3/4 x 7 3/4 x 9 in. (34.93 x 19.69 x 22.86 cm), Overall h.: 25 3/4 in., Eugene Fuller Memorial Collection, 39.29
Image Related to Shared Beliefs: Focus on World History
*Head of Buddha*, ca. 800, Indonesian, Gray andesite, Height: 14 1/2 in. Gift of Mrs. John C. Atwood, Jr., 53.70
Image Related to Shared Beliefs: Focus on World History

*Seated Guanyin*, 10th-late 13th century Chinese, Song period, Wood with lacquer, gesso, polychrome and gilding, 64 x 36 x 30 in., Eugene Fuller Memorial Collection, 35.17
Image Related to Shared Beliefs: Focus on World History

Head of Buddha, Thai, ca. 1400, Sandstone, 9 x 7 3/4 x 6 in. (22.86 x 19.69 x 15.24 cm), Gift of an anonymous donor, 95.29
Image Related to Shared Beliefs: Focus on World History
Preaching Buddha, 17th century, Korean, Joseon period, Hanging scroll: ink, color on hemp, 136 x 117 1/2 in. Overall: 146 1/2 x 121 7/16 in., Eugene Fuller Memorial Collection, 45.45
Crows, early 17th century, Japanese Edo period, one of a pair of six panel screens; ink and gold on paper, 61 9/16 x 139 5/16 in. Eugene Fuller Memorial Collection, 36.21.

Image Related to Patterns & Symbols: Focus on Visual Arts
Poem Scroll with Deer, 1610s, Painted by Tawaraya Sotatsu, Japanese, 1576 – 1643, Calligrapher Hon’ami Koetsu Japanese, 1558 – 1637. Handscroll; ink, gold and silver on paper, 13 7/16 x 366 3/16 in. (34.1 x 930.1 cm), Gift of Mrs. Donald E. Frederick, 51.127 © Seattle Art Museum; photo by Seiji Shirono, National Institute for Cultural Properties, Tokyo
Image Related to Patterns & Symbols: Focus on Visual Arts
Lotus and Ducks, 1690s, Bada Shanren (Zhu Da), Chinese, 1626-1705 八大山人 (朱耷), ink on satin, 67 11/16 x 16 15/16 in., The General Acquisition Fund, the Asian Art Acquisition Fund, the Gates Foundation Art Acquisition Fund, Eve and Chap Alvord, James and Jane Hawkanson, the Chinese Art Support Fund, the Asian Art Council, Seattle Art Museum Supporters, Frank S. Bayley III, Anne and Steve Lipner, Arnold Endowment in Support of Chinese Art, Rebecca and Alexander Stewart, Charlene and Jerry Lee, Omar and Christine Lee, David and Daphne Tang, William and Ruth True, Laurie and David Ying, and Friends of Mimi Gardner Gates, in honor of Mimi Gardner Gates, 2009.35.1
Image Related to Patterns & Symbols: Focus on Visual Arts

Some/One, 2001, Do Ho Suh, Korean, works in America, born 1962, stainless steel military dog-tags, nickel plated copper sheets, steel structure, glass fiber reinforced resin, rubber sheets, 81 x 126 in., Barney A. Ebsworth Collection, 2002.43, © Do Ho Suh
Image Related to Patterns & Symbols: Focus on Visual Arts