



East Asian Art Toolbox: *Material World*

About this Toolbox:

This toolbox provides educators with the means of bringing hands-on activities and discussions relating to the Detroit Institute of Arts' collection into the classroom. Offering students the opportunity to closely examine and touch replica artworks, the toolbox helps them better understand the messages, materials, and methods of art production and design.



Learning Target: Through a variety of hands-on experiences, students will investigate different artistic mediums in order to discover how artists have applied various tools and technology in the transformation of raw materials into works of art. Students will also explore ways in which East Asian painting and calligraphy in various formats convey cultural values.

Toolbox Objects

1. Silk Hanging Scroll
2. Paper Handscroll
3. Papermaking Kit
4. Calligraphy Kit
5. Seal Stamp Kit
6. Wood Samples: Lacquered Wood
Chopsticks with Porcelain Rest, Bamboo
Chopsticks in Bamboo Case, Handmade
Rosewood Chopsticks Inlaid with Mother-
of-Pearl
7. Metal Samples: Bronze Discs, Steel Discs,
Copper Plate
8. Paper Samples: Mulberry Kozo Paper,
Bamboo/Mulberry Paper, Mulberry/Cotton
Paper, Lacquered Paper
9. Stone Samples: Soapstone, Jade, Turquoise
10. Ceramic Samples: Four Different Types of
Celadon Dishes
11. Fabric Samples: Silk Scarf and Polyester
Bojagi Table Runner

Student Books

- *The Empress and the Silkworm* by Lily Toy Hong
- *Lóng is a Dragon: Chinese Writing for Children* by Peggy Goldstein
- *Good Fortune in a Wrapping Cloth* by Joan Schoettler
- *Moth and Wasp, Soil and Ocean* by Sigrid Schmalzer

Please see <https://www.eagle.pitt.edu/> for additional book resources and activities.

VIRTUAL TIP

- Provide students with photos of the objects and copies of the graphic organizer through a Learning Management System (LMS).
- Conduct an online meeting to showcase the Toolbox Objects in order for students to investigate them.
- Post the Student Activities on an LMS for quick, easy-to-use, student-centered directions, requiring little teacher instruction.

Standards:

Art

- MI Art: ANALYZE AND MAKE CONNECTIONS: Standard 5: Recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

ELA

- CCSS.ELA-LITERACY.SL.6.2.L: Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
- CCSS.ELA-LITERACY.W.6.2.D: Use precise language and domain-specific vocabulary to inform about or explain the topic.

Science

- MI Science: MS-PS1-3: Gather and make sense of information to describe that synthetic materials come from natural resources and impact society.

Social Studies

- MI Social Studies: P2: INQUIRY, RESEARCH, AND ANALYSIS
- MI Social Studies: 7 – W3.1.5: Describe major achievements from Indian, Chinese, Mediterranean, African, Southwest and Central Asian, Mesoamerican, and Andean civilizations.

21st Century Skills

- 21st Century Skills: CREATIVITY AND INNOVATION: Synthesize and make connections by analyzing and interpreting information in order to draw conclusions.

This educational resource was developed by art teacher Angie Stokes in collaboration with the Education Programs and Curatorial departments at the Detroit Institute of Arts.

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DIA COLLECTION CONNECTIONS



- A. Shen Zhou (Chinese, 1427–1509; painter) and Wang Ao (Chinese, 1450–1524; calligrapher). *Ode to the Pomegranate and Melon Vine*, ca. 1506–09. Ink and watercolor on paper, Overall (scroll): 110 × 37 inches, Painting with calligraphy: 59 × 29 3/4 inches. Detroit Institute of Arts, Founders Society Purchase with funds from Mr. and Mrs. Edgar B. Whitcomb. 40.161



- B. Wang Zhenpeng (Chinese, active ca. 1280–1329). *Dragon Boat Regatta*, 1310–25. Ink on silk, Overall (scroll): 14 1/4 inches × 24 feet 8 3/8 inches, Painting: 14 1/4 × 88 1/2 inches. Detroit Institute of Arts, Founders Society Purchase, Mr. and Mrs. Walter B. Ford II Fund. 64.75



- C. Unknown artist, China. *Shakyamuni as an Ascetic*, late 13th–early 14th century. Wood with lacquer, gilding, and traces of color, 11 3/4 × 8 1/8 × 6 1/2 inches. Detroit Institute of Arts, City of Detroit Purchase. 29.172



- D. Unknown artist, Japan. *Sutra Scroll (Jingoji Sutra)* (detail), 1183–85. Gold and silver ink on indigo paper; gilded copper or silver roller, 10 × 123 inches. Detroit Institute of Arts, Founders Society Purchase, L. A. Young Fund. 61.5



- E. Unknown artist, Japan. *Tea Caddy (Cha-ire)*, 17th Century. Jar: stoneware, glaze; Lid: ivory, 2 7/8 × 2 1/4 inches. Detroit Institute of Arts, City of Detroit Purchase. 27.552



- F. Unknown artist, Japan. *Noh Mask for Namanari Role*, 17th century. Hinoki wood, paint, copper, 8 1/4 × 5 5/8 × 3 7/8 inches. Detroit Institute of Arts, Museum Purchase, Asian Department Deaccession Fund, and gifts from K. Magarian, Mr. and Mrs. Herbert V. Book, Robert H. Tannahill, Roy D. Chapin, Jr., Mrs. Walter Rundle, Mr. and Mrs. W. R. Bryant by exchange. 2013.12



- G. Tosa Mitsuoki (Japanese, 1617–91; painter) and Takugen Sosho (Japanese, active 1600s; calligrapher). *Portrait of Hojo Ujinaga*, 17th century. Ink and color paint on paper, Overall (scroll): 85 3/4 × 28 7/8 inches, Painting: 50 1/16 × 22 3/16 inches. Detroit Institute of Arts, Museum Purchase, Ancient Art Deaccession Fund, gift from Mrs. Byron C. Foy in memory of her father Walter P. Crysler by exchange. 2013.71



- H. Jeong Taekyu (Korean, 19th Century). *Plum Blossoms*, 19th century. 16 1/2 × 30 1/2 inches. Detroit Institute of Arts, Founders Society Purchase, gift of Mr. and Mrs. Lawrence P. Fisher, by exchange. 2000.89



- I. Unknown artist, Korea. *Box with Design of Auspicious Symbols*, early 20th century. Ink and paint on ox horn panels on wood, ray skin, and metal, 10 1/4 × 20 3/4 × 12 1/4 inches. Detroit Institute of Arts, Founders Society Purchase, New Endowment Fund and funds from the Korean Community. 1986.3



- J. Ik-Joong Kang (American, born Korea, 1960). *Happy World–Scattered Crumbs*, 2011–14. Mixed media on wood, 59 × 59 × 6 1/2 inches. Detroit Institute of Arts, Museum Purchase, Contemporary Art Fund. 2015.66



K. Unknown artist, Tibet. *Buddhist Prayer Wheel*, 19th century. Copper, bronze, wood, 8 7/8 × 2 3/4 inches. Detroit Institute of Arts, Gift of Frederick Stearns. 90.1S14489



L. Unknown artist, India. *Page from Manuscript of the "Perfection of Wisdom in Eight Thousand Verses,"* ca. 1160. Ink and opaque watercolor on palm leaf, 2 1/8 × 17 7/8 inches. Detroit Institute of Arts, Gift of P. Jackson Higgs. 27.586.1A



M. Unknown artist, Korea. *Moon Jar*, 18th century. Porcelain with glaze, 14 1/2 × 14 1/2 inches. Detroit Institute of Arts, Founders Society Purchase, G. Albert Lyon Fund and L. A. Young Fund, with additional funds from Mrs. George Endicott and Mr. and Mrs. Charles M. Endicott. 1984.2

A MATERIAL INVESTIGATION

Toolbox Objects:

Papermaking Kit
Seal Stamp Kit and Ink Pad
Calligraphy Kit
Chopstick Samples
Metal Samples

Paper Samples
Stone Samples
Ceramic Samples
Fabric Samples

DIA Collection Connections: C, E, F, H, I, J, K

Student Outcomes:

Students will...

- investigate the materials used to create works of art.
- draw several conclusions based on close-looking visual analysis.

Educator Resource Connection: Material World Lesson, DAY 1, SLIDES 5–6

Directions: In this independent exploration, students travel from station to station in order to investigate replica objects and raw materials.

1. Set up seven stations for an investigation of materials before class begins.
 1. **Paper:** Papermaking kit and mulberry, bamboo, cotton, and lacquered paper samples
 2. **Writing:** Seal stamp kit and calligraphy kit
 3. **Wood:** Chopstick of bamboo, rosewood inlaid with mother-of pearl, and lacquered wood
 4. **Metal:** Samples of copper, bronze, steel
 5. **Stone:** Soapstone, jade, and turquoise samples
 6. **Ceramic:** Four celadon samples
 7. **Fabric:** Silk scarf and polyester *bojagi*
2. Give students a copy of the graphic organizer “See-Think-Wonder” to record their observations as they rotate from station to station. Students may be partnered to complete these investigations.
3. To conclude this activity, ask students to consider what technology and processes were/are needed to transform raw materials into works of art.

Standards:

- CCSS.ELA-LITERACY.SL.6.2.L
- MI Science: MS-PS1-3
- MI Art: ANALYZE AND MAKE CONNECTIONS: Standard 5

ARTMAKING MATERIALS

Toolbox Objects: Silk Hanging Scroll
Paper Handscroll
Calligraphy Kit
Seal Stamp Kit and Ink Pad
Children’s Books

DIA Collection Connections: A, B, D, G, L

Student Outcomes:

Students will...

- compare the formats of the hanging scroll and the handscroll.
- examine the materials needed to create each artwork.
- learn more about East Asian cultures by reading stories and investigating books about Chinese, Korean, and Japanese traditions and practices.

Educator Resource Connections:

- Taste for the Three Perfections Lesson: DAY 1, SLIDES 7–8 and DAY 3, SLIDES 14–16
- Material World Lesson: DAYS 5–8, SLIDES 14–16

Directions: Place the silk hanging scroll, the box with the paper handscroll, the calligraphy kit, the seal stamp kit and ink pad, and the children’s books on a table for display. Use these objects as a means of facilitating a discussion of the “Three Perfections” by holding up specific objects to help students respond to the following questions. Feel free to carefully pass the objects around for examination.

1. Identify the “Three Perfections” seen in the hanging scroll.
2. What materials were used to create the hanging scroll?
3. What knowledge and training might a person need to create the painting and calligraphy on the hanging scroll?
4. How does the display of a hanging scroll differ from that of a handscroll?
5. Examine the “Four Treasures” of the calligraphy kit and seal stone kit. How might these objects be used to create a work of art?
6. Compare the storytelling format of the scrolls to modern storybooks. In what ways are they similar and in what ways are they different?
7. What can we learn about the environment and natural resources in East Asia through an examination of these artworks, objects, and stories?

Teachers: Feel free to have students use the stone seal and ink pad to stamp “Peace and Harmony” in their notebooks.

Standards:

- CCSS.ELA-LITERACY.W.6.2.D
- 21st Century Skills: CREATIVITY AND INNOVATION
- MI Social Studies: P2: INQUIRY, RESEARCH, AND ANALYSIS
- MI Social Studies: 7 – W3.1.5
- MI Art: ANALYZE AND MAKE CONNECTIONS: Standard 5

GLOSSARY FOR TEACHERS

This glossary can also be used with two other Middle School-level Educator Resources: *Lessons from Asian Art: Material World*, and *Lessons from Asian Art: Taste for the Three Imperfections*

CALLIGRAPHY: the art of beautiful writing.

CASTING: the process of shaping molten metal using a mold or other form.

CELADON: a term used to describe ceramics with a distinctive grayish-green glaze. The green color results from the chemical composition of the clay and glaze combined with the firing conditions of the kiln (ceramicists carefully control both the temperature and the level of oxygen within the kiln during firing).

COLOPHON: an inscription added after a painting, work of calligraphy, or book is complete, usually recording information about the work.

CONTINUOUS NARRATIVE: a method of visual storytelling, sometimes with the repetition of figures, in which one scene flows into the next; often seen on handscrolls.

EARTHENWARE: a type of ceramic that is fired in a kiln at low temperatures and remains porous.

ENAMEL: an opaque or semi-transparent glassy substance applied to a surface for decoration or protection. Applied as a powder, enamel melts, flows, and then hardens into a smooth coating during the process of firing and cooling.

GENRE PAINTING: term used to describe paintings showing scenes of everyday life, including such scenes as domestic interiors, celebrations, and street scenes.

GLAZE: a liquid mixture of minerals applied to a clay surface, which produces a smooth, glossy, watertight surface for the finished ceramic object after firing in a kiln. Glazes may also impact the color of the ceramic object. They may be applied by painting, dipping, or submerging the unfired object in the glaze; they may also occur naturally in the kiln, as in ash glazes.

HANDSCROLL: a horizontally organized work of art—usually a painting and/or calligraphy—typically created on paper or silk, designed to be gradually unrolled and viewed from right to left.

HANGING SCROLL: a vertically oriented work of art—usually a painting and/or calligraphy—typically created on paper or silk, designed to be displayed on a wall.

HANGUL: (say: *hahn-gool*) the Korean alphabet and Korea's official system of writing.

ICONOGRAPHY: the imagery in a work of art; pertains especially to elements of the imagery with symbolic meaning.

INLAY: technique in which one material is embedded into the surface of another in order to create a design; commonly used in ceramics and woodworking.

JADE: a type of hard stone that is highly valued in East Asia, especially in China. Best known in its green varieties, jade can be found in colors including green, white, orange, yellow, lavender, and black. Typically, it is not carved, instead being shaped by sanding down the surface with even harder stones.

KANJI: (say: *kahn-jee*) Chinese characters used in Japanese writing. *Kanji* characters are ideographic and may be used alongside Japanese syllabic characters.

KYOGEN: (say: *kyoh-ghen*) short comedies performed in between Noh plays; masks worn by kyogen actors often have cheerful, silly, or ugly faces to encourage the audience to laugh.

LACQUER: a medium made from the sap of the lac tree; used to varnish wood, cloth, or paper objects. The sap is collected from the tree, heated, and sometimes dyed with iron oxides to produce shades of red or black. The substance is then painted in very thin coats and dries to create a shiny, durable, waterproof finish on the object.

LITERATI: classically trained scholars, sometimes called scholar-officials, usually belonging to the class of officials who historically comprised the Chinese political bureaucracy.

MEDIUM: (plural: media) the material or materials from which a work of art is made.

MINERAL PIGMENT: a colored medium that is developed from mineral sources such as azurite, malachite, ocher, or cinnabar.

MOTIF: an element of design in a work of art, such as a characteristic feature, shape, or image.

NOH: (say: *no*) traditional Japanese masked drama that includes dance and music; features actors dressed in elaborate costumes and masks performing on a sparsely decorated stage.

OCHER: an earthy pigment containing ferric oxide which, when combined with clay and fired in a kiln, produces colors ranging from light yellow to orange, brown, or red.

OVERGLAZE: an enamel decoration applied to a ceramic object over the glaze.

PATINA: a green or brown film that develops on a surface, resulting in an aged look on a work of art, typically produced through oxidation on the surface.

PATRON: someone who commissions, funds, or sponsors an artist or artists to create a work of art.

PIECE-MOLD CASTING: a method of casting a metal object using a ceramic mold: First, a model of the object is created in another medium. Then, the model is covered in clay to create a mold. The mold is carefully cut into sections and removed to release the model. The sections are then reassembled and fired in a kiln, resulting in the ceramic mold. Molten metal, such as bronze, is then poured inside and allowed to cool slowly. When the



pieces of the mold are removed, seam marks sometimes show in the cast form at the points where the mold segments came together.

PORCELAIN: a type of extremely hard, fine white ceramic made from a mixture of kaolin (a type of white clay); it is fired at very high temperatures to produce a translucent surface. First made by Chinese potters beginning in the late sixth to early seventh century.

POTTERY: vessels or forms made out of fired clay; commonly referred to as ceramics.

PROVENANCE: the history of an artwork's ownership.

SEAL: an object made of stone, metal, or wood carved at one end with an insignia or name. When stamped in ink or paste and then onto a flat surface such as paper or silk, the seal will leave an impression. In East Asian art, a seal is the artist's or collector's mark stamped on a painting, typically with a red vermilion paste.

SLIP: a mixture of clay and water used to join clay pieces together or used to decorate ceramics before they are glazed and fired

SOAPSTONE: also known as steatite, it is a talc-schist rock that is relatively soft and can be easily carved and chiseled into a sculptural form.

STONEWARE: a type of ceramic that can be fired to a higher temperature than earthenware but not as high as porcelain. Occurring in a variety of natural colors from white to grey and black, it is harder than earthenware and is nonporous.

TAOTIE: (*say: tau-tee-yeh*) a mask-like motif common in ancient Chinese artifacts of the Neolithic era (before 2000 BCE) and Shang Dynasty (ca. 1600–1050 BCE).

TOMB: a burial mound or architectural space—often underground, in ancient East Asian contexts—for a deceased person or persons; sometimes includes objects for the deceased person's use in the afterlife.

UNDERGLAZE: liquid clay with pigment added to it, usually painted on the surface and applied to the clay form before glazing and firing. Retains a matte finish when fired unglazed.

VERMILLION: a red pigment made from the mineral cinnabar and often used in seal stamping.

RECOMMENDED TEACHER RESOURCES

Addiss, Stephen with Audrey Yoshikol Seo. *How to Look at Japanese Art*. Harry N. Abrams, 1996.

Bulletin of the Detroit Institute of Arts: Arts of Asia, vo, 92, no. 1–4, 2018.

Ebrey, Patricia, et. al. *East Asia: A Cultural, Social, and Political History*. 2nd ed., Wadsworth, Cengage Learning, 2009.

Kim, Kumja Paik. *The Art of Korea: Highlights from the Collection of San Francisco's Asian Art Museum*. 1st ed., Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, 2006.

Murphey, Rhoads. *East Asia: A New History*. 2nd ed., Addison-Wesley, 2001.

Neave, Dorinda, et. al. *Asian Art*. Pearson, 2015.

Stokstad, Marilyn and Michael W. Cothren. *Art History*. 5th ed., Pearson, 2014.

Wang, Gai, et al. *The Mustard Seed Garden Manual of Painting = Jie Zi Yuan Hua Zhuan, 1679–1701: a Facsimile of the 1887–1888 Shanghai Edition with the Text Translated from the Chinese and Edited by Mai-Mai Sze*. Princeton UP, 1977.

Wilson, Richard L. *Inside Japanese Ceramics: A Primer of Materials, Techniques, and Traditions*. Weatherhill, 1999.

PACKING DIRECTIONS

From the bottom of the box to the top.

Step 1: Please place books on the bottom, left side of box with the largest books on the bottom of the pile.

The Empress and the Silkworm
Good Fortune in a Wrapping Cloth

Lóng is a Dragon: Chinese Writing for Children
Moth and Wasp, Soil and Ocean

Step 2: Information binder and folder with images

Step 3: Place objects back in plastic boxes.

Fabric Sample: Polyester *Bojagi*

Fabric Sample: Silk Scarf

Paper Handscroll

Bamboo Chopsticks in Bamboo Case

Lacquered Wood Chopsticks with Porcelain Rest

Handmade Rosewood Chopsticks Inlaid with Mother-of-Pearl in plastic tube

Ink pad

Silk Hanging Scroll



Step 4: Place individually boxed objects on top.

Plastic box with stone and metal samples (right side)

Plastic box with paper samples (right side)

Plastic box with ceramic cups (right side)

Seal Stamp Kit (right side)

Papermaking Kit (right side, on top of plastic boxes)

Calligraphy Kit (left side, on top of books)

