

Lessons from Asian Art: *A Taste for the Three Perfections*

Grades 6, 7, 8

LEARNING TARGET

Through classroom and museum experiences, students will be able to describe the ways in which East Asian painting and calligraphy in various formats have evolved as records of time and conveyors of cultural values.

STUDENT OUTCOMES

Students will:

- develop a fishbone diagram outlining key visual qualities of East Asian painting and calligraphy
- compare the artworks on display that include written text, examining the size, media, subject matter, etc.
- based on the examples analyzed in the galleries, collaboratively develop a recipe for creating a work that will endure

GRAPHIC ORGANIZERS

- Visit: *Fishbone Diagram*
- Post-Visit: *Recipe for Success*

FORMS

- Media: ink, watercolor, paper, silk
- Classification: hanging scroll, handscroll, album, screen, fan
- Symbols and terminology: seal stamps, colophon, literati, filial piety, genre scene

STEAM THEME CONNECTIONS

- The science behind paper, silk production, types of brushes and ink
- The historical development of printing
- Geographic skills mapping art in Japan, Korea, and China
- Comparing the world views of Daoism, Confucianism, and Buddhism

CCSS ALIGNMENT

CCSS English Language Arts: Writing, Middle School

- CCSS.ELA-LITERACY.W.6.2.D: Use precise language and domain-specific vocabulary to inform about or explain the topic.
- CCSS.ELA-LITERACY.W.6.7: Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

CCSS English Language Arts: Integration of Knowledge and Ideas, Middle School

- CCSS.ELA-LITERACY.RH.6-8.7: Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

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21ST CENTURY LEARNING SKILLS ALIGNMENT

Creativity and Innovation

- Synthesize and make connections by analyzing and interpreting information in order to draw conclusions.

Communication and Collaboration

- Be open and responsive to diverse perspectives in order to develop and effectively communicate new ideas.

MICHIGAN SOCIAL STUDIES STANDARDS

- P2 INQUIRY, RESEARCH, AND ANALYSIS
- P2.3 Know how to find, organize, and interpret information from a variety of sources.
- P2.4 Use resources in multiple forms and from multiple perspectives to analyze issues.
- 6 – G2.2.1 Describe the human characteristics of the region under study, including languages, religions, economic system, governmental system, cultural traditions.
- 6 – G4.1.1 Define culture and describe examples of cultural change through diffusion, including what has diffused, why and where it has spread, and positive and negative consequences of the change.
- 7 – H1.2.1 Explain how historians use a variety of sources to explore the past.
- 7 – H1.2.5 Describe how historians use methods of inquiry to identify cause/effect relationships in history, noting that many have multiple causes.
- 7 – H1.4.2 Describe and use themes of history to study patterns of change and continuity.
- 7 – W3.1.5 Describe major achievements from Indian, Chinese, Mediterranean, African, Southwest and Central Asian, Mesoamerican, and Andean civilizations.
- 7 – W3.2.1 Identify and describe the core beliefs of major world religions and belief systems, including Hinduism, Judaism, Buddhism, Christianity, Confucianism, Sikhism and Islam.

MICHIGAN ART STANDARDS

- ANALYZE
Standard 3: Analyze, describe, and evaluate works of art.
- ANALYZE IN CONTEXT
Standard 4: Understand, analyze, and describe the arts in their historical, social, and cultural contexts.
- 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.

SOURCES

- Common Core Standards: <http://www.corestandards.org/ELA-Literacy/>
- 21st Century Standards: <http://www.nea.org/assets/docs/A-Guide-to-Four-Cs.pdf>

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- Michigan Social Studies Standards:
https://www.michigan.gov/documents/mde/Final_Social_Studies_Standards_Document_65596_8_7.pdf
- Michigan Arts Standards: <https://www.michigan.gov/mde/0,4615,7-140-28753---,00.html>
- https://www.michigan.gov/documents/mde/VPAA_Standards_Accessible_Final_599577_7.pdf

PRE-VISIT ACTIVITIES

DAY 1

- SLIDES 1-5
 - Review the locations of modern-day China, Korea, and Japan using a world map.
 - Visually compare the physical geography and potential resources of each region.
 - Suggested resources:
<http://afe.easia.columbia.edu/geography/>
<https://www.cia.gov/library/publications/the-world-factbook/>
- SLIDE 6
 - Cultural exchange has always been a vital part of the development of the arts in East Asia. Diplomatic exchanges between various courts in China, Korea, and Japan have helped to facilitate the spread not only of material goods and technology, but also religious beliefs, systems of writing, and artistic endeavors. Discuss how these cultural exchanges may have impacted the subject matter, materials, and techniques used to create works of art.
 - See the following resources:
http://afe.easia.columbia.edu/main_pop/kpct/kp_classicaljp.htm
http://afe.easia.columbia.edu/main_pop/kpct/kp_classicalko.htm
<http://afe.easia.columbia.edu/songdynasty-module/index.html>
- SLIDES 7-9
 - Present to students the various formats of art that incorporate both text and graphics which will be studied during this investigation: albums, hanging scrolls and handscrolls. Other formats that students will see in the galleries but are not specifically part of this lesson include folding screens.
 - Some of the themes of these works include representations of Daoist, Confucian, or Buddhist beliefs, genre scenes of everyday life, nature scenes, and portraits.
 - For general background information, see the following resources:
<http://afe.easia.columbia.edu/cosmos/ort/teachings.htm>
<http://www.edoavantgarde.com/>
 - Introduce the framework for understanding various types of paper arts in East Asia.
 - Identify specific types of painting and calligraphy traditionally created in this part of the world, using works that are part of the museum's collection.
 - Example 1: Japanese hanging scroll, Tosa Mitsuoki's *Portrait of Hojo Ujinaga*
 - Example 2: Chinese handscroll by Guo Xu, *Landscape and Fisherman with Poem*.
Note: This handscroll has two paintings on it.

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- Example 3: Chinese album page, Shen Shichong's *Landscapes After Old Masters series*
- Example 4: Korean paper fan, Jeong Taekyu's *Plum Blossoms*
- SLIDE 10
 - Describe the materials needed to create such works by identifying the components of a scholar's desk or artist's studio.
 - The "Four Treasures" include the brush, ink stick, ink stone, and paper. Explain that the museum features an exhibit displaying these treasures as they might have been used by someone who was skilled at incorporating the "Three Perfections" of calligraphy, poetry, and painting into one unified work of art.
 - Mastery of the brush and ink is a slow process. Most students begin by studying calligraphy for many years before they were even allowed to study painting. Often amateur artists and literati begin by copying the work of masters.
 - Because of the time and expense involved in producing the paper and silk on which to write and paint, there was little room for error.
 - Very few early-career paintings by famous artists created before the Qing Dynasty survive today; one exception is a hanging scroll painted by Wu Wei before he turned thirty. In this work, the artist used ink and brushes to lightly sketch the composition before working in darker ink to define his lines. He then moved to the finer features and finished with washes. With much practice, an artist like Wu Wei could begin to create his own unique works.
 - Example: *Fishing in Summer Shade*

DAY 2

- SLIDES 11-12
 - Demonstrate how to read a painting or calligraphy. Chinese, Japanese, and Korean writing is typically read from right to left. Calligraphy is typically written in columns, from the top of the page to the bottom, starting on the right side of the page and moving across to the left.
 - See the following resources:
 - <https://asiasociety.org/china-learning-initiatives/revelations-brush>
 - <https://asiasociety.org/education/worlds-most-incredible-alphabet>
 - Example: Dong Qichang's *Copy of Zhang Xu's Record of Government Officials on a Stone Wall* (Langguan bishiji)
 - Example: Shen Zhou and Wang Ao's *Ode to the Pomegranate and Melon Vine*
 - Reading a book means putting together meaning with words and sentences to develop stories from the experience. In a similar way, one can read a painting by exploring how the artist chose to arrange various objects, people, settings, and other elements of the composition.
 - In traditional Chinese landscape painting, it is common for the viewer to begin their journey through the work by starting in the foreground, imagining oneself wandering through the scene along a path or stream. As the viewer continues to

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visually move into the painting, they move into the middle ground where they may find details such as small people or architectural structures. Viewers then reach the background where they often see dramatic mountains, waterfalls, and clouds.

- Other viewers may move from the top of the work to the bottom of the work, from the less detailed sky and background at the top, through the middle ground with the eye oftentimes being led by visual lines such as a stream or a path, to the more detailed foreground at the bottom of the work.
- Have students examine two scrolls and compare their “journeys” through each work.
 - Examples of Chinese hanging scrolls include Chen Gua’s *Bright Lake and Beautiful Mountains* and Wang Yuanqi’s *Mountain and River Landscape*.
- Discuss the composition of a scroll, identifying the objects found in the foreground, middle ground, and background as well as introducing the ideas of calligraphic colophons and seals and locating them in the work.
- SLIDE 14
 - Introduce some of the philosophical differences influencing the production of these works.
 - Daoists believe an ideal artist showed the mechanical convergence of environment, materials, and skill along with something intangible in order to create truly incredible objects. Such artwork emphasizes the close relationship between humans and nature.
 - Read the following primary source for more background on Daoism:
http://afe.easia.columbia.edu/ps/cup/laozi_daodejing.pdf
 - Confucians say artists must have proper tools, basic skill set, experience, and internalization of the process of creation without conscious thought to become great. Such artwork reflects the importance of filial piety, respect for authority, and harmony with the human world.
 - Read the following primary source for more background on Confucianism:
http://afe.easia.columbia.edu/ps/cup/confucius_analects.pdf
 - Buddhist paintings adhere to a specific canon of sacred iconography, following specific prototypes and were often made by several artists led by a master.
 - Read the following primary source for more background on Buddhism:
 - http://afe.easia.columbia.edu/ps/cup/lotus_sutra_great_vehicle.pdf
 - http://afe.easia.columbia.edu/ps/cup/linji_yixuan_seeing_own_nature.pdf
 - Example: *Japanese Sutra Scroll*

DAY 3

- SLIDES 15-18
 - Identify the ways in which Chinese, Korean, and Japanese painting and calligraphy provide a record of ongoing exchanges between generations of artists and viewers.

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- While some argue that court painters, government-sponsored academies, and royal bureaus set the standard for high-quality works of art, literati artists (who considered themselves “amateur” because they painted for their own sake and not for a courtly or government patron) were among some of the most highly regarded painters in East Asia. While imperial authorities sometimes employed artists directly, at other times such works were commissioned after the quality and products of local workshops were reviewed. Other works were not commissioned at all, created instead for friends or oneself.
- For a court-sponsored work of art, see *Dragon Boat Regatta*. This painting shows participants in a race started by a famous emperor in the 1100s. The event commemorated an honorable man who drowned himself centuries earlier, after being wrongly accused of corruption. In the 1300s, a member of a new imperial family had this painting made. Part of the Mongol empire that controlled China at the time, the patron may have hoped the subject would connect the new rulers to a long history of Chinese emperors.
- For a work not sponsored by the court, see *Ode to the Pomegranate and Melon Vine*, a work that the painter and calligrapher dedicated to a friend of theirs.
- It was typically the responsibility of family members to teach the skills of writing, calligraphy, painting, silk production, papermaking, or book binding to younger generations. Carrying on tradition is a strong part of the concept of filial piety, as learning these skills and trades are signs of respect for one’s elders.
- Sometimes different types of script are seen on the same scroll. The shorter lines of writing that appear on the sides of paintings are called colophons. In some cases, colophons were written by the artist, and include a signature and other information about the work, such as the date or title. In other cases, colophons were written by the person who owned the scroll, or by another viewer, and can include poems or lines of praise for the work. The red seal stamps on a painting are personalized marks left by those who owned or contributed to the work. Debate whether these colophons and seals add or distract from the visual qualities of the paintings themselves.
- Like the traditions of calligraphy, painting, and poetry writing, works of art as well were often passed down from generation to generation. While some of the technology changed over time, many traditions continued to remain strong over the course of the centuries.
- See the following resource: <https://asiasociety.org/china-learning-initiatives/writing-and-technology-china>
- SLIDE 19
 - Investigate the ways in which technology impacted the traditions of calligraphy and painting.
 - Note several key technological developments in materials and techniques that impacted the production of art.
 - In China, the inventions of writing and silk fabric both occurred during the Shang Dynasty.

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- Buddhist Art Miya Ando's *Kumo (Cloud) paintings*

Ask students to compare key works featuring both writing and painting from at least two of the four galleries. Make sure they examine at least one hanging scroll, one handscroll, and one album page.

- SLIDE 20
 - Students will use the *Fishbone Diagram* to record descriptive details about the works they examine. Recommend that students check their diagrams with a partner to make sure that they are recording even the smallest figures and details.
 - For some of the works, suggest that students create a quick sketch to note the placement of the objects within the composition, identifying which objects appear in the foreground, middle ground, and background, the location of calligraphy, the positions of seal stamps, etc. For more complicated pieces, ask students to focus on just one section of the work if completing a sketch.
 - As time allows, students may explore other pieces in the Asian galleries to make additional notes about other related works of art.

Contemporary Connections

- In the Chinese art gallery, Zao Wou Ki's *Untitled* uses similar brushstrokes as traditional Chinese paintings. How does this piece show the influence of both traditional Chinese ink painting and the Abstract Expressionist work of his European and American contemporaries?
- In the Buddhist art gallery, Miya Ando's *Kumo (Cloud) paintings* explore the ideas of change and impermanence which align with Buddhist philosophy that everything changes. Do any of the paintings in the other galleries demonstrate this idea of impermanence? Which one(s)? How so?

Items of Note

Major historical events have created immeasurable impacts on the world of art, affecting the survival of books, paintings, and other works of art and culture. In just the twentieth century alone, measuring the impact on art of the human-caused destruction resulting from the bombings of Japan, the war and division of the Koreas, and the Cultural Revolution in China seems almost impossible.

Fishbone Diagram

Students will develop a fishbone diagram outlining key visual qualities and textual descriptions of various album pages and scrolls.

- SLIDES 21-22
 - After students have finished their fishbone diagrams, discuss the variety of artworks on display in the Asian art galleries that include illustrations and written text.
 - Estimate the total number of different works viewed by students
 - Compare the sizes of works of art
 - Compare the media and possible methods of production
 - Identify the overall theme or subject matter and specific items found in the illustrations, including figures, architecture, geographical features, weather conditions, etc. For example, in a hanging scroll, they may note various details such as buildings, water, bridges, rocks, mountains, boats, paths, clouds, etc.

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- Analyze how the styles of these albums and scrolls are similar to and different from the paintings you see being created where you live today, considering the following . . .
 - The physical structure of the pieces
 - Organization of text
 - Types and details of illustrations
 - The materials used in the production of the pieces
 - Identification of artists and writers

Items of Note

- While the DIA includes dates on its labels, it does not include the names of dynasties because of shifting borders, cultural exchange, and the transformation of artistic practices that do not always align with political change.
- The DIA's collection of Asian works spans more than 4000 years and includes over 7000 objects. Only a portion of this collection is on display. Because of the fragility of works on paper and textiles, such pieces (or sections of larger works) are on rotation in the galleries, remaining on display for four to six months at a time.

POST-VISIT ACTIVITIES

Recipe for Success: Using the metaphor of writing a recipe that provides the ingredients and directions for creating a work of art, students will develop a plan for designing a unique album page or scroll painting.

DAY 5

- SLIDES 23-24
 - Team up students and have them share their *Fishbone Diagram*, identifying key examples from the works they observed on display.
 - How do the various formats of paintings differ? What are some of the key ingredients you observed in a successful work of art?
 - What subject matter did you see in the works you investigated?
 - Where in the compositions did you find pictorial imagery, calligraphy, and seals?
 - How do these works reflect the people who made them, the people who inspired them, and the people who came after them?
 - Is there any specific evidence of key “ingredients” or specific techniques being passed down over time?
 - How might this work of art be different if it were to be recreated today?
 - Have students consider the following, based on the evidence collected:
 - What subject matter did you see the most frequently in the works you investigated?
 - What ingredients do you feel are most effective in creating a work that will speak to future generations?

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- SLIDE 25
 - Using the visual evidence gathered, discuss the following:
 - How did the format of the work (hanging scroll, handscroll, or album) affect your ability to find examples for this activity when entering the gallery?
 - How did the “serving size” (the overall dimension of the work and the size of various images and text included in the work) change the way in which you, as the viewer, interacted with the piece?
 - How does the variety of subject matter alter the “taste” (the lasting impression of the work) of the composition?

DAY 6

- SLIDES 25-27
 - Taking the best characteristics of the works evaluated, have students develop a recipe for a successful work of art that includes both calligraphy and painting and would be passed down from generation to generation. Utilizing the *Recipe for Success* guide sheet, students should plan to include:
 - Creative title for the piece
 - Format for the work (album page, hanging scroll, handscroll, etc.)
 - Finished size of the work (serving size)
 - List of elements/objects/features, such as specific geographical features (ingredients). Be sure to specify the size of each ingredient and how many of each type to include.
 - List of three to five detailed directions explaining how and where to arrange each element (general locations such as foreground, middle ground, background along with specific details like left and right)
 - Title of Work
 - Format of Work
 - Serving Size
 - Ingredients
 - Directions

DAY 7

- SLIDE 28
 - When students are finished, have them consider the following: thinking metaphorically, would they classify this work as an appetizer, main course, dessert, or just a snack? Why? Then have students share their recipes with the whole class.
 - As an extension, assign students to work individually and explain why their work “tastes” the best by writing an argumentative essay or blog post, etc. having students comment on their peers’ thoughts.
 - MINI PROJECT: (this can be done in conjunction with the art teacher if desired). Students will create a unique work of art incorporating the “Three Perfections” using these new recipes. Using white paper and sumi ink, they should select one of the recipes created

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by a fellow classmate to create—not their own. As part of the post-project critique, have students match the recipe cards with the works of art.

This educational resource was developed by Art teacher Angie Stokes in collaboration with the DIA Education Programs team.

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Artwork

Chen Gua (Chinese, active 1547–54). [*Bright Lake and Beautiful Mountains*](#), 1549. Ink on paper, Overall (scroll): 96 × 21 5/8 inches, Painting: 73 3/4 × 15 inches. Detroit Institute of Arts, Founders Society Purchase, Stoddard Fund for Asian Art. 80.2

Chinese. [*Apricot Branch in Vase, from the Album of Calligraphy and Painting from the Ten Bamboo Studio*](#), 18th Century. Woodblock print, ink and color ink on paper, 9 3/8 × 11 3/8 inches. Detroit Institute of Arts, Founders Society Purchase, Mary R. Coyle Fund. 37.86

Chinese. [*Blossoms of Iris, Camellia, and Prune, from the Mustard Seed Garden Manual of Painting*](#), 18th century. Woodblock print, ink and color ink on paper, 10 1/4 × 12 1/2 inches. Detroit Institute of Arts, Founders Society Purchase, Mary R. Coyle Fund. 37.80

Chinese. [*Dragonfly and Plants, from the Mustard Seed Garden Manual of Painting*](#), 18th century. Woodblock print, ink and color ink on paper, 10 1/2 × 12 7/8 inches. Detroit Institute of Arts, Founders Society Purchase, Mary R. Coyle Fund. 37.81

Chinese. [*Flowers and Insect, from the Mustard Seed Garden Manual of Painting*](#), 18th century. Woodblock print, ink and color ink on paper, 10 1/2 × 13 inches. Detroit Institute of Arts, Founders Society Purchase, Mary R. Coyle Fund. 37.83

Chinese. [*Geese and Reeds, from the Mustard Seed Garden Manual of Painting*](#), 18th century. Woodblock print, ink and color ink on paper, 10 1/4 × 12 3/4 inches. Detroit Institute of Arts, Founders Society Purchase, Mary R. Coyle Fund. 37.76

Chinese. [*Green Bamboo, from the Album of Calligraphy and Painting from the Ten Bamboo Studio*](#), ca. 1775–1879. Woodblock print, color ink on paper, 10 1/8 × 11 1/8 inches. Detroit Institute of Arts, Founders Society Purchase, Mary R. Coyle Fund. 37.75

Chinese. [*Kingfisher, Cicada, and Willow Tree, from the Mustard Seed Garden Manual of Painting*](#), 18th century. Woodblock print, ink and color ink on paper, 12 5/8 × 10 3/8 inches. Detroit Institute of Arts, Founders Society Purchase, Mary R. Coyle Fund. 37.85

Chinese. [*Personal Seal*](#), 18th–19th century. Stone, 4 1/4 × 2 × 2 1/2 inches. Detroit Institute of Arts, Gift of Frederick Stearns. 90.1S9742

Chinese. [*Squirrel and Grapes, from the Mustard Seed Garden Manual of Painting*](#), 18th century. Woodblock print, ink and color ink on paper, 10 1/4 × 12 3/4 inches. Detroit Institute of Arts, Founders Society Purchase, Mary R. Coyle Fund. 37.79

Choe Wu-seok (Korean, 1899–1964). [*Ten Panel Still Life Painting Screen*](#), early–mid-20th century. Ink and watercolor on paper, Overall (flat): 71 × 225 inches Installed (31 1/2" angle): 71 × 161 × 11 inches. Detroit Institute of Arts, Museum Purchase, funds from the Charles M. Endicott Memorial Fund. 2016.103

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Dong Qichang (Chinese, 1555–1636). [*Copy of Zhang Xu's Record of Government Officials on a Stone Wall \(Langguan bishiji\)*](#) (detail), ca. 1608–09. Ink on silk, Overall (scroll): 10 5/8 in × 23 feet 5 7/8 inches × 2 inches, Image (main calligraphy): 10 1/2 × 129 1/4 inches. Detroit Institute of Arts, Founders Society Purchase, Henry Ford II Fund. 77.63

Gao You (Chinese, active ca. 1625; designer). [*Bird on Flowering Plum Branch, from the Album of Calligraphy and Painting from the Ten Bamboo Studio*](#), ca. 1775–1879. Ink on paper, 9 5/8 × 11 1/4 inches. Detroit Institute of Arts, Founders Society Purchase, Mary R. Coyle Fund. 37.84

Guo Xu (Chinese, 1456–1532). [*Fisherman with Poem*](#), 1456–1532. Overall (scroll): 10 5/16 inches × 17 feet 1 inch × 2 inches, Painting 2 (Fisherman with Poem): 9 × 59 1/8 inches. Detroit Institute of Arts, Founders Society Purchase, Sarah Bacon Hill Fund. 42.51

Guo Xu (Chinese, 1456–1532). [*Landscape*](#), 1456–1532. Overall (scroll): 10 5/16 × 17 feet 1 inch × 2 inches, Painting 1 (Landscape): 9 × 61 3/4 inches. Detroit Institute of Arts, Founders Society Purchase, Sarah Bacon Hill Fund. 42.51

Japanese. [*Set of Miniature Painting Albums*](#), ca. 18th–19th century. Albums: ink and watercolor on paper, Box: Wood, ink. Each album closed 3 3/16 × 1 3/4 × 11/16 inches, Box 5 11/16 × 3 5/8 × 5 11/6 inches. Detroit Institute of Arts, Museum Purchase, Ancient Art Deaccession Fund, City of Detroit by exchange. 2013.72

Japanese. [*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

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

Kim Gyujin (Korean, 1868–1933). [*Ten Panel Screen with Plants and Verses*](#), 1896. Ink on toned paper, Overall (flat): 73 1/2 × 164 1/2 inches, Installed: 73 1/2 × 134 1/4 × 12 1/4 inches. Detroit Institute of Arts, Museum Purchase, DeRoy General Acquisition Fund. 2019.45

Nakabayashi Chikuto (Japanese, 1776–1853). [*Misty Landscape*](#), 1776–1853. Ink and watercolor on silk, Overall (scroll): 76 3/4 × 21 7/8 inches, Painting: 44 1/4 × 14 7/8 inches. Detroit Institute of Arts, Founders Society Purchase, K. T. Keller Fund. 75.56

Ni Ying (Chinese, active ca. 1628–44; designer). [*Red-Robed Bamboo, from the Album of Calligraphy and Painting from the Ten Bamboo Studio*](#), 18th century. Woodblock print, Ink and color ink on paper, 9 3/8 × 11 3/8 inches. Detroit Institute of Arts, Founders Society Purchase, Mary R. Coyle Fund. 37.77

Shen Shichong (Chinese, active ca. 1607–40). [*Painting from an Album of Landscapes After Old Masters*](#), 1619. Ink and watercolor on paper, 12 × 8 3/4 inches. Detroit Institute of Arts, Founders Society Purchase with funds from the Women's Committee, Friends of Asian Art, Stanley R. and Lynn W. Day; gift of Mr. and Mrs. Lawrence P. Fisher by exchange. 1994.42.1

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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

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. Chrysler by exchange. 2013.71

Wang Shi (Chinese, 1649–1734; designer). [*Magnolia Blossoms, from the Mustard Seed Garden Manual of Painting*](#), 18th century. Woodblock print, Ink and color ink on paper, 10 1/8 × 12 1/4 inches. Detroit Institute of Arts, Founders Society Purchase, Mary R. Coyle Fund. 37.78

Wang Wen (Chinese, 1497–1576). [*View from the Keyin Pavilion on Baojie Mountain*](#), 1562. Ink on silk; Overall (scroll): 16 inches × 31 feet 6 3/4 inches, Painting: 15 1/2 inches × 19 feet 4 inches. Detroit Institute of Arts, Founders Society Purchase, gift of Mr. and Mrs. Lawrence Fisher by exchange. 1993.51

Wang Yuanqi (Chinese, 1642–1715). [*Mountain and River Landscape*](#), 1711. Ink and watercolor on paper, Painting: 45 5/8 × 22 3/8 inches. Detroit Institute of Arts, Founders Society Purchase, Benson and Edith Ford Fund. 78.19

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

Wu Wei (attrib.) (Chinese, 1459–1508). [*Fishing in Summer Shade*](#), 1483. Ink and watercolor on silk, Overall (scroll): 91 1/2 × 51 1/8 in, Painting: 73 1/2 × 40 1/8 inches. Detroit Institute of Arts, City of Detroit Purchase. 21.181

Zao Wou-Ki (French, born in China, 1921–2013). [*Untitled*](#), 1957. Oil on canvas, 31 × 87 inches. Detroit Institute of Arts, Gift of Dr. Wu-Wai Chao. F75.18