



ABOUT THE MUSEUM

BOUNDLESS: STORIES OF ASIAN ART

Asia's peoples, cultures, and landscapes are profoundly diverse, and the history of these regions is long. The map below shows how the United Nations currently defines Asia, a continent that stretches across a quarter of the globe. Though definitions of Asia have changed over time, people and artistic practices have always crisscrossed the region, bridged divides, created trade networks, and spread ideas.

The Seattle Asian Art Museum celebrates the art of the many peoples of Asia, including those of Asian descent who are part of our greater Seattle community. The collection features hundreds of objects, from photographs to ceramics to sculptures. In the museum, you will not find galleries labeled "China," "Japan," or "India." Instead, works of art from many nations—from ancient to contemporary times—are arranged to tell stories of human experiences.



Cover: *Villagers*, 1999, Akio Takamori, Japanese, 1950–2017, stoneware, Seattle Art Museum, Purchased with funds from the Robert M. Shields Fund for Asian Ceramics, the Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, and the Mark Tobey Estate Fund, in honor of Julie Emerson, 2014.21.2–4, © Akio Takamori.

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ABOUT THIS GUIDE

This Educator Resource Guide looks at works of art from SAM's collections and explores different themes that organize the collection. K-12 students and educators can use this guide in the classroom or during a visit to the Seattle Asian Art Museum. Each exercise starts with looking questions and background information about the work. Many of the questions borrow techniques from [Visual Thinking Strategies](#) (VTS). Educators can use VTS to facilitate inclusive, open-ended conversations about works of art that build critical thinking skills.

A blank sheet is included for you to select additional works of art from the exhibition to think about with your students. Phonetic pronunciations of all artist names and words transliterated from non-English languages can be found in Appendix 1. High-resolution images of all the artworks can be found at the end of this guide.

Draw



Reflect



Connect



Discuss



Explore



Write



We would like to thank our educator advisors: Vesna Danh, Cedarhurst Elementary School Teacher, Malia Peoples, Designer at Other Peoples Polyester and Teaching Artist, and Paulette Q. Thompson, University of Washington PhD student in Multicultural Education and 2019 - 2021 Jenkins Fellow in Labor Studies.

PREPARING FOR THE MUSEUM VISIT

COMPLEX CONVERSATIONS

Before leading conversations with your students, reflect on your own identity and be cognizant of how that identity shapes your personal perspective and biases, then encourage your students to do the same. Model self-reflection for your students and consider specific aspects of your own identity, such as race and gender, and how they have affected your life, worldviews, and interactions with others. Aim to create an open and safe environment with your students by sharing your experience, and why these experiences are important.

Prepare your students for these conversations with the following techniques, which are adapted from the Studio Museum in Harlem.

- 1 At the beginning of the discussion or visit, set group expectations of a respectful dialogue.
- 2 Use “I” statements to honor individual experiences and avoid stereotyping.
- 3 When possible, begin with foundational ideas and then build to more complex topics.
- 4 Encourage students to create space for those to speak who do not normally do so and encourage thoughtful listening.
- 5 If a student says something concerning, try to ask for more information to find an underlying issue. Create an environment in which the group can unpack the statement, to take the spotlight off the student who voiced this and help others who may feel similarly to process.
- 6 Allow time for quiet reflection and check in with students after difficult conversations.

Support for K-12 programs at the Seattle Asian Art Museum is provided by The Freeman Foundation.

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PREPARING FOR THE MUSEUM VISIT

PRE-VISIT

In preparing for a visit to the museum, this guide can help familiarize students with select themes in the exhibition. Educators can use one or all the included images and activities to structure their museum experience.

For educators leading the activities in the museum, SAM encourages groups to use paper, pencils, and clipboards in the galleries.

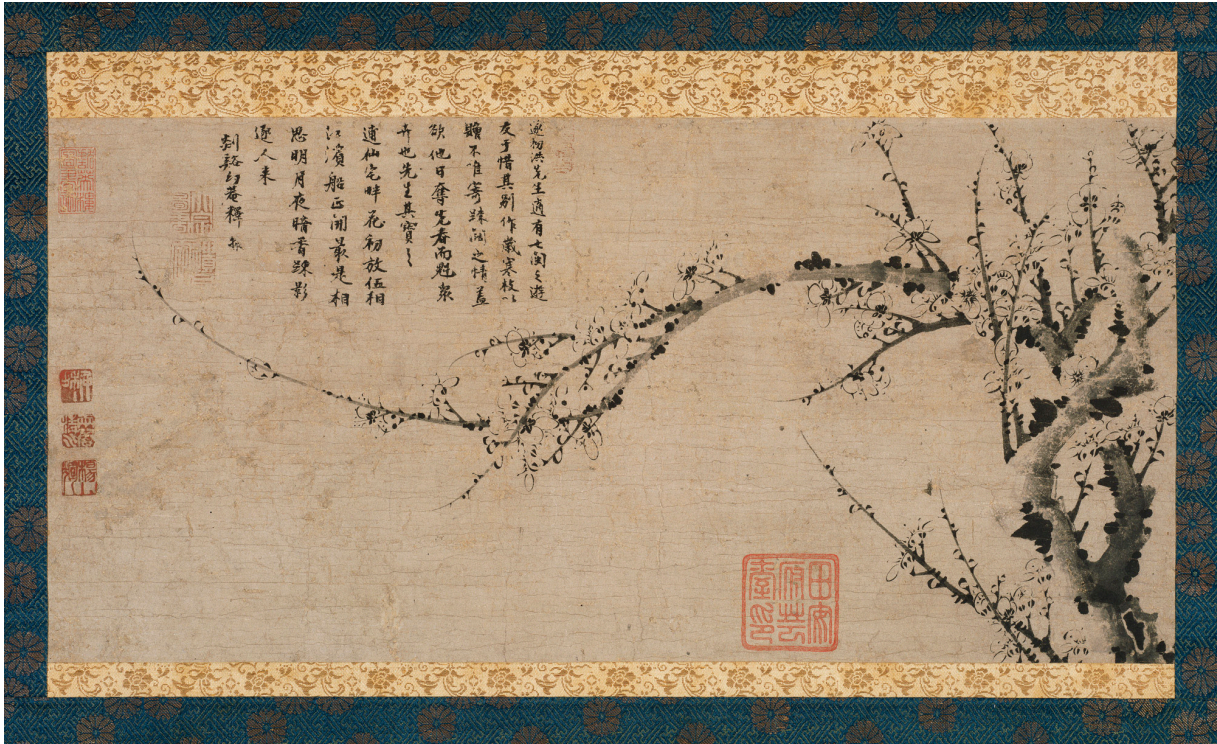
AT THE MUSEUM

During your visit, this guide will give you an overview of selected artworks you will see in the Seattle Asian Art Museum. Expand your experience to explore works in the collection with the interactive map at the museum and the [Smartphone Tour](#).

ADDITIONAL RESOURCES

- Visit the [Ann P. Wyckoff Education Resource Center \(ERC\)](#) on the second floor of the Seattle Art Museum for more resources on the Seattle Asian Art Museum and SAM's collection. You can also browse ERC resources online, which include more information and activities about the works in this guide for all ages.
- The ERC offers several [Outreach Suitcases](#) for classrooms that focus on the arts and culture of Asia, such as *Art of Asia: Stories Across Time and Place*; *Origins: Myths, Histories, and Stories of India*; *Passing Down Traditions: Art of China*; *Tea in Japanese Culture: A Window into the Arts*; and *Trading Traditions: History, Culture, and Exchange in the Philippines*.
- [Visual Thinking Strategies](#) is an educational nonprofit that trains educators in schools, museums, and institutions of higher education to use a student-centered facilitation method to create inclusive discussions. Their intensive professional development programs provide individuals with the tools to become skilled facilitators of complex conversations. Their accessible classroom curricula are supportive of critical thinking, visual literacy, communication, and collaboration skills.
- Explore resources on challenging stereotypes about Asian peoples in the classroom from [Teaching Tolerance's Toolkit for "I Am Asian American," Toolkit for "\(In\)Visible Identity,"](#) and ["Countering Islamophobia Through Education."](#) All three pages provide resources for talking about issues of identity and representation related to communities of Asian descent.

WORD & IMAGE: LOOKING QUESTIONS



A Branch of the Cold Season, ca. 1440, Ming dynasty (1368-1644). Yang Hui, with Monk Zhen of Huan'an Temple, active early to mid-15th century. Eugene Fuller Memorial Collection, 51.132. Photo: Paul Macapia.

LOOKING QUESTIONS

What's going on here? What do you see that makes you say that?

Use your finger to trace the lines and shapes you see in this image. How does moving like this make you feel? What movements do you think the artists made when they painted this image?

Compare the written characters to the painted image in this artwork. What is similar about them? What is different?

DIVING DEEPER

What supplies and materials do you think the artists used in making this artwork? What do you see that makes you say that? How are they similar or different to what you use to write and draw in class?

In this artwork, one artist wrote the words and another painted the image. Why do you think they were put together? How would this artwork be different if it was only the words or only the painted image?

What else do you see every day that shows words and images together? How does that compare to this artwork?

WORD & IMAGE: ABOUT THE WORK

INFORMATION

For hundreds of years, artists have practiced **calligraphy**, a type of art related to writing. Calligraphy can be a work of art on its own or it can be paired with painted images. Even if someone cannot read what is written, they can appreciate calligraphy by thinking about its movement or style. *A Branch of the Cold Season* includes both calligraphy and an image of a plum tree painted in ink. The lines of calligraphy above the branches were written by a **monk** named Zhen and the painted plum tree was later added by the artist Yang Hui. Yang Hui gave this artwork as a gift to his friend, who was preparing to travel to a city far away. The Chinese **characters** read: “When the plum blossoms begin to bloom. . .Imagine some of these nights you will be thinking of each other in the bright moonlight.”¹ The moonlight was understood as a symbol connecting those who are far away. As a whole, this work of art expresses that the two friends would be connected wherever they went.



ACTIVITY

Like the painting above, an artwork can be a collaboration between two different artists, with one painting an image and the other adding in poetry or words.

- 1 Ask students to think of an animal, plant, or something else from nature that they see often.
- 2 Give students the option to gesture or act out the movements to show what it looks like or how it is in motion. If they thought of an animal, how does it walk or run? If they thought of a plant, does it sway in the wind or lean toward the sun?
Extension Ask students to also think about patterns of movement in nature, such as seasonal changes.
- 3 Have students sketch their natural subject in motion. Then have them pair up and share about what they drew with a partner. Their partner should write down 5 key words that describe their partner’s work and then use those to write a story or poem. Students will add this writing to their partner’s artwork to create a collaborative piece.

¹ For the text of the full poem by Monk Zhen, please see Appendix 2.

WORD & IMAGE: ABOUT THE WORK

STANDARDS

NATIONAL CORE ARTS STANDARDS

CREATING

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

PRESENTING

Anchor Standard 6

Convey meaning through the presentation of artistic work.

RESPONDING

Anchor Standard 7

Perceive and analyze artistic work.

Anchor Standard 8

Interpret intent and meaning in artistic work.

CONNECTING

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historic context to deepen understandings.

COMMON CORE STATE STANDARDS: ENGLISH LANGUAGE ARTS

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.

Presentation of Knowledge and Ideas

5: Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

Anchor Standards for Writing Production and Distribution of Writing

4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

History/Social Studies Grades 6–8 Craft and Structure

6-8.4: Describe how a text presents information (e.g., sequentially, comparatively, causally).

6-8.6: Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

COMMUNITY: LOOKING QUESTIONS



Middle-Aged Man, 1999. Akio Takamori. Stoneware with underglaze, 28 1/2 × 7 3/4 × 5 1/2 in. (72.4 × 19.7 × 14 cm). Purchased with funds from the Estate of Robert M. Shields, the Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, and the Mark Tobey Estate Fund, in honor of Julie Emerson, 2017.21.1 © Akio Takamori. photo: Elizabeth Mann.

Woman with Handbag, 1999. Akio Takamori. Stoneware with underglaze, 31 1/2 × 10 1/2 × 6 1/2 in. (80 × 26.7 × 16.5 cm). Purchased with funds from the Estate of Robert M. Shields, the Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, and the Mark Tobey Estate Fund, in honor of Julie Emerson, 2014.21.2 © Akio Takamori. photo: Elizabeth Mann.

Male Student, 1999. Akio Takamori. Stoneware with underglaze, 34 × 11 × 11 in. (86.4 × 27.9 × 27.9 cm). Purchased with funds from the Estate of Robert M. Shields, the Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, and the Mark Tobey Estate Fund, in honor of Julie Emerson, 2014.21.4 © Akio Takamori. photo: Elizabeth Mann.

Girl in Deer Dress, 1999. Akio Takamori. Stoneware with underglaze, 31 1/2 × 10 × 9 in. (80 × 25.4 × 22.9 cm). Purchased with funds from the Estate of Robert M. Shields, the Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, and the Mark Tobey Estate Fund, in honor of Julie Emerson, 2014.21.3 © Akio Takamori. photo: Elizabeth Mann.

LOOKING QUESTIONS

What's going on here? What do you see that makes you say that?

Look closely at each figure's face, body, and pose. What do these details tell you? Are there any details that are missing?

Why do you think these figures are arranged this way? How might you rearrange them? What kind of story would your arrangement tell?

DIVING DEEPER

Each figure shows a person from the artist's childhood. Why do you think he made sculptures of them? How do you think he felt about these people?

Do any of these figures remind you of someone from your life? How do you remember people or places that were once in your life? Do you ever write, make music, or make art about them?

COMMUNITY: ABOUT THE WORKS

INFORMATION

Akio Takamori **immigrated** to the United States from Japan in 1974. Though he was living in the United States when he made *Villagers*, Takamori based the figures on some of the people living in his hometown of Nobeoka, Japan. During his childhood, his father worked as a doctor at the village **clinic**. Because of this, Takamori met with many patients who lived in their city, which was rebuilding after being heavily damaged during **World War II**. Through these everyday interactions, he was able to get to know people whose lives were very different from his own. Takamori explains, “I create my figures from memories. I examine and visualize the meaning of scale, space, material, and dimension of my memories”² The *Villagers* relate to each other as members of a **community**.



ACTIVITY

Through *Villagers*, Takamori’s community in Japan is able to come from the past into the present through his memories. Have students create their own version of *Villagers* in groups.

- 1 Organize the class into groups of 4–5 students. In intervals of 5–10 minutes, have students take turns being the artist, while the other group members act as sculptures. Ask the artist to think of a community, such as their family, neighborhood, school, or friends.
- 2 Ask them to describe this community to their group members. Who is a part of this community, and what do they do together? How do members of this community interact with each other? The artist will assign a role or character to each group member and instruct them how to pose to reflect this community.

Extension Ask the artist to share an important memory and have the group members show the memory through their body language and facial expressions without instructions from the artist. How is this similar to or different from what the artist imagined?

²Akio Takamori. “Artist’s Statement.” in Peterson, Susan. *Contemporary Ceramics*. New York: Watson-Guption Publications, 2000, 174.

COMMUNITY: ABOUT THE WORKS

STANDARDS

NATIONAL CORE ARTS STANDARDS

CREATING

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Anchor Standard 2

Organize and develop artistic ideas and work.

Convey meaning through the presentation of artistic work.

RESPONDING

Anchor Standard 7

Perceive and analyze artistic work.

CONNECTING

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historic context to deepen understandings.

COMMON CORE STATE STANDARDS: ENGLISH LANGUAGE ARTS

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.

TEXT TYPES AND PURPOSES

- 3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

THE HARVEST: LOOKING QUESTIONS



Dragon Tamer Luohan, ca. 14th century, Chinese. Wood with polychrome decorations, 41 x 30 x 22 in. (104.14 x 76.2 x 55.88 cm). Eugene Fuller Memorial Collection, 36.13. photo: Paul Macapia.

Bulul couple (rice deities), 19th century, Wood, wire, residue of organic offerings, Philippines, Northern Luzon, Ifugao, Gifts of Georgia Schwartz Sales, 2005.181-182

LOOKING QUESTIONS

What's going on in these sculptures? What do you see that makes you say that?

Compare the color, shape, and material of the first sculpture with the second pair. What is similar about them? What is different?

DIVING DEEPER

Where do you think these sculptures were placed before they came to the museum?

What objects represent an important time of year in your life, in your culture, or community? How are they used?

THE HARVEST: ABOUT THE WORKS

INFORMATION

The harvest season is a time of year when crops like fruits, vegetables, and grains are ready to be gathered by farmers. Over time, different communities throughout Asia created works of art honoring the harvest and the food it gives. Today's farming, machines, and transportation have allowed people to access food throughout the year, but the harvest is still an important time of year. In 14th century China, a dragon tamer's responsibility was to keep away **droughts**, which make it hard for crops to grow. The monk in the first sculpture, *Dragon Tamer Luohan*, is directing his concentration to the sky to call on dragons, which were believed to control rainfall. Sculptures of monks like this one can be found in temples, where people pray for a good harvest. The second pair of sculptures, *Bulul couple (rice deities)*, once stood looking out over a hilly landscape of **rice paddies** made by the **Ifugao** people in the Philippines. They are meant to represent **ancestor** spirits that watch over the rice paddies. To thank these spirits, priests pray to the figures and give them a taste of the harvest feasts during celebrations.



ACTIVITY

Across time and place, the harvest and food have been tied with special times of year. Ask students to reflect on a special occasion or important time in their lives that has to do with the harvest and food. Use the questions below to help get them started.

- 1 The *Bulul couple* take part in a harvest celebration. Does your community have a celebration that involves a specific food? Does your family have a day or time of year when you enjoy a certain type of food?
- 2 Does your family or community grow food of their own by gardening or farming? What is your experience with harvesting crops?
- 3 Do you see anything in these artworks similar to art from your community? Does your community use art to celebrate food or the harvest? If so, how?

Have students find a partner or form a small group to share their reflections.

THE HARVEST: ABOUT THE WORKS

STANDARDS

NATIONAL CORE ARTS STANDARDS

PRESENTING

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Anchor Standard 6

Convey meaning through the presentation of artistic work.

RESPONDING

Anchor Standard 8

Select, analyze, and interpret artistic work for presentation.

CONNECTING

Anchor Standard 11

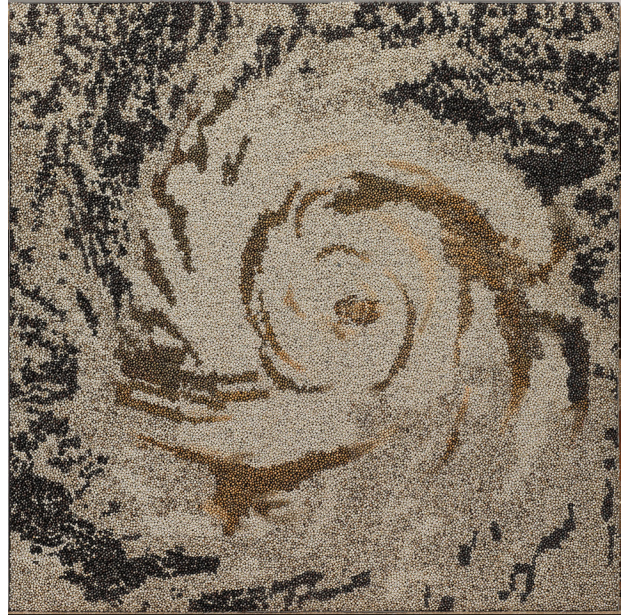
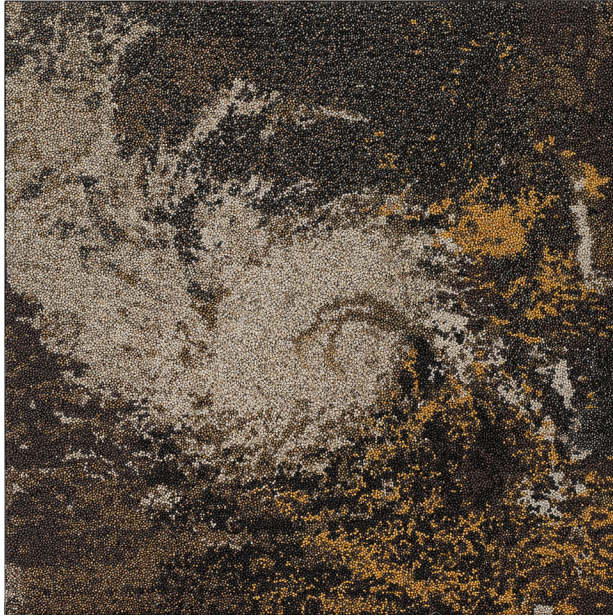
Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

COMMON CORE STATE STANDARDS: ENGLISH LANGUAGE ARTS

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.

ARTIST VOICE: LOOKING QUESTIONS



60 kmph-998 hPa, 2015. Vibha Galhotra. Nickel-coated ghungroos, fabric, polyurethane coat, 48 × 48 in. (121.9 × 121.9 cm). Asian Art Acquisition Fund, 2016.19.2 ©Vibha Galhotra. Courtesy of the artist and Jack Shainman Gallery, New York. photo: Elizabeth Mann.

205 kmph-950 hPa, 2015. Vibha Galhotra. Nickel-coated ghungroos, fabric, polyurethane coat, 48 × 48 in. (121.9 × 121.9 cm). Asian Art Acquisition Fund, 2016.19.1 ©Vibha Galhotra. Courtesy of the artist and Jack Shainman Gallery, New York. photo: Elizabeth Mann.

LOOKING QUESTIONS

What's going on in these images? What do you see that makes you say that?

Have you ever seen an artwork that tells you a message? What was it? How did you know what the artist wanted to say?

Have you seen an image or shape like these works before? Where did it come from and what was its meaning?

DIVING DEEPER

What colors, shapes, and materials did the artist use when making these images? What do you think the artist was trying to say with those choices?

The artist looked at a satellite photograph taken from outer space to make these works. Why do you think she made art from images she had seen before?

ARTIST VOICE: ABOUT THE WORKS

INFORMATION

These two wall hangings are made of **ghungroos**,⁴ which are small metal bells worn in some forms of classical Indian dance. Using this metal material, artist Vibha Galhotra highlights the **factories** that make these ghungroos and other goods in large **urban** areas. The artist draws from objects in her own life and her experiences living in New Delhi, one of India's largest cities, where she has seen the city grow very quickly, leading to problems with waste and **pollution**. The shapes within these artworks come from **satellite** images of **tropical storms**. The titles are readings of storm strength: *205 kmph-950 hPa* refers to July 1994's Hurricane Gilma of the eastern Pacific Ocean and *60 kmph-998 hPa* refers to the October 2014 Typhoon Vongfong, which caused damage in Japan and other areas. The map below shows where these locations are. By using the ghungroos and satellite images in her art, the artist expresses her ideas on the connection between growing cities and **climate change**, which has caused violent storms, droughts and flooding around the world.



The areas marked in **blue** were affected by **Hurricane Gilma** in 1994. The areas marked in **red** were affected by **Typhoon Vongfong** in 2014.

⁴ A close-up image of ghungroos can be found in the high-resolution images included at the end of this guide.

ARTIST VOICE: ABOUT THE WORKS



ACTIVITY

- 1 Divide the class into small groups and share the following quote from the artist, Vibha Galhotra, with open-ended discussion prompts. See suggested prompts below.

“I want to get people talking about the commons; rather than what’s mine or yours, we need to talk about these commons now. To see that the globe is one, rather than having borders which are in between us. But those borders are not seen by nature. If any devastation happens in the natural world, it impacts the whole world.”⁵

- a. Can you see the artist’s message in her artwork? Why or why not?
- b. What do you think the artist wants to tell other people? What do you think the artist wanted the people looking at her art to understand?

- 2 Regroup after the small group discussion and ask students to share something another group member said that stood out to them. Then discuss these artworks and Vibha Galhotra’s quote with open-ended prompts about her message. See suggested prompts below.

- a. When Hurricane Gilma (1994) and Typhoon Vongfong (2014) hit, how do you think they changed the lives of people who lived in those places? Have you, your family, or community ever experienced a storm with strong winds and heavy rain, hurricane, or typhoon? What was that like?
- b. What have you learned about that inspired you to make art, music, a poem, dance, or other creative response?

Take some time to explore other art by Galhotra to learn how her ideas, perspective, and voice are represented in multiple ways through other artworks and installations on her website. Discuss how her artist’s voice is consistent in each piece, and when it expands to highlight new ideas.

- 3 Encourage students to continue this conversation with other people in their lives.

- a. For younger students: Encourage them to ask their parents, guardians, caretakers, or an adult in their lives about their thoughts on Vibha Galhotra’s art and message. If possible, have them share the images and information from this guide.
- b. For older students: Encourage them to share the images and information on this guide with classmates and peers, as well as caregivers and family. Just as Galhotra used her experiences to make art, how can their experiences help them take action about issues that are important to them?

⁵From this article <https://www.pacificsandiego.com/things-to-do/arts-coolture/pac-vibha-galhotra-lux-art-institute-story.html>

ARTIST VOICE: ABOUT THE WORKS

STANDARDS

COMMON CORE STATE STANDARDS: ENGLISH LANGUAGE ARTS

Anchor Standards for Reading

Key Ideas and Details

1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

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.

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.

3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Grades 6–8 Literacy in History/Social Studies

Key Ideas and Details

2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

NATIONAL CORE ARTS STANDARDS

RESPONDING

Anchor Standard 7

Perceive and analyze artistic work.

Anchor Standard 8

Interpret intent and meaning in artistic work.

CONNECTING

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

WHAT WE WEAR: LOOKING QUESTIONS



Official's ceremonial robe (T. Chupa), ca. 1900. Tibetan. Silk brocade with embroidered borders, velvet, and silver buttons. 60 × 78 in. (152.4 × 198.1 cm). Gift of friends in memory of Mrs. Frederick Pipes, 72.43

Wedding robe (wonsam), ca. 1900. Korean. Silk gauze, 73 3/4 in. (187.33 cm), L.: 46 in., Gift of Frank S. Bayley III, 92.144. photo: National Research Institute of Cultural Heritage, Republic of Korea.

LOOKING QUESTIONS

What's going on here? What do you see that makes you say that?

Compare these pieces of clothing. How are they similar? How are they different?

If you have worn clothing like this before, what did it feel like? What might it feel like if you could touch these pieces of clothing?

What colors, patterns, and designs do you see? What do you think they mean?

DIVING DEEPER

Think about the clothing and accessories you wear. Why do you choose to wear them? How do you express yourself through clothing?

Think about the clothing that you or other people in your family wear for a ceremony or special occasion. How can clothing show the importance of a special occasion?

WHAT WE WEAR: ABOUT THE WORK

INFORMATION

What people wear can show parts of their **identity**, as well as a specific time in their lives. The two robes show how art and **culture** influence people's lives, whether it is their everyday appearance or an important occasion. The first robe, designed in a Mongolian style, was made from Russian silk, which was traded in China during the 1900s. It was worn by a Tibetan official for important government events, as well as the first day of the New Year. The second piece of clothing is a **wonsam**, a traditional Korean garment. This *wonsam* was made for a wedding. The blue silk for the front and back panels is woven with the Chinese character *xi*,³ which means "joyous", making it fitting for the event. The sleeves are made of silk stripes in bright pink, yellow, and green. In the past, *wonsam* were mostly limited to **higher-class** women. Today, they are still worn in some weddings both in and outside of Korea.



ACTIVITY

Official's ceremonial robe (T. Chupa) and Wedding robe (wonsam) were both worn for a special occasion. How does the clothing you wear for a special occasion tell something about you?

- 1 Ask students to think of clothing and accessories that they wear for a special occasion, such as a holiday, ceremony, or religious practice. Have them make note of any symbols, patterns, or images on their apparel.
- 2 Have students fold a blank piece of paper in half. On the top half, have students draw the piece of clothing or accessory that came to mind. Students can also sketch a related symbol, pattern, or image. On the bottom half, have students write three words they associate with their clothing or accessory.
- 3 Ask students to form pairs and show their partner only the top half of their page. Have their partner list three words in reaction to the drawing. Then unfold the page and compare ideas.

³ Phonetically pronounced "shee." See Appendix 1

WHAT WE WEAR: ABOUT THE WORK

STANDARDS

NATIONAL CORE ARTS STANDARDS

CREATING

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

PRESENTING

Anchor Standard 6

Convey meaning through the presentation of artistic work.

CONNECTING

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historic context to deepen understandings.

COMMON CORE STATE STANDARDS: ENGLISH LANGUAGE ARTS

Anchor Standards for Speaking and Listening Comprehension and Collaboration

4: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

WHO WE ARE: LOOKING QUESTIONS



Bewitched #2 Seoul, 2001. Jung Yeondoo. C-print photograph. 62 5/8 × 51 9/16 in. (159.1 × 131 cm) Purchased with funds from the Estate of Rosa Ayer, 2016.8.1-2.

LOOKING QUESTIONS

What's going on in these works? What do you see that makes you say that? What more can we find?

Why do you think you see the same pose in both images? What does it feel like to pose in that way?

Look closely at the image on the left. What do you think are some things this person does every day? What do you see that makes you say that? Now do the same for the image on the right.

DIVING DEEPER

What words would you use to describe the person in each image, based on what they are wearing? Are there any words that would describe both of them?

Take a moment to imagine a dream that you have for yourself or a wish for the future. In this imagined future, what are you wearing? What are you doing? What are your surroundings?

WHO WE ARE: ABOUT THE WORKS

INFORMATION

Since 2001, South Korean artist Jung Yeondoo has visited six different countries and made 14 people's dreams come true. In his *Bewitched* project, he asks local people about their wishes for their future and then makes them come true with a pair of photographs: the first a portrait of the person in their everyday life and the second showing their dream or fantasy. *Bewitched #2 Seoul* shows a Baskin Robbins employee at her job next to her dream of going to the Arctic. Her change in clothing, accessories, and setting changes how we see her and shows us a part of her that we might not know about upon first glance. Jung uses costumes, settings, and props to transform a scene from everyday life into the individual's dream. Speaking about his inspiration, Jung said [in a 2015 profile](#), "I started this project with an artist's curiosity about wanting to know about the lives of people you just pass every day," he said. "It's not about a happy perspective or a negative perspective...It is more about [my] attempts as an artist to communicate with someone else."



ACTIVITY

Just as Jung Yeondoo used his *Bewitched* project to learn about the lives of people all over the world, students can connect with each other through making art in a collaborative way.

Materials:

Old magazines, newspapers, or other print media
(students may bring in their own)

8.5 x 11 cardstock or heavyweight paper

Construction, scrapbooking, or other colored paper

Scissors

Glue sticks

Colored tape or patterned tape

Pencils, erasers, and markers or oil pastels

Continued on the next page

WHO WE ARE: ABOUT THE WORKS

ACTIVITY CONTINUED

- 1** In pairs, give students at least 5 minutes to interview each other about their everyday life, starting with what they see around them. How would they describe the classroom? Their desk? What do they see every day in their neighborhood? Who do they spend a lot of time with? Then give students at least 5 minutes to interview each other about a wish they have for the future. What would be their dream come true? How would they describe their future self? What would their surroundings be? The interviewer should write down a few words that stand out to them from their partner's responses for each set of questions. Remind students to be open to however much or little their partner is willing to share.
- 2** Give students at least 10 minutes to look through the old magazines and other paper, cutting out excerpts or shapes that have to do with their partner's interview responses. They can use the words they wrote down for reference and/or check in with their partner to make sure they understood their responses.
- 3** Have students divide their cutouts into two piles: their partner's everyday life and their wish for the future.
- 4** Have students fold an 8.5 x 11 paper in half, horizontally. On the left side, have them create a collage using the cutouts related to their partner's everyday life. On the right side, have them create a collage using the cutouts related to their partner's wish for the future. Remind students that they can continue checking in with their partner to make sure they understood their interview responses.
- 5** Students will exchange collages with their partner and discuss the similarities and differences they see in the two sides of the paper. What did they learn about each other in the process? What do they see in their collages that makes them say that? How would this process be different if they made a self-portrait collage? What about a collage portraying a historical figure or person from their community?

WHO WE ARE: ABOUT THE WORKS

STANDARDS

COMMON CORE STATE STANDARDS: ENGLISH LANGUAGE ARTS

Anchor Standards for Reading Key Ideas and Details

2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

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.

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.

3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

NATIONAL CORE ARTS STANDARDS

CREATING

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Anchor Standard 2

Organize and develop artistic ideas and work.

PRESENTING

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Anchor Standard 6

Convey meaning through the presentation of artistic work.

RESPONDING

Anchor Standard 7

Perceive and analyze artistic work.

Anchor Standard 8

Interpret intent and meaning in artistic work.

CONNECTING

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

GLOSSARY

ancestor: A person from whom one is descended.

calligraphy: The art of decorative handwriting made with a brush or pen.

Central Asia: According to the United Nations, Central Asia consists of the former Soviet republics of Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, and Uzbekistan.

ceramicist: A person who makes art from clay hardened by heat, such as pottery.

character: A printed or written symbol. Languages that use characters include Japanese, Korean, and Chinese.

climate change: A change in global temperatures and weather patterns caused by the increased levels of carbon dioxide produced by the use of fossil fuels.

clinic: A medical center where patients are given treatment by doctors.

community: A group of people living in the same place or having something in common.

cultural heritage: Values, qualities, and objects that have been passed down from past generations.

culture: Common beliefs and behaviors, including codes of manners, dress, language, religion, rituals, and norms of behavior such as law and morality, and systems of belief.

drought: A period of low rainfall, leading to a shortage of water.

East Asia: According to the United Nations, East Asia encompasses Japan, North Korea, South Korea, Mongolia, China, Hong Kong, and Macau.

factory: A building or group of buildings where goods are made by machines and people.

ghungroo: Small metal bells strung together

to form a musical anklet tied to the feet of classical Indian dancers.

higher class: The social group that has a high status in a society.

identity: How a person views themselves, how others perceive you, and how a society as a whole defines groups of people.

Ifugao: A province in the Philippines, home to world-famous rice paddies. The Ifugao people are among the ethnic groups living in this area.

immigration: Moving to a different country and living there permanently.

monk: A member of a religious community of men typically living under a specific set of vows.

pollution: The introduction of something harmful or poisonous into the environment.

rice paddy: A small, level flooded field used to grow rice in southern and eastern Asia. Rice paddies use a small fraction of land, yet feed much of the population in those regions.

Satellite: A machine placed in outer space in order to collect information or for transmitting communications.

South Asia: According to the United Nations, South Asia includes Afghanistan, Maldives, Bangladesh, Nepal, Bhutan, Pakistan, India, Sri Lanka, and Iran.

Southeast Asia: According to the United Nations, Southeast Asia consists of Brunei Darussalam, Cambodia, Indonesia, Laos, Malaysia, Myanmar, the Philippines, Singapore, Thailand, Timor-Leste, and Vietnam.

tropical storm: A weather pattern that involves intense winds and rain formed over tropical oceans.

GLOSSARY CONT.

urban: Related to a city.

Western Asia: According to the United Nations, Armenia, Azerbaijan, Bahrain, Cyprus, Georgia, Iraq, Israel, Jordan, Kuwait, Lebanon, Oman, Qatar, Saudi Arabia, State of Palestine, Syria, Turkey, United Arab Emirates, and Yemen.

wonsam: A piece of traditional Korean clothing worn by queens, high-ranking ladies of the court, and royalty in the past.

World War II: A global war that lasted from 1939 to 1945. After World War II ended, most large cities in Japan were severely damaged.

ACTIVITY

WORK OF ART

SKETCH THE WORK



LOOK CLOSELY

- What do you see?
- What does this make you think about?
- What does it make you wonder?

APPENDIX 1

The phonetic pronunciations of artist names and transliterated words are listed in phonetic order below.

Akio Takamori: Ah-kee-oh Tah-kah-more-ee

Bulul: Boo-lool

Chupa (from T. Chupa): choo-bac

Ifugao: uh-foo-gao

Luohan: lwuh-hahn

Nobeoka: noh-bee-oh-kah

Vibha Galhotra: vib-bha gell-oh-tra

Vongfong (from Typhoon Vongfong): vong-fong

Xi: shee

Yang Hui: yahng hway

Zhen (from Monk Zhen): jen

APPENDIX 2

Monk Zhen's calligraphy was a poem he wrote, citing the early Song poet Lin Bu (967-1028). Monk Zhen's calligraphy on the painting refers to Lin Bu's celebrated couplet:

月影橫斜水清淺，暗香浮動月黃昏。

The translation of Monk Zhen's script on *A Branch of the Cold Season*:

*When the plum blossoms begin to bloom by the [West Lake] home of the Immortal Bu [Lin Bu, 967-1028],
Your boat will be sailing from the [Qiantang] River of the former premier Wu Yun [d. 484 B.C.].
Imagine some of these nights you will be thinking of each other in the bright moonlight. The "dimly stirred fragrance" and the "sparsely interweaving shadows" will follow wherever you go.*

[signed]: *At Huan'an [Temple], Shanxi, Monk Zhen*

The translation of Lin Bu's earlier poem:

*Its sparse shadows are horizontal and slanted—the water is clear and shallow;
Its hidden fragrance wafts and moves—the moon is hazy and dim.*



逆仙先生適有七國之遊
 及予惜其別作歲寒枝
 贈不准寄殊深之情蓋
 欲他日奪先春而魁衆
 卉也先生其贊之
 逆仙先生花初放伍相
 江濱船正開最是相
 思明月夜暗香疎影
 遊人來
 劉益切卷釋

田
 陽
 印

田
 陽
 印

A Branch of the Cold Season, ca. 1440, Ming dynasty (1368-1644), Yang Hui, with Monk Zhen of Huan'an Temple, active early to mid-15th century, Eugene Fuller Memorial Collection, 51.132. Photo: Paul Macapia.



Middle-Aged Man, 1999. Akio Takamori. Stoneware with underglaze, 28 1/2 × 7 3/4 × 5 1/2 in. (72.4 × 19.7 × 14 cm). Purchased with funds from the Estate of Robert M. Shields, the Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, and the Mark Tobey Estate Fund, in honor of Julie Emerson, 2017.21.1 © Akio Takamori. photo: Elizabeth Mann.

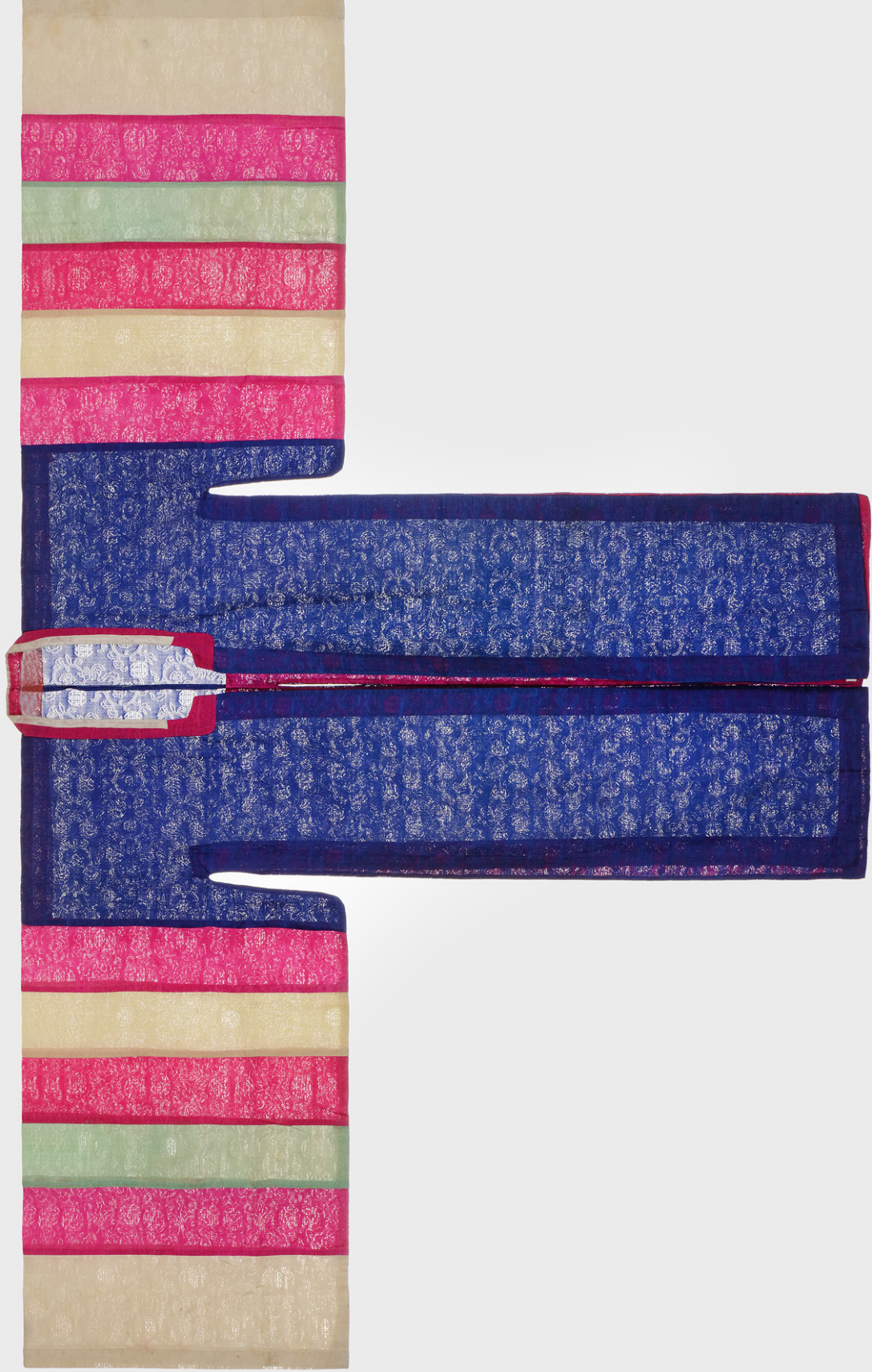
Woman with Handbag, 1999. Akio Takamori. Stoneware with underglaze, 31 1/2 × 10 1/2 × 6 1/2 in. (80 × 26.7 × 16.5 cm). Purchased with funds from the Estate of Robert M. Shields, the Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, and the Mark Tobey Estate Fund, in honor of Julie Emerson, 2014.21.2 © Akio Takamori. photo: Elizabeth Mann.

Male Student, 1999. Akio Takamori. Stoneware with underglaze, 34 × 11 × 11 in. (86.4 × 27.9 × 27.9 cm). Purchased with funds from the Estate of Robert M. Shields, the Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, and the Mark Tobey Estate Fund, in honor of Julie Emerson, 2014.21.4 © Akio Takamori. photo: Elizabeth Mann.

Girl in Deer Dress, 1999. Akio Takamori. Stoneware with underglaze, 31 1/2 × 10 × 9 in. (80 × 25.4 × 22.9 cm). Purchased with funds from the Estate of Robert M. Shields, the Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, and the Mark Tobey Estate Fund, in honor of Julie Emerson, 2014.21.3 © Akio Takamori. photo: Elizabeth Mann.



Official's ceremonial robe (T. Chupa), ca. 1900. Tibetan. Silk brocade with embroidered borders, velvet, and silver buttons. 60 × 78 in. (152.4 × 198.1 cm). Gift of friends in memory of Mrs. Frederick Pipes, 72.43



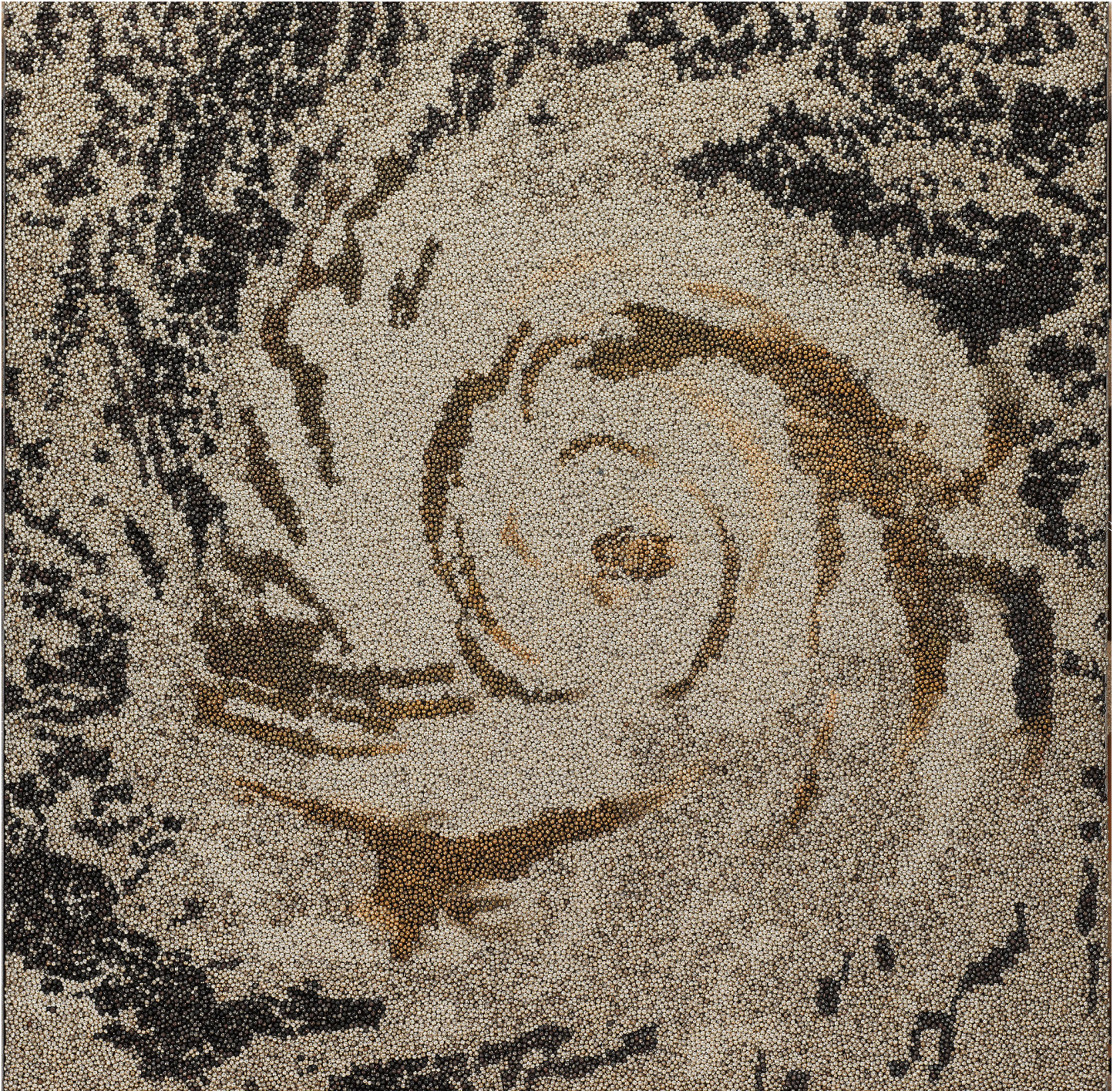
Wedding robe (*wonsam*), ca. 1900. Korean. Silk gauze, 73 3/4 in. (187.33 cm), L.: 46 in., Gift of Frank S. Bayley III, 92.144.
photo: National Research Institute of Cultural Heritage, Republic of Korea.



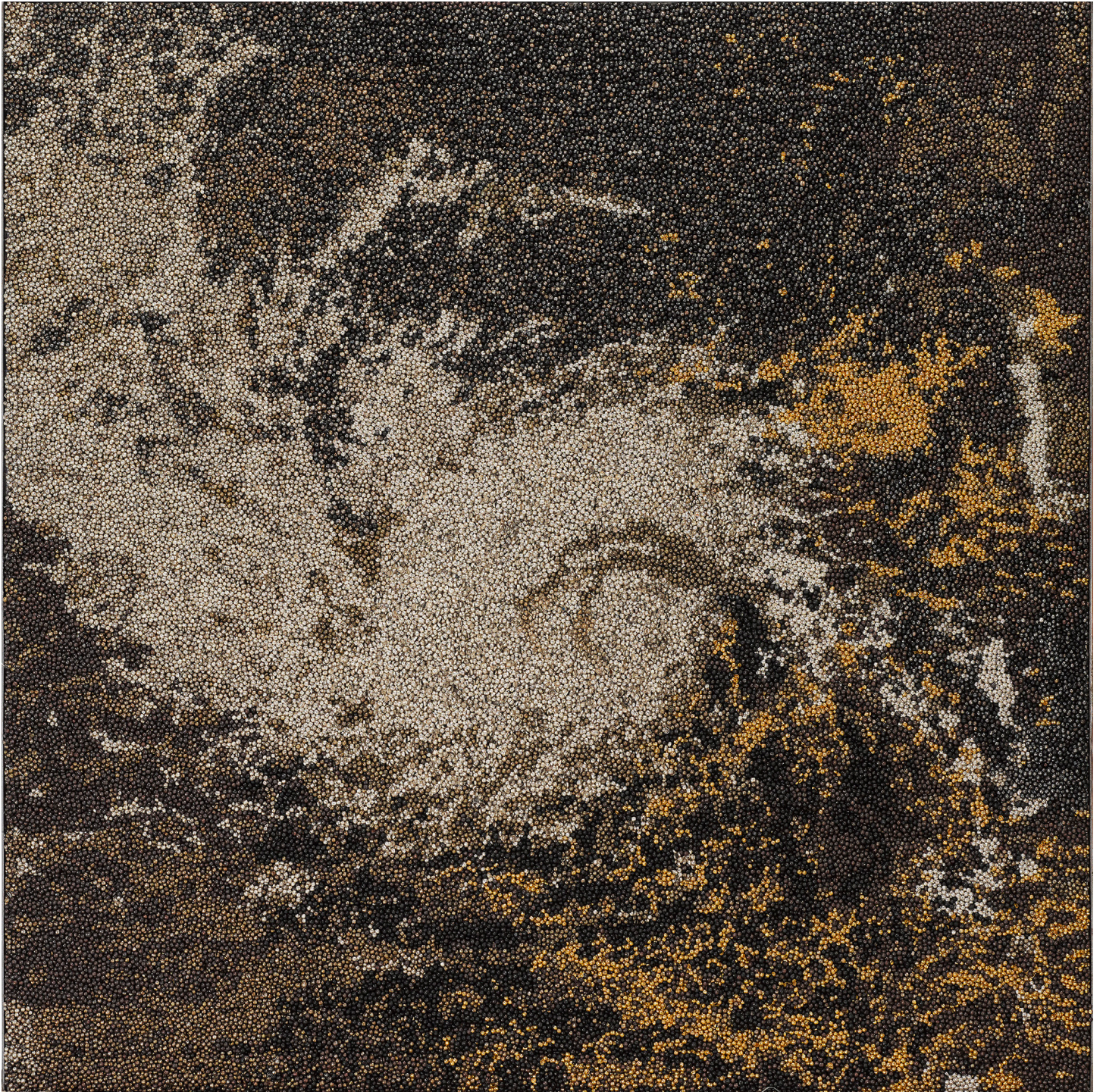
Dragon Tamer Luohan, ca. 14th century, Chinese. Wood with polychrome decorations, 41 x 30 x 22 in. (104.14 x 76.2 x 55.88 cm). Eugene Fuller Memorial Collection, 36.13. photo: Paul Macapia.



Bulul couple (rice deities), 19th century, Wood, wire, residue of organic offerings, Philippines, Northern Luzon, Ifugao, Gifts of Georgia Schwartz Sales, 2005.181-182



60 kmph-998 hPa, 2015. Vibha Galhotra. Nickel-coated ghungroos, fabric, polyurethane coat, 48 × 48 in. (121.9 × 121.9 cm). Asian Art Acquisition Fund, 2016.19.2 ©Vibha Galhotra. Courtesy of the artist and Jack Shainman Gallery, New York. photo: Elizabeth Mann.



205 kmph-950 hPa, 2015. Vibha Galhotra. Nickel-coated ghungroos, fabric, polyurethane coat, 48 × 48 in. (121.9 × 121.9 cm). Asian Art Acquisition Fund, 2016.19.1 ©Vibha Galhotra. Courtesy of the artist and Jack Shainman Gallery, New York. photo: Elizabeth Mann.



Ghungroo bells



Bewitched #2 Seoul, 2001. Jung Yeondoo. C-print photograph. 62 5/8 x 51 9/16 in. (159.1 x 131 cm) Purchased with funds from the Estate of Rosa Ayer, 2016. 8.1-2.