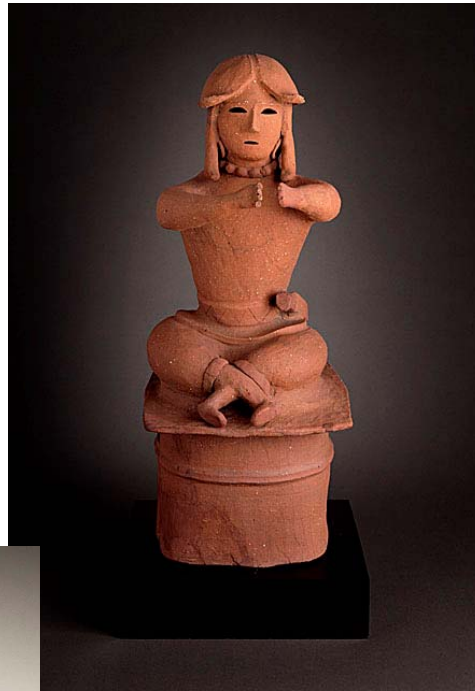


SPLENDORS OF JAPAN:

A RESOURCE GUIDE FOR TEACHERS



ABOUT THE MUSEUM



LACMA IS THE LARGEST ENCYCLOPEDIA MUSEUM IN THE WESTERN UNITED STATES WITH MORE THAN 100,000 WORKS OF ART. THROUGH ITS FAR-REACHING COLLECTIONS, THE MUSEUM IS BOTH A RESOURCE TO AND A REFLECTION OF THE MANY COMMUNITIES AND HERITAGES IN SOUTHERN CALIFORNIA. THE COLLECTION INCLUDES ARTWORKS FROM VARIOUS CULTURES FROM THE PREHISTORIC TO THE PRESENT.

GOALS OF THIS RESOURCE GUIDE

The goal of this tour is for students to learn about the historical significance of Japanese art, a tradition dating back to 4500 B.C. Students will compare and contrast Japanese culture with Western culture. An additional goal of this guide is to help teachers relate aspects of the tour to their school's curriculum.

ABOUT THE TOUR

This tour is intended for students in grades 6–12 and provides an opportunity to deepen their understanding of Japanese culture by exploring the paintings, sculpture, netsuke, ceramics, and prints in the museum's Pavilion for Japanese Art. The one-hour gallery tour is accompanied by a one-hour workshop in which students will practice traditional ink painting techniques. This tour meets state content standards for history/social science for grade 7.

ABOUT SUMI-E PAINTING

Sumi-e (literally *ink painting*) is a style of painting that has been practiced for thousands of years in many Asian cultures. The goal of Sumi-e is not simply to reproduce the appearance of the subject, but to capture its essence. Although similar, Sumi-e should not be confused with calligraphy, which focuses on the artistic representation of the characters (a written symbol that is used to represent speech) rather than a specific scene. Sumi-e may be regarded as one of the earliest forms of expressionistic art. During the museum visit student will have the opportunity to create their own Sumi-e painting.



Geiai (Japan)
Birds amid Plum and Bamboo,
circa 1550-1600

SUGGESTED CLASSROOM ACTIVITIES

BEFORE THE MUSEUM VISIT

- Give students the chronology and the map. Have them place the works included in this guide in the chronology
- Locate Edo (pronounced Eh doe) modern-day Tokyo and Kyoto on the map.



MAP OF JAPAN

TIMELINE OF JAPANESE HISTORY

| | |
|---------------------------|---------------------------------------------------------|
| <u>B.C. 10,500</u> | Jōmon era begins |
| 300 | Yayoi period begins |
| <u>A.D. 300</u> | Tumulus (Kofun) period begins |
| 542-645 | Asuka period begins |
| 553 | Buddhism introduced from China |
| 645-710 | Hakuhō period begins |
| 710-1192 | Nara and Heian Periods |
| 793 | Building of the new capital at Heian-kyō (modern Kyoto) |
| 1192-1333 | Kamakura Period |
| 1338-1573 | Muromachi Period |
| 1573-1603 | Azuchi-Momoyama Period |
| 1603-1868 | Edo Period |
| 1868-1912 | Meiji Period |
| 1912-1945 | Taisho Period |
| 1912-1945 | Showa Period |
| 1945 to Present | Postwar Period |

VESSEL

c. 3000-2000 B.C.

Japan, Niigata or Nagano prefecture, middle Jōmon Period



ABOUT THE IMAGE:

This clay vessel was made over 4,000 years ago in Japan. Exuberant patterns of loops and spirals cover the entire surface of the pot. The designs are most animated at the rim where the open loops appear to reach off the pot into space. A potter incised these patterns and applied leather-hard coils of clay to the surface to build up the three-dimensional design. After it was decorated, the jar was baked in an open bonfire.

Expressive pots like this one were made during the middle Jōmon period (3,000 - 2,000 B.C.) in the forested areas of Niigata prefecture and in neighboring Nagano prefecture. The Jōmon people were a stable hunter-gather society that had abundance of food and supplies, which allowed them to create large, ornately decorated vessels. Although the ceramics appear nonfunctional, they were in fact used for cooking, perhaps of a ritual nature.

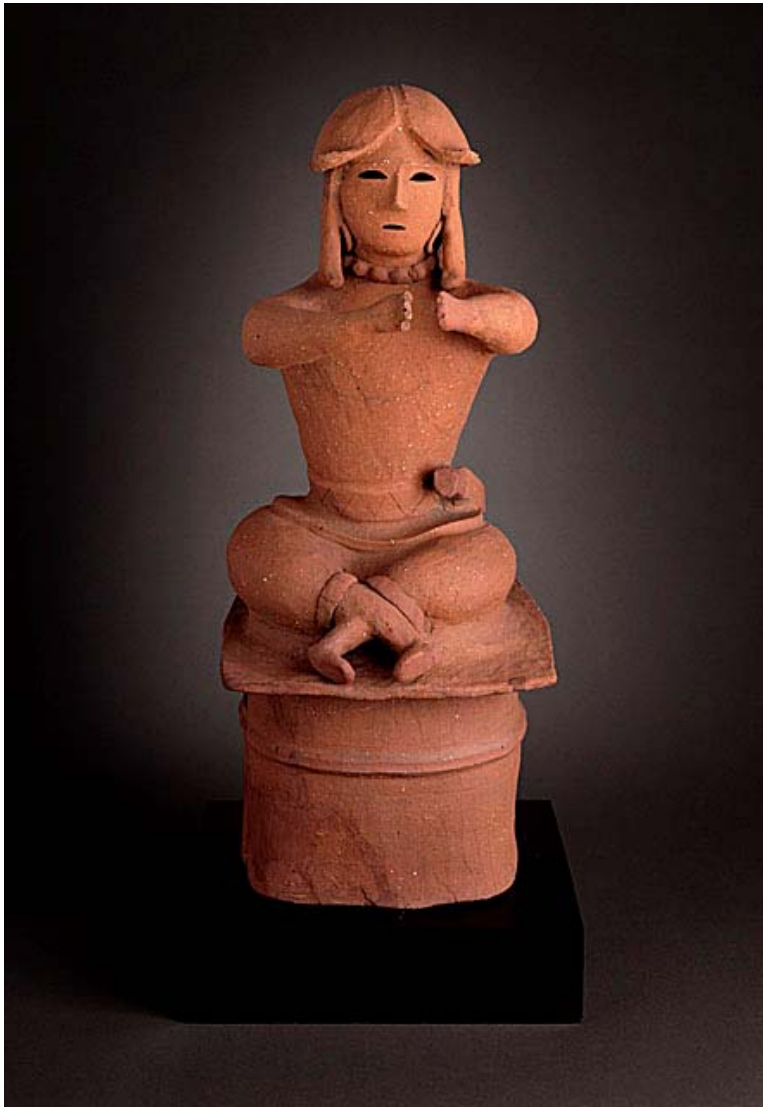
HANIWA: TOMB SCULPTURE OF A SEATED WARRIOR

c. 500-600

Anonymous Late Tumulus period

ABOUT THE IMAGE:

Clay figures like this seated warrior decorated the tombs of nobles during Japan's *Kofun* era (250–600 A.D.). This sculptural form, originating in the mid-second century, is known as *haniwa*, or clay cylinder. *Haniwa* were originally simple cylindrical forms. Over time they evolved into more complex figurative representations of houses, weapons, animals, and finally humans. The helmet and weapon tucked into the belt and the soldier's uniform identify this one as a warrior. Figures like this were arranged around acre-wide burial mounds that were shaped like giant keyholes. During the *Kofun* era two types of ware were in common use, a reddish yellow, low-fired ware call *haji* and a gray, high fired *sue* ware that was used primarily by the wealthy or for ritual purposes. Artists belonging to the guild of *haji* potters produced *haniwa* figures.



PLATES OF THE TWELVE LUNAR MONTHS

early 18th century

Ogata Kenzan



ABOUT THE IMAGE:

The 12 glazed plates were made in the studio of Ogata Kenzan, Japan's most celebrated potter. Made around 1700 (during the Edo period), they were used for serving foods on special occasions. Notice the finely detailed paintings on the face of the plate and the patterned designs along the sides. Kenzan was the first Japanese artist to use the plate like a canvas for painting. Each of these plates represents a specific month and includes related images from nature.

PUPPIES AMONG BAMBOO IN SNOW

1784

Maruyama Okyo



ABOUT THE IMAGE

Puppies *among Bamboo in the Snow* might have been displayed to celebrate the year of the dog in the Asian zodiac calendar or commissioned by someone born in the year of the dog. Puppies frolicking in the snow were a common sight of the New Year in Japan, making this a popular subject. Freestanding screens called *byōbu* have been an important art form in Japan since the fifteenth century. They would have been used to divide a room for specific occasions or as part of the interior decoration. Screens were also placed behind an important person to provide an appropriate surrounding. They are shown in the Pavilion for Japanese Art in an environment naturally lit by sunlight streaming through filtered fiberglass panels. This effect approximates the original viewing conditions for paintings in Japan and allows works with gold leaf to reflect light, creating dimensional levels within works of art not visible when artificially lit.

STATIONARY BOX WITH PHEASANT

c. 1750-1800

Mochizuki Hanzan Haritsu II



ABOUT THE IMAGE:

On the cover of this wooden box is a pheasant pecking at the ground amid a spring scene. Dandelions, young ferns, and red flowers surround the pheasant, and extend up the sides of the box. In Japan, the pheasant is a symbol of nobility and when combined with spring plants it signifies richness and plenty. This auspicious motif of birds and flowers is typically found on Japanese stationary boxes and other objects associated with writing due to the importance of the written word in East Asian civilization.

The artist, Mochizuki Hanzan, made this elegant box from a piece of cedar or mulberry wood. He incorporated the knots of the wood into his design as the background for the scene. Hanzan was a lacquer artist, known for using a variety of inlay materials and lacquer techniques in his work. Lacquer comes from the sap of the *Rhus verniciflua* tree and has been used to coat objects for preservation and decoration, for about fifteen hundred years. The lacquer process is complex and slow. Each layer of lacquer must be applied, cured in a humid room to harden, and then polished before the process can be repeated with the next layer. Different techniques were developed to add precious materials of gold, silver, and mother-of-pearl to the surface design. In this box, Hanzan even added brown and black toned pottery to the pheasant's back wing feathers.

FOLLOW-UP LESSONS

After the museum visit

HAIKU

The most famous Japanese poetic form is the haiku. Haiku poems are only three lines long with a 5-7-5 syllabic pattern. By the sixteenth century haiku had become a national fad. Major themes convey the ideas of what, when, and where using symbolic language. Ask students to create a haiku poem, based either on their trip to the museum, or one of their favorite works from the tour.

Here is an example of classic haiku by Matsuo Bashō:

*Temple bells die out.
The fragrant blossoms remain.
A perfect evening!*

FOLDING SCREEN

Students can illustrate a special event or story, or they can select an important event studied in history class. Fold heavy paper into six equal sections. Students can arrange events on their screen in a sequential or random composition and they can use linear perspective or “bird’s eye” perspective with images seen from above. Quotations can be used to divide parts of the story or event depicted, or students can invent their own pictorial devices for separating events just as Japanese artists frequently used images of clouds.

ADDITIONAL IMAGES AND INFORMATION ABOUT OBJECTS
ON YOUR TOUR CAN BE FOUND BY VISITING COLLECTIONS
ONLINE AT WWW.LACMA.ORG

CHARGER WITH JAPANESE MAP DESIGN

Tenpo era, circa 1830-1843

SAMURAI ARMOR OF THE GUSOKU TYPE

18th century

DOGU

Latest Jomon period, circa 1000-250 B.C

LACMA GENERAL INFORMATION

Please review these regulations with students before arriving at the museum.

MUSEUM RULES

- No touching works of art including outdoor sculpture. Viewers must not come closer than 24 inches to any work of art.
- No touching walls or any parts of installations. No sitting on platforms in the galleries or gardens.
- No eating, drinking, smoking, gum-chewing, excess noise, or running in the galleries.
- All groups must comply with instructions or requests from docents, gallery attendants or security staff.
- Teachers and chaperones must stay with the students at all times and are responsible for student behavior.
- Student assignments that require note taking are not permitted during a docent tour.

ARRIVING AT THE MUSEUM

- Plan to arrive at the museum at least 15 minutes before the tour is scheduled to begin.
- The museum is located at 5905 Wilshire Boulevard where buses should arrive for students to disembark.
- Enter the museum at the BP Grand Entrance on Wilshire Boulevard in front of *Urban Light*. A docent will meet your bus when it arrives.
- Buses should park on 6th Street, which is one block north of Wilshire Boulevard.
- Cars may park on surrounding streets or in the pay parking lot at 6th Street.

LUNCH

Picnicking is permitted at the tables outside the Ahmanson Building, on the BP Grand Entrance or in the park, and students are welcome to bring sack lunches. Seating is not permitted in the Café or the surrounding patio. Box lunches may be purchased from the Café. Orders must be placed one week before your arrival. Please contact the Plaza Café (323) 857-6197.

MUSEUM REENTRY

If you are planning to visit the galleries after your guided tour please present a copy of your confirmation letter at the Welcome Center on the BP Grand Entrance, or the Los Angeles Times Central Court, to receive free admission tickets. Your group may not enter the galleries until 12 noon when the museum opens to the public.

**STUDENT DROP OFF
MEET DOCENT**

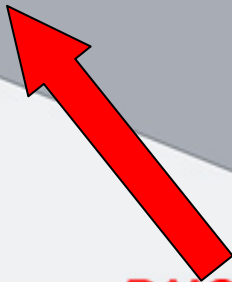


WILSHIRE BOULEVARD

LUNCH PICNIC AREA

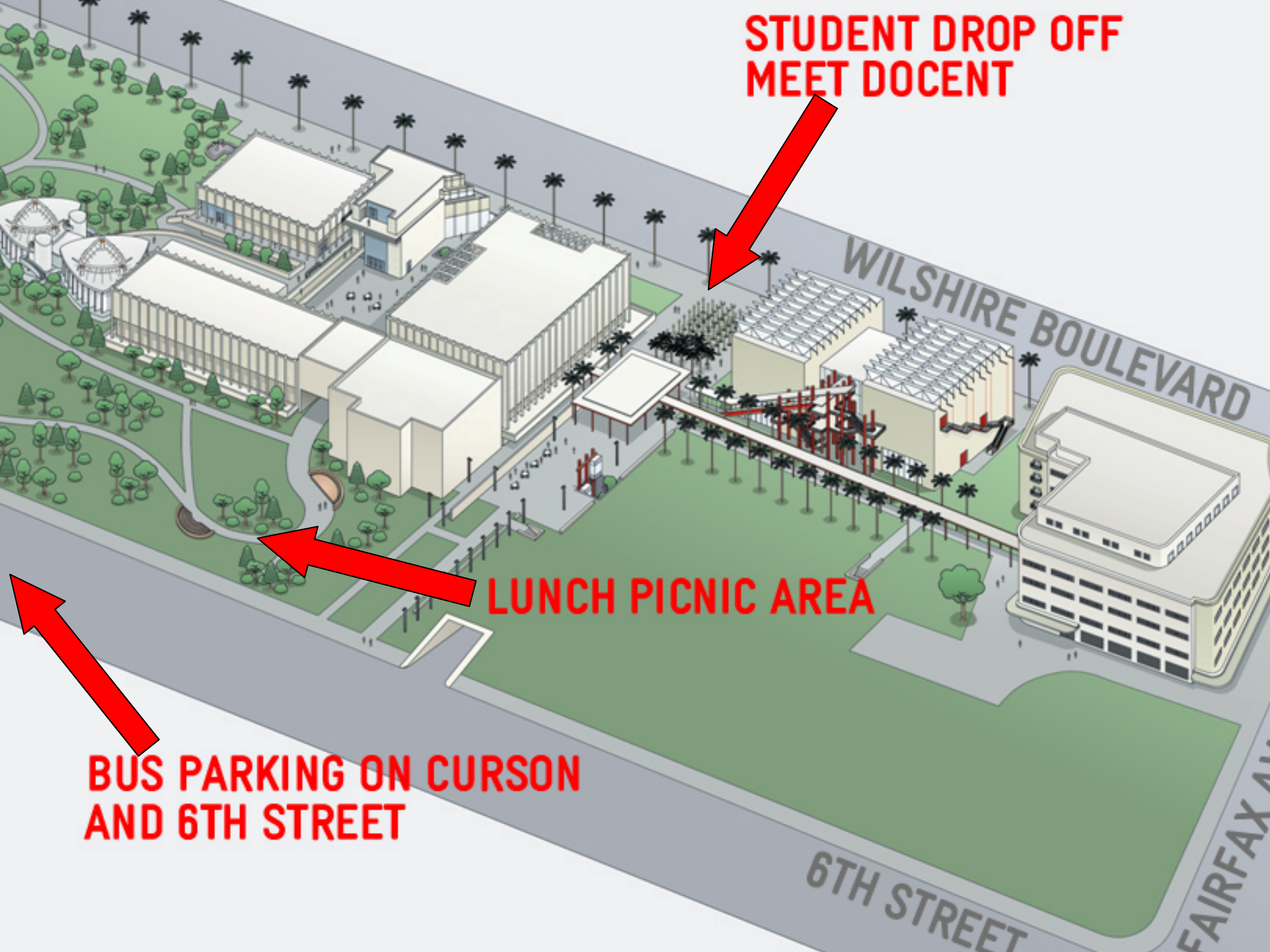


**BUS PARKING ON CURSON
AND 6TH STREET**



6TH STREET

FAIRFAX AVENUE



ENJOY YOUR VISIT

