

LEARNING RESOURCE

VISUAL ARTS



ASIAN ART

(Organizing Visual Space)

LEARNING RESOURCE for VISUAL ARTS

ASIAN ART (*Organizing Visual Space*)

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FOREWORD

Welcome to this Learning Resource for VISUAL ARTS.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

Hello Learner!



Do you remember having fun moments like this with your classmates? Well, we would have wanted to meet with you in a regular classroom to work together in this exciting endeavor of honing your talents and building your knowledge in the visual arts.

However, because of the current crisis, you will be studying through these modules instead.

This does not mean that you will be learning less about the fascinating world of the visual arts. Self-learning has its own merits and will develop skills that you may not learn so much about in regular classrooms. This may also improve your reading skills and develop self-discipline!

This material is designed to help you make artworks, read, reflect and do your own research at the same time. Read the instructions slowly and carefully. And don't hesitate to ask your parents or siblings or any person within your home for help if there are things here that you find hard to understand. You can contact me, your teacher, for any advice or guidance through mobile number _____.

Also, remember to keep all your artworks and notes. You might be asked to send them to your school so that we can see them and give you feedback. When we can safely meet again in person, we will mount a fascinating exhibition for everyone to see and enjoy!

So, happy learning and hope to see your work soon!

How to Use this Module

You will be using this module in the next eight weeks – or the equivalent of one quarter of the present school year. This module contains several lessons for Grade 8 that will help you understand and develop skills related to related storytelling through puppetry.

We wrote our suggestions on the amount of time you should spend with each lesson. But you can spend as much time on each lesson as you want – just make sure you complete all the lessons before the end of the quarter.

To make your learning experience easier, we think you should know about how each lesson goes. You will be guided through the lessons with a combination of activities, readings, projects and reflections.

1. ACTIVITIES

An activity will serve as an INTRODUCTION to a subject matter or a skill that you will be learning, or sometimes it is a REVIEW of things that you have learned in the previous school years.

You will be writing your answers to most of these activities in this module or in your VISUAL ARTS JOURNAL. But for other activities, you may have to find your own materials.

2. REFLECTIONS

To help you REFLECT on lessons and projects, you will be asked to share your thoughts and feelings in your VISUAL ARTS JOURNAL.



Your VISUAL ARTS JOURNAL can be a regular notebook, a sketchbook, or loose sheets of paper. Just be sure to keep these and put the dates of your writings. Just like a regular journal.

You can choose your own style of writing in your journal. It can be formal or informal. You can even make drawings about your thoughts and feelings. Or even paste images you cut out from old newspapers and magazines.

Don't worry about what you write in your journal – there are no correct or wrong entries here. Just write as honestly as you can. The purpose of the journal is for you to explore your thoughts and feelings as you go through the lessons.

After writing in your journal, you are encouraged to discuss your lessons with your parent, a sibling, a friend, or someone you feel sharing your thoughts with.

3. READINGS



You may also be asked to READ an essay or two that will tell you about things that are related to your activity. Read them slowly and try to understand them very well. You might also be provided guide questions to help you reflect on the lessons. These will help you remember and understand better what you just read. Write your answers and reactions to these questions in your VISUAL ARTS JOURNAL.

4. PROJECTS

You will be asked to make a PROJECT that will give you a chance to apply the lessons and skills that you have earlier learned.



Make sure to keep all your projects and document them by taking photos. At the end of the quarter, you will be asked to send these to school so that we can see them and give feedback to help you learn better.

That's it! You're ready to go!



WEEK 1

Day 1 – READING: Introduction; **ACTIVITY:** Identifying the Mediums

Day 2 to 7 – READING: Coloring Mediums; **ACTIVITY:** Same Picture, Different Mediums

INTRODUCTION

Asian art is known to be rich and diverse both in forms and mediums, spanning over centuries of civilization. Ink paintings and calligraphy were very popular in China, Japan, and Korea. Sculptures were made out of gold, terracotta, stone, porcelain, jade, wood, etc. Textile work can be found in countries like Indonesia and the Philippines. India is a treasure trove of traditional art and monumental structures. Crafts and techniques were shared among these Asian countries.

Traditionally, Asian artifacts and artworks are made for various purposes that are deeply rooted in the cultures of the countries in the region. Asian countries also share the same imagery, forms, symbols, and subject matter because they shared and adopted each other's beliefs.¹

Western art developed a particular hierarchy that created categories such as “high art,” which is mostly decorative, especially during the Renaissance period. Traditional Asian art does not have the same classification. Asian artifacts serve various purposes, which is why we see a wide variety of mediums and forms. Some artifacts were used to propagate religious beliefs, others to portray everyday life, and others to show one's status in society.

In this module, you will study about the different MEDIUMS used in Asian art and how Asian artists used the different ELEMENTS AND PRINCIPLES of art in shaping the SIGNIFICANCE, MEANING, and COMPOSITION of a work. With this, you will learn how to distinguish and manipulate design elements to create a visually interesting and well-composed work.

For your projects, you will make DRAWINGS using different coloring mediums, as well as collage and photography. These will serve as your exercises in honing your composition skills.

¹ See Asian Art | Oxford Art

ACTIVITY 1

Identifying the Mediums

Below are photos of different artworks and artifacts from Asia. Try to guess the medium or material used just by looking at the photos. Choose your answers from the mediums and materials in the box below. Write your answers in your VISUAL ARTS JOURNAL.

acrylic paint	sandstone	woodblock printmaking	opaque watercolor	gold
ink painting	porcelain	jade	oil paint	bronze

1. _____



2. _____



3. _____



4. _____



5. _____



6. _____



(Please continue to the next page.)

7. _____



8. _____



9. _____



Afterwards, you may look at the ANSWER KEY at the end of this module to see if you answered correctly.

After you've completed the activity, read the following:

READING:

Coloring Mediums


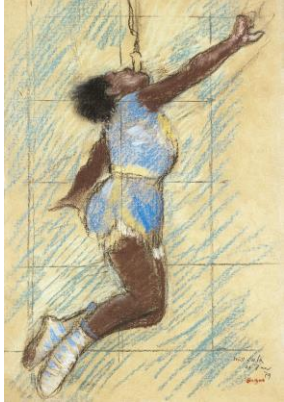

We usually talk about **MEDIUMS** when we describe art forms. A medium can be simply defined as an **ART MATERIAL**. In painting, for example, there's oil on canvas, ink on paper, acrylic on wood, etc. You'll notice that when artists label their paintings, they often use a combination of the **TYPE OF PAINTING MEDIUM** used and its **SUPPORT** (the material where the paint was applied). This also applies to other art forms, such as printmaking, and three-dimensional forms, such as sculpture. A sculpture can be made of bronze, wood, or stone. With prints, the art method used -- like intaglio, woodcut, or lithograph -- are usually included to describe the artwork.

For centuries, artists have sought creative ways to make art by using these mediums and introducing new ones like photography, digital art, land art, and so on. Some artists work with only one art form while others explore several art forms throughout their artistic journey. Some artists have used a combination of mediums that would be labeled as **MIXED MEDIA**.

Mixed media usually refers to the use of more than one painting medium in an artwork, like adding paper or other material to make a collage.

For this section, you will be exploring the different coloring mediums used in drawing and painting.

Drawing

<p>Colored pencils</p> <p>A drawing and coloring tool that consists of thin colored wax. This can create rough textures or a smoother surface. Since it is made out of wax, it usually has a glossy or sheen finish and does not smudge easily.</p>	 <p>"Color Pencils sample Sketches" by Vincent Desplanche is licensed under CC BY-NC-ND 2.0</p>
<p>Pastels</p> <p>A medium that is made out of dried paste from ground pigments and a water-based binder that is manufactured in crayon form.</p>	 <p>Miss Lala at the Fernando Circus (1879) drawing in high resolution by Edgar Degas. Image by The Getty is marked with CC0 1.0</p>
<p>Markers</p> <p>There are two types of markers: water-based markers and alcohol-based markers. The difference can be seen in the quality and appearance of the ink (e.g. how fast it dries, transparency, etc.) Markers have different types of tips, such as chisel, brush, bullet, and fine tip. Each tip could be useful depending on the technique or style you want to use.</p>	 <p>"Hokusai-based Chinese lion sketch 1" by steve loya is licensed under CC BY-NC-ND 2.0</p>

Charcoal

A drawing tool made of organic powdered material that is bound by wax or gum. It smudges easily which is why there are available fixatives that can be used to preserve the drawing.



"A Charcoal Sketch, from The Century Magazine, November 1883" by Winslow Homer, born Boston, MA. 1836-died Prout's Neck, ME 1910 is marked with CC0 1.0

Pen and Ink

Pen and ink allow artists to create strong contrasts by manipulating the strokes of the pen. There are several techniques to create contrasts and values using this medium. Examples of these techniques would be hatching, cross-hatching, stippling, etc. ²



Ballpoint pen on paper, 1981 (19 x 30.8 cm / 7.5 x 12.1 in)
"Ukiyo-e" by Wasfi Akab is licensed under CC BY-NC-ND 2.0

² See [Basic Pen and Ink Techniques](#)

Paintings

Watercolor

This type of paint is soluble in water and can easily be blended. It consists of colored pigments that are bound by water-soluble gum arabic. Dipping a wet paintbrush into this medium and applying it on paper produces a transparent color.



Image by [Layers](#) from [Pixabay](#)

Acrylic paint

This type of synthetic paint is quick-drying. You can layer it thick and heavy as *impasto* or create transparent washes similar to watercolor.³ Some available mediums could give a different finish to the acrylic paint, making it glossy or matte, while additives can alter its drying time and consistency.⁴



Roger Shimomura, Shimomura Crossing the Delaware: Self-portrait, Acrylic painting. Photo by Ali Eminov is licensed under CC BY-NC 2.0



Oil paint

Oil paint is made out of dry pigments mixed with linseed oil to create a paste-like texture. It has a longer drying time and is often associated with art in Western styles. The medium, however, flourished in other continents like Asia.



³ See [11 Easy and Effective Acrylic Painting Techniques & Tutorials](#)

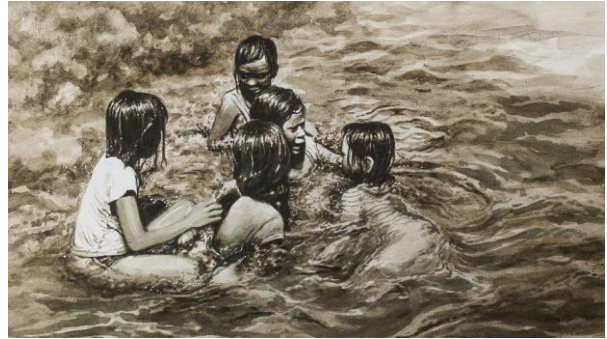
⁴ See [Acrylic Mediums & Additives](#) for more information

	<p>An oil painting on canvas by Georgette Chen (1965) at the National Gallery Singapore. Photo by Choo Yut Shing is licensed under CC BY-NC-SA 2.0</p>
<p>Ink wash painting</p> <p>Ink paintings are known to be one of the oldest forms of painting in Asian art. It makes use of ink that is usually black. By dipping the brush in different amounts of water to lessen the concentration of the ink, it can produce a wide variety of shades or values. In the example on the right, value is created by varying the distance between lines.</p>	 <p>Teisai Hokuba portfolio of 13 ink drawings Teisai Hokuba (Japan, 1771-1844) www.lacma.org</p>
<p>Lacquer painting</p> <p>Lacquer painting was practiced in East Asian countries but became a genre in Vietnam called <i>son mài</i>.</p> <p>Lacquer is a kind of resin that was used as a varnish in Asian art and eventually made its way to Europe.</p>	<p>Watch this video to see the process of lacquer painting:</p> <p>Why Sơn Mài Painting Is So Expensive So Expensive</p>  <p>Attributed to Nguyen Gia Tri A LACQUER BOX WITH DEPICTION OF A COUNTRY SCENE IN THE NORTH OF VIETNAM https://flic.kr/p/25RYHFK CC BY 2.0</p>
<p>Non-conventional / non-traditional mediums</p> <p>Artists have not only sought innovations in subject matter and style but also in the</p>	<p>Check out the following examples:</p> <ol style="list-style-type: none"> 1. Dirty Watercolor Paintings (Philippines)

materials that they use. Sometimes, the message can be found in the medium or material that was used in an artwork. When we say non-conventional mediums, we're talking about mediums that do not fall under the category of traditional materials, specifically those used in Academic art in Europe and traditional art.

This does not only apply to painting but in other art forms as well, like sculpture and printmaking.

These pigments used in painting were collected from polluted rivers in the Philippines such as the Marikina river, Tullahan river, etc. Could you imagine smelling these paintings? Dirty watercolor might have an unpleasant scent but it sends out a clear and valuable message about our environment.



"TAMPISAW" by Toti Cerda, part of the Dirty Watercolor art exhibit. Photo from TBWA\Santiago Mangada Puno.
READ TO KNOW MORE ABOUT IT:
<https://www.bbc.com/news/world-asia-36394985>

2. Tanbo Art (Rice Paddy art in Japan)

This artwork is done every year in a village called Inakadate. This is done by planting a variety of rice plants.



"File: Tanbo art in Inakadate 2012 B.jpg" by 掬茶 is licensed under CC BY-SA 3.0



"File: Japan- Aomori Inakadate Tambo art 2015 3.jpg" by yariHotaka from Japan is licensed under CC BY 2.0

3. Coffee and other condiments

Artists have also used household items and edible material that you can get from your pantry as their medium in art. Check out these examples:

[Unusually Awesome Art Mediums That Will Astound You](#)

Additional reading:

[Painting - Techniques and methods](#)

Watch this video and take down notes:
Understanding Media, Subject and Theme in Art

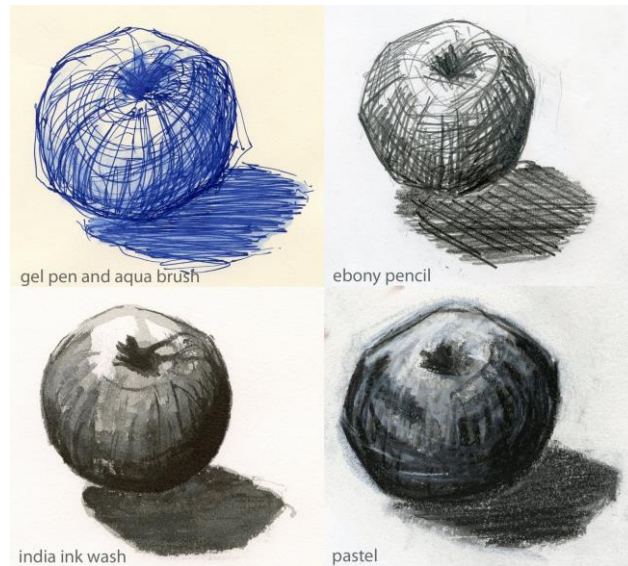
ACTIVITY:

Same Picture, Different Mediums

Pick 3 mediums that are easily available to you and recreate this Asian artwork (*Mask of Bhairava*, below left) as best as you can. Make one quick drawing/painting using one medium for each drawing. Do this in your VISUAL ARTS JOURNAL.



Mask of Bhairava⁵



Sample from General Drawing Blog by Scott Barnes.⁶

REFLECTION

Write down your thoughts about this lesson in your VISUAL ARTS JOURNAL.

Guide Questions:

1. What mediums did you use to create each drawing/painting?
2. Which medium was the easiest to manipulate? Which one was the hardest?
3. Write down any observations for each medium that you've used. You can talk about the texture, the consistency, the pigment, like if it's transparent or opaque, etc.

⁵ [Mask of Bhairava | India \(Jammu and Kashmir, ancient kingdom of Kashmir\) | The Metropolitan Museum of Art](#)

⁶ <https://generaldrawing.blogspot.com/2010/10/homework-2.html>

WEEK 2 DAY 1-3

READING: Composition, ACTIVITY: Composing a Landscape or Drop-in Drawing

READING:

Composition

Composition refers to the arrangement or placement of visual elements in an artwork. It is an important element in any type of artwork as it allows the artist to effectively achieve his or her intentions.

To have a better understanding of how to create works with good composition, you can review the ways an artist uses the elements and principles of art which you learned about in the previous module.

Dominance and Subordination

DOMINANCE refers to the FOCAL POINT in a composition. Something becomes the focal point in a composition because there is a noticeable contrast between this element and the rest of the elements in the work. In other words, it has MORE VISUAL WEIGHT. By visual weight, we don't mean kilos -- it just means that it captures our attention the most. On the other hand, SUBORDINATION refers to the way elements are used to have LESS VISUAL WEIGHT. These elements tend to recede together with the other elements in an artwork. The following elements can help us achieve dominance in an artwork:

- Size – Usually, the larger an image within a work, the more visual weight it has.



(Left to right: Benzaiten and Fifteen Attendants, 13th century, Japan; Mountain God with Tiger and Attendants, 1874, Korea)

- Color – Warmer colors tend to advance, while cooler colors tend to recede
Look at the following samples below and see which one catches your attention first.



(L-R: Shaka (Shakyamuni), the Historical Buddha, with Two Attendant Bodhisattvas and Sixteen Benevolent Deities, late 14th century; Activities of the Twelve Months, late 1790s, Sakai Hōitsu; The Goddess Bhairavi Devi with Shiva, ca. 1630–35, Attributed to Payag Indian)

- Density – If you place elements near each other, this creates more weight within the work



(A Nenbutsu Gathering at Ichiya, Kyoto, from the Illustrated Biography of the Monk Ippen and His Disciple Ta'a (Yugyō Shōnin engi-e) late 14th century, Japan)

- Value – The darker the object, the more visual weight it has.
- White space – Positive shapes have more weight than the white space around it.

Look at the examples below. The artist made use of both value and space to create visual weight.



(L-R: Ink Landscape by Kano Motonobu, Muromachi period, early 16th century, Japan;
Fisherman by Wu Zhen ca. 1350, China)

You may go to this website for reference:
Dominance: Creating Focal Points In Your Design

REVIEW:

[Design Elements and Principles - Tips and Inspiration By Canva](#)

[Design in Art: Emphasis, Variety, and Unity](#)

WATCH THIS VIDEO:

[Drawing Fundamentals: COMPOSITION](#)

READ:

[A Comprehensive Guide To Composition For Artists](#)

GET INSPIRED:

[Shin-Bijutsukai - Japanese Design 3Magazine \(1902\) – The Public Domain Review](#)

DAY 2-3

Select ONE activity:

ACTIVITY 1:

Composing a Landscape

This is a short art exercise on creating compositions.

Materials:

camera/phone camera
found objects
photo of a landscape (optional)

Instructions:

1. Pick a natural or man-made landscape from the Philippines. You can go to an actual location if possible, or you can use a photograph.
2. Look for objects that you have at home that could substitute or could look like parts of the landscape (e.g. a green damp towel can mimic grass or bushes).
3. Arrange them as if you were creating a mini-set design of the landscape. Think of ways on how to properly arrange the objects. Decide which objects will be near the camera and which will be farther away. Which object or objects will be the focal point of your composition? Maybe even make a background! Incorporate what you've learned from the video and article below.
4. Take several photos and choose one that looks the best.

Note: This exercise was taken from Art Assignment. You may watch this video to see a sample of the exercise: [Construct a landscape. | Paula McCartney | The Art Assignment](#)

ACTIVITY 2:

Drop-in Drawing

Materials:

pencil
VISUAL ARTS JOURNAL

Instructions:

1. Watch the video and follow the instructions: [Drop-in Drawing: Composition and Shapes](#)

WEEKS 2 to 3

READING: Asian Art and Culture, China; **ACTIVITY:** Chinese Paper Cutting; **REFLECTION:** 1, 2, and 3

READING:

ASIAN ART AND CULTURE

Now that you've learned about the available mediums, materials, and techniques in composition, it's time to study some art forms from EAST ASIA (China and Japan), SOUTHEAST ASIA (Malaysia, Indonesia, Philippines), and SOUTH ASIA (India). You will observe the **patterns**, **designs**, and **colors** that are found in traditional costumes, crafts, sculptures, and architecture from these regions.

China

Chinese art spans over centuries with its rich variety of traditional art and artifacts (paintings, sculptures, calligraphy, pottery, architecture, jade carving, etc.), serving both utilitarian and decorative purposes. All these art forms are significant parts of Chinese culture.

It is important to note that one distinct characteristic of Chinese art is that it reflects the class structures that existed in the country at the time an artifact was made. In addition, artifacts can also be used to identify the dynasty it belonged to (Sullivan and Silbergeld, "Chinese art"). This is because most of these ancient artworks were produced by anonymous craftsmen under careful regulation, making the works consistent and uniform in design. This is true from lacquerware to textiles to painting (Sullivan and Silbergeld, "Chinese art").

Though diverse in mediums and forms, Chinese artifacts share common designs or motifs.

Crafts

China is regarded as one of the oldest civilizations. Because of this, the Chinese were able to come up with several inventions, designs, and crafts that were intricately detailed with motifs. Although sharing similar imagery, Chinese artifacts show barriers between amateur artists and professionals. These barriers would later disintegrate during the Cultural Revolution (Sullivan and Silbergeld, "Chinese art").

Chinese Paper Cutting

Chinese paper cutting is part of Chinese folk art. Look at the two examples below. Do you recognize any symbols or motifs? The paper cutting on the right is placed on a door. Do you think there was a particular reason why it was placed on the door?



(L-R: "Double Happiness" by Toby Garden is licensed under CC BY-NC-SA 2.0, "a door in Chinatown" by rosipaw is licensed under CC BY-NC-SA 2.0)

This is the Chinese character for double happiness. The Chinese believed that luck and good fortune come in twos.



The Chinese phoenix, *Fenghuang*, is portrayed on the left side of the paper cutting while the dragon is on the right. Both are mythological creatures represented by different symbols. *Fenghuang* is an immortal bird that is said to bring harmony. This is shown by the design representing *yin-yang*, where *feng*

represents the male and *huang*, the female. The dragon, on the other hand, is a common motif in Chinese art. It symbolizes power and is also believed to bring good luck. Lastly, the color of the paper cutting is red, which symbolizes prosperity and joy.

ADDITIONAL RESOURCES:

To know more about Chinese paper cuttings, watch these videos:

[The Most Popular Chinese Folk Art: Paper Cutting | EP50 Open China](#)



[Papercutting | An introduction \(Hello China #76\)](#)



*Notes from the video:

- Red is commonly used for paper cutting as it symbolizes joy and blessings in Chinese culture.
- Designs vary depending on the occasion.
- Some symbols that you may see in these paper cuttings are fish, peaches, cranes, and the double-luck character which is often used for weddings.
- The shape is in the form of a circle because the square of a window would mean order and restriction in ancient Chinese philosophy.
- It is through the discipline of papercutting that the perfect round may be achieved.
- This craft is often used as a shared activity among family members.

*Notes from the video:

- Papercutting (*jian zhi*) was believed to originate from a story about a scholar who wrote the character 'fu' (happiness) on paper. The scholar's wife tore the character out making it into papercraft.
- This craft was thought to be associated with women. Women who did detailed paper cuttings were deemed as smart individuals.
- The patterns of *jian zhi* came from daily life.
- It also expresses people's wishes and happiness.

REFLECTION 1

Write your thoughts about this lesson in your VISUAL ARTS JOURNAL.

Guide questions:

1. Why do you think animals are often used as symbols in Chinese art?
2. From the second video, the narrator mentioned how women were deemed as smart if they knew how to make detailed paper cuttings. Do you think any craft should still be associated with a particular gender? Why?

ACTIVITY:

Chinese Paper Cutting

Materials:

paper
scissors

Instructions:

1. Watch this video tutorial [Chinese Paper Cutting - Monkey Pattern](#)
2. Make your own paper cutting.
3. Paste your work in your visual arts journal.

Additional reading materials on Chinese crafts:

Click on any of the titles below to view the online virtual exhibitions on Chinese crafts.

[Discover Yangzhou's Charming Cut-Paper Art — Google Arts & Culture](#)

[The Paper-cuts of Zhang Xiufang — Google Arts & Culture](#)

[The Art of Folding Fans I — Google Arts & Culture](#)

[The Has' Kites — Google Arts & Culture](#)

Sculpture



Sculptures in China

are made from various traditional materials, from stones and metals to bamboo and fruit pit carvings. Look at the different sculptures and try to look for similarities and differences.

(Left to right: Bodhisattva Manjushri in gilt brass; Buddha with radiate halo and mandorla in juniper wood; Buddha in limestone; and seated Buddha in terracotta.)

Two of the sculptures above are seated but one is a Bodhisattva while the other is Buddha. Can you see the difference between the two?



Remember that the Buddha is different from the Bodhisattva. You can easily see the difference by looking at the number of arms they have. Bodhisattvas usually have detailed embellishments compared with the Buddha. There are many versions of Buddha sculptures as there were different types of Buddhism throughout the dynasties and regions of China.

Aside from this, one of the most widely known artifacts of China would be the terracotta warriors from the Qin Dynasty. To know more about this, watch the following video.

Watch this video:

[The incredible history of China's terracotta warriors - Megan Campisi and Pen-Pen Chen](#)

REFLECTION 2

Write your thoughts about this video in your VISUAL ARTS JOURNAL.

Guide questions:

1. What new understanding did you



Or try to answer the questions found on this site: [Full lesson from TedEd](#)

- have after watching the video?
2. According to the video, these terracotta warriors were made to accompany the emperor in the afterlife. What does this tell us about Chinese culture and history?
 3. In our current society, do you think that rulers like presidents or heroes should have extravagant burial places as well?

Note: The questions have been adapted from the TedEd article.

Chinese artists did not only make sculptures that were meant for the afterlife but also made them for decoration and religious purposes. To learn more about this, watch this video: [China: West Meets East at The Metropolitan Museum of Art](#)

Note: The link “China: West Meets East at The Metropolitan Museum of Art” is already an embedded link that has a specific beginning and end.

Below are more examples of sculptures made from different materials. Can you see the repeating motifs in the artworks below?



(Left to right: Dragon boat by Tian Hongbo, peach pit carving⁷; Immortal raft, bamboo)

⁷ Photo taken from [Fruit Made Fabulous: Peach Stone Sculptures by Tian Hongbo — Google Arts & Culture](#)

Architecture

READ or LISTEN to this article: [Ancient Chinese Architecture](#)



(Left: Forbidden City Beijing (3019178959); Right: yellow stained roof details, photo by See-ming Lee (SML))

More info: [Chinese Architecture: Features, Culture, Types, Decor](#)

Additional resources: [The Astor Chinese Garden Court](#)

Costumes

READ

There are numerous traditional costumes in China as the country has 56 ethnic groups.

You can learn more about the different traditional clothing/costumes by clicking on these articles:

[Stitching Together the Past and the Present: Modern Fashions of the Han People — Google Arts & Culture](#)

[Attire and Adornment Exhibition of Ethnic Minority Groups — Google Arts & Culture](#)

REFLECTION 3

Get your VISUAL ARTS JOURNAL and take down notes by answering the following guide questions:

1. What motifs do you see in the traditional costumes or articles of clothing?
2. How were the robes different from one another? Give at least two examples.
3. What kind of patterns do you see? What about embellishments?

Note for Students and Teachers:

For a more detailed overview of Chinese art, check [China](#) | [Art of Asia](#) | [Arts and humanities](#).

WEEK 4

READING: Philippines; **REFLECTION:** 1, 2, 3, and 4; **READING:** Japan; **ACTIVITY:** Origami;
REFLECTION: 1 and 2

Philippines

The Philippines is rich in indigenous and traditional crafts. Even before the Spaniards arrived in the archipelago, Filipinos made use of several man-made artifacts such as the *manunggul* jars and *bululs*. These were used in daily life and rituals. Artifacts also show influences from different neighboring countries as well as the country's colonizers. It's interesting to note that aspects of our culture and history can easily be classified based on influences from our country's colonizers, religions, or indigenous groups.

Crafts and Sculpture

It is common to see traditional crafts from the Philippines for decorative purposes and cultural events. Can you name the traditional Philippine crafts and sculptural artifacts below?





ACTIVITY

Watch the following videos:

[Traditional Crafts In The Philippines \(1965\)](#)

[PH - HANDCRAFTED PANDAN BAGS \(Traditional Craft-Making\)](#)

Sculpture

Philippines sculptures were primarily made from natural materials such as wood, stone, etc. Below are some examples:



(L-R: Historic item by the T'Boli tribe; Wooden Madonna; Carved wooden doors of Our Lady of the Assumption Parish Church in Magondon, Cavite; Priest's box (punamhan) from Ifugao, the Philippines, early 20th century, wood and organic materials)

WATCH:

Paete - Woodcarving Capital of the Philippines

REFLECTION 1

Write down your thoughts in your VISUAL ARTS JOURNAL.

Guide questions:

1. According to the video, what did the word *paete* originally mean?
2. How will the problem of deforestation affect the tradition of wood carving in the Philippines?
3. How can nature and art be linked together?

WATCH:

Ang Garing - The Philippines at the Crossroads of Ivory Trade (2015)

REFLECTION 2

Write about the video in your VISUAL ARTS JOURNAL.

Guide questions:

1. What sculptural objects did the Filipinos make using ivory?
2. Ivory can come from elephants, making the smuggling of elephant tusks from Africa to the Philippines an important issue. How important do you think is it to preserve cultural traditions in the light of saving animals from extinction?

Architecture

WATCH:

[Dayaw Season 8 Episode 4: A FUTURE ROOTED IN THE PAST \(Biñan and Pila in Laguna\)](#)

[Arkitekturang Filipino - Philippine Vernacular Architecture](#)

REFLECTION 3

Write down your thoughts in your VISUAL ARTS JOURNAL.

Guide questions:

1. Why is it important to preserve our traditional houses?
2. How does the structure of our ancestral houses or the various Philippine architectural structures that were mentioned in the two videos inform us about traditions and cultures? What does it say about our livelihood?

Costumes and Textiles

In Philippine textiles and traditional costumes, patterns and motifs differ depending on the indigenous group or era these were made. Since there are a lot of traditional textiles in the Philippines, you'll be looking at some of the more popular ones.

Visit this page:

[THE ART OF THE MALONG - Ayala Museum — Google Arts & Culture](#)

WATCH:

[Philippines - School of Living Traditions - Central Cultural Communities](#)

[Weaving Piña Cloth](#)

[Virtual Visits | Art & the Order of Nature in Indigenous Philippine Textiles](#)

[The Making of Tboli Tnalak Fabric: Lake Sebu, Philippines](#)

REFLECTION 4

Get your VISUAL ARTS JOURNAL and sketch the traditional clothing/textiles that were shown in the video. Take down notes on the symbols and meanings of patterns that were mentioned in the video.

Japan (East Asia)

The artifacts and traditional artworks in Japan share similar motifs and symbols with China since most of Japan's traditions and beliefs came from the latter. However, in the following videos and articles, you will see how the artifacts from these two countries can be very different in terms of style, subject, and purpose.

Craft and Sculpture

WATCH:

[The Japanese art of fixing broken pottery - BBC REEL](#)
[Art of Supernatural Japan](#)

Visit this page:

[The Bakemono Zukushi "Monster" Scroll \(18th–19th century\)](#)

REFLECTION 1

Get your VISUAL ARTS JOURNAL and write down your thoughts.

Guide questions:

1. What does *kintsugi* tell us about Japanese beliefs and philosophy?
2. In the second video, *Art of Supernatural Japan*, we learn that many ghostly creatures were also used in the artworks of Japan, especially in paintings and prints. How may we compare this with those of other Asians who believe in supernatural beings?

ACTIVITY

Origami



"Origami Paper Crane with Gold Ribbon" by Ira Blount is marked with [CC0 1.0](#)

Instructions:

1. Click on the link and try making Origami.

[Origami: ancient tradition, cutting-edge science - NHK Educational — Google Arts & Culture](#)

REFLECTION 2

Get your VISUAL ARTS JOURNAL and write down your thoughts.

1. Origami has been an old art tradition in Japan. Its masters have since developed numerous new creations. Based on the article, how did this traditional craft of folding paper influence innovations and advancements in science and technology?

Additional Resources:

Full documentary: [The Master Artisans Of Japan](#)
By Parts: [1](#) [2](#) [3](#) [4](#)

In the documentary *Imperial Treasures: The Master Artisans of Japan*, you will get more detailed information on the traditional crafts of Japan together with the important points in history that influenced both its culture and society.

Architecture

Have you ever wondered what Japanese buildings and homes look like in real life? If you're an avid fan of Japanese anime and films, you might already have an idea about how Japanese homes, buildings, and other structures look like. Japanese animators have also contributed to the representation of both traditional and futuristic architecture through films. Check out this interesting read on how the films of Japanese animator and filmmaker Hayao Miyazaki were inspired by real-life locations, making his films true to life: **10 Ghibli Movie's Locations You Can Actually Visit in Japan There are some places Studio Ghibli**

Apart from this, Japan has also been known to have many monuments. The country is also known to have building techniques with minimal or no use of nails. Learn more about these fascinating facts on Japanese architecture by clicking on the links.

READ:

[7 Japanese Castles to Explore from Home — Google Arts & Culture](#)

[A Virtual Tour of Shuri Castle — Google Arts & Culture](#)

WATCH:

[In Japan, Repairing Buildings Without a Single Nail](#)

Costumes

Visit this page:

[The Japanese Art of Kimonos — Google Arts & Culture](#)

Additional Video Resources:

[Early Heian Period | Japanese Art History | Little Art Talks](#)

[Middle and Late Heian Period | Japanese Art History | Little Art Talks](#)

WEEKS 5-6

READING: [Malaysia](#); **ACTIVITY:** [Inside A Temple](#); **REFLECTION:** [1](#) and [2](#); **READING:** [India](#); **ACTIVITY:** [Exploring the Taj Mahal](#); **READING:** [Indonesia](#); **REFLECTION:** [1](#) [2](#) and [3](#)

Malaysia

Have you ever wondered what our neighboring countries look like? Malaysia, which is also part of Southeast Asia, is one of them! Thanks to technology, art historians, and cultural sectors, we can now virtually be transported to different countries around the world! Let's take a look. Click on this website: [Cheng Hoon Teng Temple, Melaka, Malaysia — Google Arts & Culture](#)

ACTIVITY:

Inside a Temple

Materials:

pen or pencil
VISUAL ARTS JOURNAL

Instructions:

1. Take a screenshot of an interesting spot inside the temple.
2. Recreate it through a simple sketch.
3. Make sure to write the name of the place and the date you made the sketch.

Crafts and Sculpture in Malaysia

Visit this page:

[Motifs and Materials at the Kuala Lumpur Craft Museum — Google Arts & Culture](#)
[50 Traditional Arts, Crafts, and Trades of Malaysia](#)

REFLECTION 1

Get your VISUAL ARTS JOURNAL and take down notes.

Observe the motifs and icons that you see in the traditional crafts featured in the online exhibit. Are there any similarities with the ones from the other countries that you have studied? Take down notes.

Kite-making

Like any object, artwork, or craft, some traditional art forms that were once popular have disappeared - a sort of extinction of a traditional process as fewer and fewer people practice it. This recently happened to traditional kite-making in Malaysia.

WATCH:

[Malaysia's dying art: Traditional kite-making in peril](#)

REFLECTION 2

Write down your thoughts in your VISUAL ARTS JOURNAL.

Questions to think about:

1. Why do you think fewer people are practicing this craft?
2. Do you think it is important and necessary that traditional crafts should be passed on to the next generations? Why? Why not?
3. What do we learn from traditional crafts?

ADDITIONAL VIDEOS TO WATCH:

[Traditional art & crafts of Malaysia](#)

[MALAYSIA, The Reserved Side Of Asia - Travel Documentary](#)

India

READ:

[India | Boundless Art History](#)

Crafts

ACTIVITY

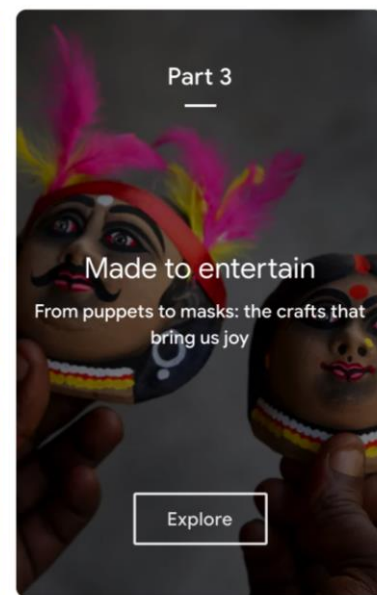
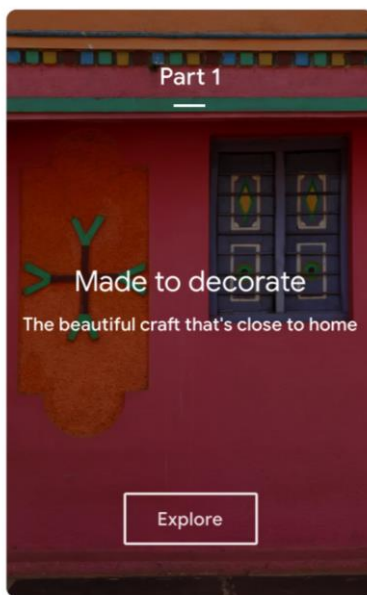
Visit this page:

[Crafted in India — Google Arts & Culture](#)

Note to students and teachers: The link above from Google Arts & Culture is a great source to get to know more about the traditional crafts of India. The research and overview for Indian crafts are detailed and packed with information. It is suggested that you navigate the site in this particular order:

1. Watch [Crafted in India: Meet the makers. Explore their craft. Share their stories.](#)
2. Take the short test as a quick introduction to Indian crafts [Guess That Craft — Google Arts & Culture](#)
3. Take notes especially on whichever craft you find the most interesting.
4. Explore the site either through this navigation [Indian Crafts In Brief — Google Arts & Culture](#) or by parts:

Craftsmanship is everywhere



*The photos above were taken from the actual Google Arts & Culture site. The images show the different parts of the video with their corresponding links.

Sculpture

READ:

Sanskriti Museum of Everyday Art - Sanskriti Museums — Google Arts & Culture

ADDITIONAL RESOURCE:

Shiva—Creator, Protector, and Destroyer

Architecture

ACTIVITY

Exploring the Taj Mahal

Explore one of the most important heritage and religious sites in India! Click on the link right here: Taj Mahal — Google Arts & Culture

More monumental sites here: Wonders of India — Google Arts & Culture & A Whistle-stop Tour of Indian Heritage — Google Arts & Culture

Get YOUR VISUAL ARTS JOURNAL. Take down notes or draw what you see as you navigate around the Taj Mahal or any monumental site you explored from the given links above.

Costumes and Textiles

ACTIVITY

Visit the following pages:

No Two Motifs are Alike - Museum of Art & Photography — Google Arts & Culture

15 Variations on the Sari: India's Iconic Drape - Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) — Google Arts & Culture

Timeless Traditions: Enthralling Indian Art Forms — Google Arts & Culture

Indonesia

Craft and Sculpture

One of the oldest art forms in Indonesia is the *wayang*, which refers to a particular kind of theater. It is usually combined with a second term that defines the type of puppet used: scroll paintings (*beber*), three-dimensional rod puppets (*golek*), animal skins (*kulit*), or human beings (*wong*). This combination of both tactile art and performance/theater is mainly controlled by a *dalang* or master puppeteer. The single-seated *dalang* controls the movements of the puppets, narrates the story, sings, chants, and gives the dialogues of the characters. Most of the stories are from *Ramayana* and *Mahabharata* epics.

READING: Introduction to puppet theater (wayang) of Indonesia (article)

ACTIVITY

Watch this video:

Indonesian Puppets Wayang Golek



Video screencap from
<https://youtu.be/Wph0cBNi7Yo>

REFLECTION 1

Get your VISUAL ARTS JOURNAL and write down your thoughts.

Guide questions:

1. In the video, the puppeteer demonstrates the difference between the characters. How can we distinguish the characters from one another?

ACTIVITY

Watch this video:

The Wayang Puppet Theatre

REFLECTION 2

Get your VISUAL ARTS JOURNAL and write down your thoughts.

Guide Questions:



Video screencap from
<https://youtu.be/pfydro4X2t0>

1. Where did the *wayang* originate?
2. The narrator mentioned that the puppeteers were regarded as “cultivated literary experts who transmitted philosophical, moral, and aesthetic values through their art.” Why do you think the puppeteers were seen this way?

Keywords:

- *wayang* - a traditional form of puppet theater in Indonesia; also means shadow in Javanese
- *kulit* - translates to *skin* in Javanese; because *wayang-kulit* is made out of leather
- *dalang* - master puppeteer; also narrates, sings, chants, and controls the movements of the characters
- Gamelan orchestra - a genre of Indonesian origin music that accompanies the wayang; typically consists of metallophones, xylophones, drums, gongs, and bamboo flute ⁸

Architecture



Borobudur temple view from northwest plateau, Central Java, Indonesia. (Photo: Gunawan Kartapranata. CC BY-SA 3.0)

⁸ See [Java and Cambodia | Boundless Art History](#)

The biggest Buddhist temple can be found in Central Java, Indonesia. A world heritage site, the **Borobudur Temple** was built as a passage or path, which was one of the central ideas in Buddhism: the path to enlightenment. To have a better experience of how this temple looks like, [click here](#) and try to see how the levels differ from one another as you navigate around the temple.

READING: [Borobudur: Temple in Indonesia \(article\)](#)

WATCH:

Borobudur, Indonesia



Video screencap from <https://youtu.be/ldHd8Z5ZV-c>

ACTIVITY

Fill in the blanks:

The narrator described how the Borobudur is built as a *stupa*. The structure is based on the three stages of mental preparation in Buddhism. There are a total of _ platforms; each platform represents a specific stage in mental preparation.

The lower _ platforms are in the shape of ___ while the upper _ are in the shape of ____.

The first platform which is the base represents _____ of _____ (*Kāmadhātu*).

The rest of the square platforms represent the ___ of _____ (*Rupadhatu*).

The upper circular platforms represent the _____ (*Arupadhatu*).

ACTIVITY

Check out these online exhibits:

[Borobudur: Center of the Universe](#)
[Mountain of a Thousand Statues](#)

REFLECTION 3

In your VISUAL ARTS JOURNAL, draw the Buddha as depicted in the Borobudur Temple.

In your words, how would you describe the form of the Buddha? How does the form of the Buddha show enlightenment?

Additional reading material for teachers and students: Indonesian Art | Boundless Art History

Textile and Traditional Costumes

WATCH:

Batik of Java: A Centuries Old Tradition

READING

Indonesian Art | Boundless Art History

More reading materials for this module:

Art in Society | Boundless Art History

Art of Southeast Asia | Boundless Art History

Asian Art | Yale University Art Gallery

Buddhism and Its Artistic Expression - Indian Museum, Kolkata — Google Arts & Culture

Traditional Dress from East Asia - Victoria and Albert Museum

The Spanish Colonial Tradition in Philippine Visual Arts

Southeast Asian arts - Predominant artistic themes

WEEKS 7-8

PROJECT: Visual Time Capsule Assemblage or Museum in a Box

PROJECT 1:

Visual Time Capsule Assemblage

You learned how culture and history can be found in mere objects like artifacts, paintings, architecture, monumental sites, and even in textile! In Asian Art, objects and images serve as symbols or metaphors that contribute to a story connected with an artwork. For this project, you will be asked to create a Visual Time Capsule Assemblage.

A time capsule, according to *Merriam-Webster.com*, is “a container that is filled with things (such as newspapers or clothing) from the present time and that is meant to be opened by people at some time in the future.” For this project, you will be collecting and making various images and objects that are significant to you. Coming up with a theme might help you in creating this project, such as current events, personal experiences, or even your hopes and dreams for the future.

Use what you have learned about composition and integrate motifs from the different Asian countries we tackled in this module. You are also free to make your own mini sculptures that would be part of the assemblage.

To have an idea on how to make an assemblage, you can watch this video about an artwork by Joseph Cornell, an artist known for his box assemblages: [The Miniaturized Magic of Joseph Cornell](#)

Here are some examples:

[Pachinko Voyage | Mariko-Kusumoto | Pachinko Voyage \(パチンコ観光旅行\) by Mariko Kusumoto](#)

Filipino Artists to check for inspiration: Santiago Bose, Alwin Reamillo, Robert Feleo, Kawayan de Guia,

REFLECTION

After completing your artwork, get your visual arts journal and make notes about your process of making the artwork, using the following guide questions:

1. What objects did you place in your visual time capsule assemblage? Why did you choose those particular objects?

2. What motifs did you use for your design? From which Asian countries did you get inspiration?
3. Did you have a theme in mind as you were creating the project? What theme or idea did you try out?
4. What challenges did you encounter as you were making the project?

PROJECT 2:

Museum in a Box

Create a mini-exhibit making a series of small 2D or 3D works from one of the Asian countries you learned about in this module. Think about how you will curate or arrange them. Will you be gathering works that showed several depictions of the Buddha in Asian countries? Will you be focusing on a specific art form like painting, textile, or architecture like those of monumental sites? Pick one theme and make a small museum through the use of a box. How will the viewers experience the works? Which one is the centerpiece? Which ones will be placed on the walls?

REFLECTION

After completing your artwork, get your VISUAL ARTS JOURNAL and make notes about your process of making the artwork, using the following guide questions:

1. What unifying theme or concept did you use to curate your works?
2. Which was more challenging: the making of the works or the decisions in arranging the works?
3. Based on this project, how would you connect the different Asian countries through their traditional crafts, culture, or architecture? Do you see common themes, symbols, or techniques?

GET INSPIRED:

[Two Curious Gerbils Visit \(and Chew on\) a Miniature Art Museum Made by Their Quarantined Owners](#)

[People Put Their Heads Inside Miniature Galleries To Become Famous Art Exhibits Themselves](#)

END OF MODULE

ANSWER KEY

ACTIVITY: "Identifying the Mediums"

1. porcelain (China)
2. ink on paper (China)
3. woodblock print (Japan)
4. bronze (Thailand)
5. watercolor (India)
6. gold (Indonesia)
7. sandstone (Vietnam)
8. jade (China)
9. oil paint (Vietnam)

FILL IN THE BLANKS (BOROBUDUR - INDONESIA)

The narrator described how the Borobudur is built as a *stupa*. The structure is based on the three stages of mental preparation in Buddhism. There are a total of **9** platforms; each platform represents a specific stage in mental preparation.










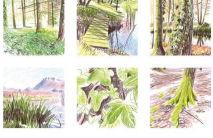





The lower **6** platforms are in the shape of **squares** while the upper **3** are in the shape of **circles**.

The first platform which is the base represents the **world of desires** (*Kāmadhātu*).

The rest of the square platforms represent the **world of forms** (*Rupadhatu*).

The upper **circular** platforms represent the **formless world** (*Arupadhatu*).

Image Sources:

 <p><u>Jar with Dragon China Ming dynasty (1368–1644), Xuande mark and period (1426–35)</u></p>	 <p><u>Gong Xian Landscapes with Poems China Qing dynasty (1644–1911) The Metropolitan Museum of Art</u></p>	 <p><u>Suzuki Harunobu Night Rain at the Double-Shelf Stand, from the series Eight Parlor Views (Zashiki hakkei) Japan Edo period (1615–1868) The Metropolitan Museum of Art</u></p>	 <p><u>Seated Buddha Thailand</u></p>	 <p><u>Mahavihara Master The Bodhisattva Avalokitesvara Expounding the Dharma to a Devotee: Folio from a Ashtasahasrika Prajnaparamita Sutra Manuscript India, West Bengal or Bangladesh Pala period</u></p>
 <p><u>Chastity Plaque Indonesia (Java) Majapahit period (1296–1520)</u></p>	 <p><u>Head of Shiva Central Vietnam Chams kingdoms</u></p>	 <p><u>Herdboy with Water Buffalo China Qing dynasty (1644–1911)</u></p>	 <p><u>File:To Ngoc Van thieu nu ben hoa hue.jpg - Wikimedia Commons</u></p>	 <p><u>"Color Pencils sample Sketches" by Vincent Desplanche is licensed under CC BY-NC-ND 2.0</u></p>
 <p><u>Miss Lala at the Fernando Circus (1879) drawing in high resolution by Edgar Degas. Image by The Getty is marked with CC0 1.0</u></p>	 <p><u>"Hokusai-based Chinese lion sketch 1" by steve loya is licensed under CC BY-NC-ND 2.0</u></p>	 <p><u>"A Charcoal Sketch, from The Century Magazine, November 1883" by Winslow Homer, born Boston, MA 1836-died Prout's Neck, ME 1910 is marked with CC0 1.0</u></p>	 <p><u>Ballpoint pen on paper, 1981 (19 x 30.8 cm / 7.5 x 12.1 in) "Ukiyo-e" by Wasfi Akab is licensed under CC BY-NC-ND 2.0</u></p>	 <p><u>Image by Layers from Pixabay</u></p>



Roger Shimomura, Shimomura Crossing the Delaware: Self-portrait, Acrylic painting. Photo by Ali Eminov is licensed under CC BY-NC 2.0



Painting oil on canvas by Georgette Chen's (1965) exhibition at the National Gallery Singapore. Photo by Choo Yut Shing is licensed under CC BY-NC-SA 2.0



Teisai Hokuba portfolio of 13 ink drawings of Teisai Hokuba (Japan, 1771-1844) www.lacma.org



Attributed to Nguyen Gia Tri A LACQUER BOX WITH DEPICTION OF A COUNTRY SCENE IN THE NORTH OF VIETNAM <https://flic.kr/p/25RYHF> CC BY 2.0



"TAMPISAW" by Toti Cerda, part of the Dirty Watercolor art exhibit. Photo from TBWA/Santiago Mangada Puno.



"File: Tanbo art in Inakadate 2012 B.jpg" by 掬茶 is licensed under CC BY-SA 3.0



"File: Japan- Aomori Inakadate Tambo art 2015 3.jpg" by yariHotaka from Japan is licensed under CC BY 2.0



Mask of Bhairava | India (Jammu and Kashmir, ancient kingdom of Kashmir) | The Metropolitan Museum of Art



Homework #2



Benzaiten and Fifteen Attendants | Japan | Kamakura period (1185–1333) | The Metropolitan Museum of Art



Mountain God with Tiger and Attendants | Korea | Joseon dynasty (1392–1910)



Unidentified Artist | Shaka (Shakyamuni), the Historical Buddha, with Two Attendant Bodhisattvas and Sixteen Benevolent Deities | Japan | Nanbokuchō period (1336–92)



Sakai Hōitsu | Activities of the Twelve Months | Japan | Edo period (1615–1868)



Attributed to Payag | The Goddess Bhairavi Devi with Shiva | The Metropolitan Museum of Art



A Nenbutsu Gathering at Ichiya, Kyoto, from the Illustrated Biography of the Monk Ippen and His Disciple Ta'a (Yugyō Shōnin enji-e) | Japan | Nanbokuchō period (1336–92)



[Ink Landscape | The Art Institute of Chicago](#)



[Wu Zhen | Fisherman | China | Yuan dynasty \(1271–1368\)](#)



["Double Happiness" by Toby Garden is licensed under CC BY-NC-SA 2.0](#)



["a door in Chinatown" by rosipaw is licensed under CC BY-NC-SA 2.0](#)



[Chinese Double Happiness Symbol. Stock Vector - Illustration of style. sign: 81641882](#)



[Bodhisattva Manjushri as Tikshna-Manjushri \(Minjie Wenshu\) | China | Ming dynasty \(1368–1644\), Yongle period \(1403–24\)](#)



[Buddha with radiate halo and mandorla | China \(Xinjiang Autonomous Region, Turfan area\)](#)



[Buddha | China | Eastern Wei dynasty \(534–550\)](#)



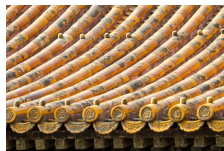
[Seated Buddha | China \(Xinjiang Autonomous Region\) | Khotan Kingdom](#)



["Terracotta Warrior Statues at Xian, China" by kevinpoh is licensed under CC BY 2.0](#)



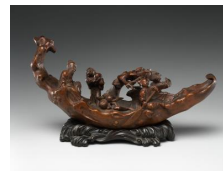
[Dave Proffer, CC BY 2.0 <<https://creativecommons.org/licenses/by/2.0/>> , via Wikimedia Commons](#)



[黄瓦屋頂 Yellow glazed roof / 中國北京故宮 Forbidden City, Beijing, China / SML.20140430.7D.51980.P1](#)



[Fruit Made Fabulous: Peach Stone Sculptures by Tian Hongbo — Google Arts & Culture](#)



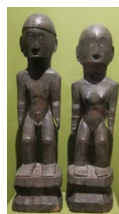
[Immortal raft | China | Qing dynasty \(1644–1911\) | The Metropolitan Museum of Art](#)



["Philippine Embassy Christmas Parol" by gigi_nyc is licensed under CC BY-NC-ND 2.0](#)



[Culture of Basilan](#)



[File:Rice granary guardians \(bulul\) from Ifugao in northern Luzon, wood with inlaid shells, Honolulu.jpg](#)







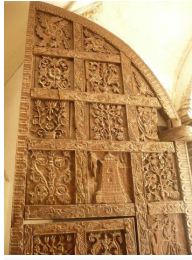


[File:St Joseph, Philippines, 17th century AD, gilt and painted ivory - Museo Nacional de Artes Decorativas - Madrid, Spain - DSC07947.JPG](#)



[File:Mindanao Bangsamoro Islamic Art - 25089953331.jpg - Wikimedia Commons](#)



[File:Teapot-shaped ewer, Mindanao, Philippines, c. 1800 AD, brass, copper - Spurlock Museum, UIUC - DSC06011.jpg](#)

 <p><u>File:Horse taka.jpg</u></p>	 <p><u>File:Rice Culture Woven Baskets (25092450361).jpg</u></p>	 <p><u>File:TboliArts.jpg</u></p>	 <p><u>File:Wooden Madonna (24849126830).jpg</u></p>	 <p><u>File:Our Lady of the Assumption Parish Church, Magondon, Cavite 17.JPG</u></p>
 <p><u>File:Priest's box from the Philippines (Ifugao), early 20th century, wood and organic materials. Honolulu Museum of Art.JPG - Wikimedia Commons</u></p>	 <p><u>File:Bobodur-Nothwest-view.jpg</u></p>	<p>NO PHOTOS BEYOND THIS.</p>		

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