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JAPANESE ART AND CULTURE: *SUN & STAR 1996*

This coming fall, teachers, students, and parents from all over Texas will have a firsthand opportunity to experience the art and culture of Japan by attending *Sun & Star 1996*, the most significant festival of its type ever planned for the United States. Named for Japan's rising sun and the Texas lone star, this \$10 million festival will include exhibitions of art, traditional dance and theater performances, and educational programs.

Many of the museums in the North Texas region have planned Japanese art exhibits to coincide with the festival. *Sun & Star* will open the week of September 1, 1996, and continue through November. All festival events will premiere in Dallas and Fort Worth, then some will travel to other cities throughout Texas and the nation.

Sun & Star 1996 will provide a significant and comprehensive introduction to Japanese art and culture. Ten school districts in North Texas have already committed to participate in the festival. As a result, as many as 550,000 students will be able to see remarkable examples of Japanese culture.

Area museums that will host Japanese exhibits for *Sun & Star* include the [Amon Carter Museum](#), the Arlington Museum of Art, the [Dallas Museum of Art](#), the Fort Worth Museum of Science and History, the [Kimbell Art Museum](#), the Legends of the Game Baseball Museum in Arlington, the [Meadows Museum](#), the [Modern Art Museum of Fort Worth](#). Host museums in Houston include the [Sarah Campbell Blaffer Gallery](#) at the University of Houston, the [Contemporary Arts Museum](#), and the Children's Museum of Houston.

The Japanese art and cultural content materials included in this newsletter are representative of a unit developed by NTIEVA for use in our summer institutes. The entire unit may be found under "Art Curriculum" on our web site on the Internet or may be ordered directly from NTIEVA, PO Box 5098, University of North Texas, Denton, TX 76203.

Please join us by participating in *Sun & Star*. *Omachishite imasu!* (We'll be waiting for you!)

JAPAN: GEOGRAPHY AND DEMOGRAPHICS

Japan is a crescent-shaped island nation in the Pacific ocean, off the coast of East Asia. The countries nearest Japan are Russia, China, and the Republic of Korea. More than 6800 islands make up the nation of Japan. Four of these islands make up 98% of the country: Hokkaido, Honshu, Shikoku, and Kyushu.

The combined area of the islands is about 145,000 square miles, about the size of the state of California or the country of Italy. Much of Japan consists of high mountains with narrow valleys in between. Mount Fuji and the cities of Tokyo and Kyoto are all found on the largest island of Honshu.

Although Japan is a small country by land area, Japan has the seventh largest population in the world, with 124.8 million people. About a tenth of the population lives in or near Tokyo, the capital city.

SUN & STAR 1996
MUSEUM EXHIBITIONS

Mingei: Japanese Folk Art from the Montgomery Collection

Meadows Museum, Southern Methodist University, Dallas
August 9 - October 6, 1996

Daruma: Japan's Seriocomic Saint

Bridwell Library, Perkins School of Theology, Southern Methodist University, Dallas
August 22 - October 20, 1996

Japanese Contemporary Clay Works

Arlington Museum of Art, Arlington
August 23 - October 19, 1996

The Fifty-Three Stations of the Tokaido

The Gallery, Division of Art, Southern Methodist University, Dallas
August 26 - October 6, 1996

The Shores of a Dream: Yasuo Kuniyoshi's Early Work in America

Amon Carter Museum, Fort Worth
September 7 - November 17, 1996

Japan's Golden Age: Momoyama

Dallas Museum of Art, Dallas
September 8 - December 1, 1996

Japanese Kites and Tops

Dallas Museum of Art, Gateway Gallery, Dallas
September 8 - December 1, 1996

Tatsuo Miyajima: Big Time

Modern Art Museum of Fort Worth and the Modern at Sundance Square, Fort Worth
September 15, 1996 - January 5, 1997

Mingei: Two Centuries of Japanese Folk Art

Fort Worth Museum of Science and History, Fort Worth
September 12, 1996 - January 5, 1997

Japanese Paintings and Prints of the Floating World

Kimbell Art Museum, Fort Worth
September 22 - December 1, 1996

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WRITE YOUR OWN HAIKU

The great Japanese master of haiku was Matsuo Basho. The name *Basho* means "banana tree," and was adopted by the poet when he moved into a hut located next to a banana tree.

Haiku is one of the most important forms of traditional Japanese poetry. Haiku poems written in English most commonly consist of 17 syllables written in three lines. The poems also usually indicate the season or the time of year.

Choose a subject related to nature and use the guidelines shown to write a haiku on the lines below:

Line 1 (when, 5 syllables, short line):
--

Line 2 (where, 7 syllables, long line):
--

Line 3 (what, 5 syllables, short line):
--

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EAGLE IN A SNOWSTORM

Katsushika Hokusai, Japanese, 1760-1849 1848, Hanging scroll of ink on paper, 48" x 22" Pacific Asia Museum Collection Gift of Mr. and Mrs. George A. Brumder

Lesson Summary to use with *Eagle in a Snowstorm*

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Title: *Eagle in a Snowstorm*, Katsushika Hokusai

Objectives:

Students will:

1. view, discuss, and interpret *Eagle in a Snowstorm* by Katsushika Hokusai.
2. compare and contrast *Eagle in a Snowstorm* with other works by Hokusai and works from other cultures.
3. investigate the meaning of the eagle as depicted in *Eagle in a Snowstorm* and in other works of art from different cultures.
4. each draw and print a design using a bird or animal to symbolize an idea.

Materials and Preparation:

- newsprint paper
- pencils
- styrofoam board
- brayers or spoons
- printing ink
- printing plates
- paper for printing (construction, fadeless, tissue, etc.)
- newspaper
- masking tape

Cut newsprint and foamboard the same size (6" x 9" for younger students, 4-12" x 6" for older students)

Resources:

- reproduction of *Eagle in a Snowstorm*, available as one of the set from **Crystal Productions** (call 800-255-8629 for free catalog)
- other reproductions of paintings and prints by Hokusai, such as *The Great Wave*

Motivation:

Carefully examine and discuss *Eagle in a Snowstorm* with students. Compare and contrast *Eagle*, a scroll painting, with other Hokusai works that are **prints**. Brainstorm with students to develop possible interpretations of *Eagle*. Ask students to suggest possible meanings represented by the **eagle** as a symbol. Make a list of specific examples (on U.S. stamps, on U.S. paper currency, on the Mexican flag, etc.). Ask each student to choose a bird or animal and make a list of ideas it might symbolize. Students will use their chosen bird or animal to create a drawing for printmaking.

Vocabulary:

- Katsushika Hokusai
- *kakemono*: hanging scroll painting
- *Ukiyo-e*: pictures of the floating world (scenes from daily life and leisure time)
- *gofun*: powdered oyster shell mixed with egg white; used to splatter the surface of the painting.
- woodblock printing
- Edo: Tokyo

- symbol

Procedure/Production:

In pencil on newsprint, draw a simple line design using a bird or animal as a symbol (for example, dog for loyalty, bear for strength). Designs can be realistic or abstract. Designs should use curved lines and shapes and fill the space, but lines should not be too close together or too detailed.

Tape the finished drawing to the foam board, image side up, with small pieces of masking tape.

Trace over the image lightly with a dull pencil. This will transfer the image to the foam board.

Remove the newsprint and trace over the lines again with a dull pencil. The lines need to be fairly deep and even to print, but care should be taken not to cut through the board with the pencil.

Write name on back of foam board.

Place foam board face-up on a stack of newspaper. Squeeze or spoon out a line of printing ink on a printing tray and roll brayer in ink to coat evenly. Roll ink covered brayer over foam board. Roll in several directions and pay particular attention to the edges of the plate.

Place inked foam board face-up on a clean piece of newspaper. Press printing paper right side down over the plate and rub evenly with hands or brayer. Carefully pull off print from one end and hang to dry. Repeat entire process to print an edition. The plate must be re-inked for each new print. Number, sign, and title prints when dry.

Display prints and ask class to identify the ideas symbolized.

Assessment:

To what extent did students

1. examine and discuss *Eagle in a Snowstorm* by Katsushika Hokusai?
2. compare and contrast the painting with other **prints** and paintings by Hokusai?
3. investigate the meaning of the **eagle** in different cultures?
4. each print a design using a bird or animal to symbolize or represent an idea?

Interdisciplinary Connections:

Social Studies: Locate Japan and Tokyo on a **world map**; research the period of **Hokusai's** life (1760-1849) and create a timeline that compares simultaneous events in Japan and the Western World.

PACIFIC ASIAN PRINTS AVAILABLE FROM CRYSTAL PRODUCTIONS

Works of art from China, Japan, Kashmir, and Polynesia, including *Eagle in a Snowstorm*, are available as a set of five images called *Pacific Asian Art*. The set is one of a series called **MAPS (Multicultural Art Print Series)** copublished by **The Getty Center for Education in the Arts** and **The J. Paul Getty Museum** and distributed by **Crystal Productions**.

The works selected for *Pacific Asian Art* include two scroll paintings, a religious sculpture, a ceremonial robe, and a ceremonial necklace. Themes explored through these artworks are religion, the human figure, power, nature, and rites of passage.

Eagle in a Snowstorm, a scroll painting by Japanese artist Katsushika Hokusai (1848), depicts the eagle as a symbol of power struggling against nature. The **19th century necklace** from Polynesia, Hawaii, is made from walrus ivory, human hair, and olona fiber. It is also a symbol of power in that it was worn only by the *ali'i* or ruler.

From the Kashmir/Swat Valley of India comes an *Enthroned Buddha*, a bronze sculpture which combines two themes, the human figure and religion. It dates from the 4th-5th centuries A.D.

China is represented by two artworks. *Lohan and Attendants* is a scroll painting from the Ming Dynasty, c. 1430. A Lohan is a disciple or follower of Buddha, and he is presented in his religious context, but also as a human figure in a naturalistic landscape of flowers and trees. *The Wedding Ensemble* is a bridal costume of red silk and gold embroidery from China's Qing Dynasty, circa 1860. As a ritual garment, it reflects rites of passage and probably the linking of two important and influential families. To extend the theme of power, brides were also considered to be "Empress for a Day." Buddhist symbols are represented on the garment, along with symbols from other Eastern religions, some very ancient.

These 18" x 24" reproductions are printed in heavy cardboard with rounded corners, laminated on both sides. Holes are provided for easy hanging. Information about the artist and cultural context is included on the back of each print, along with suggestions on incorporating the prints into a discipline-based art curriculum at elementary and secondary levels. The set is accompanied by a large plastic portfolio for storage and a Teacher's Guide with additional information.

The cost of the set of five prints (item CP 6012) is \$30.00 (plus shipping and handling). Call **Crystal Productions** at 1-800-255-8629 to order prints or to request a free color catalog.

The *ArtLinks* Inquirer

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Haniwa Figures

The Japanese word haniwa means "circle of clay" and refers to the unglazed red clay cylinders which were placed around imperial burial mounds to prevent erosion. First produced in the Kofun period, Japan's Iron Age (AD 250-552), haniwa evolved from simple cylinders into the forms of people, animals, and houses.

Haniwa kept their cylindrical bases and simple forms but were transformed by skillful artisans into men and women of the Iron Age court, dancers, warriors, musicians, horses, monkeys, and birds. Facial features appear masklike, indicated by holes or slits cut into the clay. Details of clothing, saddles, and bridles are represented by ropes and ribbons of clay attached to the basic shape. Haniwa were sometimes painted but never glazed. Most haniwa figures were about two feet high.

Activities

Compare and contrast the haniwa horse to other representations of horses, such as those created by the contemporary artist Deborah Butterfield. What is the meaning of each? How are they alike? How are they different?

Read the haniwa folktale below. What does it tell you about the meaning of these figures to the ancient Japanese?

The rough red clay from which the haniwa figures were made is much like the clay you may use at school. Choose an animal to construct in clay, then decide which details are important and which are not. Use slab, coil, or a combination of techniques to build your animal from simple forms.

A Haniwa Folktale

A Japanese legend tells a story of the horseman Hakuson. While riding in the moonlight, he encountered a stranger riding a beautiful red horse. They had ridden together for awhile when the stranger, knowing that Hakuson envied his red horse, offered to trade mounts. Hakuson happily accepted, rode home on his wonderful new horse, and placed him in the stable.

However, when Hakuson went to ride his new horse the next day, it was gone. A haniwa horse of red clay stood in its place! Returning to the trail where he had met the strange rider, Hakuson came upon a Imperial tomb guarded by a ring of red clay haniwa horses. He found his own horse standing among them!

Haniwa figures on the World Wide Web:

Figure of a shamaness

Compiled by Rebecca Arkenberg and Nancy Walkup for the North Texas Institute for Educators on the Visual Arts.