

CONTENT AREA 8

South, East, and Southeast Asia

300 B.C.E.–1980 C.E.

ENDURING UNDERSTANDING 8-1. *The arts of South, East, and Southeast Asia represent some of the world’s oldest, most diverse, and most sophisticated visual traditions.*

- ▶ **Essential Knowledge 8-1a.** South, East, and Southeast Asia have long traditions of art making, reaching back into prehistoric times. The earliest known ceramic vessels were found in Asia: fired shards from Yuchanyan Cave in China have been dated to 18,300 and 17,500 B.C.E., followed by Jomon vessels from Japan with shards dating back to 10,500 B.C.E. Sophisticated Neolithic and Bronze Age civilizations thrived across Asia, including the Indus Valley civilization in Pakistan and India, the Yangshao* and Longshan* cultures and Shang Dynasty* in China, the Dongson* culture in Southeast Asia, and the Yayoi* and Kofun* cultures in Japan.
- ▶ **Essential Knowledge 8-1b.** The people and cultures of these regions were diverse, but prehistoric and ancient societies based in key regions (e.g., the Indus River Valley, Gangetic Plain, and Yellow River) developed core social and religious beliefs that were embraced across larger cultural spheres, helping to shape the regional identities of people within Asia.
- ▶ **Essential Knowledge 8-1c.** The core cultural centers in Asia became home to many of the world’s great civilizations and ruling dynasties, including the following: Gupta India, Han China, Khmer Cambodia, and Heian Japan. The shared cultural ideas in each region and civilization gave birth to visual traditions that employed related subjects, functions, materials, and artistic styles.

ENDURING UNDERSTANDING 8-2. *Many of the world’s great religious and philosophic traditions developed in South and East Asia. Extensive traditions of distinctive religious art forms developed in this region to support the beliefs and practices of these religions.*

- ▶ **Essential Knowledge 8-2a.** The ancient Indic worldview that dominated South Asia differentiated earthly and cosmic realms of existence, while recognizing certain sites or beings as sacred, and understood time and life as cyclic. The religions that developed in this region — Hinduism, Buddhism, Jainism, Sikhism, and numerous folk religions — all worked within this worldview and sought spiritual development, spiritual release, or divine union through various religious methodologies and social practices. The Indic worldview was also grafted onto the preexisting animistic and popular beliefs in Southeast Asia during several waves of importation and Indian attempts at colonization.

* An asterisk denotes content that will not be directly assessed on the AP Art History Exam.

- ▶ **Essential Knowledge 8-2b.** East Asian religions emphasize the interconnectedness of humans with both the natural world and the spirit world. Chinese societies also developed a hierarchical and differentiated society that encouraged appropriate social behaviors. Daoism, with its almost antisocial focus on living in harmony with nature and the Dao, and Confucianism, more of an ethical system of behaviors rather than a religion, both developed in China in the fifth century B.C.E. from these foundations. Buddhism, which arrived in China in the early centuries of the Common Era, shared clear affinities with the indigenous Chinese religions through its focus on nature, interconnectedness, and appropriate behavior. Korean traditions were heavily influenced by China and incorporate Confucian, Buddhist, and local shamanistic beliefs and practices. The ancient Japanese landscape was alive and inhabited by animistic nature spirits, whose veneration forms the basis of the Shinto religion. Buddhism was actively imported to Japan from Korea and China in the seventh and eighth centuries, and as in China, it succeeded because of courtly patronage and similarities with local traditions.
- ▶ **Essential Knowledge 8-2c.** Religious practices associated with Hinduism, Buddhism, and Jainism are iconic, therefore figural imagery of divinities and revered teachers plays a prominent role in religious practice. The wealth of Buddhist imagery in Asia alone would rival, if not surpass, the wealth of Christian imagery in medieval Europe. Figural imagery associated with Asian religious art may be venerated in temple or shrine settings; may inhabit conceptual landscapes and palaces of ideal Buddhist worlds, or mandalas; and are depicted in paintings. Figural subjects are common in Indian and East Asian painting.
- ▶ **Essential Knowledge 8-2d.** South, East, and Southeast Asia were also home to foreign cultures and religions, including Greco–Roman cultures, Christianity, and most notably Islamic cultures from West and Central Asia. Islamic influence is particularly strong in India, Malaysia, and Indonesia, which were under at least partial control of Islamic sultanates during the second millennium C.E. These regions have also been influenced by cultures and beliefs from West Asia and Europe. Today South and Southeast Asia are home to the world's largest Muslim populations.
- ▶ **Essential Knowledge 8-2e.** Architecture from these regions is frequently religious in function. Temples intended to house deities or shrines were constructed or rock cut. Rock-cut caves containing Buddhist imagery, shrines, stupas, and monastic spaces span across Asia from India through Central Asia to China. Japanese architecture often uses natural materials such as wood or follows Chinese architectural models with wood structures and tile roofs. Islamic architecture in South and Southeast Asia takes two major forms: secular (forts and palaces) and religious (mosques and tombs). Islamic mosques are decorated with nonfigural imagery, including calligraphy and vegetal forms. All mosques have a Qibla wall, which faces in the direction of Mecca, home of the Kaaba. This wall is ornamented with an empty Mihrab niche, which serves as a focus for prayer.

ENDURING UNDERSTANDING 8-3. *South, East, and Southeast Asia developed many artistic and architectural traditions that are deeply rooted in Asian aesthetics and cultural practices.*

- ▶ **Essential Knowledge 8-3a.** Distinctive art forms from South, East, and Southeast Asia include the following: the construction of Buddhist reliquary stupas; the practice of monochromatic ink painting on silk and paper, which developed in China; the development of the Pagoda, an architectural form based upon a Chinese watchtower; the use of rock gardens, tea houses, and related ceremonies; and Japanese woodblock printing.
- ▶ **Essential Knowledge 8-3b.** The arts of South, East, and Southeast Asia include important forms developed in a wide range of media. Stone and wood carving was a prominent art form used in architectural construction, decoration, and sculpture. Ceramic arts have flourished in Asia since the prehistoric era, and many technical and stylistic advancements in this media, such as the use of high-fire porcelain, developed here. Metal was used to create sculpture, arms and armor, ritual vessels, and decorative objects of all kinds. Shang Dynasty bronze vessels* from China employed a unique piece-molding technique that has never been successfully replicated. Important textile forms from this region include silk and wool tapestry weaving, cotton weaving, printing, painting, and carpet weaving. Painting in Asia usually took two forms: wall painting and manuscript or album painting. The painting styles that developed in India and East Asia favor contour drawing of forms over modeling. Calligraphy was an important art form in these regions. In China, calligraphy was considered the highest art form, even above painting. Calligraphy was also prominent in Islamic art in Asia, and is found on architecture, decorative arts objects, and ceramic tiles, and in manuscripts written on paper, cloth, or vellum.
- ▶ **Essential Knowledge 8-3c.** The practice of the indigenous Asian religions necessitated the development of novel art and architectural forms to support them. Uniquely Asian art forms include the following: iconic images used in Buddhist and Hindu traditions; elaborate narrative and iconographic compositions created in sculptures, textiles, and wall paintings used to ornament shrines, temples, and caves; the Buddhist stupa and monastic complex; the Hindu temple; Raigo scenes* associated with Pure Land Buddhism; the Zen rock garden; and Zen ink painting.
- ▶ **Essential Knowledge 8-3d.** South, East, and Southeast Asia have rich traditions of courtly and secular art forms that employ local subjects and styles. In India, regional painting styles developed to illustrate mythical and historical subjects, and poetic texts documented court life. In China and Japan, a new genre of literati painting developed among the educated elite. Literati paintings often reveal the nonprofessional artist's exploration of landscape subjects, which are frequently juxtaposed with poetry. The term *secular* is a bit misleading when describing Asian art, as religious ideas or content frequently is carried over into secular art forms (e.g., Hindu deities depicted in Ragamala painting* in India, or Zen Buddhist sensibilities applied to ceramic production and flower arranging in Japan). Elegant and elaborate decorative programs featuring floral and animal designs are commonly found on decorative arts from East Asia.

* An asterisk denotes content that will not be directly assessed on the AP Art History Exam.

ENDURING UNDERSTANDING 8-4. *Asian art was and is global. The cultures of South, East, and Southeast Asia were interconnected through trade and politics and were also in contact with West Asia and Europe throughout history.*

- ▶ **Essential Knowledge 8-4a.** Trade greatly affected the development of Asian cultures and Asian art. Two major methods for international trade connected Asia: the Silk Route that linked Europe and Asia, connecting the Indian subcontinent to overland trade routes through Central Asia, terminating in X'ian, China, and the vast maritime networks that utilized seasonal monsoon winds to move trade between North Africa, West Asia, South and Southeast Asia, and south China. These routes were the vital mechanism for the transmission of cultural ideas and practices, such as Buddhism, and of artistic forms, media, and styles across mainland and maritime Asia.
- ▶ **Essential Knowledge 8-4b.** Asian arts and architecture reveal exchanges of knowledge in visual style, form, and technology with traditions farther west. Early connections with the Greco-Roman world are evident in the Hellenistic-influenced artistic style and subjects found in artwork associated with ancient Gandharan culture in Afghanistan and Pakistan (Gandhara bridges what is categorized as West and East Asian content in AP Art History; influence of Gandharan art is observed in the Buddha of Bamiyan). Early Buddha sculptures in north India, China, and Japan wear a two-shouldered robe based upon the Roman toga. South and Southeast Asia had early contact with Islam through trade and in western India, through military campaigns. In the 12th and 13th centuries, Islamic sultanates arose in these lands, creating another layer of cultural practices and interactions and impacting Asian visual culture through the importation and creation of new art forms and styles. Innovations based upon Islamic influence in these areas include the use of paper for manuscripts and paintings, as well as the adoption of Mughal styles in Hindu court architecture, painting, and fashion. European influence is evident in the evolution of architectural styles, and in the adoption of naturalism and perspective in Asian painting traditions during the colonial era.
- ▶ **Essential Knowledge 8-4c.** Asian Art forms had great influence upon the arts of West Asia and Europe. Art and ideas were exchanged through trade routes. The impact of Asian art is especially evident during times of free exchange, such as the Silk Route during the Han and Tang Dynasties and Mongol Empire, the colonial era, and the opening of Japan for trade in the 19th century. In West Asia and Europe, collectors acquired Asian art works through gift or trade. Ceramics created in China, from Tang slipwares to high-fire porcelains, have been coveted internationally for over one thousand years. The popularity of Chinese blue-and-white porcelain was so high that ceramic centers in Iran, Turkey, and across Europe developed local versions of blue-and-white ceramics to meet market demand. Textiles are also a very important Asian art form and dominated much of the international trade between Europe and Asia. Silk and silk weaving originated in China, where it flourished for thousands of years. Cotton was first spun and woven in the Indus Valley region of Pakistan and was, like silk, important for international trade. Cross-cultural comparisons may be made most readily between the arts of South, East, and Southeast Asia and arts of the ancient Mediterranean, medieval Europe, and West Asia.

Image Set

192. Great Stupa at Sanchi. Madhya Pradesh, India. Buddhist; Maurya, late Sunga Dynasty. c. 300 B.C.E.–100 C.E. Stone masonry, sandstone on dome. (4 images)



Great Stupa at Sanchi

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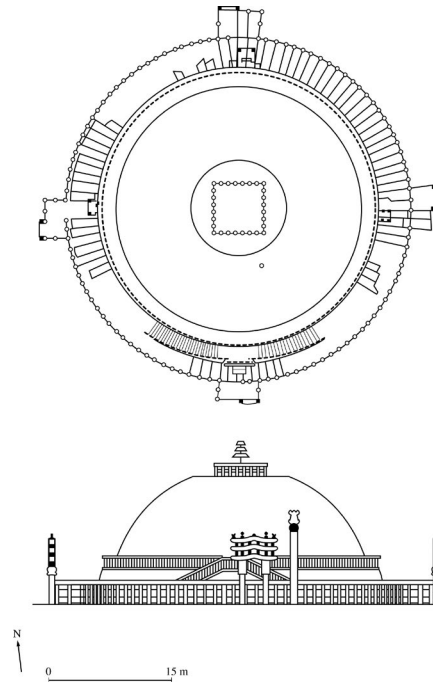
Detail

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North Gate

© Raveesh Vyas



Plan and elevation

193. Terra cotta warriors from mausoleum of the first Qin emperor of China. Qin Dynasty. c. 221–209 B.C.E. Painted terra cotta. (2 images)



Terra cotta warriors

© Imagore Co., Ltd./Corbis



Terra cotta warriors

© Imagore Co., Ltd./Corbis

194. Funeral banner of Lady Dai (Xin Zhui). Han Dynasty, China. c. 180 B.C.E. Painted silk.



Funeral banner of Xin Zhui

© Bettman/Corbis

195. Longmen caves. Luoyang, China. Tang Dynasty. 493–1127 C.E. Limestone.
(3 images)



Longmen caves

© CLARO CORTES IV/Reuters/Corbis



Detail

© Christian Kober/Robert Harding World Imagery/Corbis



Detail

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196. Gold and jade crown. Three Kingdoms Period, Silla Kingdom, Korea.
Fifth to sixth century C.E. Metalwork.



Gold and jade crown

© DeA Picture Library/Art Resource, NY

197. Todai-ji. Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture). (5 images)



Todai-ji

© Vanni Archive/Art Resource, NY



Great Buddha

© Vanni Archive/Art Resource, NY



Nio guardian statue

© Keith Levit/Alamy



Nio guardian statue

© Alex Ramsay/Alamy

Todai-ji, continued



Gate

© Paulo Fridman/Corbis

198. Borobudur Temple. Central Java, Indonesia. Sailendra Dynasty. c. 750–842 C.E.
Volcanic-stone masonry. (3 images)



Borobudur Temple

© Charles & Josette Lenars/Corbis



Detail

© Edifice/Corbis

Borobudur Temple, *continued*



Buddha

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199. Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia. Hindu, Angkor Dynasty. c. 800–1400 C.E. Stone masonry, sandstone. (5 images)



Angkor Wat

© Michele Falzone/JAI/Corbis



South Gate of Angkor Thom

© Christophe Boisvieux/Corbis

Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia, *continued*



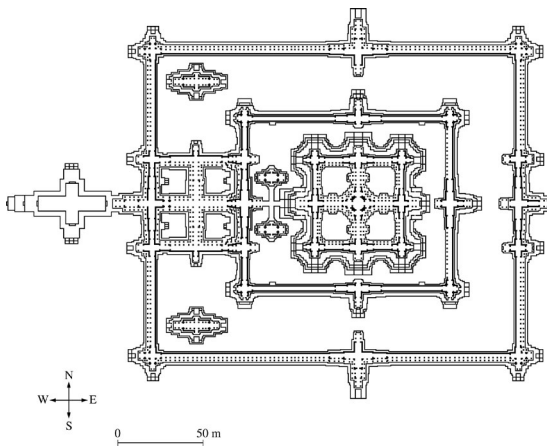
Churning of the Ocean of Milk

© Kevin R. Morris/Corbis

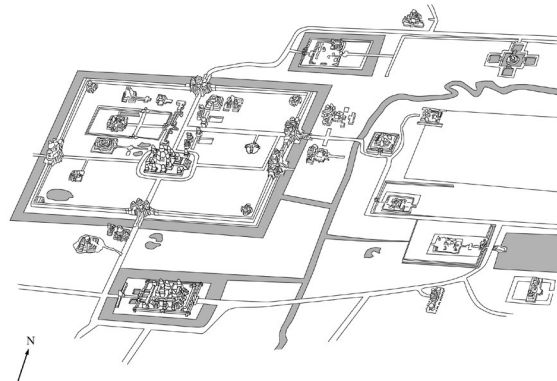


Jayavarman VII as Buddha

HansStieglitz@t-online.de



Angkor Wat plan



Angkor site plan

200. Lakshmana Temple. Khajuraho, India. Hindu, Chandella Dynasty. c. 930–950 C.E. Sandstone. (4 images)



Lakshmana Temple

© Jose Fuste Raga/Corbis



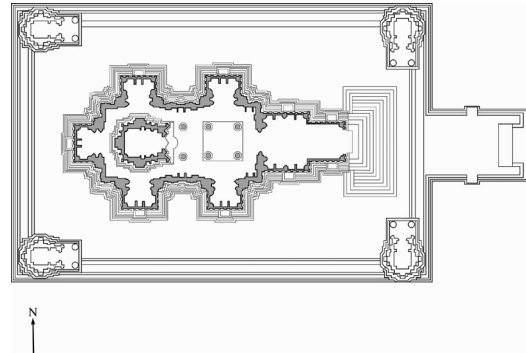
Detail

© Atlantide Phototravel/Corbis



Detail

© Michele Burgess/Alamy



Lakshmana Temple plan

201. *Travelers among Mountains and Streams*. Fan Kuan. c. 1000 C.E. Ink and colors on silk.



Travelers among Mountains and Streams

© Fan Kuan/Corbis

202. Shiva as Lord of Dance (Nataraja). Hindu; India (Tamil Nadu), Chola Dynasty. c. 11th century C.E. Cast bronze.



Shiva as Nataraja

Image © The Metropolitan Museum of Art/Image Source © Art Resource, NY

203. *Night Attack on the Sanjō Palace*. Kamakura Period, Japan. c. 1250–1300 C.E. Handscroll (ink and color on paper). (2 images)



Night Attack on the Sanjō Palace

Photograph © 2013 Museum of Fine Arts, Boston



Detail

Photograph © 2013 Museum of Fine Arts, Boston

204. The David Vases. Yuan Dynasty, China. 1351 C.E. White porcelain with cobalt-blue underglaze.



The David Vases

© The Trustees of the British Museum/Art Resource, NY

205. Portrait of Sin Sukju (1417–1475). Imperial Bureau of Painting. c. 15th century C.E. Hanging scroll (ink and color on silk).



Portrait of Sin Sukju

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206. Forbidden City. Beijing, China. Ming Dynasty. 15th century C.E. and later. Stone masonry, marble, brick, wood, and ceramic tile. (5 images)



Forbidden City

© Atlantide Phototravel/Corbis



Front Gate

© John Lander Photography

Forbidden City, *continued*



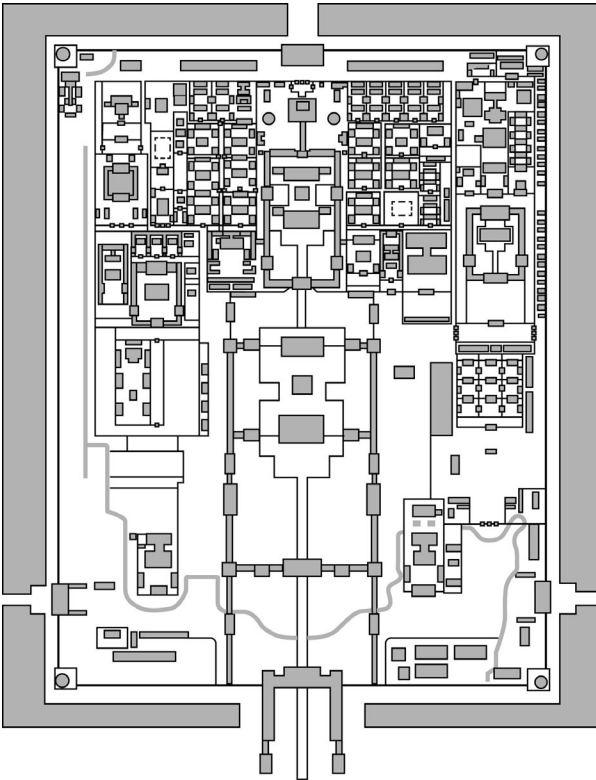
Hall of Supreme Harmony

© Steven Vidler/Eurasia Press/Corbis



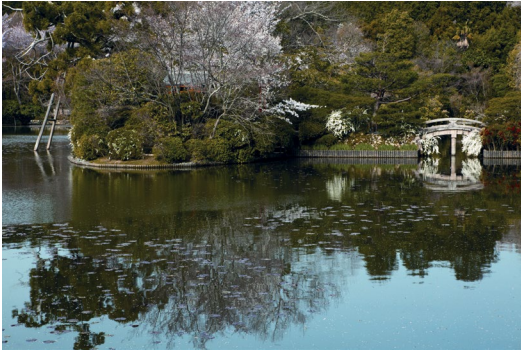
The Palace of Tranquility and Longevity

© As seen in Art and Antiques



Forbidden City plan

207. Ryoan-ji. Kyoto, Japan. Muromachi Period, Japan. c. 1480 C.E.; current design most likely dates to the 18th century. Rock garden. (3 images)



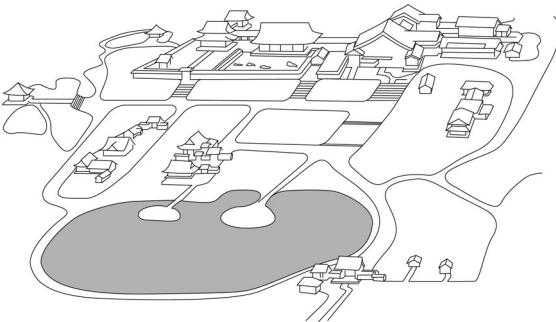
Ryoan-ji, wet garden

© John Lander Photography



Ryoan-ji, dry garden

© Vanni Archive/Art Resource, NY



Ryoan-ji plan

208. Jahangir Preferring a Sufi Shaikh to Kings. Bichitr. c. 1620 C.E. Watercolor, gold, and ink on paper.



Jahangir Preferring a Sufi Shaikh to Kings

© Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

209. Taj Mahal. Agra, Uttar Pradesh, India. Masons, marble workers, mosaicists, and decorators working under the supervision of Ustad Ahmad Lahori, architect of the emperor. 1632–1653 C.E. Stone masonry and marble with inlay of precious and semiprecious stones; gardens. (2 images)

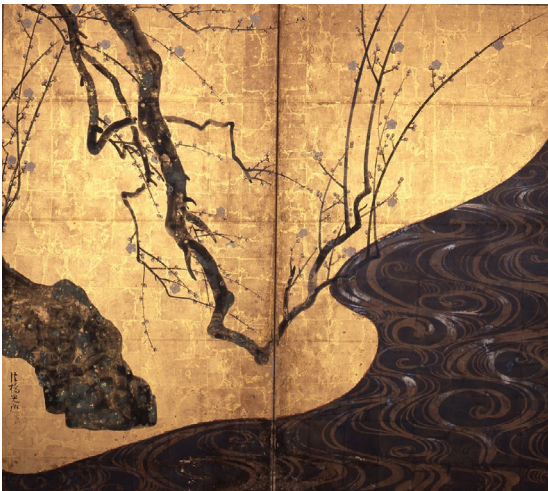


Taj Mahal
© David Pearson/Alamy



Taj Mahal
© Ocean/Corbis

210. *White and Red Plum Blossoms*. Ogata Korin. c. 1710–1716 C.E. Ink, watercolor, and gold leaf on paper. (2 images)



White and Red Plum Blossoms
© MOA Museum of Art



White and Red Plum Blossoms
© MOA Museum of Art

211. *Under the Wave off Kanagawa* (*Kanagawa oki nami ura*), also known as the Great Wave, from the series *Thirty-six Views of Mount Fuji*. Katsushika Hokusai. 1830–1833 C.E. Polychrome woodblock print; ink and color on paper.



Kanagawa oki nami ura

Image © The Metropolitan Museum of Art/Image Source © Art Resource, NY

212. *Chairman Mao en Route to Anyuan*. Artist unknown; based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph.



Chairman Mao en Route to Anyuan

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