

EDUCATOR GUIDE

Story Theme: Transplanting a Tradition
Subject: Li Huayi
Discipline: Visual Arts

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Artist Li Huayi begins work on a new painting.
Still image from SPARK story, June 2004.

SECTION I - OVERVIEW

EPISODE THEME

Transplanting a Tradition

SUBJECT

Chinese Landscape Painter Li Huayi

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Visual Arts, Social Science & Science

OBJECTIVE

To introduce students to the contemporary form and historical tradition of Chinese Landscape Painting as illustrated through the work of Li Huayi.

STORY SYNOPSIS

Born into the first generation of artists to grow up in Communist China, Li Huayi worked as a painter of propaganda posters during the Cultural Revolution. In 1982 he immigrated to San Francisco, where he has applied the lessons of modern abstract art to reinvigorate the centuries-old tradition of Chinese landscape painting with his own, wholly contemporary vision.

INSTRUCTIONAL STRATEGIES

Individual student writings and research
Individual and group exercises
Group discussion
Teacher facilitated investigation and discussion
Field trips to museums and galleries

INSTRUCTIONAL OBJECTIVES

To introduce the idea of painting as artistic expression.
To illustrate the presence and use of painting in our environment and our daily lives.

INSTRUCTIONAL STRATEGIES (continued)

To highlight the traditions of landscape painting in China
To learn to “read” paintings
To understand the significance of artistic innovation through the work of a traditionally trained painter who innovates using contemporary ideas

EQUIPMENT NEEDED

TV and SPARK story
Computer with Internet access, navigation software, speakers and a sound card, and color printer

MATERIALS NEEDED

Paper & pencils
Access to libraries with up-to-date collections of periodicals, books, and research papers
Different examples of traditional Chinese paintings (see Resource section)
Basic painting supplies, including brushes, ink, paint, paper, water, and mixing sticks (tongue depressors or Popsicle sticks)
Images of natural phenomena, such as mountains, trees, lakes, rivers, waterfalls, rocks, etc

INTELLIGENCES ADDRESSED

Linguistic – syntax, phonology, semantics, pragmatics
Intrapersonal – awareness of one’s own feelings, emotions, goals, motivations
Bodily-Kinesthetic – the ability to use one’s mind to control one’s bodily movements
Spatial Intelligence -- the ability to manipulate and create mental images in order to solve problems.
Logical-Mathematical - the ability to detect patterns, reason deductively, think logically



See more information on
[Multiple Intelligences](http://www.kqed.org/spark/education) at
www.kqed.org/spark/education.

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

In the SPARK episode *Transplanting a Tradition*, landscape painter Li Huayi talks about his life as an artist and the different forms of art that have shaped his artistic beliefs during his life, including: traditional Chinese landscape painting, modern American Abstract Expressionism, and Chinese propaganda posters of the Cultural Revolution. These three, very different artistic and cultural influences impacted directly on Li Huayi's artwork in terms of composition, content, and style. In his contemporary works, Li Huayi is able to unite aspects of each of the styles and genres to create innovative paintings that are steeped in the Chinese landscape tradition and highly regarded throughout the world.

Li Huayi was born in 1948 in Shanghai, a major international city in the People's Republic of China. Schooled as a painter from the age of 6, Huayi was educated in the techniques and traditions of landscape and flower painting by some of China's most accomplished artists. As a teenager, he studied Western drawing and painting with a Chinese artist educated at the Royal Academy in Belgium. This experience gave Huayi a broad diversity of skills, from exacting representation to dramatic atmospheres.

When Li Huayi was in his 20s the Cultural Revolution of the Communist Party was fully underway under the chairmanship of Mao Tse Tung. Although Huayi was a maturing artist with ambitions to become a painter in the classical Chinese tradition, he was forced into a job as a "worker artist" before these ambitions came to fruition. For many years, Huayi and his contemporary artists created propaganda images for the Communist Party as part of the drive to visually represent the power of the Party and the future of China under Chairman Mao.

These brightly colored posters and billboards depicted idyllic scenes of socialist communities, including minorities and groups of all kinds, beneath the beaming brightness of Mao proclaiming doctrinal statements prophesying prosperity, equality, and security.

Li Huayi finally left China in 1982 at the age of 34, relocating to San Francisco. Once here, Huayi was powerfully drawn to the landscape of Northern California, an inspiration that eventually drew him back to landscape painting.



Li Huayi views an Abstract Expressionist painting by Franz Kline called [Lehigh V Span](#) (1959-1960, oil on canvas) at the San Francisco Museum of Modern Art. Still image from SPARK story, July 2003.

After completing his studies at the Academy of Art in San Francisco, Huayi returned to the Chinese style of landscape painting he had been forced to abandon so many years before. He was able to bring to it his experiences in the graphic arts as a creator of propaganda, as well as his recent studies of American abstraction and modern art as a student.

CONTENT OVERVIEW (continued)

While Huayi's paintings may appear to be classical they are decidedly contemporary works made in the style and tradition of classical imagery. Huayi employs a traditional Chinese landscape style in his painting, using traditional materials, subjects, and compositions. Because of these conventions, his works appear similar to those created by other artists who have worked in this style and tradition over many centuries. In this SPARK story, we see Huayi at work in his studio. At one point during his preparations, Li Huayi grinds a tall, thin black box on top of a square stone. This is the process of making ink, a tradition carried over from classical Chinese painting. In this method artists make their own ink by grinding an ink stick (a solid stick of ink) into an ink box (a roughly surfaced box) to create shards of ink that are then dissolved in water to make ink.

After he makes his ink, Huayi begins a painting by blocking out large areas with ink and a large brush, a technique that is truly modern. Huayi acknowledges that this technique is influenced by the work of modern Abstract Expressionist artists, such as Franz Kline. Following Huayi at the San Francisco Museum of Modern Art audiences hear the artist discuss the similarities between Chinese painting and Abstract Expressionism, particularly the energy and spontaneity of the brushstrokes. This energy (or *ch'i* – dynamic life force) forms the basic composition of Huayi's paintings, defining the overall direction of verticals and/or horizontals, as well as the large areas of light and dark. This particular approach to image-making is most evident in Klein's work, whose bold black and white paintings (such as the one in the SF MoMA collection pictured above) express this spontaneous energy in the brushstrokes, as well as the overall freeform composition.

For Klein, this blocked-area composition and brushstrokes *are* the painting, for Huayi they merely lay the groundwork upon which he will build his imagery, including mountains, foliage, and water in great detail. Huayi essentially combines Abstract Expressionist painting with traditional Chinese Landscape painting, paying careful attention to the spirit of the individual elements, as well as to the overall effect of the underlying composition.

THE BIG PICTURE

The history of Chinese painting is a complex history in which forms and dictates of subject and style changed with each successive dynasty, driven by the emperors, gentleman scholars, and artists, as well as different academies established to train artists in the preferred styles. The history of Chinese painting is thus described in terms of the stylistic changes and innovations in each dynasty, which are usually ascribed to the most accomplished artists of the time.

During the Sung Dynasty (960–1279) landscape painting gained significant attention and popularity. Although governed fairly tightly by specific rules, paintings of the time reflect a wide view of nature in a diversity of subjects that were developed to reflect contemporary Taoist and Confucian philosophies. In this style, the human figure is represented as very small against the grandeur of nature. Artists used a monochromatic ink palette, and designed compositions with an economy of pictorial elements in order to suggest a specific mood, usually employing a misty atmosphere, and showing depth and distance. Of primary importance was the creation of open space for viewers to enter the artwork unencumbered, encouraging contemplation of the Yin-Yang through the visually symbolic elements of the painting. Artists also began to place one singular element (flower, bird, rock, etc.) within the landscape as the symbolic main subject. Many of the ideas developed at this time remain the important ideas and concepts behind contemporary Chinese painting.



Li Huayi at work on a painting in his home studio.
Still image from SPARK story, July 2003.

THE BIG PICTURE (continued)

The Tang Dynasty (618-907 AD) is often referred to as the “golden age” of China because of the achievements in art, which are felt to be unparalleled. Poetry and painting were the two largest areas of achievement in art during this dynasty. The painting style of this period is relaxed, characterized by free-flowing contours, and open, unfinished lines and brushstrokes, adding a sense of spontaneity and lightness. The brush strokes were suggestive and arbitrary compared to earlier Han paintings, which were quite formal in composition and rigid in execution.

In terms of the iconography of traditional Chinese landscape painting, artists include rocks, waterfalls, trees, birds, plants, mountains, lakes, etc in their compositions. While always part of the natural landscape, these forms are endowed with special symbolic importance, and represent opportunities for reflection and introspection as well as vehicles to convey profound emotions.

Landscapes are a favorite theme in China, showing the beauty, depth, uniqueness, and complexity of nature. It is said that landscape painters seek to capture the “nature of nature.” In fact, the Chinese character for landscape is actually a combination of the signs for “mountain” and “water,” two elements present in all Chinese landscape paintings. The mountains in landscapes are usually high peaks while water takes the form of a river, lake, or waterfall.

Symbolically, mountains in Chinese landscape painting represent long life, and water happiness. Together, the mountains and water symbolize a long, happy life. Almost all landscape paintings will also include mist or clouds around the mountains, which are symbolic of good fortune and happiness. These elements are believed to come from the union of the yin and yang. Clouds and rain can also refer to sexual union, the clouds representing the union between male (sky) and female (earth), with rain representing the climax of the union. This symbolism seems to originate in an old Chinese creation myth in which the heavens, the Great Father, and earth, the Great Mother, are thought of as a conjugal couple engaged in continual intercourse.

For Taoists, landscape paintings represent the Tao. In Taoist belief, the universe is believed to be one large organism of power and influence, at the core of which resides the Great Ultimate Principle (known as *T'ai-kih*) of the two cosmic Breaths or Souls - the *Yin* and the *Yang*. The heavens and earth are the chief locations of the *Yin* and the *Yang*. These two souls make the four seasons and the phenomena of Nature, all that exists, including humans. In Chinese landscape painting the overwhelming experience of the oneness of nature and the human soul is realized in pictorial form.

Li Huayi combines characteristics from this long, venerable tradition with contemporary artistic elements. For instance, he will incorporate foliage and trees native to the Bay Area in Northern Song-styled landscape in which mist divides the mountains and the sky, and trees hang precariously from rocky crags and ledges. It is with this eclectic fusion that Li Huayi has become known as one of the most important contemporary Chinese landscape painters of the present day.

SECTION III – RESOURCES

TEXTS

Art Past/Art Present (4th edition). David Wilkins, B. Schultz, and K. Linduff. New York: Prentice Hall, 2000. (See “Chinese Landscape Painting” section by Kathryn Linduff.)

Chinese Brushwork in Calligraphy and Painting: Its History, Aesthetics and Techniques. Kwo Da-Wei and Da-Wei Kwo. Dover Publications, 1990.

Chinese Landscape Painting for Beginners: A Practical Course. Audrey Quigley. Sterling Publications, 1993.

Chinese Landscape Painting. Sherman Lee. Icon, 1977.

In Pursuit of Heavenly Harmony: Paintings and Calligraphy by Bada Shanren from the Estate of Wang Fangyu and Sum Wai. Joseph Chang, Qianshen Bai, and Stephen D. Allee. Weatherhill, 2003.

The Art of Xu Bing: Words Without Meaning, Meaning Without Words. Britta Erickson, et al. University of Washington Press, 2001.

WEB SITES

AsiaArt.net – Web site dedicated to encouraging education about and appreciation of Asian art, including image galleries and explanations of techniques and tools. - <http://www.asia-art.net>

Lesson plan on the Attitudes towards Nature in Taoist Art at:
http://www.askasia.org/teachers/Instructional_Resources/Lesson_Plans/China/LP_china_2.htm

Ask Asia – A K-12 resource about Asia and Asian culture, a program of the Asia Society. - <http://www.askasia.org>

Classic Chinese Paintings – An image gallery of works by historical Chinese painters from 780 to the 1990s. - <http://www.chinapage.com/paint1.html>

China Culture Information Net – Comprehensive Web site on Chinese culture, including Cinema, Literature, Theatre, Drama, Festivals, Folk Arts, Music, and Dance. - <http://english.ccnt.com.cn/>
Freer Gallery of Art – A gallery of the Smithsonian Museum (Washington, DC) including a collection of the art of Asia and America, including Chinese painting. -

<http://www.asia.si.edu/collections/chineseHome.htm>
- Resources for teachers based on the collection are also available. - <http://www.asia.si.edu/education/teachers.htm>

Metropolitan Museum (New York) – The Web site of the Met features samples of early paintings, attire, landscape paintings, sculptures, and woodblock prints from Asia, along with explanatory text to guide viewers in understanding the works. - <http://www.metmuseum.org/collections/department.asp?dep=6>

National Palace Museum, Taipei – Web site for the National museum of China in Taipei (in English, French, German, Spanish, and Chinese), including a wide selection of paintings, calligraphy, ceramics, jades, tapestries, rare books, bronzes, and curios viewable on line. - <http://www.npm.gov.tw>

USC East Asian Studies Center (JEASC) - University of Southern California- USC- (213) 740-2993
www.usc.edu/dept/LAS/EASC/

MEDIA

Compare and contrast the work of Li Huayi with the work of other artists featured on KQED including Hung Liu and Ming Ren. Visit the following links to access these videos:

Gallery Crawl: China Downtown

<http://www.kqed.org/arts/programs/gallerycrawl/episode.jsp?essid=24257>

Spark: Hung Liu

<http://www.kqed.org/arts/programs/spark/profile.jsp?essid=4455>

Other Videos:

Chinese Folk Arts (VHS - 24 minutes). China Art Film Ltd., 1976.

A Half Century of the Republic of China (VHS - 48 minutes). Central Motion Picture Corp., 1961.

Asian Art Museum of San Francisco
Civic Center, San Francisco, CA
(415) 379-8800

<http://www.asianart.org>

Chinese Culture Center of San Francisco
San Francisco, CA
(415) 986-1822

<http://www.c-c-c.org>

The Asian American Curriculum Project, Inc.
529 East Third Ave.
San Mateo, CA 94401

<http://www.asianamericanbooks.com/whoarewe.htm>

Center for East Asian Studies at Stanford University
Stanford, CA
(650) 723-3362

<http://www.stanford.edu/dept/CEAS>

SAN FRANCISCO BAY AREA RESOURCES

Edward-Dean Museum of Decorative Arts
Cherry Valley, CA
(909) 845-2626

<http://www.edward-deanmuseum.org/>

Institute of East Asian Studies
University of California at Berkeley, Berkeley, CA
(510) 642-2809

<http://ieas.berkeley.edu>

Siskiyou County Museum
Yreka, CA
(530) 842-3836 -

<http://www.co.siskiyou.ca.us/museum/>

Richard L. Nelson Gallery and Fine Arts Collection
Davis, CA
(530) 752-8500

<http://nelsongallery.ucdavis.edu/>

Monterey Museum of Art
Monterey, CA - (831) 372-5477
<http://www.montereyart.org/>

SECTION IV – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Abstract

Abstract in art refers to artworks that do not represent specific or recognizable persons, places or objects. Rather, an abstract image might be characterized by its form or quality, rather than by its image content.

Abstract Expressionism

An art historical term referring to a period of artistic production in the US in the 1940s and 50s, including artists Jackson Pollock, Arshille Gorky, Willem De Kooning, Mark Rothko, Clifford Still, and Franz Kline. The term really describes the shared beliefs amongst the painters that individual expression and spontaneity were of supreme importance. This movement gained impetus by responding to the social themes, images, and rhetoric of Social Realism, the previous period of artistic production, which propagated works of regional life. Abstract Expressionist works range in subject, style, color, form, and shape – some are not abstract.

Block in/out

In painting, a process by which an artist first lays the groundwork for the overall composition, identifying different areas with line, color, shapes, texture, etc.

Classical

Of or relating to art of the late 18th and early 19th centuries, which is characterized by an emphasis on balance, clarity, and moderation.

Cultural Revolution

The period in Chinese history from roughly 1965-1976 when the ruling Communist Party under Mao Tse Tung sought to establish a new social and cultural order. The Communist Party had come to power in 1949, achieving the immediate political goal of the revolution. The entire economy was being reorganized under the People's Commune system and all industrial and commercial concerns had been nationalized, thus fulfilling the revolution's economic goal. From Mao's point of view, the final step in carrying out the revolution was to transform the Chinese people themselves through a cultural purification process. This would create the semi-mythical 'New Socialist Man' whose whole purpose in life was to work for the collective good and serve the Chinese people rather than pursue individual concerns.

Delicate

Fine in texture or construction, requiring deftness and precision, subtle or sensitive in relation to artwork

Energy

Life force or vigor; the Chinese word for energy is “chi,” meaning the natural energy of the Universe. This energy, though called “natural,” is spiritual or supernatural, and is part of a metaphysical, not empirical, belief system. *Chi* is thought to permeate all things, including the human body.

Epitome

A person who embodies a certain quality; embodiment, essence, quintessential

Ink wash

Black ink is powerful and unpredictable and can produce delicate gray washes that are very unique. Ink is applied first. The resulting grays are pushed and pulled into smoothness by additional water and brush control. They can be managed as smooth layers just like watercolor applications or allowed to “do its thing” by giving it motion freedom.

Interpretation

As applied to fine art, the particular way a piece is “read” or understood – often very individual or shaped by current schools of thought and analysis.

Landscape

Images of natural scenery

Mao Tse Tung

Mao (1893-1976) was one of the most powerful leaders who ever lived. He was Chairman of the Chinese People's Republic and of the Chinese Communist Party, and transformed the political and economic system in China according to his brand of revolutionary Marxist ideology. The Cultural Revolution was a part of this transformative process resulting in widespread repression and death.

Modern

Of, relating to, or having the characteristics of the present or most recent period; in art, Modern refers to the time period roughly between 1890 and 1950. (Modernize - To update by the inclusion of characteristics of the present or most recent period)

Mysterious

Inexplicable; beyond human understanding; obscure

Peasants

Rural land workers. (In Communist China of Chairman Mao, peasants were seen as a distinct class of worker counter posed to industrial workers in the city and glorified as crucial to revolutionary success.)

Propaganda

Biased information, ideas, or doctrines propagated for a particular purpose that is often politically motivated.

Render

To define or bring into being

Rhythms

Repetitive visual elements that achieve a specific effect

Rorschach

The reference to Rorschach comes from the Rorschach inkblot test, a psychological profile of person's personality derived from his/her “readings” of ten abstract designs made by folding a piece of paper with ink. The test is named after the test's inventor, Hermann Rorschach (1884-1922). In the test, a person is purported to project his or her real personality into the inkblot via the interpretation – thereby providing indicators of personality and emotional and intellectual health. Rorschach tests were believed to provide viable ways for people to reveal their deepest emotions.

Subtlety

In art, intricate, delicate and not immediately obvious details or nuances, accomplished with sensitivity.

Technique

Method of achieving a purpose or manner of execution, through skill or craft, in painting

Tradition

Conventional practice, belief or custom handed down from one generation to another

Workers

Manual or industrial laborers or employees. (During the Chinese revolution the Marxist term for worker was industrial proletariat, defined as a particular social class in contrast to the rural proletariat who worked on the land.)

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

“Reading” Paintings

Initiate a conversation with students about painting. Ask students to name different types of painting (such as landscape, portraits, historical paintings, abstractions, religious painting etc.), writing a list on the board. Then brainstorm specific examples of painters known by the group to illustrate each type. For each painter named, ask students about the work they have seen and where they saw it. Have they seen examples recently and are there good examples of each type in galleries they know in the Bay Area? Encourage students to visit the galleries and look for examples of each category listed.

Afterwards, watch the SPARK story on Li Huayi, and pause the tape on his paintings as they are shown. Invite students to examine each piece and, working in small groups, to discuss the following:

- What words come to mind when looking at the paintings?
- Study each painting from a distance and think about the initial impact. Look for surface texture, patterns of lines, composition, and color.
- Look closely at each piece and examine the painting in detail. Describe exactly what you see – can you identify narrative detail, trees, mountains, crags, fissures, cliffs etc? Can you detect brush movements?
- What feelings, moods, or atmospheres do the paintings evoke? Discuss how the different visual characteristics and elements express different attitudes, moods, and/or emotions.

Invite students to share their responses with the entire group. Finally ask students to write 500 words about one of the paintings using the questions above as guides.

RELATED STANDARDS

VISUAL ARTS

Grade 1 – Connections, Relations & Applications - Career & Career-Related Skills

5.4 Describe objects designed by artists (e.g., furniture, appliances, cars) that are used at home and at school.

Grade 3 – Historical & Cultural Contexts - Diversity of the Visual Arts

3.4 Identify and describe objects of art from different parts of the world observed in visits to a museum or gallery (e.g., puppets, masks, containers).

Grade 4 – Artistic Perception - Analyze Art Elements and Principles of Design

1.5 Describe and analyze the elements of art (color, shape/form, line, texture, space and value), emphasizing form, as they are used in works of art and found in the environment.

Grade 4 – Aesthetic Valuing - Make Informed Judgments

4.4 Identify and describe how various cultures define and value art differently.

Grade 5 – Historical and Cultural Contexts - Role and Development of the Visual Arts

3.1 Describe how local and national art galleries and museums contribute to the conservation of art.

Grade 7 – 1.0 Artistic Perception

1.1 Describe the environment and selected works of art, using the elements of art and the principles of design.

Grade 9-12 Proficient – 1.0 Artistic Perception - Analyze Art Elements and Principles of Design

1.3 Research and analyze the work of an artist and write about the artist’s distinctive style and its contribution to the meaning of the work.

Grade 9-12 Proficient – 1.0 Artistic Perception - Impact of Media Choice

1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

Grades 9-12 – Advanced – Historical & Cultural Contexts - Role and Development of the Visual Arts

3.2 Identify contemporary artists worldwide who have achieved regional, national, or international recognition and discuss ways in which their work reflects, plays a role in, and influences present-day culture.

Painters and Dynasties in China

Li Huayi's landscapes draw upon an historic tradition of Chinese landscape painting in terms of subject matter, compositional structure, medium, brushwork, and style. Invite students to work in small groups of three or four to explore this tradition through research and discussion. Assign a different dynasty to each group, such as the Tang Dynasty, Five Dynasties, Song Dynasty, Northern Song Dynasty, Southern Song Dynasty, Yuan Dynasty, Ming Dynasty, Qing Dynasty, etc.

Challenge students to identify the major artists along with examples of their work. Ideally these examples should be shared with the group by showing images from books, creating slides of the images, or by using a video projector to project images downloaded from the Internet. Ask the group to work together to identify the defining philosophies, visual characteristics, and features of the artwork of the different dynasties. Ask students to suggest what the characteristics of a dynasty's artwork indicate about the attitudes, values, and philosophies of that dynasty. Then challenge students to identify the influences of Classical Chinese landscape artists on Li Huayi's attitudes and artwork. What are they? How do they show in his paintings?

Encourage students to visit the Asian Art Museum or another gallery or museum that is exhibiting visual artwork from China. Suggest that students walk around the museum's exhibit(s) in small groups, and discuss the artwork, making notes about the different artistic styles, the artists, and the dynasties/time periods in which they were painted. In terms of style and form, include type of image (screen, painting, drawing, ink drawing, etc.), color, composition, texture, size, and subject matter as elements to look for. If one is available, consider joining a docent tour of the Chinese artwork.

If time is limited, challenge the student groups to choose one or two particular periods of Chinese landscape painting upon which to focus and study. Invite each group to share their responses to the works they have seen with the whole group.

RELATED STANDARDS

SOCIAL SCIENCES

Grades 1-12 – All standards

NOTE: Painting can serve as a resource when studying history in both its content and its form, that is, there are paintings that serve as historical markers in the evolution of the discipline (art history), and as documents of culture and historic events. As such, paintings can be used as reference material in the study of historical and living cultures of all cultures cited in the California Social Studies Standards, including - ancient Rome, Mesopotamia, Greece, Mexico, Europe, Egypt, India, China, Japan, Philippines, Asia, and Africa. When referencing painting in Social Studies classes, use museum collections, pictures from books, and/or images accessible via the Internet. Specifically -

Grade 5 - California: A Changing State

4.4 Students explain how California became an agricultural and industrial power, tracing the transformation of the California economy and its political and cultural development since the 1850s. 3. Discuss immigration and migration to California between 1850 and 1900, including the diverse composition of those who came; the countries of origin and their relative locations; and conflicts and accords among the diverse groups (e.g., the 1882 Chinese Exclusion Act). 4. Describe rapid American immigration, internal migration, settlement, and the growth of towns and cities (e.g., Los Angeles).

Grade 6 - World History and Geography: Ancient Civilizations

6.6 Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of China.

Grade 7 - World History and Geography: Medieval and Early Modern Times

7.3 Students analyze the geographic, political, economic, religious, and social structures of the civilizations of China in the Middle Ages.

Grade 10 - World History, Culture, and Geography: The Modern World

10.4 Students analyze patterns of global change in the era of New Imperialism in at least two of the following regions or countries: Africa, Southeast Asia, China, India, Latin America, and the Philippines.

Art and Propaganda

In the story, Li Huayi describes how he was a worker artist for ten years in Communist China during the Cultural Revolution 1965-1976. In the Peoples Republic of China traditional Chinese painting was criticized and banned during this period because the Communist Party sought to eradicate all vestiges of tradition in order to make way for the new society and its beliefs. Following the lead of the Soviets, realist painting was considered to be the most suitable for the new social order. "Worker artists" were directed to make images in the manner of Soviet Socialist Realism, an ideology enforced by the Soviet State as the official standard for art and literature based on the principle that the arts should glorify the political and social ideals of communism. In the paintings, political leaders and communist ideas were idealized. In support of this concept consider a number of books and Web sites including Chinese propaganda posters.

Discuss the posters in relation to those shown by Li Huayi in the SPARK story. Talk about how Li Huayi was engaged as a "worker artist," forced to produce billboard signs and posters for the Communist Party as part of the Cultural Revolution. Discuss the concept of propaganda and how propaganda in art played a major role in campaigns designed to mobilize people in support of the Revolution. Look at the posters and think about the images.

- What are the images trying to say?
- How do they communicate (through color, imagery, text)?
- How is the image propaganda?
- Are social values expressed in Classical Chinese landscapes? If so, what are they?
- How are Classical Chinese landscapes and Cultural Revolution posters different? Are they similar?

Propaganda

Challenge students to create their own propaganda poster. Begin by brainstorming as a group for possible propaganda themes or topics. Incite conversation about issues related to school or life that students feel strongly about changing. Then begin by brainstorming a list of objects, individuals, and words or slogans that would communicate about the issue(s).

Landscaping

Invite students to create their own landscape painting employing the processes used by Li Huayi. Start out by considering landscape. Talk about what defines landscape. What do the students think of as landscape? What should their landscape look like? What does it include? Ask students to select a composition for their paintings that has one central or main subject. Using paper and pen, guide students to begin work on their landscapes by making drawings of different elements for their painting through observation, the way that Li Huayi does in the story. Once students have an array of studies, help them begin work on a large sheet of paper, mapping out the overall composition first and then using their studies as the source images for the elements of the composition.

To build up these foundational compositions, provide students with a large blank piece of paper (11" X 17" or larger), a container of black ink, a container of water, and a large sized soft bristle brush (3-4" wide). Challenge students to lay down spontaneous and energetic brushstrokes of ink on the paper, extending to and past the edges if desired, creating different shapes and compositions. (It may be useful to watch this section of the SPARK story a number of times first, asking students to describe the artist's process.) Encourage students to move the ink around by tilting the paper, leading the ink into different organic or freely formed shapes like Li Huayi, allowing the ink to pool in certain areas, make lines in others, become gray washes in others.

Once the ink is dry, ask students to consider the compositional solutions suggested by the ink shapes on the paper. What areas will be solid form or objects, and what areas will be negative space or air? Are inked areas solid or negative? Are white (empty) areas solid or negative? What type of atmosphere or mood do you want to represent?

Landscaping (continued)

Invite students to build up these original compositions by adding images from their observed studies, making careful decisions about the placement of these elements to support the mood or atmosphere they want to achieve.

In terms of painting techniques, encourage students to think about how they apply the paint or ink to represent different elements? How might one paint a leaf? Tree bark? Water? Clouds? Rocks? As students are working, discuss the ways in which different textures can be used to represent different objects? (You may want to show some examples.) When completed, invite students to title their paintings, and then exhibit them for the class or school.

Technique

For students who are particularly interested in technique, encourage them to explore the distinctive style of traditional Chinese painting, in terms of the close relationship between the materials used and their influence on artistic forms and techniques. This is not necessarily an activity for the whole class, but may be of interest to a self-selected group.

Ask students organize their research under the following headings, to fully engage with the materials and techniques used:

- The Chinese brush
- Brush technique and stroke
- Chinese ink
- Chinese paper and silk
- Chinese use of color
- Composition and space

East & West

Invite students to consider the Western tradition of perspective and compare it to the approach of Chinese landscape artists. In the West the technique of perspective, invented by the painter Filippo Brunelleschi (1377-1446) during the Italian Renaissance, became engrained in our way of looking at painting. Introduce students to some examples of Western landscape artists, (such as Joseph Mallard William Turner, John Constable, Paul Gauguin, George Inness, Albert Bierstadt, Jules Dupre, Jose Maria Velasco, April Gornik, etc.) to discuss

East & West (continued)

perspective and demonstrate its optical representation. Compare the representation of two-dimensional shapes on the surface and the illusion of three-dimensional volume in space in the Western perspective system to Li Huayi's approach to composition.

Challenge students to think about how Li Huayi structures his compositions by asking:

- How does Li Huayi create the illusion of depth in his paintings?
- Describe the concept of space and its appearance in Li Huayi's images.
- Does the imagery in his paintings appear in two and three dimensions?
- How would you describe Li Huayi's type of perspective?
- Does his work challenge your understanding of landscape painting? If so, how?

RELATED STANDARDS

SCIENCE

In the study of any art form, materials can be an area for science experimentation. In painting, this would include the composition of grounds (cloth, paper, linen, plaster, etc.), pigments (colors), suspensions or mediums (acrylic paint, oil paint, watercolor, ink, etc.) additives and solvents (wax, linseed oil, water, varnish, etc.), finishing treatments (lacquer, glaze, etc.). For instance:

Grade 1 – Physical Sciences

Students know objects can be described in terms of the materials they are made of (e.g., clay, cloth, paper) and their physical properties (e.g., color, size, shape, weight, texture, flexibility, attraction to magnets, floating, sinking).

Grades 9-12

Chemistry

Chemical Bonds

h. Students know* how to identify solids and liquids held together by Van der Waals forces or hydrogen bonding and relate these forces to volatility and boiling/melting point temperatures.

Solutions

6. Solutions are homogenous mixtures of two or more substances. As a basis for understanding this concept:

- a. Students know* the definitions of *solute* and *solvent*.
- b. Students know* how to describe the dissolving process at the molecular level by using the concept of random molecular motion.
- c. Students know* temperature, pressure, and surface area affect the dissolving process.
- d. Students know* how to calculate the concentration of a solute in terms of grams per liter, molarity, parts per million, and percent composition.
- e.* Students know* the relationship between the molality of a solute in a solution and the solution's depressed freezing point or elevated boiling point.
- f.* Students know* how molecules in a solution are separated or purified by the methods of chromatography and distillation.