THE MONGOL INVASIONS
- Mongols- nomadic people from the steppes north of China
  - Jenghis Kahn- swept westward into central Europe and overran Islamic lands from Central Asia through present-day Iraq
  - quickly captured northern and southern China
  - invasions were traumatic- effect was long lasting

YUAN DYNASTY
- capital- Beijing
- cultural centers remained the greater cities of the south (where Song court had been located)
- imperial courts had set the tone for artistic taste
- artisans attached to the court produced architecture, paintings, gardens, and objects of jade, lacquer, ceramic, and silk for imperial use
- painters and calligraphers gradually moved height up the social scale
- establishment on an imperial painting academy during the Song dynasty
- cultivated an amateur ideal in which personal expression counted for more than “mere” professional skill
- Yuan dynasty continued the imperial role as patron of the arts, commissioning buildings, murals, gardens, paintings, and decorative arts
- Zhao Mengfu
  - descendant of the imperial line of Song
  - painter, calligrapher, and poet
  - known for his carefully rendered paintings of horses
  - *Autumn Colors on the Qiao and Hua Mountains*
- Ni Zan
  - *The Rongxi Studio*

MING DYNASTY
- founder came from a family of poor uneducated peasants
- rule was ruthless
- Court and Professional Painting
  - contrast between the luxurious world of the court and the austere ideals of the literati continued through the Ming dynasty
  - *Hundreds of Birds Admiring the Peacocks*
  - *Spring Dawn in the Han Palace*
- Decorative Arts
  - Ming Blue-and-White Wares
  - exquisite ceramics- especially porcelain
  - Jingdeshen (Jiangxi province) became most renowned
  - subtle shape, refined decorations, flawless glazings
- Architecture and City Planning
  - *The Forbidden City*
- The Literati Aesthetic
  - remained the dominant trend
  - Shen Zhou- major literati figure
• **Literati Influence on Furniture, Architecture, and Garden Design**
  • furniture constructed without use of glue or nails
  • mortise-and-tenon joint
  • **Armchair**
  • **Garden of the Cessation of Official Life**
    o landscape- pavilions, kiosks, libraries, studios, and corridors
    o buildings have poetic names like Rain Listening Pavilion

• **Dong Qichang, Literati Theorist**
  • poets, calligrapher, painter
  • divided painters into northern/southern
  • southern school of Chan- founded by eccentric monk Huineng
    o unorthodox, radical, and innovative
    o preferred ink to color and free brushwork to meticulous detail
  • northern school- traditional and conservative
    o professional painters whose academic, often decorative style, emphasized technical skill

• **QUIG DYNASTY**
  o **Orthodox Painting**
    • literati became orthodox
  o **Wang Hui**
    • *A Thousand Peaks and Miriad Ravines*
  o **Individualist Painting**
    • Qing rule was traumatic and dangerous
    • several painters expressed their anger, defiance, frustration and melancholy in their art
    • personal feelings- individualist

• **THE MODERN PERIOD**
  o 1st decades of the 20th century, artists travel to Japan and Europe to study Western art
  o establishment of the present-day Communist government in 1949- individual artistic freedom was curtailed as the arts were pressed into the service of the state
  o 1979- cultural attitudes began to relax
  o **Wu Guanzhong**
    • French artistic training and Chinese background
    • semiababstract style

• **ARTS OF KOREA: THE JOSEON DYNASTY TO THE MODERN ERA**
  o Joseon dynasty established 1392-1910
  o rejected Buddhism, espousing Neo-Confucianism as the state philosophy
  o new government patterned its bureaucracy on that of the Mind emperors
  o period of cultural refinement and scientific achievement
  o Korean invented Han’geul (Korean alphabet)
  o **Joseon Ceramics**
    • **Buncheong Ceramics**
      • decorative effect relics on the use of white slip that makes humble stoneware resemble more expensive white porcelain
      • 15th c. examples- slip is often seen inlaid into repeating design elements stamped into the body
• 16th c.- characteristically embellished with wonderfully fluid, calligraphic brushwork painted in iron-brown slip on a white slip ground
• stylized floral décor
• some featured pictorial decoration

▪ Painted Porcelain
  • painting on the best Korean porcelains closely approximated that on paper and silk, unlike in Chine- where ceramic decoration followed a path of its own with few references to painting traditions
  • often feature designs painted in underglaze iron-brown rather than the cobalt blue customary in Ming porcelain
  • jars with bulging shoulders and slender bases, short vertical necks
  • design spreads over a surface unconstrained by borders
  • balanced, but asymmetrical design

○ Joseon Painting
  ▪ employ Chinese styles and formats
  ▪ range of subjects expanding from botanical motifs to include landscapes, figures and a variety of animals
  ▪ Dream Journey to the Peach Blossom Land

▪ The Silhak Movement
  • silhak- practical learning
  • emphasized the study of things Korean in addition to the Chinese classics
  • energetic spirit and intensely personal style
  • delicate ink wash
  • individualistic brushwork
  ▪ Picnic at Lotus Pond

• Modern Korea
  ○ Modernist Painter from Korea
    ▪ Western style, typically painting in the manner of Cezanne or Gauguin- sometimes trying abstract, nonrepresentational styles
    ▪ Gim Hwangi
      • constructivism and geometric abstraction
      • large pair of circular radiating patterns composed of small dots and squares in tones of blue, black and grey
      • tradition of Asia’s monochrome painting
      • transcendence that seems Daoist or Buddhist in feeling