

Lessons from Asian Art: *Cultural Diplomacy Through Ceramics* Grades 9, 10, 11, 12

LEARNING TARGETS

Through a variety of classroom and museum experiences, students will be able to explain how ceramic forms can provide examples of both continuity and change between regions and how the trade of ceramic products between cultures can create a positive impact on both economic and diplomatic fronts.

STUDENT OUTCOMES

Students will:

- develop a cross-cultural understanding of the role of ceramics in world history
- explain how ceramic forms provide concrete examples of both continuity and change over time
- examine the role of art in international relations as both a sense of national pride and economic opportunity

GRAPHIC ORGANIZERS

- Pre-Visit: *Continuity and Change*
- Visit: *Draw and Decide*
- Post-Visit: *Through Time and Place*

FORMS

- Media: earthenware, stoneware, porcelain, *buncheong*, *baekja*, celadon
- Classification: ceramics
- Terminology: National Treasures, Living National Treasures

STEAM THEMES

- Introduction to the science of ceramic bodies, glazes, and firing
- Location of key ceramic production centers in Asia and Europe
- Routes of trade from the Silk Road to the modern day “One Belt, One Road” initiative
- Economic and environmental impact of the ceramics industry

CCSS ALIGNMENT

CCSS English Language Arts: Writing, High School

- CCSS.ELA-LITERACY.W.9-10.1.B: Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.
- CCSS.ELA-LITERACY.W.9-10.1.D: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- CCSS.ELA-LITERACY.W.9-10.1.E: Provide a concluding statement or section that follows from and supports the argument presented.

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CCSS English Language Arts: Literacy, High School

- CCSS.ELA-LITERACY.RH.9-10.3: Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

MICHIGAN SOCIAL STUDIES STANDARDS

World History and Geography

Era 4 – Expanding and Intensified Hemispheric Interactions, 300–1500 CE

- 4.1 Growth and Interactions of World Religions, and Intensifying Trade Networks and Contacts
- 4.1.2 Intensifying Trade Networks and Contacts – compare and contrast the development, interdependence, specialization, and importance of interregional land-based and sea-based trading systems both within and between societies.

Era 6 – An Age of Global Revolution, 18th Century–1914

- 6.1 Global or Cross-Temporal Expectations Evaluate the causes, characteristics, and consequences of revolutions of the intellectual, political, and economic structures in an era of increasing global trade and consolidations of power.
- 6.1.3 Increasing Global Interconnections – describe the increasing global interconnections and new global networks that resulted in the spread of major innovations in governance, economic systems, cultural traits, technologies, and commodities.

Contemporary Global Issues 1-4

- (Population, Resources, Patterns of Global Interactions, Conflict, Cooperation, and Security)

CG3 Patterns of Global Interactions

- Define the process of globalization and evaluate the merit of this concept to describe the contemporary world by analyzing:
 - economic interdependence of the world’s countries, world trade patterns, and the impact on those who labor, including voluntary and forced migration such as human trafficking.
 - cultural diffusion and the different ways cultures/societies respond to “new” cultural ideas.
 - the comparative economic advantages and disadvantages of regions, regarding cost of labor, natural resources, location, and tradition.

MICHIGAN ART STANDARDS

ANALYZE

- Standard 3: Analyze, describe, and evaluate works of art.

ANALYZE IN CONTEXT

- Standard 4: Understand, analyze, and describe the arts in their historical, social, and cultural contexts.

ANALYZE AND MAKE CONNECTIONS

- Standard 5: Recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

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21ST CENTURY LEARNING SKILLS ALIGNMENT

COMMUNICATION

- Communicate Clearly: Communicate effectively in diverse environments (including multilingual and multicultural)

CRITICAL THINKING AND PROBLEM SOLVING

- Using Systems Thinking: Analyze how parts of a whole interact with each other to produce overall outcomes in complex systems

SOURCES

- Common Core Standards: <http://www.corestandards.org/ELA-Literacy/>
- 21st Century Standards: <http://www.nea.org/assets/docs/A-Guide-to-Four-Cs.pdf>
- Michigan Social Studies Standards:
https://www.michigan.gov/documents/mde/Final_Social_Studies_Standards_Document_655968_7.pdf
- Michigan Arts Standards: <https://www.michigan.gov/mde/0,4615,7-140-28753---,00.html>
https://www.michigan.gov/documents/mde/VPAA_Standards_Accessible_Final_599577_7.pdf

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PRE-VISIT ACTIVITIES

DAY 1

- SLIDES 1-5
 - Begin with an introduction and review of the geography and resources of East Asia.
- SLIDES 6
 - Continue with an introduction to the development of ceramics in East Asia, using a world map and the following visuals from the DIA as reference. Ask students to note examples of “**Continuity and Change**” using the graphic organizer provided:
- SLIDE 7
 - In Neolithic China, early ceramics included simple red ware made from the clay of the Yellow River. Ceramics eventually evolved into more detailed works such as the Six Dynasties *Ox and Cart*, painted pottery such as the *Lion-headed Earth Spirit*, two-colored glazed works of green and brown glazes, and finally the three-colored wares of the Sui and Tang Dynasties such as *Lady with Phoenix Headdress*.
- SLIDES 8-9
 - Chinese ceramic artists later became well known for their celadon and porcelain work and more highly skilled pieces such as the *Zun Vessel*. Celadon is a greenish-grey ceramic glaze that results from chemicals in the clay reacting with high firing temperatures and adjustments made in the levels of oxygen during firing.
 - Many ceramic objects also reflect the diversity of materials and techniques that Chinese artists and craftspeople have explored throughout history, including the *Jarlet* porcelain jar with celadon glaze, and a transfer-printed *Plate*. Objects made specifically for export include many porcelain pieces with blue underglaze such as the *Beaker Vase (Gu)* and polychrome enamel finishes such as *Bowl*.
- SLIDE 10
 - By the 20th century, blue and white ware was not only a well-established part of both Chinese and Korean ceramic traditions but ceramic production beyond East Asia as well. Growing demand for Chinese porcelain across the globe led to a cultural exchange of ideas and techniques as well as the export of many goods. Later works also show evidence of the continued effects of this cultural exchange, such as the early 20th century Korean *Jar with Designs of Plum and Bamboo*.
 - On the Korean peninsula, early ceramic wares included combed earthenware and stoneware with applique designs. Between the second and third centuries BCE, new techniques from China led to the development of more complex stonewares. As in China, most pieces were considered either utilitarian or funerary, such as the *Jar with Pedestal Base*. Ash ware, lead-glazed ware, and celadon were also introduced to Korea through China.
 - Other varieties of Korean ceramics include buncheong ware, made with a grey clay, covered with a white slip and then incised with decorations before firing (see example 2015.12) and baekja ware, white ceramic porcelain pieces which are the product of extremely high firing temperatures (see example 2016.105).

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- SLIDE 11
 - The Japanese people take great pride in having made some of the earliest known pottery in the world. Some pieces of Jomon earthenware are believed to have been created more than 10,000 years ago. Most had a utilitarian function, often serving as storage vessels. Jomon pottery was followed by cord-marked Yayoi earthenware, the simple, reddish Haji ware of the Kofun period, and blue-grey Sue ware which was oftentimes used for funerary and ritual objects.
 - Many later Japanese ceramic objects, such as those found in the DIA's collection, were used as part of the tea ceremony, such as the *Tea Storage Jar* and the *Tea Bowl*.
- SLIDES 12-13
 - Ceramics vary based on the regional characteristics of the clay and glazes used as well as building and firing techniques. Clays rich in iron tend to fire with a reddish finish, while those with kaolin clay fire white. Fine white porcelain clays are fired with an underglaze of blue decorations made of finely ground cobalt oxide mixed with water and then covered in a clear overglaze to create traditional blue-and-white porcelain pieces.
 - Ceramic figures were produced by the thousands for Tang Dynasty tombs. Many featured the three-color glazing technique known as *sancai*, which utilized the colors amber/yellow, green, and white. These pigments were created by adding metal oxides to a lead flux glaze—copper for green, iron for amber or yellow, and occasionally some cobalt for blue. Areas of white appear either as the result of the natural color of the fired clay showing under a clear glaze or of a white slip painted over the clay before firing. These were then randomly splashed over ceramics with more natural forms as a symbol of spontaneity, contrasting the rigidity of form and style seen in earlier Qin pieces.
 - While Koreans learned many of their ceramic techniques from the Chinese, they developed their own distinctive style of celadon glazes along with unique inlay and incision techniques over time.
 - Much like Japanese ceramic artists, Koreans also developed an appreciation for slightly imperfect works that showed tiny flaws, believed to enhance the overall beauty of the piece. The *Moon Jar*, which shows subtle irregularities in its surface and not-quite-symmetrical shape, exemplifies this kind of aesthetic.

DAY 2

- SLIDES 14-17
 - Using the following case studies, explore the various ways in which ceramics have been used as objects of trade and diplomacy over time. Divide students into groups and assign each group a different case study for exploration. Ask students to create a graphic organizer with sketches of some of the objects shown in the articles they read, listing facts that they learned. This may be assigned as homework. As a follow-up in class, have students summarize what they have read and/or share their graphic organizers before discussing European connections and other questions that relate to works in the DIA collection.

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CASE STUDY 1, SHIPWRECKS

Some of what we know today about the ceramics trade of centuries ago lies at the bottom of the sea. Read one of the following two articles to discover what we can learn about art from shipwrecks:

<https://asiasociety.org/new-york/exhibitions/secrets-sea-tang-shipwreck-and-early-trade-asia> or http://www.silkroadfoundation.org/newsletter/vol14/Lee_SR14_2016_223_225.pdf

CASE STUDY 2, KOREA

Political stability in Korean peninsula during the Goryeo Dynasty, 10th-14th centuries, led to new innovations in porcelain and celadon wares, including the use of inlaid designs called *sanggam*, seen in *Bowl with Inlaid Clouds and Cranes* and *Pillow with Lions*, and the perfecting of colored glazes known as *bisack*. Explore the role of ceramics and changing tastes over time by reading the following: https://www.asiasocietymuseum.com/region_results.asp?RegionID=5&CountryID=13&ChapterID=35

Discuss both the aesthetic and political value of celadon: What about its color and supposed chemical properties made it so valuable?

Examine several different celadon works from the DIA's collection. Consider the following questions: What does the ownership of such objects represent? Are there any similar social or political functions in such objects today? What might these works represent in terms of the exchange of technology, art, and religious beliefs between cultures?

14th-century Thai *Stem Bowl with Incised Lotus and Concentric Bands*

13th-century Chinese *Temple Vase* and a 14th-century Chinese *Large Bowl with Incised Floral and Wave Designs*

12th–14th-century Korean *Dish with Incised Lotus Designs*

12th–13th-century Korean *Pillow with Lions*

12th–13th-century Korean *Deep Bowl with Inlaid Clouds and Cranes*

CASE STUDY 3 – CHINA

Assign students to read the following article on Song Dynasty ceramics, which were contemporary to those of Korea's Goryeo Dynasty: <http://depts.washington.edu/silkroad/exhibit/song/song.html>

How and why did the ceramic trade grow during this period in China? What made some of the greatest impacts on the development of porcelain during this time? How did trade differ from the overland Silk Road routes versus sea routes?

Explore other arts that flourished along the Silk Road by examining the following resource: <https://asiasociety.org/arts-silk-roads>

Use visuals included in this article to compare with specific works from the DIA.

Compare the tea bowl shown in the article with another *Tea Bowl* of the Song Dynasty.

Compare the bowl shown in the online article with design and materials used for pieces from the later Yuan and Ming Dynasties: *Bowl, Large Deep Plate with Incised Peonies and Wave Design*, and *Shallow Dish with Design of Boys Playing Among Lotus*.

EUROPEAN CONNECTIONS: Explore ways in which the East Asian ceramics industries impacted the art of Europe by using the DIA website to read more about the 18th century *Teapot* made by the Meissen Porcelain Manufactory in Germany. Also view *The Chinese Emperor*.

What do objects such as these suggest about the development of trade following the Age of Exploration?

Consider the stereotypes and misunderstandings of Chinese people that are embedded in objects such as these. How do such objects exoticize non-white ethnic groups? Why is this problematic?

CASE STUDY 4 – JAPAN

Examine the development of ceramics in Japan through the Meiji Restoration, Taisho period, and the end of World War II, referring to this article: Natsu Oyobe, "The Contemporary Japanese Ceramics Collection at the Detroit Institute of Arts," in *Bulletin of the Detroit Institute of Arts* 92 (2018): 50-67.

How did a collaboration between private businesses and foundations, the United States, and Japanese government help to promote cultural understanding?

Was the use of Japanese art a successful means of facilitating soft-power diplomacy? How did that differ following the Convention of Kanagawa in 1854 as compared to post-WWII?

How did various forms of traditional and contemporary ceramics help to promote cross-cultural exchange? Make sure to explore each of the following phases of development as you discuss these concepts with students:

Industrialization—with technological advancements, large scale mass production, and the opening of trade with the United States

Emergence of the Artist—the growing role of individuality in contrast to mass production

Innovation—the development of sculptural forms and the growing role of female artists.

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- SLIDE 18
 - Explore the concept of “National Treasures and “Living National Treasures.”
 - Discuss what makes an object a National Treasure or an individual a Living National Treasure after reading the following:
<https://www.japantimes.co.jp/culture/2017/10/31/arts/makes-national-treasure/#.Xnz0K4hKjIU>
<http://www.korea.net/AboutKorea/Culture-and-the-Arts/UNESCO-Treasures-in-Korea>
<https://www.telegraph.co.uk/china-watch/culture/chinese-national-treasures-tv-series/>
 - Examine the work created by Hamada Shoji, one of Japan’s Living Treasures, and read more about his career in Oyobe’s article on contemporary Japanese ceramics at the DIA (cited above). See his *Bowl*.
 - Using the ceramic objects viewed as part of this lesson, ask students to select one piece to “nominate” as a National Treasure from its country of origin. Students should consider why the work is nationally significant and the vital role that it plays in telling the history of that country. Have students write a persuasive essay explaining their cause, including a picture of the ceramic piece and any additional information found on the DIA website.

TOUR ACTIVITIES

DAY 3

GUIDED TOUR EXPLANATION & RATIONALE

For the most beneficial experience, before the day of the field trip, students should be able to:

- compare ceramic works based on the materials and techniques used for production and the complexity of the work’s design
- differentiate between various ceramic forms in both content (earthenware, stoneware, porcelain) and function (utilitarian, ceremonial, aesthetic)
- describe the history of cultural exchange between China, Korea, and Japan beyond the era of the Silk Road

DIA Guided Experience (1 hour)

When booking a guided experience at the Detroit Institute of Arts, please specify that you wish to see objects that align with this specific lesson plan. A suggested list of objects is located below. Gallery Teachers will select objects that are located in areas of the museum that provide opportunities for comparisons across various cultures, places, and time.

- China: Discuss the sources of inspiration for ceramic forms, both formal and functional, examining the following works:
 - *Garden Seat* and *Bowl in Shape of Lotus Leaf*

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- *Blue and White Porcelain Box*
- Korea: Explore the evolution of ceramic materials and techniques throughout Korea using a variety of pieces such as:
 - *Cinerary Urn*
 - *Pillow with Lions*
 - *Bottle with Dragon*
 - *Kim Yikyung's Rectangular Vase*
 - *Moon Jar*
 - *Kim Yikyung's Ovid Jar*
- Japan: Explain the importance of the tea practice by examining the following objects:
 - Compare the modern *Tenmoku Tea Bowl with "Hare's Fur" Decoration* by Kamada Koji or the historic *Tea Bowl* with other works
 - Compare the unique qualities and distinguishing marks on the *Tea Storage Jar* with the *Water Jar*

Contemporary Connections

- In the Korean arts gallery, see how traditional ceramic forms have been used to inspire modern artists.
- In the Japanese arts gallery, look at how the aesthetics of early Japanese pottery has impacted the work of modern sculptors.
- In the European Sculpture and Decorative Arts collection, examine how the ceramic works of East Asia have impacted the form and design of European porcelains.

Self-Guided Experience (45 Minutes)

- Students will spend time in the DIA's Asian Galleries, focusing on the following pieces:
 - Japan: examine the collection of ceramics in the Japanese tea practice display, noting the special qualities of each
 - Korea: select four ceramic pieces in the wall display to compare and contrast in their media and form
 - China: choose two ceramic pieces with different functions, noting the similarities and difference in forms
- SLIDE 19
 - Ask students to record their findings using either the "**Draw and Decide**" graphic organizer provided or a digital device that allows them to take pictures and make notes.
 - As time allows, students can explore other works in the Asian galleries or the porcelain collections in either the European Decorative Arts Galleries or the American Decorative Arts Galleries to make additional comparisons and notes.

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Items of Note

- While the DIA includes dates on its labels, it does not include the names of dynasties because of shifting borders, cultural exchange, and the transformation of artistic practices that do not always align with political change.
- The DIA's collection of Asian works spans more than 4000 years and includes over 7000 objects. Only a portion of this collection is on display.

POST-VISIT ACTIVITIES

Exchange and Change

Using what they have seen at the museum through either a docent-led or self-guided tour, students will work in teams to complete a graphic organizer. Based on these examples, students will then compare several artworks to identify evidence of cultural exchange.

DAY 4

- SLIDE 20
 - Share and review the works seen during the museum visit.
 - For those on the guided visit, which gallery's ceramics stood out the most? Why? Thinking abstractly, what "power" do certain ceramic pieces have? Were there any pieces that you felt to have more power than others?
 - For those on the self-guided tour, was it difficult to focus on a few specific objects in each gallery? What made you decide to select a specific object for your research—what attracted you and why? How did those works compare to the others you did not choose to examine more closely?
 - Examine the roles of ceramics as tools of cultural diplomacy.
 - Discuss the role of the tea ceremony in promoting peace, using the following article from October 24, 2014 issue of *The Japan Times*:
<https://www.unic.or.jp/files/20141024-United-Nation-Day.pdf>
 - Assign students to read the PDF abstract on Dawei Ke's "Study on the Development Strategy of Ceramic Cultural Creative Industry under the Strategy of 'One Belt and One Road' - Taking Jingdezhen as an Example." Investigate the concept behind China's "One Belt, One Road" initiative and discuss whether it is or is not a reflection of past diplomatic ties and trade policies.

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DAY 5

- SLIDES 21-24
 - Examine and complete the “Through Time and Place” graphic organizer, using examples from the DIA’s collection to complete. While students will not find examples from each of the specific locations found shown on the Silk Road and “One Belt, One Road” trade routes, they can find examples in the DIA collection of ceramics from each region and use this activity to compare the forms of ceramic pieces while identifying examples of common ideas, techniques, and materials used across time and place.
 - For additional information, see <https://asiasociety.org/arts-silk-roads> or Stanford University’s SPICE curriculum: *Along the Silk Road* https://spice.fsi.stanford.edu/docs/multimedia_resources
- SLIDE 25
 - Consider the artwork of today in the context of National Treasures, noting several of the DIA’s contemporary works such as Tomoko Konno’s *Creature* or Kim Yikyung’s *Ovid Jar*.
 - What makes a ceramic piece a significant cultural symbol worth noting? How are contemporary ceramic objects being used as examples of cultural diplomacy? Note that *Creature* is featured as part of the DIA *Bulletin* article on Japanese ceramics previously used for this lesson. Also, the traditional form of a moon jar was used as an inspiration for the cauldron at the 2018 Winter Olympics in PyeongChang.
 - After reading about one Korean’s view on contemporary art and National Treasures, <https://en.yna.co.kr/view/AEN20170512009100315>, ask students to respond in a reflective essay to the question Yi Young-hoon poses at the end of the article by explaining how our own culture might be evaluated by our descendants.

MINI PROJECT (This can be done in conjunction with the art teacher if desired)

Ask students to further investigate China’s “One Belt, One Road” initiative. After completing additional research and reading, challenge students to use a ball of air-dry clay to create an object that represents the goals of China’s project. The object that they choose to create may be something that shows the economic impact, environmental costs, or cultural exchange that may result as part of this initiative. Make sure to have students write a descriptive label to go along with the display of their completed project.

This educational resource was developed by Art teacher Angie Stokes in collaboration with the DIA Education Programs and Curatorial teams.

Lessons from Asian Art learning resources are supported by The Freeman Foundation Asian Arts & Culture Educational Funding Initiative.

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ARTWORKS

Chinese (for export to the European Market). [Beaker Vase \(Gu\)](#), ca. 1700. Porcelain, underglaze blue, 20 1/8 × 9 1/2 inches. Detroit Institute of Arts, Museum Purchase, Robert H. Tannahill Foundation Fund. 2018.23.1

Chinese (for export to the European or American Market). [Bowl](#), ca. 1850. Glazed hard paste porcelain with polychrome enamel, 5 3/8 × 12 3/4 inches. Detroit Institute of Arts, Gift of an anonymous donor. F1985.48

Chinese (for export to the North American Market). [Plate](#), early 19th century. Black transfer printed porcelain, Diam. 9 5/8 inches. Detroit Institute of Arts, Gift of the Estate of William H. Murphy. 30.307.24

Chinese. [Blue and White Porcelain Box](#), 13th century. Porcelain with underglaze cobalt and glaze, Overall: 4 3/8 × 12 1/4 × 8 5/8 inches. Detroit Institute of Arts, Gift of K. T. Keller. 47.368

Chinese. [Bowl in Shape of Lotus Leaf](#), late 17th–early 18th century. Glazed porcelain, Overall: 1 1/4 × 3 3/4 × 3 1/8 inches, Including base: 4 5/8 × 3 3/4 × 2 3/8 inches. Detroit Institute of Arts, Bequest of James Pearson Duffy. 2010.166

Chinese. [Bowl](#), 13th century. Stoneware, glaze, 3 × 10 9/16 inches. Detroit Institute of Arts, Gift of the Honorable and Mrs. G. Mennen Williams. 73.309

Chinese. [Garden Seat](#), 16th–mid-17th century. Stoneware, celadon glaze, 13 5/8 × 12 1/4 inches. Detroit Institute of Arts, Gift of the Honorable and Mrs. G. Mennen Williams. 73.332

Chinese. [Jarlet](#), 18th–19th century. Celadon glazed porcelain, Overall: 2 1/2 × 3 inches, Including base: 3 1/2 × 3 inches. Detroit Institute of Arts, Bequest of James Pearson Duffy. 2010.168

Chinese. [Lady with Phoenix Headdress](#), 618–906. Earthenware with three-color glaze, 17 1/2 × 4 × 3 5/8 inches. Detroit Institute of Arts, City of Detroit Purchase. 29.342

Chinese. [Large Bowl with Incised Floral and Wave Designs](#), late 14th century. Stoneware, celadon glaze, 5 1/8 × 12 1/4 inches. Detroit Institute of Arts, Gift of the Honorable and Mrs. G. Mennen Williams. 73.338

Chinese. [Large Deep Plate with Incised Peonies and Wave Design](#), 14th–15th century. Stoneware with celadon glaze, 2 3/8 × 13 inches. Detroit Institute of Arts, Gift of the Honorable and Mrs. G. Mennen Williams. 73.321

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Chinese. [*Lion-headed Earth Spirit*](#), late 6th–early 7th century. Earthenware, paint, 13 3/8 × 6 × 6 1/2 inches. Detroit Institute of Arts, Gift of Theodore and Diana Golden. 2001.149.2

Chinese. [*Ox and Cart*](#), 220–589 CE. Earthenware, 8 1/2 × 7 3/4 × 16 5/8 inches. Detroit Institute of Arts, Gift of Mrs. Robert T. Keller. 1994.144

Chinese. [*Shallow Dish with Design of Boys Playing Among Lotus*](#), ca. 1200. Porcelain with "shadow blue" glaze, 7 1/2 × 1 3/4 inches. Detroit Institute of Arts, Founders Society Purchase, with funds from the Friends of Asian Art and Dr. John V. and Annette Balian. 1991.169

Chinese. [*Tea Bowl*](#), 960–1279. Stoneware with iron "hare's fur" glaze, 1 3/4 × 4 1/4 inches. Detroit Institute of Arts, Gift of Mrs. James Marshall Plumer. 62.18

Chinese. [*Temple Vase*](#), 1279–1368. Porcelaneous stoneware, celadon glaze, 28 1/8 × 12 3/4 inches. Detroit Institute of Arts, Gift of Mrs. Edsel Ford. 28.1

Chinese. [*Zun Vessel*](#), 18th–19th century. Glazed porcelain, Overall: 4 1/4 × 3 1/4 inches, Including base: 5 1/4 × 3 1/4 inches. Detroit Institute of Arts, Bequest of James Pearson Duffy. 2010.167

Thai. [*Stem Bowl with Incised Lotus and Concentric Bands*](#), 14th century. Stoneware, celadon glaze, 6 1/2 × 9 1/8 inches. Detroit Institute of Arts, Gift of the Honorable and Mrs. G. Mennen Williams. 73.308

Tomoko Konno (Japanese, born 1967). [*Creature*](#), 2015. Porcelain, pigments, clear glaze, 21 3/4 × 23 1/8 × 5 3/4 inches. Detroit Institute of Arts, Museum Purchase, Joseph H. Parsons Fund. 2017.8