

## The Asia Series

The Parkville Frame Gallery is pleased to offer **The Asia Series**. This series features examples of art with an Asian theme. The original sculpture and paintings were created by some of the most talented and well-respected artists. These items can be purchased either pre-framed in our gallery, or we can order a reproduction, in a variety of sizes (except sculpture), and frame it to your specifications.



***Lotus Wall Flower***

Bertel Thorvaldsen

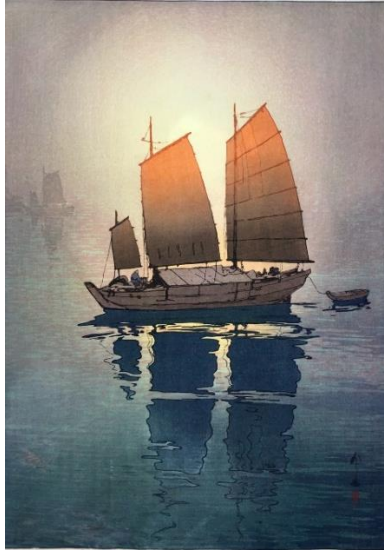
Thorvaldsen Museum, Copenhagen, Denmark

**How originally created:** Carved marble

**The Artist:** **Bertel Thorvaldsen** (Danish, 1770—1844) was a Danish sculptor and medalist of international fame. He spent most of his life in Italy.

**The Art:** ***Lotus Flower***

- The plaque measures nine inches in diameter (unframed).
- This sculpture comes in nine different patinas.
  1. Flat white
  2. White patina
  3. Light antique plaster
  4. Antique plaster
  5. Bronze
  6. Stone
  7. Dark stone
  8. Sandstone
  9. Terra cotta



***Sailing Boats, Morning*** (1926)  
From the Inland Sea Series (six paintings)  
Hiroshi Yoshida

**Date painted:** 1926

**Original medium:** Color woodblock print

**Size:** 212 x 160 inches

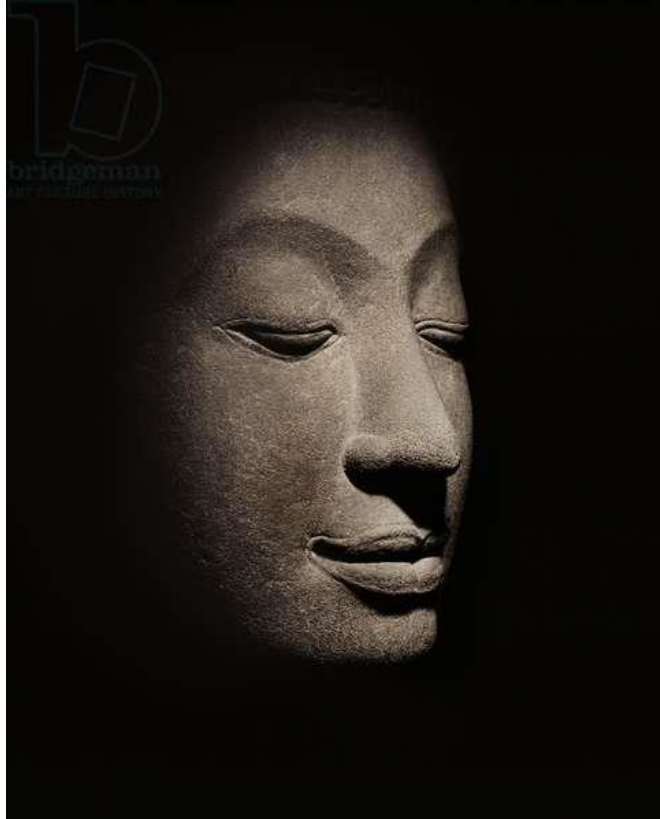
**Where on display:** Toledo Museum of Art

**The Artist:** Printmaker and painter **Hiroshi Yoshida** (Japanese, 1876 – 1950) was a leading figure of the Shin Hanga movement that revived traditional Japanese woodblock printing in the early 20th century. He was widely traveled and knowledgeable of Western aesthetics, yet maintained an allegiance to traditional Japanese techniques and traditions.

Around the age of twenty, Yoshida left Kurume to study with Soritsu Tamura in Kyoto, subsequently moving to Tokyo and the tutelage of Shotaro Koyama. There, Yoshida studied Western-style painting, winning many exhibition prizes and making several trips to the United States, Europe and North Africa selling his watercolors and oil paintings. While highly successful as an oil painter and watercolor artist, Yoshida turned to printmaking upon learning of the Western world's infatuation with ukiyo-e.

Following the Great Kanto Earthquake of 1923, Yoshida embarked on a tour of the United States and Europe, painting and selling his work. When he returned to Japan in 1925, he started his own workshop, specializing in landscapes inspired both by his native country and his travels abroad. Yoshida often worked through the entire process himself: designing the print, carving his own blocks, and printing his work. Although he designed his last print in 1946, Yoshida continued to paint with oils and watercolors up until his death in 1950.

**The Art:** ***Sailing Boats, Morning*** (1926) is one of six prints in the "Inland Sea Series".



***Buddha Head*** (Photograph)  
Buddha head (stone) from the early Ayutthaya Period  
Siamese School (14<sup>th</sup> Century)

**The Art: *Buddha Head*** The city-state of Ayutthaya was founded in 1350 and established its capital in 1351 on the Chao Phraya River in central Thailand. It was called Ayutthaya, after Ayodhya, the Indian city of the hero Rama in the Hindu epic *Ramayana*. In 1360 Ramathibodi (ruled 1351–69) declared Theravada Buddhism as the official religion, and compiled a legal code based on Hindu legal texts and Thai customs that remained in effect until the late nineteenth century. [Source: Library of Congress]

Ayutthaya became the region's most powerful kingdom, eventually capturing Angkor and forcing the Khmer to submit to Thai suzerainty (overlordship). Rather than a unified kingdom, Ayutthaya was a patchwork of self-governing principalities and tributary provinces ruled by members of the royal family who owed allegiance to the king of Ayutthaya. The king, however, was an absolute monarch who took on god-like aspects. This belief in a divine kingship continued until the eighteenth century. The kingdom became increasingly sophisticated as new social, political, and economic developments took place. The states that made up Ayutthaya had their own armies and warred among themselves. The king had to be vigilant to prevent royal princes from combining against him or allying with Ayutthaya's enemies. Whenever the succession was in dispute, princely governors gathered their forces and moved on the capital to press their claims.