

## Lecture Outline of Qin and Han Art

1. Historical setting: the creation of new empire as unified bureaucratic system;
2. Art historical transition from ornament to representation; the appearance of independent sculptures;
3. First Emperor of Qin's mausoleum; general scale and content;
4. Terra-cotta army pits and their major characteristics: (1) quantity (7,000 pieces); (2) life-sizedness; (3) materiality (clay/terra-cotta); (4) naturalism and realism; (5) workshop procedure and mass-production;

Comparison: Qin terra-cotta soldier and Eastern Zhou bronze;

5. Miniature bronze chariots of the First Emperor; section-mold vs lost-wax techniques;
6. Western Han reaction to the Qin legacy (continuities and discontinuities)
7. Han realism: Artistic emphasis on movement and motion (temporality) rather than anatomic accuracy (spatiality); expressiveness; the idea of cosmic breath or vapor (clouds) as the basis of Han cosmology.

Comparison: Qin terra-cotta soldier and Han pottery figurine

8. The appearance of cursive script in calligraphy as a parallel to the dynamic pictorial style developed during the Han.