

# EAAA



European Association for  
Asian  
Art and  
Archaeology

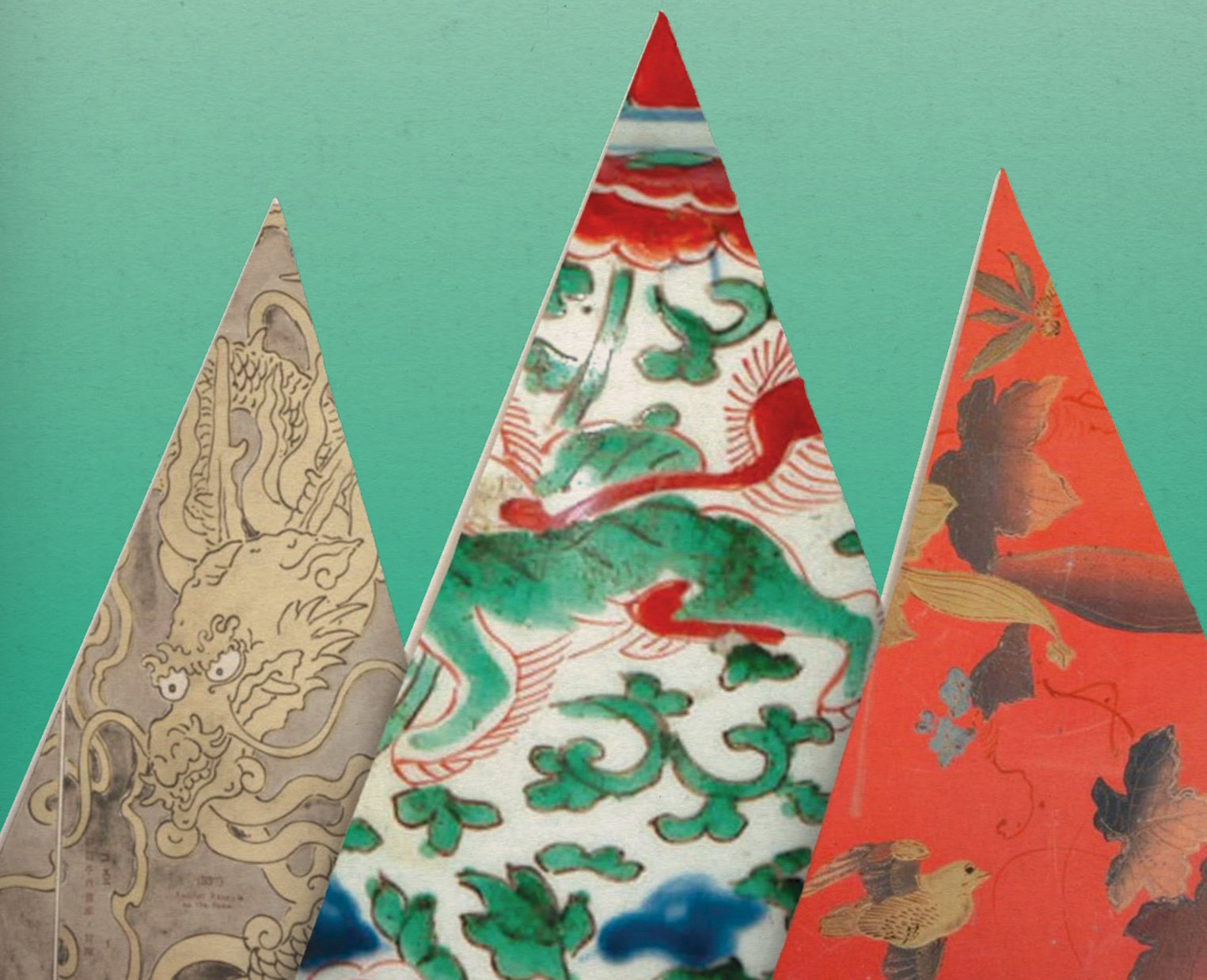
The Third Conference  
of the European Association  
for Asian Art and Archaeology

13–17 September 2023  
Faculty of Arts, University of Ljubljana



Univerza v Ljubljani  
Filozofska fakulteta

## Book of Programme and Abstracts





# EAAA

The Third Conference  
of the European Association  
for Asian Art and Archaeology

13–17 September 2023  
Faculty of Arts, University of Ljubljana



Oval fan *uchiwa*, Alma Karlin's Collection, Celje Regional Museum



The Third Conference  
of the European Association  
for Asian Art and Archaeology

13–17 September 2023, Faculty of Arts,  
University of Ljubljana, Slovenia

Book of Programme and Abstracts

*Editor:* Nataša Vampelj Suhadolnik  
*Technical editor:* Nina Kozinc  
*Design:* Jernej Kejžar  
*Proofreader:* Abigail Graham

*Editorial board:*  
Tina Berdajs (University of Ljubljana)  
Helena Motoh (Science and Research Centre Koper)  
Marko Ogrizek (University of Ljubljana)

*Organisational committee:*  
Nataša Vampelj Suhadolnik (University of Ljubljana & EAAA)  
Hans Bjarne Thomsen (University of Zürich & EAAA)  
Tina Berdajs (University of Ljubljana)  
Helena Motoh (Science and Research Centre Koper)  
Maja Veselič (University of Ljubljana)

*Team of students (Department of Asian Studies, Faculty of Arts,  
University of Ljubljana):*  
Lucija Berčič, Sabrina Japelj, Katarina Jereb, Maja Maria Kosec,  
Vida Krevs, Ines Marhat, Rostja Močnik, Katarina Rozman,  
Veronika Špeh, Neža Vombergar

The conference is jointly organised by the European Association for Asian Art and Archaeology (EAAA), the Department of Asian Studies at the Faculty of Arts, University of Ljubljana and the Science and Research Centre Koper, Slovenia.

The organisers would like to thank the Chiang Ching-kuo Foundation for International Scholarly Exchange, the Faculty of arts at the University of Ljubljana and the Slovenian Research and Innovation Agency for their generous financial assistance.

*Published by:* Založba Univerze v Ljubljani (University of Ljubljana Press)  
*Issued by:* Znanstvena založba Filozofske fakultete Univerze v Ljubljani (University of Ljubljana Press, Faculty of Arts); Department of Asian Studies  
*For the publisher:* Gregor Majdič, rector of the University of Ljubljana  
*For the issuer:* Mojca Schlamberger Brezar, Dean of the Faculty of Arts, University of Ljubljana

*Printed by:* Birografika Bori d. o. o.  
Ljubljana, 2023  
First Edition  
*Number of copies printed:* 250

Publication is free of charge.

First e-edition.  
*Digital copy of the book is available on:*  
<https://ea-aaa.eu/conference-aaaa/>

DOI: 10.4312/9789612971533

Kataložna zapisa o publikaciji (CIP) pripravili v Narodni in univerzitetni knjižnici v Ljubljani

Tiskana knjiga  
COBISS.SI-ID=162980099  
ISBN 978-961-297-155-7

E-knjiga  
[COBISS.SI-ID 162803715](#)  
ISBN 978-961-297-153-3 (PDF)

# Book of Programme and Abstracts



Oval fan buchae, Alma Karlin's Collection, Celje Regional Museum

# Table of Contents

<b>Welcome Message</b>	<b>6</b>
Conference Programme Overview	8
Keynote Speech	12
Conference Programme in Details	14
<b>Abstracts</b>	<b>29</b>
Wednesday, 13 September 2023	31
Thursday, 14 September 2023	67
Friday, 15 September 2023	103
Saturday, 16 September 2023	139
<b>Conference General Information</b>	<b>183</b>
Guided Tour in Ljubljana	189
Post-Conference Trip Celje	190
Post-Conference Trip Piran	192
Alphabetical Index of Participants	194
Appendix	197



## Welcome Message

On behalf of the European Association for Asian Art and Archaeology and the Department of Asian Studies at the Faculty of Arts, University of Ljubljana, it is my great honour to welcome you all to the 3rd International EAAA Conference, hosted by the Department of Asian Studies at the Faculty of Arts, University of Ljubljana. As a local organiser of this conference, it gives me even greater pleasure to finally welcome you to Ljubljana, a full six years after the last EAAA conference, which took place in Zurich in 2017.

As many of you know, our 3rd conference was originally planned for September 2020. In February of that year, the whole programme, the accompanying events and everything related to the organisation of such a conference was on track when we were confronted with the Covid outbreak. The conference was therefore initially postponed to 2021. In view of the further spread of the Covid virus and many restrictions on travel, meetings and many other issues in the following two years, the EAAA Board, together with the local organiser, decided to postpone the conference until 2023. To continue our activities and have the opportunity to discuss the latest research, we organised a series of online panel presentations from September to November 2021, where some of the papers accepted for the 2020 conference were presented, while a new call for papers was issued for the 2023 conference. I'd like to take this opportunity to say 'thank you' once again to all colleagues who shared their research at this online event.

Today we can finally meet in person to further discuss recent research in the field of Asian art and archaeology. The programme offers a wide range of topics presented by 174 scholars from 25 countries in 51 panels. This clearly confirms that research into Asian art and archaeology is flourishing. As interest in the field increases, so will the need for professional networking to promote this research through the exchange of information across regional and disciplinary boundaries, and the need to create and maintain a multidisciplinary space for the fruitful exchange of ideas. I am delighted to say that since the founding of the Association in 2013, 10 years ago – in fact, this year we celebrate the 10th anniversary of the Association – the membership has grown rapidly and today already numbers 350 members. In the ten years of its existence, the Association has developed into the most important academic society for Asian art and archaeology in Europe and beyond. Our main aim is to promote and support all academic and scholarly activities related to Asian art and archaeology. The EAAA is an international, voluntary, independent, non-governmental and non-profit academic organisation representing professional art historians, archaeologists, researchers, students and all those interested in Asian art and archaeology from across Europe and beyond.

Archaeological and art objects are the most important part of human heritage. They are the treasure trove of the material and immaterial dimensions of human knowledge, collective memory and cultural identity. As a local organiser, I'd thus like to tell you briefly about our recent research on East Asian collections in Slovenia. Since 2018, in the project *East Asian Collections in Slovenia*, supported by the Slovenian Research Agency and led by the Department of Asian Studies at the Faculty of Arts University of Ljubljana, we have systematically studied five major collections, and have created a searchable online database of East Asian objects in Slovenia. Further research is being conducted in two subsequent projects, one on orphaned East Asian objects and the other on the Skušek collection, the largest collection of mostly Chinese objects in Slovenia. We invite

you to find out more in our panel exhibition presenting the five major collections and the database in the entrance hall of the Faculty of Arts.

Furthermore, we have cooperated with museums to put on two smaller exhibitions, which you can see on your excursion on the last day of the conference. The exhibition in the Celje Regional Museum shows objects confiscated during the Nazi and Communist regimes, mainly from the surrounding castles and manor houses. Most of these objects are being exhibited for the first time. The exhibition at the Maritime Museum Piran shows objects acquired by the sailors who travelled to East Asia on board Austro-Hungarian military and merchant ships in the 19th and early 20th centuries. It presents objects from various museums as well as from private collections. In addition, decorative wall screens and a wooden model of a Chinese house from the Skušek collection are being restored at the Slovene Ethnographic Museum in cooperation with the Palace Museum in Beijing. You can also visit and see the restoration project in the Slovene Ethnographic Museum. I hope you will enjoy the accompanying events and programme during the conference.

The conference is jointly organised by the EAAA, the Department of Asian Studies at the Faculty of Arts, University of Ljubljana and the Science and Research Centre Koper. I would like to express my sincere gratitude to my colleagues in the organising team for their great work and support. Particular thanks are due to Helena Motoh from the Science and Research Centre Koper, Maja Veselič and Marko Ogrizek from the Department of Asian Studies, Mojca Leskovec from the Centre for Pedagogical Education at the Faculty of Arts, and especially my assistant Tina Berdajs, whose work in organising the conference was indispensable in so many ways. She was the voice behind all the correspondence and her help in preparing the programme and many other issues was crucial. I would also like to thank our group of students who will ensure that everything runs more or less smoothly in the days to come. Finally, I would also like to thank all those who have helped in preparing this conference and who have contributed - or will contribute - to its success.

The conference would certainly not have been possible without the generous support of various foundations and other institutions. Therefore, on behalf of the European Association for Asian Art and Archaeology and the Department of Asian Studies, I would like to extend our sincerest gratitude to the Chiang Ching-kuo Foundation for International Scholarly Exchange, the Faculty of Arts of the University of Ljubljana and the Slovenian Research and Innovation Agency. I'd also like to thank each of our speakers for taking part in this conference. We are very privileged to have so many distinguished international scholars here, and the quality of presentations is outstanding.

With our rich and varied programme in mind, I wish you a successful and fruitful conference with interesting and stimulating discussions and exchange of knowledge.

Dr Nataša Vampelj Suhadolnik

*EAAA President*

*Local Organiser, 3rd EAAA Conference*

*Department of Asian Studies, Faculty of Arts, University of Ljubljana*

Conference Programme Overview

Tuesday, 12 September 2023				
16:00–19:00	Registration (Entrance hall, Faculty of Arts, University of Ljubljana)			
Wednesday, 13 September 2023 (day 1)				
08:00–18:00	Registration (Entrance hall, Faculty of Arts, University of Ljubljana)			
09:30–10:00	OPENING/Welcome (Lecture room 15, Faculty of Arts, University of Ljubljana)			
10:00–12:00	Lecture Room 15	Lecture Room 2	Lecture Room 4	Lecture Room 13
	Panel 1	Panel 2	Panel 3	Panel 4
	Ancient Chinese Crafts, Gold, Brass, Bronze, Jade	Material Culture, Representation, and Spaces of Elite Women of the Qing, 18th–20th Century	Representations and Visualizations in Architecture	Entanglements of Place, Identity, and the Environment in the Visual Culture of Early Modern East Asia
12:00–13:30	Lunch Break			
13:30–15:30	Panel 5	Panel 6	Panel 7	Panel 8
	Shang and Zhou Bronze Objects in European Collections (I): Collections Histories and Exhibits as Historical Sources	The Challenges of Studying and Displaying East Asian Objects and Collections in Slovenia (I)	Where Advanced Technologies Meets Art: On the History of Craftsmanship Studies and New Media Art Creations Based on the Qing Court's Artifacts (I)	Fragments of the Empire: The Afterlives of Japanese Imperialism in Modern Times/ Today
15:30–16:00	Coffee and Tea Break			
16:00–17:30	Panel 9	Panel 10	Panel 11	Panel 12
	Shang and Zhou Bronze Objects in European Collections (II): Collections and the Study of Bronze Technology	The Challenges of Studying and Displaying East Asian Objects and Collections in Slovenia (II)	Where Advanced Technologies Meets Art: On the History of Craftsmanship Studies and New Media Art Creations Based on the Qing Court's Artifacts (II)	New Perspectives in Contemporary Asian Art (I)
17:30–18:30	EAAA Monograph Series: Presentation of New Publications (Lecture room 15, Faculty of Arts, University of Ljubljana)			
18:30	EAAA Board Meeting I (Lecture room 4, Faculty of Arts, University of Ljubljana)			
	Optional Guided Tour of Ljubljana (1,5h) (Meeting point: in front of the Faculty of Arts, University of Ljubljana)			

Thursday, 14 September 2023 (day 2)				
08:30–17:00	Registration (Entrance hall, Faculty of Arts, University of Ljubljana)			
8:30–10:00	Presentation of Skušek Collection and Restoration Project (Slovene Ethnographic Museum)			
09:00–11:00	Lecture Room 15	Lecture Room 2	Lecture Room 4	Lecture Room 13
	Panel 13	Panel 14	Panel 15	Panel 16
	CANCELLED	Collecting and Displaying Buddhist Art in European Museums before 1940	Viewing the Kabuki Theatre	Intermedial Dialogues
11:00–11:30	Coffee and Tea Break			
11:30–13:30	Panel 17	Panel 18	Panel 19	Panel 20
	Bronze Objects in Early Medieval East Asia	Asian Art in the West: Collecting Activities and Their Influences	War and Unrest in Artistic Expressions	Painting and Calligraphy in Imperial China
13:30–15:00	Lunch Break			
15:00–16:30	Panel 21	Panel 22	Panel 23	Panel 24
	Inscriptions on Chinese Lacquer Artefacts	Asian Art in the West: Exploring Provenance	The Essence of a Nation? Korean Objects in the Context of Diplomatic Relations and their Symbolic Values	New Forms of Calligraphy in Contemporary China
16:30–17:00	Coffee and Tea Break			
17:00–18:00	Keynote Speech: Professor Emeritus Craig Clunas (Lecture room 15, Faculty of Arts, University of Ljubljana; Streaming: Lecture room 2)			
18:30–22:00	Welcome Reception with musical event: ‘Musicking’ (City Museum of Ljubljana)			

Friday, 15 September 2023 (day 3)				
08:30–18:00	Registration (Entrance hall, Faculty of Arts, University of Ljubljana)			
09:00–11:00	Lecture Room 15	Lecture Room 2	Lecture Room 4	Lecture Room 13
	<b>Panel 25</b>	<b>Panel 26</b>	<b>Panel 27</b>	<b>Panel 28</b>
	Object and Context: The Concept of Biography in Chinese Art and Archaeology	East Asian Art in the Wake of the 1873 Vienna World's Fair: Collectors and Collection Biographies in Central Europe at the Late 19th and Early 20th Centuries (I)	Overlooked Objects and Technologies	Image and Identity through the Eyes of Artists, Connoisseurs and Intellectuals
11:00–11:30	Coffee and Tea Break			
11:30–13:30	<b>Panel 29</b>	<b>Panel 30</b>	<b>Panel 31</b>	<b>Panel 32</b>
	Archaeology of Central Asia: Discoveries and New Approaches	East Asian Art in the Wake of the 1873 Vienna World's Fair: Collectors and Collection Biographies in Central Europe at the Late 19th and Early 20th Centuries (II)	The Object That Isn't	Sense and Sensibility: Meaning and Aesthetics of Confucian Literati Gardens
13:30–15:00	Lunch Break			
15:00–16:30	<b>Panel 33</b>	<b>Panel 34</b>	<b>Panel 35</b>	
	New Perspectives in Contemporary Asian Art (II)	East Asian Art in the Wake of the 1873 Vienna World's Fair: Collectors and Collection Biographies in Central Europe at the Late 19th and Early 20th Centuries (III)	Art and Street Politics in the Global 1960s: Nakajima Yoshio and the Global Avant-Garde	
16:30–17:00	Coffee and Tea Break			
17:00–18:00	General Assembly (Lecture room 15, Faculty of Arts, University of Ljubljana)			
18:00–18:30	Presentation of ACN-Europe (Lecture room 15, Faculty of Arts, University of Ljubljana)			
18:30	EAAA Board Meeting II (Lecture room 4, Faculty of Arts, University of Ljubljana) Optional Guided Tour of Ljubljana (1,5h) (Meeting point: in front of the Faculty of Arts, University of Ljubljana)			

Saturday, 16 September 2023 (day 4)				
08:30–11:00	Registration (Entrance hall, Faculty of Arts, University of Ljubljana)			
09:00–11:00	Lecture Room 15	Lecture Room 2	Lecture Room 4	Lecture Room 13
	<b>Panel 36</b>	<b>Panel 37</b>	<b>Panel 38</b>	<b>Panel 39</b>
	Animals and Other Pictorial Representations in Early and Medieval East Asian Art	Museum Archive and Collection Gaps: Researching “Against the Grain”	New Aspects of Ancient Japanese Society	Alternative Insights and Studies in Chinese Art
11:00–11:30	Coffee and Tea Break			
11:30–13:30	<b>Panel 40</b>	<b>Panel 41</b>	<b>Panel 42</b>	<b>Panel 43</b>
	Interconnectivity of Art, Society, and Politics in Early China	Receptions of Art: From Japan to Europe and Back	Dance - Intangible Living Heritage between Materiality and Embodiment	New Studies in Iconography and Visual Imagery
13:30–15:00	Lunch Break			
15:00–16:30	<b>Panel 44</b>	<b>Panel 45</b>	<b>Panel 46</b>	<b>Panel 47</b>
	Material Worlds: Life History of Objects in the Shaping of Social Realities (I)	Transcultural Object Itineraries (I): Plants	Exporting Influence: From Visualization to Imitation (I)	Approach to the Early State Formation in Japan from the Standpoint of Mortuary Practices (I)
16:30–17:00	Coffee and Tea Break			
17:00–18:30	<b>Panel 48</b>	<b>Panel 49</b>	<b>Panel 50</b>	<b>Panel 51</b>
	Material Worlds: Life History of Objects in the Shaping of Social Realities (II)	Transcultural Object Itineraries (II): Gardens	Exporting Influence: From Visualization to Imitation (II)	Approach to the Early State Formation in Japan from the Standpoint of Mortuary Practices (II)
18:30	Optional After Party (Restaurant & Brewery Stazione Parenzana)			
Sunday, 17 September 2023 (day 5)				
08:00–19:00	OPTIONAL POST-CONFERENCE TOUR: EAST ASIAN OBJECTS IN SLOVENIA			



# Keynote Speaker

## Professor Craig CLUNAS

### Professor Emeritus of the History of Art, University of Oxford

Thursday,  
14 September 2023,  
17:00–18:00

Lecture room 15  
(Lecture room 2 – streaming),

Faculty of Arts, University  
of Ljubljana, Aškerčeva 2,  
1000 Ljubljana

Keynote speech:  
The Invisible (Chinese) Flâneuse:  
Jin Zhang in London, Paris and Art History

Jin Zhang (1884–1939) is often best remembered today as the sister of the painter and Republican cultural leader Jin Cheng (1878–1926), or as the mother of the art historian Wang Shixiang (1914–2009). But what happens if we try to tell a story which has this woman at its centre, instead of at its margins? Most unusually for an upper-class woman of the late Qing, she spent a significant portion of her youth in London and Paris, where she not only may well have studied at art school (as accounts of her life maintain) but was certainly exposed to the modern art of western Europe. As the wife of a Qing imperial diplomat, she hosted her brother's trip to Paris in 1910–11, a trip he recorded in his diary along with his impressions of the new currents in art which he saw as making painting 'more Chinese'. This talk will examine what it is possible to know about Jin Zhang herself, and the way in which her European sojourn acted upon the art she went on to produce in the 1920s and 1930s. It will reflect on how we can research the art of China now, and how such possibilities have changed over the course of the last forty years.



Photograph of Jin Zhang in  
her studio at Nanxun, 1906,  
from Chen Zhou 晨舟, *Wang  
Shixiang* 王世襄, *Zhongguo  
wenbo mingjia huazhuan*  
(Beijing 2002)



Jin Zhang, 'Goldfish', hanging  
scroll, ink and colours on  
paper, dated 1928, from Jin  
Zhang 金章, *Hao liang zhi le ji*  
濠梁知乐集 (Beijing 1985)



Craig CLUNAS held the chair of art history at Oxford from 2007 to 2018, the first scholar of Asian art to do so. Much of his work concentrates on the Ming period (1368–1644), with additional interests in the art of 20th century and contemporary China. He previously worked as a curator at the Victoria and Albert Museum, and taught art history at the University of Sussex and the School of Oriental and African Studies, University of London. His most recent book, *Chinese Painting and Its Audiences* (2017), is based on his AW Mellon Lectures in the Fine Arts, delivered at the National Gallery of Art, Washington DC, in 2012. In 2022 he curated *Freud and China* at Freud Museum London. His next book, *The Echo Chamber: Transnational Chinese Painting, 1897–1935* will be published in 2023 in a bilingual English/Chinese edition. He is currently working on a book about the Ming imperial family.



# Conference Programme in Details

## Wednesday, 13 September 2023

### OPENING/Welcome

Wed 9:30–10:00; Lecture room 15,  
Faculty of Arts, University of Ljubljana

### Panel 1

Wed 10:00–12:00; Lecture room 15  
**Ancient Chinese Crafts, Gold, Brass, Bronze, Jade**

*Chair and discussant:* Jingnan DU,  
*Northwestern Polytechnic University, Xi'an*

Shaanxi Xi'an Kunlun Company Late Sui Dynasty and Early Tang Dynasty Ceremonial Crown:  
Decoration Structure, Material and Technology  
Junchang YANG, *Northwestern Polytechnic University, Xi'an*

Observation of Uniform Wall Thickness of Ancient Chinese Bronzes Based on Solidification  
Process Simulation  
Huan YANG, *Northwestern Polytechnical University, Xi'an*

Chaine Operatoire in Chinese Jade Study  
Yadi WEN, *Northwestern Polytechnical University, Xi'an*

A New Method for the Restoration and Protection of Ancient Textile Artworks  
Jiaojiao LIU, *Northwestern Polytechnical University, Xi'an*

Brass Products in the Coronet Excavated from an M2-numbered Sui-Tang-dynasty Tomb Situated  
in Kun Lun Company in Xi'an, Shaanxi  
Jingnan DU, *Northwestern Polytechnic University, Xi'an*

### Panel 2

Wed 10:00–12:00; Lecture room 2  
**Material Culture, Representation, and Spaces  
of Elite Women of the Qing, 18th–20th Century**

*Chair:* Nixi CURA, *University of Glasgow*  
*Discussant:* Yu-chih LAI, *Institute of Modern History, Academia Sinica, Taipei*

The Art of Ancestral Worship at Empress Xiaoshengxian's Tomb at the Western Qing Necropolis  
Ricarda BROSCHE, *Victoria & Albert Museum, London; The Courtauld Institute of Art, London*

Who is Buried in the Qianlong Emperor's Tomb?  
Nixi CURA, *University of Glasgow*

The Agencies of Imperial Women in 19th-century Porcelain Production  
Nicole CHIANG, *Hong Kong Palace Museum*

The *Dalacbi* Grandeur: Developing the Great-Stretch-Wing Female Manchu headdress in  
Republican (1912–1949) China  
Yingbai FU, *SOAS, University of London*

### Panel 3

Wed 10:00–12:00; Lecture room 4  
**Representations and Visualizations in Architecture**

*Chair:* Patricia FRICK, *Museum of Lacquer Art, Münster*

Maps of Inner Citadels During Song-Yuan-Ming Transition  
Pania Yanjie MU, *Heidelberg University*

Visualising the Capital: Visual Records of Seoul in the 1880s–1920s  
Jess Jiyun SON, *SOAS, University of London*

Monumentality and Miniatures: City and Architecture in Mughal Muraqqa  
Shatarupa THAKURTA ROY, *Indian Institute of Technology Kanpur (IITK), Kalyanpur, Uttar Pradesh*

### Panel 4

Wed 10:00–12:00; Lecture room 13  
**Entanglements of Place, Identity, and the Environment in the Visual Culture of Early  
Modern East Asia**

*Chair:* Doreen MUELLER, *Leiden University*

Producing Uji: From Poetic and Religious to Tea Production Site  
Shiori HIRAKI, *SOAS, University of London*

Reconciling the Image of Mount Asama as Famous Place and Environmental Actant  
in the Late Eighteenth Century  
Doreen MUELLER, *Leiden University*

Elephant Keepers: Visual Imagery of the Social Outcast  
Fan LIN, *Leiden University*

### Panel 5

Wed 13:30–15:30; Lecture room 15  
**Shang and Zhou Bronze Objects in European Collections (I): Collections Histories  
and Exhibits as Historical Sources**

*Chair:* Maria KHAYUTINA, *Ludwig-Maximilians-University of Munich*,  
and Alice Yu CHENG, *Museum Rietberg, Zürich*  
*Discussant:* Lothar VON FALKENHAUSEN, *University of California, Los Angeles*

Shang and Zhou Bronzes Objects in the Collection of the Museum of Far Eastern Antiquities,  
National Museums of World Culture, Sweden  
Michel LEE, *Museum of Far Eastern Antiquities, Stockholm*

Ancient Chinese Bronzes in the Museum Rietberg Collection: Examining Museum Objects  
from an Archaeological Perspective  
Alice Yu CHENG, *Museum Rietberg, Zürich*

Henri Cernuschi Ancient Chinese Bronzes: An Epigraphical Perspective  
Olivier VENTURE, *École pratique des hautes études (EPHE), Paris*

The *Deng xiao zhong ding* 鄧小仲鼎 Bronze Tripod and Political Complexity in the Zhou's  
“Southern Region”  
Maria KHAYUTINA, *Ludwig-Maximilians-University of Munich*

### Panel 6

Wed 13:30–15:30; Lecture room 2  
**The Challenges of Studying and Displaying East Asian Objects and Collections  
in Slovenia (I)**

*Chair:* Maja VESELIČ, *University of Ljubljana*

The Collection of Objects from Asia and South America in the Celje Regional Museum  
and the Question of Their Provenance  
Davor MLINARIČ, *Celje Regional Museum*

East Asian Art from the Collections of Slovenian Mariners  
Bogdana MARINAC, *Maritime Museum “Sergej Mašera” Piran*

In Search of the Artist: Two Mariners' Oil Paintings from East Asia  
Chikako SHIGEMORI BUČAR, *University of Ljubljana*

Souvenir Photography from East Asia in Slovenian Collections  
Maja VESELIČ, *University of Ljubljana*

### Panel 7

Wed 13:30–15:30; Lecture room 4  
**Where Advanced Technologies Meets Art: On the History of Craftsmanship Studies  
and New Media Art Creations Based on the Qing Court's Artifacts (I)**

*Chair:* Chien-yu WANG, *National Palace Museum, Taipei*

On the New Technologies Adopted by the Qing Palace Workshop as Shown by Its Muslim Goods  
Yu-wen WENG, *National Palace Museum, Taipei*

On the Qing Court Artists' Adoption and Internalization of European Technologies: Using  
Imperial Copperplate War Engravings as an Example  
Chien-yu WANG, *National Palace Museum, Taipei*

On the Review of Beiyang Fleet by Yixuan, Prince Chun and the Military Art Created for It  
Wei-chiang CHOU, *Hong Kong Palace Museum*

Progress with the Times: The National Palace Museum's Display of New Media Art Innovation  
Chen-wo KUO, *National Palace Museum, Taipei*





**Panel 13**  
Thu 09:00–11:00; Lecture room 15  
**CANCELLED**

**Panel 14**  
Thu 09:00–11:00; Lecture room 2  
**Collecting and Displaying Buddhist Art in European Museums before 1940**

*Chair and discussant:* Lyce JANKOWSKI, *Royal Museum of Mariemont, Morlanwelz*

‘In the Footsteps of the Buddha’ East Asian Buddhist Statues in Hungarian Collections  
Györgyi FAJCSÁK, *Ferenc Hopp Museum of Asiatic Arts, Budapest*

Collecting and Exhibiting Buddhist Art in Interwar Czechoslovakia  
Michaela PEJČOCHOVÁ, *National Gallery, Prague*

The Meaning of a Gift: Four Buddha Heads in the Collection of Museum Volkenkunde  
Karwin CHEUNG, *Vrije Universiteit Amsterdam*

Atherton Curtis and his Chinese Collection at the French National Library:  
A Passion for Buddhist Arts?  
Rui ZHANG, *Institut français de recherche sur l’Asie de l’Est (IFRAE), Paris*

**Panel 15**  
Thu 09:00–11:00; Lecture room 4  
**Viewing the Kabuki Theatre**

*Chair:* Klara HRVATIN, *University of Ljubljana*

Art on Stage: Shift in Kabuki Costumes from Craft to Art  
Annegret BERGMANN, *University of Tokyo*

Actor Prints: Exploring Gender Representation in Kabuki Theatre  
Galia PETKOVA, *Eikei University of Hiroshima*

**Panel 16**  
Thu 09:00–11:00; Lecture room 13  
**Intermedial Dialogues**

*Chairs:* Julie NELSON DAVIS, *University of Pennsylvania*,  
and Gennifer WEISENFELD, *Duke University, Durham*

Replica and Model: The Brush in the Printed Book  
Julie NELSON DAVIS, *University of Pennsylvania*

Under the Autumn Leaves: Dancing with Politics in Medieval Genji Illustrations  
Trevor MENDERS, *Harvard University*

Saitō Kazō’s Rhythmic World in the Sonic Landscape of Modern Japan  
Gennifer WEISENFELD, *Duke University, Durham*

Cinematography of Writing: Films by Japanese Avant-Garde Calligraphers  
Eugenia BOGDANOVA-KUMMER, *University of East Anglia, Norwich*

**Panel 17**  
Thu 11:30–13:30; Lecture room 15  
**Bronze Objects in Early Medieval East Asia**

*Chair:* Margarete M. PRÜCH, *CATS, Heidelberg University*

Grave Goods in Times of Social Turmoil  
Melanie JANSSEN-KIM, *Independent scholar, Wilhelmsbaven*

Gilt Bronze Belt Fittings of the Middle Kofun Period in Japan  
Yasutaka FUJII, *National Saga University*

Bronze or Iron? Mirrors in Six Dynasties Tombs  
Annette KIESER, *University of Münster*

Casting Methods of Official Seals in the Northern and Southern Dynasties  
Yukinobu ABE 幸信 阿部, *Cbuo University, Tokyo*

Copper-based Objects during the Northern Dynasties (4th–6th Centuries): A General Survey  
Shing MÜLLER, *Ludwig-Maximilians-University of Munich*

**Panel 18**  
Thu 11:30–13:30; Lecture room 2  
**Asian Art in the West: Collecting Activities and Their Influences**

*Chair:* Nixi CURA, *University of Glasgow*

Bronze Gifts at the Buddhist Temple: The Bellot Collection of Chinese Bronzes  
at Manchester Museum  
Jose CANTON-ALVAREZ, *University of Lodz*

Bringing the Far East to the US Southeast – Case Studies from the Birmingham Museum of Art,  
Alabama USA  
Katherine Anne PAUL, *Birmingham Museum of Art, Alabama*

A Russian Tea-Tzar’s Treasures: Konstantin Popov’s Collection of Far East Ceramics  
(1880s–1900s)  
Anna Alekseevna EGOROVA, *State Museum of Oriental Arts, Moscow*

Capturing the ‘Undulation of the Dragon’: Developing Concepts of ‘Chinese Paintings’  
in the Late Nineteenth Century through Two Collections at the British Museum and the Museum  
of Fine Arts Boston  
Yitao QIAN, *SOAS, University of London*

**Panel 19**  
Thu 11:30–13:30; Lecture room 4  
**War and Unrest in Artistic Expressions**

*Chair:* Beatrix MECSI, *Eötvös Loránd University (ELTE), Budapest*

Japanese War Paintings, Intra-Empire Travels, and ‘Grassroots Fascism’:  
Okada Kenzō and Kawabata Minoru during the Second World War  
Kimihiko NAKAMURA 公彦中村, *Heidelberg University*

Visualizing Counter-Enlightenment in Early Meiji Japan  
Amin GHADIMI, *Osaka University*

Image Source and Production Intention of the Painting of the Taiwan Campaign in the Wucheng  
Hall during the Qianlong Period  
Jingyuan ZHANG 晶元张, *Central Academy of Fine Arts, Beijing*

In Search of Scenic Beauties in Southwest China: Tourism and Representations of Landscape  
during the Sino-Japanese War (1937-1945)  
Pedith Pui CHAN, *The Chinese University of Hong Kong*

**Panel 20**  
Thu 11:30–13:30; Lecture room 13  
**Painting and Calligraphy in Imperial China**

*Chair:* Minna TÖRMÄ, *University of Glasgow*

A Case of Mistaken Identity: An Ink Chrysanthemums Painting Attributed to Xiang Shengmo  
(1597–1658) and Its Historical Significance  
Alice BIANCHI, *Université de Paris Cité*

A Study on the Formation of Orchid Theme during the Northern Song China (960–1127)  
Qian ZHAN, *Free University of Berlin*

Affirmation of Dominion: The Hongwu Emperor’s Imperial Portrait in the Context of Post-  
Mongol China  
Hui FANG, *Institute of Fine Arts, New York University*

Understandings of Style: Early Medieval Calligraphy in Later Chinese History  
Erjia LI, *University of Glasgow*

**Panel 21**  
Thu 15:00–16:30; Lecture room 15  
**Inscriptions on Chinese Lacquer Artefacts**

*Chair:* Annette KIESER, *University of Münster*

Inscriptions on Song Dynasty (960–1279) Lacquerware  
Patricia FRICK, *Museum of Lacquer Art, Münster*

Imperial – Local – Private: Rethinking the Production of Lacquer Ware during the Han-Dynasty  
as Seen through Inscriptions  
Margarete PRÜCH, *CATS, Heidelberg University*

Poetic Inscriptions and Afterlives of Ming Lacquerware at the Qing Qianlong Court  
Zhenpeng ZHAN, *Sun Yat-sen University, Guangzhou*

**Panel 22**  
Thu 15:00–16:30; Lecture room 2  
**Asian Art in the West: Exploring Provenance**

*Chair:* Helena MOTOH, *Science and Research Centre Koper*

Tracing the History of Collecting Goryeo Buddhist Paintings in Europe  
Sukyung CHOI, *Korean Cultural Center Washington, D. C.*

Tracing Networks, Unveiling Provenance: The Gregorios Manos Collection of East Asian Objects  
Maria METOIKIDOU, *University of Glasgow*

Challenges in Researching and Exhibiting the Asian Art Collection of the Latvian National Museum of Art  
Kristine MILERE, *Latvian National Museum of Art*

**Panel 23**  
Thu 15:00–16:30; Lecture room 4  
**The Essence of a Nation? Korean Objects in the Context of Diplomatic Relations and their Symbolic Values**

*Chair:* Beatrix MECSEI, *Eötvös Loránd University (ELTE), Budapest*

Goguryeo Tomb Murals and Their Way to Europe: Their Meanings and Contexts  
Beatrix MECSEI, *Eötvös Loránd University (ELTE), Budapest*

Marginal but Close Enough: Korean National Treasure Replicas as Diplomatic Gifts  
Elmer VELDKAMP, *Leiden University*

**Panel 24**  
Thu 15:00–16:30; Lecture room 13  
**New Forms of Calligraphy in Contemporary China**

*Chair:* Adriana IEZZI, *University of Bologna*

New Forms of Calligraphy in China from “Abstract” Painting to Graffiti Art  
Adriana IEZZI, *Alma Mater Studiorum – University of Bologna*

Calligraphy and Performance Art in Contemporary China  
Martina MERENDA, *Alma Mater Studiorum – University of Bologna*

The New Era of Chinese Graffiti: Bombing, Calligraphy and Emotional Expressions along the Streets  
Marta R. BISCEGLIA, *Alma Mater Studiorum – University of Bologna*

Friday, 15 September 2023

**Panel 25**  
Fri 09:00–11:00; Lecture room 15  
**Object and Context: The Concept of Biography in Chinese Art and Archaeology**

*Chair and discussant:* Jeehee HONG, *McGill University, Montreal*

Not Just Hairpins: Contextualizing the Gold Lounge Hairpins from the Ming Princely Tomb in Jiangxi  
Mo D. ZHANG, *University of Pennsylvania*

Messages Hidden in Grand Narratives – Reconsidering the Tomb of Ruru Princess and the Mid-6th Century  
Jingyi ZHOU, *New York University*

Buildings Beyond Biography: Temporalities of Buddhist Pagodas in Eleventh Century China  
Bryce HEATHERLY, *University of Pennsylvania*

The Apotropaic Power of Antiqueness: Bronze Mirrors from the Lu Family Tomb in Ming Shanghai (1500s–1620s)  
Jinyi LIU, *New York University*

**Panel 26**  
Fri 09:00–11:00; Lecture room 2  
**East Asian Art in the Wake of the 1873 Vienna World’s Fair: Collectors and Collection Biographies in Central Europe at the Late 19th and Early 20th Centuries (I)**

*Chair:* Lukas NICKEL, *University of Vienna*, and Nataša VAMPELJ SUHADOLNIK, *University of Ljubljana*

The China Galleries at the Vienna World’s Fair  
Lukas NICKEL, *University of Vienna*

Japan’s Policy Following the Austrian-Hungarian Guidelines for the Vienna World’s Fair in 1873  
Bettina ZORN, *Weltmuseum Wien*

How the World Came Together: The Importance of Social Contacts during the Vienna World’s Fair  
Agnes SCHWANZER, *Weltmuseum Wien / University of Vienna*

Teacups from Japan: Japanese Ceramics, Vienna World’s Fair and Viennese Collecting  
Mio WAKITA, *MAK – Museum for Applied Arts, Vienna*

**Panel 27**  
Fri 09:00–11:00; Lecture room 4  
**Overlooked Objects and Technologies**

*Chair:* Sarah NG, *Hong Kong University Museum and Art Gallery*

Investigation on the History of Canton Transparent Enamel in Qing Dynasty  
Fuxiang GUO, *Palace Museum in Beijing*

Intertwining Asian cultures: Basketry from the Dryad Collection at Leicester Museum and Art Gallery  
Maria Chiara SCUDERI, *University of Leicester*

Untangling the Knot: A Reconstruction of a Traditional Chinese Wooden Joint  
Max FRÜHWIRT, *Institute of Architecture and Media, Graz University of Technology*

Displaying Identity in Late Imperial China: Qing Dynasty Hat Stands at the Victoria and Albert Museum (V&A)  
Helen GLAISTER, *Victoria & Albert Museum, London*

**Panel 28**  
Fri 09:00–11:00; Lecture room 13  
**Image and Identity through the Eyes of Artists, Connoisseurs and Intellectuals**

*Chair:* Michel LEE, *Museum of Far Eastern Antiquities, Stockholm*

Construction of Artists’ Image and the Expectations of Eras in Traditional China  
Yuqing SUN, *Charles University, Prague*

Painting of Visiting Stele and Collecting Bronzes in Late 18th-Century China: Archaeological Report and Personal Memoir in One  
Jennifer C. C. CHANG, *SOAS, University of London*

*Story of the Stone* and its Replications in Modern China  
Jiayao WANG, *Augusta University*

**Panel 29**  
Fri 11:30–13:30; Lecture room 15  
**Archaeology of Central Asia: Discoveries and New Approaches**

*Chair:* Maria KHAYUTINA, *Ludwig-Maximilians-University of Munich*

Pottery of the Kulai Culture in Early Iron Age (Western Siberia)  
Dmitriy SELIN, *Institute of Archaeology and Ethnography Siberian Branch of the Russian Academy of Sciences, Novosibirsk*

Spatial Dynamics of Urbanization at the Onset of the First Turk Empire  
Annie CHAN, *Ludwig-Maximilians-University of Munich*

Same Site – Different Viewpoints: Understanding the Archaeological Landscape of the 10–12th Century Khitan Period Settlement of Khar Bukh Balgas in Bulgan County, Mongolia  
Katalin TOLNAI, *Independent scholar, Budapest*  
András HARMATH, *CEO – Tabimeter Ltd, Nógrádsáp*  
Zsolt SZILÁGYI, *Research Center for the Humanities, Institute of Ethnology, Budapest*

Nakṣatras in Central Asia: Analysis of the Archeological Finds from the Qigexing Temple in Ritual Context  
Lu TIAN, *Freie Universität Berlin*



**Panel 30**  
Fri 11:30–13:30; Lecture room 2  
**East Asian Art in the Wake of the 1873 Vienna World’s Fair: Collectors and Collection Biographies in Central Europe at the Late 19th and Early 20th Centuries (II)**

Chair: Lukas NICKEL, *University of Vienna*, and Nataša VAMPELJ SUHADOLNIK, *University of Ljubljana*

Our Man in Shanghai: Josef Haas and the Role of 19th Century Austro-Hungarian Representatives in China as Movers and Shakers of Collecting Networks  
Alexandra NACHESCU, *University of Vienna*

The East Asian Heritage and Collecting Activities of Eleonora von Haas  
Barbara TRNOVEC, *Celje Regional Museum*  
Nataša VAMPELJ SUHADOLNIK, *University of Ljubljana*

The Influence of World Exhibitions and the Opening of New Sea Routes on the Formation of Collections of Japanese and Chinese Art and Ethnographic Material in Bohemia and Moravia in the Late 19th Century  
Filip SUCHOMEL, *Regional Gallery in Liberec*

**Panel 31**  
Fri 11:30–13:30; Lecture room 4  
**The Object That Isn’t**

*Chair and discussant:* Lei XUE, *Oregon State University*

Pursuing the “True Image”: Photography and the Antiquarian Objects in Late Qing and Early Republican China  
Tingting XU, *University of Rochester*

Chen Mengjia: Negotiating the Tension between Written and Material Cultures  
Guangchen CHEN, *Emory University, Atlanta*

Fake Plunder: The Case of Liao-Dynasty Gold and Silver  
François LOUIS, *Bard Graduate Center, New York*

The Inscribed Surface: Kuancai Lacquer Screens and Qing Local Officials  
Lianming WANG, *City University of Hong Kong*

**Panel 32**  
Fri 11:30–13:30; Lecture room 13  
**Sense and Sensibility: Meaning and Aesthetics of Confucian Literati Gardens**

*Chair:* Jongsang SUNG, *Seoul National University*  
*Discussant:* Shanshan LIU, *Beijing University of Civil Engineering and Architecture*

Communion with the Deities: Medicinal Plants Landscaping in Chinese Royal Garden  
Shanshan LIU, *Beijing University of Civil Engineering and Architecture*

Sense and Sensibility in the Chinese Literati Garden in the 17th Century: A Case Study of Zhi Garden in Jiang’nan Region  
Xiao HUANG, *Beijing Forestry University*

Aesthetics of Tea Space in Literati Paintings in Ming and Qing Dynasties  
Lin ZHANG, *Beijing University of Civil Engineering and Architecture*  
Qiuye JIN, *Beijing University of Civil Engineering and Architecture*

Garden as a Stage for Spatial Politics: King Jeongjo’s Approach and Use of the Back Garden of Changdeok Palace  
Jongsang SUNG, *Seoul National University*

**Panel 33**  
Fri 15:00–16:30; Lecture room 15  
**New Perspectives in Contemporary Asian Art (II)**

*Chair:* Mia Dora PRVAN, *independent scholar, London*

Michelangelo Pistoletto’s “Buddha”: On Mirror Images and Contemporary Buddhist Art  
Paramita PAUL, *Leiden University*

Back to Local: Tibetan Contemporary Art and Photography à la mode  
Chang LIU, *Ecole Pratique des Hautes Etudes – Paris Sciences & Lettres*

Superflat & The Cartoon Generation within Global Anime-pop  
Hui WANG, *Heidelberg University*

**Panel 34**  
Fri 15:00–16:30; Lecture room 2  
**East Asian Art in the Wake of the 1873 Vienna World’s Fair: Collectors and Collection Biographies in Central Europe at the Late 19th and Early 20th Centuries (III)**

*Chair:* Lukas NICKEL, *University of Vienna*, and Nataša VAMPELJ SUHADOLNIK, *University of Ljubljana*

The Impact of the Vienna World’s Fair on the Carniolan Elite’s Collecting Practices of East Asian Objects  
Tina BERDAJS, *University of Ljubljana*

Missionaries as Museum Suppliers: The Relationship Between P. B. Turk and the Rudolfinum Museum in Ljubljana  
Helena MOTOH, *Science and Research Centre Koper*

**Panel 35**  
Fri 15:00–16:30; Lecture room 4  
**Art and Street Politics in the Global 1960s: Nakajima Yoshio and the Global Avant-Garde**

*Chair:* William MAROTTI, *University of California, Los Angeles*

When Art Grabs You: Grasping Art and Politics in the Global 1960s with Nakajima Yoshio  
William MAROTTI, *University of California, Los Angeles*

DAM ACT: Yoshio Nakajima in Japan 1957–1964  
Yoshiko SHIMADA, *Independent artist and scholar / University of Tokyo*

Yoshio Nakajima: A Japanese Artist from Sweden  
Tania ØRUM, *University of Copenhagen*

**General Assembly**  
Fri 17:00–18:00; Lecture room 15, Faculty of Arts, University of Ljubljana

**Presentation of ACN-Europe**  
Fri 18:00–18:30; Lecture room 15, Faculty of Arts, University of Ljubljana

**EAAA Board Meeting II**  
Fri 18:30; Lecture room 4, Faculty of Arts, University of Ljubljana

**Optional: Guided Tour of Ljubljana (1,5h)**  
Fri 18:30; Meeting point: in front of the Faculty of Arts, University of Ljubljana

## Saturday, 16 September 2023

**Panel 36**  
Sat 09:00–11:00; Lecture room 15  
**Animals and Other Pictorial Representations in Early and Medieval East Asian Art**

*Chair:* Annette Kieser, *University of Münster*

Navigating through Kofun Imagery: An Analysis of the Boat Depictions Found in Decorated Tombs in Northern Kyūshū  
Claudia ZANCAN, *Ca’ Foscari University of Venice / Heidelberg University*

New Insights of Koguryō Funerary Art from Three Recently Discovered Painted Tombs in North Korea  
Ariane PERRIN, *Ca’ Foscari University of Venice*

Depictions of Raptors and Falconry on Liao and Jin Clothing and Ornaments  
Leslie V. WALLACE, *Coastal Carolina University*

From Mighty Protectors to Humble Architectural Elements: The Transformation of Bears on Hunping (“Spirit Jars”)  
Keith N. KNAPP, *The Citadel, the Military College of South Carolina*

**Panel 37**  
Sat 09:00–11:00; Lecture room 2  
**Museum Archive and Collection Gaps: Researching “Against the Grain”**

*Chair and discussant:* Kyunghée PYUN, *Fashion Institute of Technology, New York*

Invisible Nodes in the Museum Meshwork: Tracing the Contributions of South Korean Donors to the Victoria and Albert Museum’s Korean Collection (1983–1993)  
Zara ARSHAD, *University of Brighton / Victoria and Albert Museum, London*

“Art” vs. “Craft” vs. “Ethnography”: Re-thinking Korean Objects through the Collection of the Museum für Kunst und Gewerbe Hamburg, Germany  
Lina Shinhwa KOO, *University of Brighton*

Decolonising Museum Practice in South Korea: the “Modern” Collection of the National Museum of Korea  
Yaeim HYUN, *National Museum of Korea, Seoul*

Expanding Design History Narratives: South Korean Factory-made Industrial Ceramics in the Victoria and Albert Museum’s Korean Collection  
Dasom SUNG, *Victoria and Albert Museum, London*

**Panel 38**  
Sat 09:00–11:00; Lecture room 4  
**New Aspects of Ancient Japanese Society**

*Chair:* Mark HUDSON, *Max Planck Institute of Geoanthropology, Jena*

The Sea at the Dawn of Jōmon Culture: IRIAE’s Archaeological Excavations on Tsushima Island  
Daniele PETRELLA, *International Research Institute for Archaeology and Ethnology, Naples*

Burning Questions: The Ogata Archaeological Site and Kofun Period Ironworking  
J. Scott LYONS, *Kyushu University*

De-Escalation Strategies and Identity in Kofun Period Japan  
Britta STEIN, *Martin-Luther-University Halle-Wittenberg*

Anthropomorphic *Haniwa* on Display Outside Asia: The Case of the British Museum and the Musée Guimet  
Elisabetta COLLA, *Lisbon University*

**Panel 39**  
Sat 09:00–11:00; Lecture room 13  
**Alternative Insights and Studies in Chinese Art**

*Chair:* Maja VESELIČ, *University of Ljubljana*

Colour ‘qing’ 青 in Ancient China: Language, Materiality and Cosmological Thought  
Liting YANG, *École Normale Supérieure, Paris*

Curating the Astral as Embodying the Futural: A Constellation Map and a Full Moon in the Fourth Leaf in Min Qiji’s Woodblock Print for the Romance of the Western Chamber  
Tiantian CAI 田田蔡, *University of Wisconsin-Madison*

Popularizing Faith and Distributing Beauty: The Challenging Early Modern Popularization of Catholic Art in China and the Philippines  
Antonio DE CARO, *University of Zurich*

**Panel 40**  
Sat 11:30–13:30; Lecture room 15  
**Interconnectivity of Art, Society, and Politics in Early China**

*Chair:* Keith N. KNAPP, *The Citadel, the Military College of South Carolina*

Transformation of the Burial System in the Middle Yellow River Region during the 2nd Millennium BCE as a Reflection of Changing Political Strategies  
Jakub MARŠÁLEK, *Charles University, Prague*

The Concept and Society of the Fenghuangzui Prehistoric City  
Xiyun YU, *Wuhan University*

Different Spheres of Jade Production and Consumption of the Liangzhu Culture  
Tansis Darien GARCIA RUBIO DE YCAZA, *Sbandong University*

**Panel 41**  
Sat 11:30–13:30; Lecture room 2  
**Receptions of Art: From Japan to Europe and Back**

*Chair:* Hans Bjarne THOMSEN, *University of Zurich*

Public Lectures about Japanese Art in Late Victorian and Edwardian Britain, 1963–1915  
Massimiliano PAPINI, *Independent scholar, Florence*

Expedition, Collection, and the Curation of “World Art” in Japan around 1970: From Expo 70’ to National Museum of Ethnology  
Ruri KAWANAMI, *Free University of Berlin / Humboldt-University of Berlin*

**Panel 42**  
Sat 11:30–13:30; Lecture room 4  
**Dance – Intangible Living Heritage between Materiality and Embodiment**

*Chair and discussant:* Waheeda BANO, *University of Sindb, Jamsboro*

The Stage – A Canvas: New Insights into the Interaction between Dance and Visual Arts in South India  
Sandra Jasmin SCHLAGE, *University of Bonn*

Art and Architecture: An intrinsic Sacral – Space – Body Relationship  
Rajyashree RAMESH, *Global Music Academy Berlin*

The Evolution of Indian Dance in Inter-relation with History and Archeological Sources  
Choodamani NANDAGOPAL, *Jain University, Bangalore*

Frozen Movements – Dazzling Emotions: South Asian Dancers in German Photography 1920–1938  
Isabella SCHWADERER, *Universität Erfurt*

**Panel 43**  
Sat 11:30–13:30; Lecture room 13  
**New Studies in Iconography and Visual Imagery**

*Chair:* Nataša VISOČNIK GERŽELJ, *University of Ljubljana*

Merging the Demonic and the Divine: Screen Painting “Netherworld on the Sea” (Haesangmyeongbu-do) in the National Folk Museum of Korea  
Jihyeong LEE, *Freie Universität Berlin*

Outside-in and Inside-out: Reconsidering the Representation of Foreigners in the Art of the Tang China  
Kyoko NOMOTO, *University of Oxford*

Conformity and Creativity in Expressive Animals Figures from Bumiayu Temple Complex in Sumatra, Indonesia  
Nainunis Aulia IZZA, *Universitas Jambi /Leiden University*

**Panel 44**  
Sat 15:00–16:30; Lecture room 15  
**Material Worlds: Life History of Objects in the Shaping of Social Realities (I)**

*Chair:* Chin-Yin TSENG, *Dunbuang Academy*  
*Discussants:* Xuan CHEN, *Peking University*  
Ruiliang LIU, *British Museum*

Why Bother? Changes in the Yangtze Region Bronze Art and Metallurgy  
Kent CAO, *Duke Kunsban University / Duke University, Durham*

Achaemenid-style Silverwares: A Taste for Luxury in Early Imperial China  
Yan LIU, *Northwestern Polytechnical University*

**Panel 45**  
Sat 15:00–16:30; Lecture room 2  
**Transcultural Object Itineraries (I): Plants**

*Chair:* Minna TÖRMÄ, *University of Glasgow*

From Fossil to National Symbol: The Transcultural Lives of the Metasequoia  
Hans Bjarne THOMSEN, *University of Zurich*

On Rhubarb: The Transition of the Rhubarb Plant from Asian Exotic to Allotment Staple  
Anne GERRITSEN, *University of Leiden / University of Warwick, Coventry*



Breadfruit Itineraries  
Sarah EASTERBY-SMITH, *University of St Andrews*

**Panel 46**  
Sat 15:00–16:30; Lecture room 4  
**Exporting Influence: From Visualization to Imitation (I)**

*Chair:* Katherine Anne PAUL, *Birmingham Museum of Art*

Chinese Painted Silks – Fashioning the West  
Helen PERSSON SWAIN, *University of Glasgow*

Delftware with Chinese-style-influenced Patterns from the Lobkowitz Collection  
Tzuhan CHIU, *Charles University, Prague*

The Metamorphosis of Asian Lacquer Screen: A Study of “East Asian Cabinets”  
in the Schönbrunn Palace and Lacquer Cabinets Fashion in Europe  
Xialing LIU 夏凌 刘, *Central Academy of Fine Arts, Beijing*

**Panel 47**  
Sat 15:00–16:30; Lecture room 13  
**Approach to the Early State Formation in Japan from the Standpoint of Mortuary Practices (I)**

*Chair:* Ken’ichi SASAKI, *Meiji University, Tokyo*

Diversity of the Mounded Tombs of the Kofun Period and its Significance  
Shin’ya FUKUNAGA, *Osaka University*

Evolution of Material Culture from Practical to Symbolic: Diversification of the Morphologies  
of Arrowheads at the Beginning of the Kofun Period  
Takehiko MATSUGI, *National Museum of Japanese History, Sakura*

Background to the Appearance of Mounded Tombs in Peripheral Regions of Japan in the Middle  
Third Century  
Yoshio KIKUCHI, *Fukushima University*

**Panel 48**  
Sat 17:00–18:30; Lecture room 15  
**Material Worlds: Life History of Objects in the Shaping of Social Realities (II)**

*Chair:* Yan LIU, *Northwestern Polytechnical University*  
*Discussant:* Ruiliang LIU, *British Museum*

Real Imaginary Creatures: Depictions of the Rhinoceros in Japan  
Mai YAMAGUCHI, *Minneapolis Institute of Art*

Craftsmanship vs. Originality in Chinese Rubbing Collection of the Ming (1368–1644)  
Sarah NG, *Hong Kong University Museum and Art Gallery (UMAG)*

Post-discovery Life History of the Edsin Gol Han Dynasty Wooden Slips  
Chin-Yin TSENG, *Dunbuang Academy*

**Panel 49**  
Sat 17:00–18:30; Lecture room 2  
**Transcultural Object Itineraries (II): Gardens**

*Chair:* Hans Bjarne THOMSEN, *University of Zurich*  
*Discussant:* Stephen MCDOWALL, *University of Edinburgh*

Questioning ‘Japaneseness’ in the Broughton House Garden  
Minna TÖRMÄ, *University of Glasgow*

The Natural and the Imperial: Collecting and Display in Alexander Pope’s Grotto as a Mine  
Yue ZHUANG, *University of Exeter*

Curated Asian Gardens in Sweden – Expressions of Material Culture and Cultural Encounters  
Catharina NOLIN, *Stockholm University*

**Panel 50**  
Sat 17:00–18:30; Lecture room 4  
**Exporting Influence: From Visualization to Imitation (II)**

*Chair:* Katherine Anne PAUL, *Birmingham Museum of Art*

From Walcheren Island to Normandy Region: Eighteenth Century Maritime Art in Western  
European Coastal Cities  
Yi-Chieh (Mireille) SHIH, *Leiden University*

A Global History of “Kimonos” and their Inspired Products  
Keiko SUZUKI, *Ritsumeikan University, Kyoto*

**Panel 51**  
Sat 17:00–18:30; Lecture room 13  
**Approach to the Early State Formation in Japan from the Standpoint of Mortuary Practices (II)**

*Chair:* Ken’ichi SASAKI, *Meiji University, Tokyo*

Royal Succession and Elite Kinship Structure of Kofun Period Japan  
Akira SEIKE, *Okayama University*

Rituals to Increase the “Mutual Trust” among Elites to Maintain Trade System during the Kofun  
Period of Protohistoric Japan  
Yutaka TANAKA, *Ibaraki University*

Mound Building in an Eastern Peripheral Region of Japan  
Ken’ichi SASAKI, *Meiji University, Tokyo*

**Optional After Party**  
Sat 18:30; Restaurant & Brewery Stazione Parenzana

# Abstracts





Ancient Chinese Crafts,  
Gold, Brass, Bronze, Jade

Chair and discussant:  
**Jingnan DU**, Northwestern Polytechnic University, Xi'an  
(dujingnan@nwpu.edu.cn)

The main content of this panel is the study of ancient Chinese crafts. The five papers presented at this panel cover a wide range of ancient Chinese objects such as bronzeware, brassware, textile and jade. Based on conclusions of traditional archaeological research, combined with modern material testing and analysis methods, these studies have solved some of the earlier problems in traditional archaeology, which are as follows:

Yang Junchang's paper uses a variety of material analysis techniques to perform a detailed investigation on a piece of composite material crown. The fragments of the ceremonial crown are extremely valuable, and there are only a dozen in China. Such a study is hard-won because it reveals the highest degree of craftsmanship in the Sui and Tang dynasties as well as their specific processes and technical priorities. Yang Huan's work presents a new method of studying the solidification of bronze-ware by using simulation software. It argues that Uniform Wall Thickness played a great role in ancient Chinese bronze technology. Before that, scholars did not realise that equal wall thickness was actually a sophisticated casting technology setting. Wen Yadi's paper looks into the Chaîne Operatoire in Chinese jade, examining the full life history of the jades. Further, it will show the social and cognitive dimensions of the jade users. Before the Ming Dynasty, there were few records of the production of brass products and the collection of raw materials. Du Jingnan's research will focus on the material research of brass products in the Tang Dynasty, which will help people understand how brassware in the Tang dynasty was made and used, and discusses the social significance of brass in this period. Liu Jiaojiao's paper describes her investigation into the diseases of ancient silk cultural relics, and development of a new method of repairing and reinforcing fragile and rotten ancient textile works of art using fibres with the same compatibility. This method has been successfully applied in the restoration

and protection of ancient coloured paintings and silk banner archives or early ramie textiles.

These studies have shown the outstanding sophistication of ancient Chinese technology from various angles. Ancient manufacturing technologies have a much more complex social and cultural background than is commonly assumed.

Shaanxi Xi 'an Kunlun Company Late Sui Dynasty  
and Early Tang Dynasty Ceremonial Crown:  
Decoration Structure, Material and Technology

**Junchang YANG**,  
Northwestern Polytechnic University, Xi'an (yangjunchang@nwpu.edu.cn)

Two tombs were discovered in Xi 'an Kunlun Industrial (Group) Co., eastern suburb of Xi 'an, Shaanxi Province when work was done on the foundation and piles were driven. These dated back to the late Sui Dynasty and early Tang Dynasty. A set of ceremonial female crowns was discovered in the tomb numbered M2. The material of these ritual crowns is investigated in this paper, based on modern detection and analysis techniques, using microscopic observation, X-ray imaging techniques, X-ray fluorescence analysis, scanning with electron microscope energy spectrum analysis, etc.

Testing results indicate that the M2 ritual crown decoration materials include copper, gold, glass, jade, mother-of-pearl, pearls, textiles, and wood (to mention eight), and accessories were processed in more than ten ways, involving the following steps: Dye, pinched wire, filaments, aluminothermic welding, gilding, mosaic, engraving, cutting, sawing, grinding, or polishing, and so on. It provides basic scientific information for the study of archaeology, art history, science and technology, handicraft history, and conservation and restoration in the Sui and Tang Dynasties.

Observation of Uniform Wall Thickness of Ancient Chinese  
Bronzes Based on Solidification Process Simulation

**Huan YANG**,  
Northwestern Polytechnical University, Xi'an  
(yanghuan2019@nwpu.edu.cn)

The design of uniform wall thickness was widely noticed on ancient Chinese bronzes. Bronze vessels dating back to the late Erlitou Culture period display uniform wall thickness, for example. Based on an overview of previous research on uniform wall thickness, this paper introduces ProCAST, a solidification simulation software to accurately simulate the design of uniform wall thickness of a bronze ding-tripod, in the hope of calculating and comparing the differences between the design of uniform wall thickness and those of non-uniform wall thickness in the solidification process. In our findings, the ding-tripod's uniform wall thickness construction has been shown to shorten the solidification time by up to 52% and eliminate casting defects to a great extent. The application of uniform wall thickness reduces the casting defects



and improves the success rate of casting on the macro level, and it optimises the structure and improves the mechanical properties of cast bronzes, which we propose is one of the most important bronze casting principles in Bronze Age China.

Chaine Operatoire in Chinese Jade Study

Yadi WEN, Northwestern Polytechnical University, Xi'an  
(yadiwen1989@outlook.com)

Since Wu Da-zheng's Catalogue of Ancient Jades (Gu yu tu kao) in the Qing Period, research on Chinese jades has largely focused on analyses of their social and ritual significances. In the latter half of the 20th century, excavations in the Liangzhu, Hongshan, and Xinglongwa culture sites uncovered many prehistoric jades. These important discoveries gradually shifted ancient jade studies to an archaeological approach, focusing on the settlement and burial contexts of the jades.

The use of the Chaîne Opératoire (French for "operational sequence") method in lithic studies has provided us with a new research perspective and direction in the study of jades. This method pays attention to the full life history of the jades, from production to consumption and abandonment, which is treated as a dynamic and continuous process. Furthermore, it allows us to analyse the social and cognitive dimensions of the jade users through comparisons of the jades' production technologies and use wear.

This paper applies the chaîne opératoire method to the study of jades by analysing related settlements and lapidary workshops, especially the latter.

A New Method for the Restoration and Protection of Ancient Textile Artworks

Jiaojiao LIU, Northwestern Polytechnical University, Xi'an  
(liujiaojiao@nwpu.edu.cn)

Ancient textile artworks are mainly composed of organic materials including plant fibre and silk protein, which are highly susceptible to degradation during long-term storage, leading to serious decay, damage and other diseases. Consequently, they can't be displayed and used, and they need scientific protection and restoration. The compatibility of reinforcement materials is an important factor that affects the stability and durability of these artworks. Firstly, based on the compatibility, durability and reversibility of the reinforcement material and the fibre material of the artwork body, this study studied the tensile strength, aging resistance and colour difference performance of the reinforcement material before and after dry heat aging, wet heat aging and ultraviolet light aging. Secondly, we developed a new method of restoration and reinforcement for fragile and decaying ancient textile artworks, using fibre with same compatibility, which was successfully applied to the restoration and protection of ancient coloured paintings on ramie textiles, and in silk banner archives during the early days of the People's Republic of China. The backs of the rotten and damaged textile artworks were integrally reinforced with hemp fibre, silk fibre and PVA adhesive as the substrate, and their mechanical

strengths were greatly improved after reinforcement. The backing skeleton of hemp mesh and silk mesh is used for fine repair of defects and fractures, thus reproducing the original appearance of the textile artworks and meeting the exhibition and utilisation requirements of the collection institutions. This study provides an effective reference for the protection technology of fragile ancient textile artworks.

Brass Products in the Coronet Excavated from an M2-numbered Sui-Tang-Dynasty Tomb Situated in Kun Lun Company in Xi'an, Shaanxi

Jingnan DU, Northwestern Polytechnic University, Xi'an  
(dujingnan@nwpu.edu.cn)

Ancient Chinese brass smelting technology promoted the invention of zinc smelting, thus becoming an important part of metallurgical history. However, the information concerning its origin and development is still controversial. In that regard, thorough analysis of the composition and structure of early brass is crucial for studying various stages of the history of ancient brass smelting technology. This study aimed to investigate brass artifacts from the Kunlun M2 tomb in Xi'an, Shaanxi, dating back through the Sui to the early Tang Dynasty (581-712 AD). The composition and metallographic characterisation of the materials was performed using XRF, SEM-EDS and metallographic analysis. According to the results, brass was composed of 83 % copper, 12 % zinc, and 3 % tin. Furthermore, its microstructure consisted of  $\alpha$ -isometric single crystals with some slip lines and a few twinned grains. This indicated that brass was obtained by melting an appropriate mixture of zinc ores and copper ores at a temperature above 920 °C. Furthermore, brass support components were installed on the coronet after integral hot forging and partial cold shaping. In addition, the use of brass in the coronet was in conformity with the social hierarchy of that historical period, and also reflected the attention paid to the properties of materials.

## Material Culture, Representation, and Spaces of Elite Women of the Qing, 18th–20th Century

Chair:  
**Nixi CURA**, University of Glasgow  
(Nixi.Cura@glasgow.ac.uk)

Discussant:  
**Yu-chih LAI**, Institute of Modern History, Academia Sinica, Taipei

The study of women's agency in the making and appreciation of art and material culture, particularly in late imperial China, has garnered considerable excitement and research in recent years. Using different methodologies, four papers in this panel revisit sites and objects to show how the agency of their female commissioners, participants or consumers offers new ways of exploring their material qualities, functions, and interpretations.

The first paper explores how elite women at court changed and subverted Qing burial regulations, bringing to life a richer and unconventional way of death. In the second paper, the five consorts buried with the Qianlong emperor raise questions regarding the criteria for accompanying him in the afterlife, especially given the Tibetan Buddhist programme of his tomb. The third paper looks at women, including Empress Dowager Cixi, as commissioners and recipients of Jingdezhen porcelain, countering narratives framing the 19th century as a period of decline. The splendid *dalachi* headdress features in the fourth paper, which examines the development of its form and looks at the headdress as an object of Manchu identity, nostalgia and fantasy in the early 20th century after the fall of the Qing.

Together, the papers combine new scholarship on female agency in the Qing and Republican era and reveal how women at times bent social norms and conventions, and instigated changes in art and material culture that would affect tastes and values beyond their inner circles.

## The Art of Ancestral Worship at Empress Xiaoshengxian's Tomb at the Western Qing Necropolis

**Ricarda BROSCH**, Victoria & Albert Museum, London;  
The Courtauld Institute of Art, London  
(Ricarda.Brosch@courtauld.ac.uk)

From the Kangxi emperor (1654–1722) onwards, an emperor's tomb was not to be reopened after burial, which meant that empresses who survived their husbands were buried in separate tombs, adjacent to the main (the emperor's) tomb. Empress Xiaoshengxian (1692–1777) died in 1777, considerably later than her husband, the Yongzheng emperor. Her coffin thus lies in a separate tomb, Taidongling, the tomb east of Tai mausoleum (Yongzheng's tomb), constructed under Qianlong at the western Qing tombs, or Xiling.

This paper looks at the architecture and its associated ancestral practices at Taidongling. In considering the complete burial place, I show the important relationship between overground and underground palaces that made up the site, which came to be known as the city wall and dome (*baocheng baoding*). Despite strict rules and regulations, the overground palace structures, most importantly the Hall of Eminent Favours (Long'en Dian) at the tomb site, were subject to constant change and alteration because of the continuous influx of finest imperial art offered to its offering halls. In focusing on Empress Dowager Chongqing's tomb places, the paper discusses the importance of ancestor worship at the mausoleums (to which we can attribute the elaborate offerings) in keeping alive the life and legacy of one of the most powerful women in Qing history, even into the afterlife.

## Who is Buried in the Qianlong Emperor's Tomb?

**Nixi CURA**, University of Glasgow  
(Nixi.Cura@glasgow.ac.uk)

Nine months after the Qianlong emperor's death in 1799, he joined two empresses and three concubines already interred in the underground chamber at Yuling, his mausoleum in the Eastern Qing tombs northeast of Beijing. The coffins of three previously deceased consorts were relocated to the tomb upon its completion in 1752, then two others entered the crypt in 1757 and 1775, more than twenty years before the arrival of the emperor. In this unusually long interim, the emperor could amend the tomb decoration and its contents, including its inhabitants, to construct his ideal resting place. There is no question here of these women having any sort of agency after their deaths, regulated by state ritual and subject to the emperor's preferences.

This paper builds upon recent scholarship on the representation, social lives, and material culture of Qing imperial women to explore the ritual preparations and accoutrements related to their funerals, mourning periods, and deposition at Yuling. Since the tomb was looted in 1928, the extant evidence centres around the Tibetan Buddhist images and texts covering the stone walls and the surviving lacquer coffins, then and now the primary visual components of this sacred space. How, if at all, did these imperial consorts engage



with this religion at court? This study will present relevant comparisons to the emperor’s dedication of Tibetan Buddhist objects and places to Empress Dowager Chongqing (1692–1777), who outlived the five wives buried with her son and, unlike them, got a tomb of her own. –

The Agencies of Imperial Women  
in 19th-century Porcelain Production

Nicole CHIANG, Hong Kong Palace Museum  
(nicole.chiang@hkpm.org.hk)

In current scholarship, little attention has been paid to the production of Chinese imperial porcelain in the late Qing dynasty and its association with imperial women. It is commonly believed that the court had little energy and resources for artistic production when struggling with internal uprisings and external assaults. However, several major orders were commissioned by and completed for imperial women in the second half of the 19th century.

The imperial kilns at Jingdezhen were left in ruins by the Taiping rebels in 1855 and were only re-established in 1866 for the purpose of producing ‘over 10,000 porcelain pieces for the empress [to be]’ before her wedding to the Tongzhi emperor (r. 1862–1874). In 1885, the preparation for the wedding of the Guangxu emperor (r. 1875–1908) led to another commission. The porcelain was made for imperial women, with the Empress Dowager Cixi (1835–1908) as the main patron behind all other major imperial commissions in 1873, 1876, 1884, and 1886.

When the Taiping rebels decimated the imperial kilns, they also destroyed previously approved preliminary drawings, patterns, models and prototypes used to guide the production of final products. Without an established repertoire, the court was forced to abandon conventions. This gave Cixi the opportunity to create new styles. By exploring the agencies of imperial women in the second half of the 19th century, this paper aims to subvert the common belief that the late Qing was an age of decline for Chinese imperial porcelain and to recast it as an era of innovation.

The Dalachi Grandeur: Developing the Great-Stretch-Wing  
Female Manchu Headdress in Republican (1912–1949) China

Yingbai FU, SOAS, University of London  
(665234@soas.ac.uk)

The *dalachi*, the Great-Stretch-Wing headdress of Manchu women, is today the single most recognisable and widely accepted visual signifier of Manchu ethnic identity. Few realise that its grand appearance familiar to us today—its tall structure and elaborate large central decoration scheme – was developed only after the fall of the Qing dynasty (1644–1911). This strikingly contradicts the master narrative of strong anti-Manchu sentiment prevailing among the majority population of Han Chinese in the early Republican period.

This paper examines the development of form and decorative styles of the *dalachi* headdress in early 20th-century China. Drawing on primary visual sources of photographs and newspapers, I argue that female members of the imperial family and influential Peking Opera actors both played pivotal roles in the increasing size of frame and ornaments of the *dalachi*. The former continued to wear the headdress in festive occasions as visual demonstrations highlighting their Manchu elite status, and the latter featured it as part of their fantastic costumes to feed the craving of the general theatre audience for the previously exclusive sight of elite Manchu ladies as mass entertainment.

Refuting gender stereotypes in female hairstyle and dress, this study expands the usual focus on objects of headdresses and costume in fashion, design, and art histories. It tackles the broader issue of ethnic tensions, investigating female coiffure and attire as prominent visual markers of Manchu identity in representation and self-representation, reframing history to assert the value of visual culture.

# Representations and Visualizations in Architecture

Chair:  
**Patricia FRICK**,  
Museum of Lacquer Art, Münster  
(patricia.frick@basf.com)

## Maps of Inner Citadels During the Song-Yuan-Ming Transition

**Pania Yanjie MU**, Heidelberg University

The Chinese imperial capital was constantly under relocation, reconstruction, and destruction, as the empire divided and unified in dynasties. Archaeological excavation shows that, until the Song dynasty (960–1279), many Chinese cities featured an inner citadel as a geo-centre, which was established when the city was at one stage the capital. The Song dynasty urban maps configured the citadel as a visual centre, which corresponds to Zhou Li’s centralised urban planning ideal.

However, the jurisdiction system after the Song dynasty shifted to a negative attitude towards inner citadels. Many citadels were abandoned or destroyed, and local administrative offices were re-sited, resulting in a less concentric urban pattern. As the inner citadels became illegitimate or even degenerated into taboo places, the Song dynasty maps portraying these citadels were removed from public viewing. Meanwhile, cartographical compositions representing a decentralised urban order emerged in the Ming, advocating urban forms different from Zhou Li’s ideology. How did maps’ iconography interact with urban morphology? What is the relationship between the cartographic pictorial and physical in imperial China? This research tackles this issue by investigating maps of Chang’an, Kaifeng, Suzhou, and Hangzhou during the Song-Yuan-Ming period, and further reflects on the map’s role as layered archaeological representation.

## Visualising the Capital: Visual Records of Seoul in the 1880s-1920s

**Jess Jiyun SON**, SOAS, University of London  
(js132@soas.ac.uk)

The capital city of Joseon Korea has had many names, including Seoul, Han-seong, and Gyeongseong. When Korea opened its ports to the world from 1876, the capital city of the so-called hermit kingdom was finally revealed to the Western world. From the 1880s, Western visitors began to travel, sketch, paint, and take photographic records of the views of Korea, especially of Seoul. Palace grounds as well as city gates were popular sites that represented the city, and these images were published in travelogues that introduced the lesser-known Eastern kingdom to the Western public. Toward 1900, Korean textbooks also incorporated various illustrations of the views of Seoul to ed-

ucate the public in Korean history and geography. Images of representative sites and landmarks of Seoul helped strengthen the centrality of Seoul as the capital city of the modern Korean nation-state. Japanese photographers grew to be the dominant creators of photographic images of Seoul after 1905. Photographic postcards of Seoul and its landmarks became influential as they became an affordable and widely accessible commodity in the early twentieth century. Similar images of Seoul were also used in colonial propaganda to commercialise, and at times, desacralise sites of Korean heritage. This paper will analyse images of Seoul that were created and disseminated by Western, Korean, and Japanese agents in the 1880s–1910s and investigate their impact in formulating representative images and ideas of the Korean nation-state.

## Monumentality and Miniatures: City and Architecture in Mughal Muraqqa

**Shatarupa THAKURTA ROY**, Indian Institute of Technology Kanpur (IITK),  
Kalyanpur, Uttar Pradesh

Leonardo DiCaprio in the movie Inception, the 18thC East India company officer, and the Akbar of the 16thC Mughal court all have a common essential dispositional need – the quintessential component of the human species’ social-living space, its architectural surroundings. Over the years, it has sheerly changed in style and build. All that was built has not lasted the time, but what has lasted gives us fascinating narratives to understand. Historical-visual depictions that include monuments play a significant role as they include numerous elements of their contemporary time in enormous detail. Therefore, the art-historical study of visual records illuminates human history and allows us to visualise it.

The Mughals, one of the medieval Indian ruling dynasties, patronised miniature paintings as documentation of the time, narrating Mughal royal court-city life. The paintings are richly intricate, as Persian and local Indian art ethos were married to form the Mughal Miniature Paintings. These paintings witness scenes of fortified wall spaces, with royal architecture buzzing with administrative and leisurely events, depicted in a detailed-intricate style in miniature folios.

The study elaborates on the architectural representation of buildings in miniature paintings and compares multiple components of these monuments to the architectural descriptions of 300+ years of Mughal rule by investigating the stylistic depictions, decorative components, and changes in their semiotic meaning over the period. The study follows comparative analysis, including visual semiotics, to interpret and elucidate patterns in architectural depictions to capture the possible reasons and effects. The study findings elaborate on how these miniature paintings not only throw light on the shifting perspective of architectural representation but also speak about the shifting perspectives towards architecture and cities from Contemporality and monumentality.



## Entanglements of Place, Identity, and the Environment in the Visual Culture of Early Modern East Asia

Chair:  
**Doreen MUELLER**, Leiden University  
(d.mueller@hum.leidenuniv.nl)

44 The construction of the image of place and identity in the popular imagination in early modern East Asia has often been seen through a human lens foregrounding cultural traditions and products. Within this anthropocentric framework of place and identity, the nonhuman environment including plants, animals, mountains, rivers, and the climate has largely been understood as performing the role of boundary, backdrop, or scenery. This focus obscures the important role that the environment played in shaping the evolving image of place and identity in early modern East Asia. This panel puts the emphasis on how notions of place and identity changed over time based on a combination of human and environmental factors. In early modern East Asia, notions of place were undergoing significant changes driven by urbanisation, technological developments, and evolving road networks which connected previously distant places to an unprecedented degree. At the same time, these developments also coincided with powerful environmental factors, most notably, sudden impacts caused by inclement weather, volcanic eruptions, or earthquakes, but also longer-term climatic developments. The first three papers in this panel discuss how these environmental impacts have been obscured, foregrounded, or subconsciously thematised in the representation of place in early modern Japan. The fourth paper explores the contribution of environmental factors to the construction of social identities and notions of place in the visual culture of early modern China.

## Producing Uji: From Poetic and Religious to Tea Production Site

**Shiori HIRAKI**, SOAS, University of London  
(hirakishiori@gmail.com)

This paper will show how a new framework of *meisho* was created in a scroll by a Kanō painter. The area in question is Uji, the most famous tea production site in early modern Japan. Originally, Uji had already been a historic famous place since ancient times thanks to its poetic resonance of waka poetry and religious institutions such as the Byōdō-in Temple. The flourishing and fame of Uji's tea production industry since the late sixteenth century, however, forced this time-honoured framework of the landscape to focus on the productivity of the industry. By examining the images of a scroll by Kanō Tansetsu (1655–1714), a Kanō school painter who served the shogunate, this paper discusses how this new framework of Uji was delivered by objectifying and displacing the traditional connotations of the symbols of Uji and through the representation characterised by the idealised and harmonious labour of men and women, young and old. The figures in the image are the agents who actively transform Uji into the productive land of tea. Added to this was the visualisation of other local customs possibly learnt from published books, which strengthens the impression that the scroll presents the reality of the local area. The scroll was one of the pioneers that produced a new image of Uji as a famous place of tea production.

## Reconciling the Image of Mount Asama as Famous Place and Environmental Actant in the Late Eighteenth Century

**Doreen MUELLER**, Leiden University  
(d.mueller@hum.leidenuniv.nl)

45 This paper investigates how representations of the eruption of Mount Asama in 1783 in maps and broadsheets expanded its existing image as the “smoking mountain”. The cultural memory of Mount Asama as a mountain emitting smoke and fire was reiterated across time and media – in ancient court poetry as well as in early modern illustrated travel guides, and in reference books such as the *Wakan Sansai Zue* (Illustrated Sino-Japanese Encyclopaedia of the Three Realms, first published in 1712). At the same time, as Goree (2020) has shown, printed illustrated guides to famous places in the eighteenth century increasingly framed local places as visual spectacles viewed through the leisurely gaze of urban travellers, often from the vantage point of the road or from above. Illustrated travel guides and maps registered Mount Asama within a prosperous landscape bounded by rice fields, villages, and roads. However, the eruption of Mount Asama brought home the realisation that the “smoking mountain” could not be registered simply as a visual spectacle or as an unchanging component of a prosperous landscape. Its secretions – ash, smoke, fire, and mudflow – buried rice fields and blocked rivers, demonstrating its agency as a powerful environmental actant effecting tangible change in the land. How was the cultural memory of the mountain negotiated with its environmental impact on the land?

Fan LIN, *Leiden University*  
(f.lin@hum.leidenuniv.nl)

Due to climate change and the expansion of human settlements, native elephants retreated to the very southern edge of the Song (960–1279) Empire. At the same time, domesticated elephants became the most visible animals in imperial processions and inspection tours. While recent research has shown interest in how these elephants were exploited to advocate imperial power, little scholarly attention has been paid to elephant keepers. Although elephants were auspicious and royal symbols, their keepers were paradoxically social outcasts in the Ming-Qing (1368–1911) capitals. The stigmatisation of elephant keepers, who were often dubbed *xiangnu* (elephant slave), was directly linked to the place where they were from. This paper examines how they were relocated from their hometowns in the southwest of the Ming-Qing Empires and Southeast Asia to the capitals, and how they were imagined and represented in paintings and written records. The first part of this paper traces the etymology of *xiangnu* and their social identity; the second part examines the lived reality of the elephant keepers and how they were perceived in the Ming-Qing capitals; the third part of the paper examines how they were imagined in ethnographic representations, i.e., the illustrations of tributaries. Elephant keepers were never faithfully represented in visual imagery; rather, they were assigned to ethnic identities and were depicted through the imagination of their place of origin.

Shang and Zhou Bronze Objects  
in European collections (I):  
Collections Histories and  
Exhibits as Historical Sources

Chair:  
Maria KHAYUTINA, *Ludwig-Maximilians-University of Munich*  
(maria.khayutina@lmu.de)  
Alice Yu CHENG, *Museum Rietberg, Zürich*  
(chengyualice@gmail.com)

Discussant:  
Lothar VON FALKENHAUSEN,  
*University of California, Los Angeles*

Bronze ritual vessels, sophisticated in decoration and often inscribed, are conspicuous tokens of pre-imperial Chinese material culture. European museums and private connoisseurs have been collecting them since the 19th century. However, whereas the objects’ artistic beauty has long sparked visitors’ admiration, their potential for the study of early Chinese art, technology, writing and history still waits to be explored. The use of the exhibits for research is hampered by certain obstacles. For instance, their archaeological context and their place of excavation are usually unknown. Sets that originally belonged together were pulled apart and currently form part of different collections. The gradual accumulation of data about museums’ collections world-wide, the discovery and publication of new bronze-yielding archaeological sites, and the application of new scientific methods of analysis open new avenues both for re-contextualising European exhibits, and, on the other hand, for advancing the study of the Chinese Bronze Age in general.

The present panel brings together museum curators and specialists in art history, archaeology, archaeometallurgy, palaeography, and history, who approach Chinese bronze objects in European collections from different angles. For example, the bronze collections at the Museum Rietberg and the Cernuschi Museum are revisited by supplementing the objects’ archaeological and epigraphic context. Bronze vessels from major UK collections including the British Museum are analysed to rethink the organisation of bronze production and the flow of metal resources. The collection in the Museum of Far Eastern

Antiquities in Stockholm is examined with a fresh look at its provenance history. The panel aims to promote interdisciplinary dialogue and inner-European cooperation.

Shang and Zhou Bronzes in the Collection of the Museum of Far Eastern Antiquities, National Museums of World Culture, Sweden

Michel LEE, Museum of Far Eastern Antiquities, Stockholm

The Shang and Zhou dynasty bronzes in the collection of the Museum of Far Eastern Antiquities in Stockholm, Sweden, represents one of the earliest systematic collecting endeavours of a Western museum for this category of material. The collection includes vessels, smaller bronze weapons and horse and chariot fittings, as well as Ordos (northern) bronzes.

The collection is a conglomeration of material contributed by people such as the archaeologist Johan Gunnar Andersson, Sinologist Osvald Sirén, the industrialist Anders Hellström, and Crown Prince, later King, Gustaf VI Adolf, who was interested in ancient East Asian civilizations and a collector of Asian antiquities and art, particularly from China. Much of the material would also have either come directly from or passed through the hands of Orvar Karlbeck and the Karlbeck syndicate.

This presentation gives an overview of the Shang and Zhou dynasty bronzes in the collection of the Museum of Far Eastern Antiquities. It will include histories of some of the more notable collections, as well as highlights in the collection.

Ancient Chinese Bronzes in the Museum Rietberg Collection: Examining Museum Objects from an Archaeological Perspective

Alice Yu CHENG, Museum Rietberg, Zürich  
(chengyualice@gmail.com)

The Museum Rietberg in Zürich is the only public Swiss institution which houses a large ancient Chinese bronze collection, consisting of ritual vessels, weapons, chariot fittings, mirrors and ornaments dating from the Erligang period to the Tang dynasty (ca. 1500 B.C.–907 A.D.). Since 2020, the collection has undergone thorough research, with the goal of deciphering the objects’ archaeological context. The project will conclude with the publication of a research-based catalogue (2023 or 2024). In this paper, I will introduce the research project and present the museum’s bronze collection. I will also discuss the major findings of the project by focusing on several important Shang and Western Zhou pieces. For example, the base of one of the museum’s *you* (bucket) vessels is cast with a cicada motif in thin outlines. Decoration as such on the vessel base is unusual. I will analyse the motif alongside other excavated ones, and give my interpretation of such a casting practice. Another example is that a specific motif on one of the museum’s *jue* (goblet) vessels may have originated, and was available only within or in the vicinity of the Arc

region during the Western Zhou period. I will elaborate on the sharing of such a motif within the said region and explore the socio-political implications.

Henri Cernuschi Ancient Chinese Bronzes: An Epigraphical Perspective

Olivier VENTURE, École pratique des hautes études (EPHE), Paris  
(olivier.venture@ephe.psl.eu)

Henri Cernuschi (1821–1896) was a successful banker and renowned collector. After the Commune of Paris, he left France for a World tour. Between 1871 et 1872, he spent part of his fortune buying antiquities in Japan and China, including an important number of ancient Chinese bronzes. He died in 1896 after leaving his mansion and his Asian collections to the City of Paris. The museum opened on 26 October 1898. Under the direction of several generations of curators, the Cernuschi Museum’s ancient Chinese bronze collection has kept growing, becoming one of the most important collections in Europe. A few years ago, the project of a general catalogue of this specific collection was launched. The project is still ongoing, but it already sheds new light on one of the earliest ancient Chinese bronze collections in Europe. In this communication a particular emphasis will be placed on inscribed bronzes.

The Deng xiao zhong ding 鄧小仲鼎 Bronze Tripod and Political Complexity in the Zhou’s “Southern Region”

Maria KHAYUTINA, Ludwig-Maximilians-University of Munich  
(maria.khayutina@lmu.de)

Recent archaeological finds, including, most conspicuously, the discovery of several cemeteries of the Zhou colony, Zeng 曾, in Hubei have sparked a renewed interest in the south of China in the Zhou period. Zeng was but one of the many local polities mentioned in various sources but which manifest a weak archaeological record so far. One of them, Deng 鄧, located on the Han 漢 River – a major, strategic transportation vein in central China – plausibly had considerable political weight during ca. the 10th to early 7th century BCE. A rectangular cauldron with a 23 characters-long inscription in the Rietberg Museum in Zurich is rare evidence of Deng’s early history, relevant for understanding the development of this region. The present paper analyses the Deng *xiao zhong ding*’s appearance and the paleography of its inscription, comparing it with archaeologically excavated counterparts from various places in Hubei and objects in other museums, aiming to adjust its date and pondering the possibility that it could be locally manufactured. Based on further archaeological finds and transmitted texts, it further explores the relationships between Deng and its neighbours. Finally, it uses this case study to talk about contingency as a factor of history, archaeology, and collecting.



# The Challenges of Studying and Displaying East Asian Objects and Collections in Slovenia (I)

Chair:  
**Maja VESELIČ**, University of Ljubljana  
(maja.veselic@ff.uni-lj.si)

Over the past decade, but especially since 2018 when funding was obtained from the Slovenian Research Agency (ARRS), a group of researchers and curators centred around the Department of Asian Studies at the Faculty of Arts, University of Ljubljana began to systematically identify, record and analyse objects and collections of East Asian origin in Slovenian heritage institutions. Despite the fact that the objects have been in museums for many decades, some have even not yet been inventoried, many have never left museum depots and even those that had previously been exhibited have received little research attention, due to lack of expertise, finance or interest. This panel showcases our ongoing work by focusing on some of the challenges we have faced in our attempts to study the objects and collections and in sharing our findings with the wider public.

## The Collection of Objects from Asia and South America in the Celje Regional Museum and the Question of Their Provenance

**Davor MLINARIČ**, Celje Regional Museum  
(davor.mlinaric@pokmuz-ce.si)

In my paper I examine the challenges of establishing the provenance of objects of East Asian origin in the Collection of Objects from Asia and South America in the Celje Regional Museum. The collection was formed after World War II from objects found in the regional branch of the Federal Collection Centre, through which Yugoslav authorities managed the confiscation of art objects. Due to sparse confiscation records the origin and provenance of the objects were unknown and remain a matter for further research.

A closer examination of 13 Japanese armour pieces that were likewise acquired from the Collection Centre reveals, however, that even the confiscation part of objects' stories is more complicated. My own research shows that the armour pieces most likely became part of the museum collection as a consequence of both Nazi and Communist confiscations. After having transformed the area

of Lower Styria into a temporary regional administrative unit, the Germans began confiscating movable cultural heritage, using the Capuchin Monastery in Celje as a warehouse. The post-war authorities retained the monastery for storing their own confiscated property. This insight led us to the (re)discovery of further East Asian objects in our museum depot that are not a part of the same Collection. Based on the partially preserved museum documentation and archival documents we are trying to piece together the story of whence and from whom the objects were taken.

## East Asian Art from the Collections of Slovenian Mariners

**Bogdana MARINAC**, Maritime Museum "Sergej Mašera" Piran  
(bogdana.marinac@guest.arnes.si)

Among the people originating from the Slovenian ethnic region and travelling to East Asia during the 19th century and the first half of the 20th century, mariners of the Navy and Merchant Navy predominated. From their travels, they brought predominantly small and inexpensive items, considered mainly as souvenirs. Only individuals of a higher class, or of higher naval rank, occasionally brought home more expensive artifacts, including works of art. Today, they are kept in museums or are part of private collections, often owned by the mariners' heirs.

With the aid of an analysis of the registered items we were able to assess what in fact led mariners to purchase all these items, which artifacts of artistic value were particularly popular among them, as well as the artistic knowledge of mariners and their heirs and their aesthetic norms and attitude towards East Asian cultures and arts. At the same time, we wished to ascertain what place these objects held and still hold in museums, specifically in the Maritime Museum Piran from its foundation in 1954 until today, and how to suitably evaluate, hold and present them today. On the basis of individual cases, we wished to draw attention to the problems encountered in this respect in the Maritime Museum Piran and some closely related museums.

## In Search of the Artist: Two Mariners' Oil Paintings from East Asia

**Chikako SHIGEMORI BUČAR**, University of Ljubljana  
(chikako.shigemoribucar@ff.uni-lj.si)

Among many images of old ships in the Maritime Museum Sergej Mašera Piran, there are two peculiar oil paintings of Austrian warships, one of S.M.S. Zenta, another of S.M.S. Kaiserin Elisabeth, both from the last half of the 19th century. Both ships are depicted in stormy weather with high waves under a dark sky. According to unreliable sources, both were painted by a Japanese painter with the name 'Miato Iguchi (Iguči)' (Žitko 2000, 93–94; Marinac 2017, 15–16). The name is not generally known as one of the Japanese artists who had known the western style of painting in the Meiji period.

A recent visitor to the museum and a specialist in Austro-Hungarian history pointed out that on both paintings, the name of the ship is spelled without any space between words (S.M.S.KAISERINELISABETH, S.M.S.ZENTA), and

this shows that the painter was not familiar with the European style of writing in the Latin alphabet. Both of these ships were in the East Asian waters between 1899 and 1901 at the time of the Boxer Rebellion in Qing China, sending landing parties ashore as part of the Eight-Nation Alliance to guard the Legation Quarter. More research is needed to discover the real identity of the painter, the background, and the true provenance of the paintings.

Souvenir Photography from East Asia in Slovenian Collections

Maja VESELIČ, University of Ljubljana  
(maja.veselic@ff.uni-lj.si)

Apart from porcelain, the most common objects – in numbers and spread across collections – of East Asian origin in Slovene heritage institutions are photographs and postcards, both of which straddle the boundary between the souvenir and the collectible. This contribution focuses on photographs. It first gives an overview of collections of old East Asian photographs in Slovenian museums, libraries and archives, dating from the late 19th century to World War II, contextualising particular collections/albums in the biographies of their original owners.

While the vast majority of the photographs were brought from China and Japan by various members of the (predominantly Austro-Hungarian) navy and merchant marine, and clearly served as reminders of their time in East Asia, the photographs differ greatly in the level of intimacy and personal detail, ranging from generic tourist albums and souvenir portraits to intimate portrayals of everyday life in Japanese internment. The second part of the paper thus sketches out a working typology of old East Asian souvenir photography based on the subjects of photographs found in Slovenian collections and the likely methods of how they were obtained (pre-ordered from catalogues, taken by own camera, etc.). It concludes with some reflections on how to assess these collections when only sparse, if any, information is available on the circumstance of their production and acquisition in East Asia and later use by those who brought them to the area of present-day Slovenia.

Panel 7  
Where Advanced Technologies Meets Art: On the History of Craftsmanship Studies and New Media Art Creations Based on the Qing Court's Artifacts (I)

Wed 13:30–15:30  
Lecture room 4

Chair:  
Chien-yu WANG, National Palace Museum, Taipei

During the past two decades, scholars have obtained a wealth of results from the studies of the Qing Court's historical artifacts, thanks to the new approaches in the history of craftsmanship and media technologies. At this conference, we shall present findings on Qing Dynasty-related topics including Chinese Muslim craftsmanship, European copperplate printing in the Qing court, and the first fleet review of the Qing navy. Taiwan has a powerful information technology sector that has nurtured flourishing new media technologies. Here we shall review the National Palace Museum (NPM)'s new media development strategy and its history of content creation with an introduction to the digital collection's new trends. We shall take a closer look at the new media tools' impacts on research and presentation, such as the visualisation and geographic information system (GIS). We will analyse how we have used information technology to present topics such as Emperor Qianlong's southern inspection tours, and the visit of the Governor-General of Fujian and Zhejiang to Taiwan (then a part of Fujian Province). The new approach based on the history of craftsmanship and new media arts is now 'hot' in the fields of the study and presentation of the Qing Court's artifacts.

On the New Technologies Adopted by the Qing Palace Workshop as Shown by its Muslim Goods

Yu-wen WENG, National Palace Museum, Taipei  
(joharaweng@gmail.com)

The 1759 pacification of northwestern China’s (Huijiang) Muslim Rebellion allowed Xinjiang to become Beijing’s trading post for tributes and goods from the Islamic world. According to many archives of the Qing court, these items were usually named “huizi” or Muslim goods. Not only were goods sent to Beijing, but many Huijiang craftsmen were hired to work in the court. The “huizi” or Muslim goods, including porcelain, jades, bronzes, ornaments, swords, knives, and pouches, brought fresh ideas to the aesthetics of the palace. While many contemporary studies are focused on Qing’s adoption of European technologies, we investigate the influence on Qing’s palace craftsmanship of “huizi” or Muslim goods that entered the court after the middle of the Qianlong reign.

On the Qing Court Artists’ Adoption and Internalisation of European Technologies: Using Imperial Copperplate War Engravings as an Example

Chien-yu WANG, National Palace Museum, Taipei

Copperplate printing was first introduced to the Chinese court by Matteo Ripa (1682–1745), an Italian missionary, who created engraved printings of the Chengde Mountain Resort for Emperor Kangxi (1654–1722). After the conquest of Dzungar and Altishahr, Emperor Qianlong (1711–1799) ordered several court missionaries including Giuseppe Castiglione (1688–1766) to create drafts of the Victory in the Pacification of Dzungars and Muslims series, to be sent to France for engraving and printing. As an example of technological adoption, it was China’s first large-scale introduction of copperplate engraving and etching from Europe. Subsequent military victories were also memorialised using engravings. The Pacification of Two Jinchuan Regions was drafted by the missionaries and engraved by Qing court artists. The Pacification of Taiwan and many other latter battles were solely engraved by Chinese artists until the Daoguang reign’s The Victory in the Pacification of the Muslim Region. This was China’s adoption and internalisation of copperplate engraving techniques, and the National Palace Museum has many of them in its collection, with several test prints. Here we are investigating the study of engraving and printing techniques by Chinese artists and how these European techniques influenced them. We shall compare these series to learn more about the uses and internalisation of copperplate printing techniques in the Qing court using the NPM’s collection.

On the Review of Beiyang Fleet by Yixuan, Prince Chun and the Military Art Created for It

Wei-chiang CHOU, Hong Kong Palace Museum  
(fence.chou@gmail.com)

During the Sino-French War (1884–1885), Yixuan, Prince Chun replaced Yixin to become Qing’s top decision maker. This in-palace coup, supported by Empress Dowager Cixi, was called “Jiashen Yishu” or the 1884 Change of Power. The ironclads purchased from Germany were delivered to China one by one after the war. Yixuan was in charge of the newly established Naval Yamen to control naval defence costs and issues. In the 4th month of the lunar year of 1886, Yixuan was ordered by Cixi to review the Beiyang navy and army. He began his journey to Lüshun, Weihai, and Yantai to inspect naval facilities and the fleet by taking ship at Tianjin. Upon completion of his task, he published “*Poetic Essays on a Sea Journey*” (Hanghai Yincao). Zhou Fu, his aide-de-camp, published “*A Journal for Prince Chun’s Review of Beiyang Naval Defence*” (Chinqinwang Xunyue Beiyang Haifang Riji). He was with two photographers, Liang Shitai of Guangdong and Reisinger of Germany. Yixuan had seen many paintings collected by past emperors. He also had supervised the making of war paintings about the pacification of Guangdong’s uprising, “Nian”, and some Islamic rebellions. Qingkuan, his own painter, was in charge of the creation of “*The Prince’s Review of the Beiyang Naval Defence*” (Xunyue Beiyang Haifangtu) and “*An Album for the Bohai Naval Review*” (Bohai Yueshi Tuce). These texts and images give us a look at the Beiyang fleet before its founding. Here we shall first visit the political landscape before this review, and Yixuan’s personal life. Then we will explore his fleet review journey based on these texts and images. The paintings in “*The Prince’s Review of the Beiyang Naval Defence*” and “*An Album for the Bohai Naval Review*” are the most valuable official sources of this review. These extraordinary pictures used traditional Chinese palace painters’ elements and western world photographic and cartographic techniques. We’d like to use the above-mentioned sources to explore in detail what happened in this greatest Qing naval review, and how it affected Late Qing’s naval defence and military art.

Progress with the Times: The National Palace Museum’s Display of New Media Art Innovation

Chen-wo KUO, National Palace Museum, Taipei  
(kg3053@gmail.com)

In addition to meeting public expectations for exhibitions and self-directed development, today’s museums must also have international visions and creative strategies in order to attract a large audience and establish their presence on the world stage. The National Palace Museum (NPM) is a world-famous museum with an extensive collection of art and historical items. In recent years, in response to changing trends, it has also been considering repositioning, whether in the areas of the upgrading of architectural facilities, the methods of curating and thinking, or exhibitions. NPM staff are actively investigating new development directions in terms of activities or the expansion of visitor numbers in order to solve the problems posed by their tasks and established responsibilities.



The museum's collection of precious artefacts tells a story of change and prosperity. New media technologies can bring cultural remains to life by making them more colourful, three-dimensional, and mysterious, and inviting visitors to immerse themselves in them. In recent years, museums and galleries have begun to pay attention to this innovation theme. Over the years, NPM has experimented with new media technologies to explore and explain the stories behind its collections, revitalise and reinterpret them, reach a wider audience, enhance visitor journeys, foster community connections and provide aesthetic experiences.

Technological progress also affects different types of new media art. In static installation art, cinema, animation, video art, sound and music, the scope of technological applications that have "changed" over time according to technological developments is an important feature of new media art. In dynamic interactive media, it can be divided into electronic art, virtual reality and augmented reality. The new approach allows viewers to connect with the museum, while providing remote services to visitors who cannot physically visit the museum. It gives a new meaning to the NPM, but also a new experience to the audience.

## Fragments of the Empire: The Afterlives of Japanese Imperialism in Modern Times/Today

*Chair:*

**Patricia LENZ**, *University of Zurich*  
(patricia.lenz@uzh.ch)

*Discussant:*

**Ayelet ZOHAR**, *Tel Aviv University*

The emergence of the modern Japanese Empire was accompanied by a vast artistic, administrative and archival production, both commercial and governmental, reaching from Japan to the newly colonised regions. The imperial project informed scientific exploration, administrative archives, artistic production and society. This imperial legacy did not disappear after 1945, but instead remains a highly contested and deeply political subject. With current debates on colonial legacies in museums and archives, long-due recognition of violence and increasing political escalations, it becomes pertinent to confront the multifaceted legacy of Japanese imperialism. This panel analyses the various forms in which Japanese imperialism has survived and seeks to answer some of the complex ethical, artistic and scholarly questions this legacy raises.

The panel is comprised of three scholarly presentations, analysing the traces of Japanese imperialism in Korean palace architecture, Bauhaus design in Japan, and the use of Japanese war imagery on social media. A fourth presentation offers the perspective of a contemporary artist who examines different historical narratives and war memories, offering a chance for introspection and reconciliation.

Defeating the Bear: The Legacy of Russo-Japanese War Imagery on Social Media

Rebeca GÓMEZ MORILLA, University of Zurich

The Russo-Japanese War (1904-05) sparked a wide array of artistic production. The conflict between the enormous Russian Empire and the comparatively small Japanese Empire caught the attention of the world and with Japan's victory, new legends, heroic figures and national memories were born, influencing domestic and foreign perceptions of the Japanese Empire for decades. The impact of this war is thrown into stark relief with the start of Russia's invasion of Ukraine. Instantly, Western social media platforms were flooded with images and rhetoric from the Russo-Japanese War. The presentation first summarises key aspects of Japanese war imagery, showing how pervasive and persuasive they were in cementing Japan as the heroic defeater of the Russian Bear. In a second part, the presentation focuses on material shared on Twitter and how a past conflict with vastly different political and social dynamics is used to understand and support Ukraine's fight against an invading force. This presentation looks at the complex hermeneutic shift and the role of visual imagery to study how the memory of a historical event is used to understand and comment on contemporary imperialism.

Bauhaus for Transwar Japan – Shifts in Design Teaching Practice Based on Political Changes

Helena ČAPKOVÁ, Ritsumeikan University, Kyoto  
(hcapkova@fc.ritsumei.ac.jp)

Along with the expansive politics of Imperial Japan of the pre-WWII period, the design teaching ideas from abroad were translated and appropriated for Japanese contexts, including the spreading of design culture and manufacturing in the colonies. One such idea was the Bauhaus design teaching method introduced to Japan by the architect and designer Kawakita Renshichiro (1902–1975). He opened a Bauhaus-modelled school in Tokyo in the 1930s and travelled Japan widely to educate designers and design educators. His activity continued during the war and beyond. Under the post-war US-occupation, the Japanese Bauhaus students, such as designer Kuwasawa Yoko (1910–1977) took the opportunity to reformulate design teaching, so that it was still rooted in the pre-war German model, but presented in accord with the contemporarily dominant American vision for good design. This paper will illuminate the shift in design teaching and practice that responded to the demise of Japanese imperialism and developed to reflect the new, post-war Japanese situation.

Destruction/Reconstruction: Traces of the Japanese Empire in the Royal Palaces of Seoul

Alison J. MILLER, University of the South, Sewanee  
(ajmiller@sewanee.edu)

For seventy years the Japanese General Government Building (Joseon-chong-dokbu Cheongsa), a neo-classical-style structure, dominated the space just behind Gwanghwamun, the gate that serves as the primary entrance to Gyeongbok Palace, the largest and most important royal palace of the Joseon Dynasty. A conspicuous sign of Japanese colonial rule, the destruction of the Japanese General Government Building in the 1990s marked the beginning of decades of historical restoration efforts on the Five Royal Palaces of Seoul, sites which were significantly damaged under Japanese colonial rule and the subsequent Korean War. Just a mile to the south, Deoksugung Palace, which showcases a European-style palatial structure alongside Joseon-style palace buildings and museum architecture from the Japanese occupation era, is also undergoing significant historical restoration, but with a different outcome: at Gyeongbok Palace the goal is to restore the Joseon atmosphere, whereas at Deoksugung the early twentieth century feeling is preserved. Focusing on Gyeongbok and Deoksugung Palaces, this presentation examines sites that were specific to the political incidents that occurred in the two decades just prior to the Japanese colonisation of Korea in 1911 and analyses how these sites are preserved and interpreted today, in order to better understand the architectural traces of the Japanese colonial era that remain in the South Korean capital.

Exploring Japanese Imperialism and Memory from an Artist's Viewpoint

Mio OKIDO, Independent artist, Berlin  
(miookido@gmail.com)

The artist Mio Okido presents some of her works and participative projects that critically engage with traces of Japanese Imperialism by recontextualising archival materials and remains in East Asia. Her exhibition project "They Are Lying" (2020) explores the differences in historical perspectives among China, Japan, South Korea, and Taiwan, particularly the debate surrounding World War II. With a camera given to Okido by her father, she travelled through Northeast China, Taiwan, and South Korea, as well as Okinawa, and took pictures of remnants of the Japanese occupation and the accompanying military conflicts. In the exhibition space, these images are complemented by sources from the different countries involved: comments on the war history by heads of state, readings of influential stories about the culture of remembrance, and timelines from history textbooks, as well as interviews with the exhibition participants. Her multi-layered project therefore not only incorporates the physical traces of the Japanese Empire but also presents the continued significance of this period for the national and individual identities of today. Furthermore, her work successfully presents the diverging interpretations of the original events without hierarchically structuring these positions. In so doing, Okido creates an opportunity for comparison, learning, and reconciliation.

# Shang and Zhou Bronze Objects in European Collections (II): Collections and the Study of Bronze Technology

Chairs:  
**Maria KHAYUTINA**, *Ludwig-Maximilians-University of Munich*  
([maria.khayutina@lmu.de](mailto:maria.khayutina@lmu.de))  
**Alice Yu CHENG**, *Museum Rietberg, Zürich*  
([chengyualice@gmail.com](mailto:chengyualice@gmail.com))

Discussant:  
**Lothar VON FALKENHAUSEN**, *University of California, Los Angeles*

## Introduction to the Bronze Collection of Early China at the British Museum: An Overview for Future Collaboration

**Ruiliang LIU**, *British Museum*  
([rliu@britishmuseum.org](mailto:rliu@britishmuseum.org))

With around three hundred pieces, the collection of early Chinese bronzes at the British Museum provides an excellent range of materials to study and showcase the unique features of Bronze Age China. It covers an almost complete chronological sequence of Bronze Age China, ranging from the early second millennium BCE to the rise of the Qin and Han states. The different styles also highlight the rich regional diversity from Yunnan to the northern steppes. Over the years, several large scientific projects have been carried out to understand the bronze technology and the provenance of the raw materials. Recent development in archaeometallurgy enables us to identify mixing and recycling, and therefore illustrate a more complex life history of the metal. With the new ERC synergy project (Horse Power, 2023-2026), we shall carry out scientific analysis of the objects with steppe features and put the flow of metal in a bigger picture with horses and other state-building activities.

## Changes of the Centralised Bronze Production during the Shang-Zhou Transition: Evidence from Archaeological Finds and Museum Collections

**Limin HUAN**, *Leibniz-Zentrum für Archäologie / Ludwig-Maximilians-University of Munich*  
([lmhuan@outlook.com](mailto:lmhuan@outlook.com))

Ritual bronze vessels played important roles in the social and political life of the Shang and Zhou societies. In the late Shang period, most bronze vessels were centrally produced in Anyang, which was also the political centre of the Shang. The products were then distributed among certain people in and outside Anyang. After the Zhou defeated the Shang around 1046 BC, the Zhou successors established new political centres in both the Wei River Basin and the Luoyang area. As a result, the bronze workshops in Anyang were closed down, while production moved to new Zhou centres, including Zhouyuan, Fenghao, and Luoyang. Bronze vessels in the major UK museum collections,

such as the British Museum and Compton Verney, also show both the change and continuity of bronze production in this Shang-Zhou transition. Meanwhile, recent archaeological discoveries suggest that sites outside the Zhou centres were also producing bronze vessels. Two of these sites are Yaoheyuan and Kongtougou. These new discoveries encourage us to rethink the organisation of bronze production in the Western Zhou.

In this paper, I combine the evidence from both the archaeological materials of late Shang and Western Zhou metal producing sites and bronze vessels in several UK collections. By comparing these materials, I argue that some Zhou vassal states had managed to establish their own bronze casting workshops during the Shang-Zhou transitional period. However, as the metal resources were mostly controlled by the Zhou, local rulers still relied on the Zhou for the raw materials in order to produce their own bronze vessels.

## Where are All the Bronzes from: Re-contextualising Shang Bronzes in European Museum Collections

**Yung-Ti LI**, *University of Chicago*  
**Chao-jung CHEN**, *Academia Sinica, Taipei*

It is a well-known fact in the field of Chinese Bronze Age art and archaeology that there are many Chinese art collections outside of China with ancient bronzes of impressive and stunning quality. Bronzes that entered western museum collections are often pre-selected for their quality and in many cases for their inscriptions, and a good number of them have no archaeological parallels. The loss of provenance information, however, means that the original archaeological context of these museum pieces, and consequently the chance to integrate them with the current understanding of Shang archaeology, are both lost.

In this paper, we intend to find comparable archaeological examples to re-establish the context of the Shang bronzes in overseas collections. Through examining styles and morphology and through comparing inscriptions, we would like to provide more detailed periodisation when possible; to reconstruct the original context by viewing bronzes as sets, not just individual pieces; and to see if bronzes with the same or related inscriptions belong to the same owners or are from the same general region. We hope that by re-contextualising, no matter how meagre and how indeterminate the results may be, we will be able to enhance our understanding of these museum pieces.



# The Challenges of Studying and Displaying East Asian Objects and Collections in Slovenia (II)

Chair:  
**Maja VESELIČ**, University of Ljubljana  
(maja.veselic@ff.uni-lj.si)

## Journey to the West: An Analysis of the Chinese Fan Group

**Nataša VISOČNIK GERŽELJ**, University of Ljubljana  
(natasa.visocnik@ff.uni-lj.si)

While researching East Asian fans in Slovenian museums, we came across a great variety of fans in motifs, form and manufacture, despite their small overall number. As part of the analysis of these fans, the presentation highlights an interesting group of fans from the Collection of Objects from Asia and South America held by the Celje Regional Museum. The group consists of 22 very similar or identical folding fans made of the same material (bamboo handle and slats with one-sided painted paper) and painted in the same style and with the same motif – images of the Beijing Opera House with a theme from the famous Chinese novel Journey to the West, which continue from one to the other, the exception being one motif referring to the Taiping Rebellion. In addition to a detailed technical description of the fans, the analysis delves into the motifs depicted, which very rarely appear on fans. Furthermore, questions arise as to the number of similar/identical fans, which is unusual for fan collections. This is of course linked to the question of provenance, which is unknown in this case. Thus, there are many speculations as to why this is so, which will be addressed in this paper.

## Interpreting Good Luck-symbols on Musical Instruments: Decorative Ornaments on the Heads of Pipas

**Klara HRVATIN**, University of Ljubljana  
(klara.hrvatin@ff.uni-lj.si)

The four-stringed lutes – pipas – in the collection of Ivan Skušek Jr., the largest collection of Chinese artifacts in Slovenia, have ornamental and figurative representations, the symbolism of which is challenging to interpret. Their heads are decorated with a symbol of luck - a stylised bat and a decorative inlay of the mythological creature qilin, the symbolism of which penetrated Chinese history, folklore, religion and art very early. In this paper, two main objectives are pursued. First, we will analyse the motifs of the figural representations on the musical instruments studied – two Chinese pipas – to determine whether interpreting these motifs in a broader context of Chinese culture can provide insights into the musical instruments themselves, their provenance and their dating. Second, we will examine the characteristics of the symbols on the pipas and determine whether they have any special meaning when depicted on a musical instrument.

# Where Advanced Technologies Meets Art: On the History of Craftsmanship Studies and New Media Art Creations Based on the Qing Court’s Artifacts (II)

Chair:  
**Chien-yu WANG**, National Palace Museum, Taipei

## The Emperor’s Cultural Trips: A Survey of The Qianlong Emperor’s Southern Inspection Tours and their Geographic Information System Applications

**Yu-yang HUANG**, National Archives Administration,  
National Development Council, Taipei

The Emperor’s inspection of his country was a major national event. In “*My Own Trip to the South*”, Emperor Qianlong said, “During my 50 years on the throne, I have done two very important things: I conquered the west and I visited the south.” This shows that his trips were seen to be as important as the pacification of China’s Northwest. The primary goal for the trips was for the emperor to inspect hydraulic engineering projects. He wanted to “examine with his own eyes to look for defects” and also to observe the country’s governance and people’s living conditions. He also wanted to earn local support and visit tourist attractions. To record the emperor’s activities, the palace compiled “*Imperially Endorsed Grand Occasion of the Southern Inspection*” (Qinding Nanxun Shengdian) and also “*Qianlong Illustrated Itinerary of the Southern Tour*” (Qianlong Nanxun Jichengtu). The emperor also created many poems and other writings on the road. He took many paintings and calligraphies with him so he could copy them and write notes on them. These artworks became records of his travels. In addition to politics, these trips also had art-related aspects. Here we are using text and picture sources to explore the emperor’s travels and his cultural activities. We have created a digital map of his travels using the Geographic Information System (GIS) in order to connect the emperor’s art creations, major events, and hydraulic engineering projects. As a digital humanities exploration, we hope this technological, historical and geological project could help us to visualise the trips’ art-related and historical meanings.

Taking a Virtual Trip to the Historic Sun Moon Lake Preserved in Records – Building a Transmedia Museum Experience Based on the Relevance Designing Framework Theory

**Yu-chun KAO**, *National Museum of History, Taipei*  
(kycjune10@gmail.com)

**Zhi-yan LIN**, *National Palace Museum, Taipei*  
(mick@npm.gov.tw)

In this paper, we'd like to apply a transmedia storytelling model to a museum exhibition using digital technologies. Helped by human factors engineering, we can enhance the viewers' sense of embodiment and historical understanding. By using Section 2 of the National Palace Museum's Rare Books and Documents New Media Art Exhibition of 2019 as an example, we can illustrate how to create a transmedia exhibition using digital technologies based on the framework for designing relevance (trigger, engage, consolidate, and relate). This project was created by a cross-discipline team of historians, digital engineers, and museum curators. We shall investigate in detail how the digital technologies used by us, including geographic information system (GIS), virtual reality, and projection mapping, can be used to realise this framework. Above all, we extracted geographical information from palace memorials to create 3D images, using the GIS to help viewers to develop their own ability to explore and adopt a multitude of perspectives. In the last part of our research, by studying the audience behavior, we learned that multisensorial inputs generated by digital equipment could enhance audience engagement. Their interest in history- and geography-related topics increases. We even created an immersive environment where a participant can virtually join a historical event. Our research has also shown that a mixed exhibition can offer different information to people of different generations. A viewer can actively select the kind of information that he/she wants to obtain in order to experience, participate and then develop a personalised idea of the exhibition.

Prospecting Museums Towards Digital Humanities Using Information Visualisation and Text Mining in Digital Archives

**Ting-sheng LAI**, *National Palace Museum, Taipei*  
(samlai.taipei@gmail.com)

Since the National Palace Museum started digitising its collections about 20 years ago, it has produced a large number of digital archives, including images and meta-data of cultural relics. In addition, based on the important mission of museum education, it also continues to develop many educational multimedia and handle related educational activities, such as: digital exhibitions, digital learning, etc., and has accumulated a large number of digital assets. Since 2016, the exhibition room has been opened for photography, and since 2017, work related to the "open data" policy has been implemented to encourage communities outside the NPM to use various the digital assets.

The author uses a "9-box Grid Model" to analyse various dimensions of "digital curation" centred on "Digital Archives". The upper right half of the dimensions such as "Display", "Media", "Education", and "Document" mainly belong to educational tasks, while the dimensions such as "Visualisation",

"Representation", "Mining" and "Indexing" in the lower left half belong to digital humanities research.

The author presents the ongoing research on digital humanities, taking the meta data of cultural relics of the NPM as an example. First, through the method of data visualisation, the design of data structure, including: theme, variable, layering, grouping, etc. is processed, and different visual diagrams are presented, exploring the utility of visual analytics to enhance narrative content. Next, the author presents text mining methods, which include: automatic classification, automatic summarisation, etc., proposes several automatic text analysis experiments, and discusses the research results.

The author believes that investing in digital humanities research can both increase the depth and breadth of digital content materials, allowing digital archives to be used and interpreted in a more diverse way, and promote new opportunities for museums to use open data.

# New Perspectives in Contemporary Asian Art (I)

Chair:  
**Mia Dora PRVAN**, independent scholar, London  
(miadora.prvan@gmail.com)

## Unintended Misunderstandings: A Case Study on the ‘Yugoslav Modern Art Exhibition’ in China in 1980–81

**Yini YANG**, Freie Universität Berlin  
(yini.yang@fu-berlin.de)

The research will centre on the travelling exhibition “Yugoslav Modern Art Exhibition” in China in 1980–81. The exhibitions were organised by the China exhibition Corporation under the Culture Cooperation Agreement between China and Yugoslavia. They took place in official museums, chronologically the National Art Gallery in Beijing, the Shandong Provincial Art Museum in Jinan, and the Jiangsu Provincial Art Museum in Nanjing. Božo Bek, director of the Gallery of Contemporary Art, Zagreb, wrote the exhibition text and attended the opening with the National Ambassador Milica Ostojić.

Despite the lack of the exhibition catalogue, the paper attempts to reconstruct the scenes based on the news reports and art journals published during and after the exhibitions. Exhibition works, texts, the spatial dimensions of the exhibition, and the cultural and institutional structures involved will be discussed in order to reveal a mutual incomprehension between both sides. The spatial dimensions will be the focus of the analysis, respectively the display techniques and the architecture. To what extent did the spatial dimensions determine the way the works were viewed? And what consequences did such viewings have for the artworld in China in the early 1980s? Through focusing on the spatial dimensions, we can treat the travelling exhibition as a typical example of modernist art exhibitions in China’s reform era. And discussing the roles these exhibitions played or failed to play in the process of cultural modernisation thus becomes possible.

## Performing (Postcolonial) History: Paper Tiger Studio and the Eighteenth-Century Handscroll “Machang Lays Low the Enemy Ranks”

**Andreea CHIRITA**, University of Bucharest (andreea.chiri@gmail.com)

Currently on loan at the Museum of Asian Art (Berlin), the Qing Dynasty-era (1644–1911) handscroll *Machang Lays Low the Enemy Ranks* was commissioned by emperor Qianlong, but created by the Italian Jesuit artist Giuseppe Castiglione (Lang Shining) in 1759. As such, the work was informed by Chinese and European cultural and art-historical sensibilities. It also has an interesting provenance: before its current Berlin sojourn, it was initially housed in the Hall of Purple Glaze in Beijing’s Forbidden City before being trafficked

to Europe by Marshal Alfred von Waldersee, who occupied Beijing at the beginning of the twentieth century. As both image and artifact, the scroll itself, which depicts the hunt of a Mongolian rider by a Manchu soldier, is thus imbued with the experiences of colonialism (and its subsequent legacy within Eurasian cultural history).

*Paper Tiger Studio*, a Sino-German avant-garde theatre collective formerly based in Beijing (but recently relocated to Berlin), have taken the famous painting’s transcultural symbolism and history as their starting point in their latest performance, *Revolution – The Wrong of an Arrow Shot*. Characteristically, director Tian Gebing uses the symbolic imagery of history – here the arrow (as illustrated in the scroll) – as an exploratory trajectory across centuries-old love stories and feuds, individual narratives and lineages, and intercultural encounters. Thus, my paper investigates the intermedial combination of stage performance and the visual arts in order to unearth the handscroll’s problematic (postcolonial) history, and thereby tease out some of the present-day implications for Sino-European relations.





CANCELLED

Collecting and Displaying  
Buddhist Art in European  
Museums before 1940

Chair and discussant:  
**Lyce JANKOWSKI**, Royal Museum of Mariemont, Morlanwelz  
(lyce.jankowski@musee-mariemont.be)

Buddhist art was much favoured by European collectors at the turn of the 20th century. It could be found in private apartments of the aristocracy and also among the bourgeoisie. Taste for Buddhist art, following the Japonisme movement, gained traction with direct access to Buddhist temples, thanks to the massive expansion of travel to East Asia. How was the religious dimension of these objects approached in the act of collecting and in their display?

This panel offers case studies on how religious sculptures and books were translocated from East Asian sanctuaries to European interiors and museums. The colonial aspect of translocation, studied by other scholars, will not be addressed.<sup>1</sup> The panel aims to explore the various meanings bestowed on these objects in their collection and display in four European countries. Some of the questions addressed are: What was the original intent for acquiring a religious artifact? Who were the people who collected them? And how were they integrated in their new milieu?

This panel introduces on-going research on Buddhist artifacts that arrived in Europe before the Second World War, now housed and/or displayed in public institutions. It questions their status as religious items, antiquities, curiosities and commodities.

<sup>1</sup> See for example Louise Thyacott, *The Lives of Chinese Objects: Buddhism, Imperialism and Display*, New York, 2011.

---

## ‘In the Footsteps of the Buddha’: East Asian Buddhist Statues in Hungarian Collections

**Györgyi FAJCSÁK**, *Ferenc Hopp Museum of Asiatic Arts, Budapest*  
(gyorgyi.fajcsak@hoppmuseum.hu)

The collecting of East Asian (Chinese and Japanese) Buddhist sculptures in Hungary has a history of more than one and a half hundred years. The first collections, formed in the second half of the 19th century, were made by travellers and diplomats, etc. Drawing on contemporary written and pictorial sources and collected materials, the paper outlines the main collections and features of East Asian Buddhist statues in Hungary from the beginning to the 1910s. The presentation assesses the role of the spiritual, religious and philosophical trends which fostered the growing interest in Buddhism in Hungary.

Statues of two significant collectors (Ferenc Hopp and Count Péter Vay) are the focal point. Ferenc Hopp (1833–1919) travelled round the world five times, visiting China and Japan three times (in 1883, 1903 and 1914) and purchasing Buddhist statues there. He assembled a set of wooden statues of Weituo dated to the 18th and 19th centuries, as well as bronze images which formed the core collection of the museum founded by him.

Count Péter Vay (1863–1948) travelled widely, visiting Roman Catholic missions throughout the world as a papal prelate. On his second visit to Japan in 1907 he had offered to collect and purchase artifacts on behalf of the Museum of Fine Arts, and the Minister of Religion and Education approved a sum of 20,000 crowns for this purpose. Although there are just 11 pieces of Japanese sculpture among the 2,337 items in his collection, this part of the collection is highly significant and formed part of the first public Asian collection in Hungary.

---

## Collecting and Exhibiting Buddhist Art in Interwar Czechoslovakia

**Michaela PEJČOCHOVÁ**, *National Gallery, Prague*  
(misa\_pejcochova@yahoo.com)

Collections of Asian art emerged in Bohemia and Moravia (from 1918, Czechoslovakia) already in the 19th century and later experienced a massive boom in the interwar period (1918–1936). There were several collectors and dealers, such as Joe Hloucha, Josef Martínek, and Vojtěch Chytil, who travelled personally to the Far East and brought back large collections of Asian objects, which they sold to their contemporaries. Curiously, Buddhist art played a significant role in their holdings and was much favoured by individual collectors who purchased items from their exhibitions. We would find it in the living rooms of citizens and the boudoirs of intellectuals and artists, as well as in the chateaux of wealthy aristocrats. The works of Buddhist art were, however, often far from being recognised as objects of religious or cultural significance, as their owners had but a faint idea of their original meaning and context of production. This paper will explore the uses of Buddhist objects in different kinds of interwar period collections in Czechoslovakia and elaborate on their interpretation, appropriation and idealisation in the hands of the collectors of the day.

---

## The Meaning of a Gift: Four Buddha Heads in the Collection of Museum Volkenkunde

**Karwin CHEUNG**, *Vrije Universiteit Amsterdam*  
(K.c.cheung@vu.nl)

Museum Volkenkunde (National Museum of Ethnology in Leiden, the Netherlands) holds in its collection four Chinese Buddha heads dating from the Northern Qi (550–577) and Tang (618–907) periods. These four sculptural fragments had been donated to the Government of the Netherlands in 1937 by the Japanese businessman, collector, and politician Nezu Kaichirō (1860–1940) and were part of a larger gift of 19 Buddhist sculptures from Nezu to the Netherlands, Germany, Italy, and the United Kingdom. The sculptures had (for the most part) come from Tianlongshan, a cave temple site in Shanxi province, which had been first published only about two decades earlier, in 1918, by the Japanese archaeologist Sekino Tadashi (1868–1935). On their arrival in the Netherlands these four heads were hailed as masterworks of Buddhist sculpture and were prominently placed in the National Museum of Ethnology; a stark contrast with the preceding misunderstandings and mis-translations that occurred when Nezu first offered the four sculptures to the Dutch legation in Tokyo.

In my talk I present the biographies of these four heads as they are translocated from Tianlongshan in China, via Japan, to the Netherlands, while tracing how their meanings shift as they move through these different physical locations and intellectual contexts. I show that this gift of Chinese Buddha heads from a Japanese collector to a European state was situated on a convergence of early 20th century art trade, imperialism, and diplomacy.

---

## Atherton Curtis and his Chinese Collection at the French National Library: a Passion for Buddhist Arts?

**Rui ZHANG**, *Institut français de recherche sur l’Asie de l’Est (IFRAE), Paris*  
(rui.zhang@outlook.fr)

Atherton Curtis (1863–1943), a passionate collector of arts of American origin, recognised for his refined taste for graphic art, donated to the National Library of France (BnF), in the 1930s, a considerable number of Chinese and Japanese prints. Nevertheless, this collection remained largely in the shadows until it was brought back onto our horizon by a project jointly initiated by the Collège de France (CdF) and the BnF.

I have been in charge of cataloguing and promoting the collection within the framework of an agreement between the CdF and the BnF since October 2022. Composed of a thousand items, the collection includes a large number of Buddhist prints as well as Buddhist books (sutras, Buddhist apocrypha, album of illustrations of Buddhist deities, etc.)

A close look at Curtis’s collection, but also at his (albeit rudimentary) inventory, will allow us to better understand his practices as a collector, and to study his taste for Buddhism or Buddhist arts. In his collection, for example, there is a certain amount of Buddhist “apocrypha”: is this due to the collector’s lack of knowledge, or was it a conscious choice insofar as these so-called apocrypha



had a wide circulation among the population and are part of popular beliefs? How has the perception of these items changed between the time they were collected and the present day, when it is hoped to bring them out of oblivion? These questions are at the heart of my reflections for this paper.

## Viewing the Kabuki Theatre

Chair:  
**Klara HRVATIN**, University of Ljubljana  
(klara.hrvatin@ff.uni-lj.si)

### Art on Stage: Shift in Kabuki Costumes from Craft to Art

**Annegret BERGMANN**, University of Tokyo  
(a.bergmann@mac.com)

Professional Western and *Nibonga* style artists accompanied the modernisation of the kabuki stage from the end of the 19th century. Taking costumes as a metanarrative, this paper examines the painted designs of the costume of the courtesan Agemaki in the play “Sukeroku” to illustrate both the role of *Nibonga* artists in kabuki during the first two decades after World War II, when both genres were declared a doomed art, and also the implications this involvement of *nibonga* artists had for the kabuki stage aesthetic. Against the background of kabuki’s stylised conventionalised performance practice, (*kata*) costumes were less an interpretation of text than a visual emphasis of the persona, stylised and standardised garments to support a vision of the play that underwent little change in its design once a play had been successful. This changed in the course of modernisation when professional artists entered the hitherto isolated world of kabuki as scenery and costume designers. The paper will elucidate the way that the expression of the individual interpretation by the artists added a new aesthetic to the otherwise ukiyo-e dominated visuality on the kabuki stage. After World War II, leading artists like Maeda Seison, Takeuchi Seihō and Hashimoto Meiji displayed their painting styles on the *uchikake*, a robe with trailing skirts worn over a kimono, for the then leading female impersonator Nakamura Utaemon VI in the role of Agemaki that elevated this costume into an individual artwork.

## Actor Prints: Exploring Gender Representation in Kabuki Theatre

**Galia PETKOVA**, *Eikei University of Hiroshima*

Considered today a classical theatre, kabuki was the most popular entertainment for the common people during the premodern or Edo period (17th–19th century). It developed as a major form of pop culture, influencing almost every form of cultural production, including art. Numerous actor prints, *yakusha-e*, were created, depicting artists' portraits, performance scenes and other elements of the theatre world, which these images successfully advertised. Due to its immense popularity, kabuki played an exceptionally important role in defining, maintaining and subverting the perceptions of gender in premodern Japanese society, especially the concepts of ideal femininity and masculinity. Performed only by men, after women were banned from the stage, kabuki developed detailed techniques (acting patterns, *kata*) for embodying the various male and female role types, both plausible and exaggerated. Whilst some of these *kata* might have been preserved until today, due to the lack of sufficient textual sources it is mostly the *yakusha-e* that give us an idea how kabuki was performed in the past. This paper examines *yakusha-e* related to one specific sub-genre of kabuki plays: the rewriting of popular male characters as women. Regularly staged, particularly in the nineteenth century, these plays were gradually abandoned in modern times. By exploring *yakusha-e* of Onna Narukami (Female Narukami), Onna Shibaraku (Female Shibaraku), Onna Danshichi (Female Danshichi), and Shiranami gonin onna (Five female dandy-thieves) in juxtaposition with their male originals, the paper seeks to unravel the implications of these images for gender representation on the premodern stage, compared to kabuki today.

76

## Panel 16

Thu 09:00–11:00  
Lecture room 13

## Intermedial Dialogues

*Chairs:*

**Julie NELSON DAVIS**, *University of Pennsylvania*  
(jndavis@upenn.edu)

**Gennifer WEISENFELD**, *Duke University, Durham*  
(gennifer.weisenfeld@duke.edu)

Too often, scholars in art history still address artworks siloed into discrete media. They assess paintings within painting traditions, how prints beget prints, and so on. Or they consider multimedia ensembles that produce orchestrated total environments. But what about artworks in one medium that respond to the material or sensorial aspects of another, fundamentally transforming their intrinsic nature? Graphic design that embodies music or prints that incorporate the painterly? These intermedial dialogues offer a fruitful area of aesthetic exploration into both the inherent medial quality of such works and how they push the boundaries of their various mediums. Such explorations will also produce a better understanding of intermedial intervals – places in between two modalities that conjure new sensory spaces. One area that papers might explore is the phenomenon of synaesthesia where stimulation of one sense or mode of cognition triggers another sensorial pathway. Another important question is how two-dimensional artwork engages time-based media such as film or music. As art historians are increasingly embracing the full sensorium in their analyses, we seek to bring these discussions to bear on questions of media and modality to expand our understanding of art's generative capacities.

77

## Replica and Model: The Brush in the Printed Book

**Julie NELSON DAVIS**, *University of Pennsylvania*  
(jndavis@upenn.edu)

Often when we open an Edo-period printed book, we marvel at illustrations that look like paintings or at handwriting that looks so much like calligraphy. Some look so much like brushed ink on paper that we might pause and ask: is it really printed? The swells and drags of the brush preserved in print the movement of the hand, alluding through the illusion to the intentions of the artist. Some model the brush so fully that they came to define artistic style and authorial gesture. These intermedial calls demonstrate that for their makers and viewers, woodblock printed books served to represent these other media, perhaps even functioning like simulacra of their originals. Looking at exam-

ples where verisimilitude is sought, as well as interrupted, this presentation will explore intermedial dialogues between brush, block, baren, and paper, querying the limits of illusionism. How these books functioned, too, in later replications, raises important issues around the status of the original and the implications of the brush made multiple.

Under the Autumn Leaves:  
Dancing with Politics in Medieval Genji Illustrations

Trevor MENDERS, Harvard University  
(tmenders@g.harvard.edu)

Some of *The Tale of Genji*'s most celebrated scenes spill much ink describing dance performance. Present scholarship understands these passages as primarily indexical of court customs in the age of the novel's author, Lady Murasaki Shikibu (c. 973–c. 1014). Close looking at the specificity of medieval *Genji* painting, however, hints that the function of these dance passages is to augment the text's political implications. With a series of Tosa-attributed illustrations of the *Tale* from the fifteenth, sixteenth, and seventeenth centuries, this paper explores how depiction of the *bugaku* dance *Seigaiba* "Blue Sea Waves" for Chapter Seven "Under the Autumn Leaves" articulates the *Tale*'s focus on righteous Buddhist kingship – a long-established aspect of its exegetical tradition – and examines why dance imagery might have flourished as an index for this chapter in the novel's original writing and in its later painting. In so doing, the paper begins to untangle the tightly bound histories of the visual and performing arts in premodern Japan and understand how each inflects the other in both form and meaning.

Saitō Kazō's Rhythmic World in  
the Sonic Landscape of Modern Japan

Gennifer WEISENFELD, Duke University, Durham  
(gennifer.weisenfeld@duke.edu)

The work of celebrated Japanese designer Saitō Kazō (1887–1955) encompassed a staggering array of design forms including: clothing, furniture, the decorative arts, theatrical stage design, costumes, and the graphic arts. Destabilising the persistent binary between East and West, Saitō played an important role in defining Japan's modern design movement, and his work illuminates the proliferation of new creative hybrid forms across the field. Aesthetically, he imagined a new *Japanesque* world comfortably situated in modernity but unmistakably inflected with the local colour of Japaneseness. And as a prolific musical composer, Saitō's rhythmical conception of Japaneseness incorporated a range of senses beyond the visual. This paper will specifically examine Saitō's prolific work designing sheet music covers for popular songs issued by Japan Victor in the interwar period. In these colourful and exuberant works that speak of a new urban experience, Saitō reconfigured his design world to merge the visual and auditory senses, immersing the viewer in modern Japan's sonic landscape.

Cinematography of Writing:  
Films by Japanese Avant-Garde Calligraphers

Eugenia BOGDANOVA-KUMMER, University of East Anglia, Norwich

The connection between the media of film and calligraphy emerged in Japan with the country's growing technological ambition, along with the changing roles the traditional arts such as calligraphy played in Japan's cultural landscape. In the postwar period, avant-garde calligraphers ventured to reimagine their art and initiated collaboration with artists working across the media, and across the globe. To present the art of calligraphy as fit for the new era, they paid particular attention to film, and explored the potential affinities between writing and filming. By closely looking at films produced by Japan's leading postwar avant-garde calligraphers, Morita Shiryū (1912–1998) and Hidai Nankoku (1912–1999), this paper examines the ways they adopted the camera as a tool to highlight calligraphy's temporality and performative expression, as well as to develop collaborations with international artists. Using their cameras, Morita and Nankoku attempted to update the image of calligraphy as a modern phenomenon which goes along with and not against technological progress, bringing to the spotlight the aspects of their art form that resonated with modern art audiences.



## Bronze Objects in Early Medieval East Asia

Chair:  
**Margarete M. PRÜCH**, CATS, Heidelberg University  
(sino@pruech.de)

Studies of East Asian bronze have been concentrated on the ubiquitous ritual vessels in Shang and Zhou China as well as the magnificent and monumental statues of Buddhas and Bodhisattvas of the Silla and Nara/Heian periods in Korea and Japan. There is however little information about bronze after the decline of the great Bronze Age in China and before the rise of the new great age for bronze artwork in Korea and Japan. This panel focuses on the much-neglected topic of bronze artifacts in East Asia during a period of political, economic, and social upheaval between the third and seventh centuries, encompassing the Six Dynasties in China, the Three Kingdoms in Korea and the Kofun period in Japan. The main purpose is to explore the roles of certain bronze artifacts and to assess the position of bronze/copper-alloys as material of interest in individual societies during this period of disunity and look for supra-regional common trends and inter-state communications and interactions.

This will be achieved by bringing together historians and archaeologists specialising in Japan, Korea, and China in one panel to discuss their research on individual objects as well as to evaluate bronze findings in tombs. The results will offer a better and broader understanding of bronze usage in the pan-East Asian zone in a period when bronze had seemingly only played a minor role.

## Grave Goods in Times of Social Turmoil

**Melanie JANSSEN-KIM**, Independent scholar, Wilhelmshaven  
(janssen.melanie@googlemail.com)

Differences in mortuary contexts are significant markers of distinctions between culturally similar groups on the Korean peninsula. They are still evident during the formation of the Three Kingdoms polities of Silla, Kaya and Paekche.

From the fourth century BC, mainland Chinese material culture was imported into the northern part of the peninsula. Metal objects in Korean burials show the influence of Han Chinese traditions on the Korean peninsula, while the inclusion of traditional bronze objects in burials still prevailed during the Bronze Age Mumun Period.

But how can the use of metal objects in grave contexts be described, and how did their use change during the consolidation period? Were objects made of bronze and iron used for self-representation or were they part of a wider net of burial traditions influenced by local and Han Chinese customs? And what was their connection to the changing sociopolitical structure of the Three Kingdoms? Another important aspect of grave goods is the different development of the use of bronze and iron in burials. Was this due to their function in the societies, or to their meaning in a cultural context? Did they fulfil different purposes or was the sociopolitical structure of the societies that used them a different one? The presentation tries to answer these questions based on the analysis of burials from the late Bronze and early Iron Age through the Three Kingdoms period on the Korean peninsula.

## Gilt Bronze Belt Fittings of the Middle Kofun Period in Japan

**Yasutaka FUJII**, National Saga University  
(fujiiyas@cc.saga-u.ac.jp)

This paper will focus on a certain type of gilt bronze belt fitting that appeared in Japan in the latter half of the 5th century: with hookless buckles and belt plaques “*Kua* (鈿)” embellished with motifs of divine beasts in relief.

A type of belt plaque of the same design is found in both the Japanese archipelago and the Korean peninsula during the same period. But the buckle structures of those from the Japanese archipelago and those from the Korean peninsula are completely different. There are two possible explanations for this observation: the bronze belt fittings of this type in Japan originated either from the Korean Three Kingdoms, or from the Chinese Southern and Northern Dynasties. This paper proposes that the latter is more probable and argues that the bronze belt *Kua* plaques of this specific design and their craft are an archaised style based on Han archetypes.

Notably, these bronze belt fittings of this type are one of the few indications of interaction between the Chinese *Liu-Song* (劉宋) Dynasty and the Japanese *Wo* (倭) polity. And the fact that these metal belt fittings of Kofun Japan and the Korean Three Kingdoms possess *Kua* belt plaques of the same decorative design but different buckle structures may indicate that some were products

of the Southern Dynasty Liu-Song and others were their imitations. This aspect is important in considering the spread of Chinese cultural relics in ancient East Asia.

Bronze or Iron? Mirrors in Six Dynasties Tombs

Annette KIESER, University of Münster  
(annette.kieser@uni-muenster.de)

During Southern China’s Six Dynasties period (220–589), bronze as material for grave goods was less frequently seen than in the preceding Han dynasty. On a small scale, bronze continued to be used for objects where its metallic qualities were best suited: for heating, such as flatirons or wine warmers, or for reflecting surfaces, such as mirrors. One of the casting centres of the latter was the mid-Yangzi metropolis Wuchang (modern Echeng). But even in this area the number of bronze mirrors in tombs diminished gradually. What is more, mirrors were increasingly cast in iron, a material mainly used for agricultural tools, instead of bronze.

An analysis of the Six Dynasties mirror findings in tombs, their number and their placement will demonstrate the fate of mirrors as grave goods during the 250 years under discussion. Great differences become evident not only between their usage in the capital Jiankang (modern Nanjing), and in other parts of the realm, but also during this time span. Also, the question arises whether the usage of bronze or iron can be attributed to the gender, or status of the deceased.

Casting Methods of Official Seals in the Northern and Southern Dynasties

Yukinobu ABE 幸信 阿部, Chuo University, Tokyo  
(yukiabe@tamacc.chuo-u.ac.jp)

Casting methods of early metal official seals, including bronze ones, have seldom been the focus of research. One of the striking phenomena is the change of forms during the Northern Dynasties: seal knobs not only grew higher and larger but also became more elaborate in shape. By contrast, seal knobs of the Southern Dynasties were not so much enlarged but became even simpler than those of Han times.

This paper seeks an answer for the distinctive regional developments. According to my observations, this difference stemmed from the casting methods of gold, silver, and bronze seals. The Southern Dynasties’ seals were cast using only one single mould or two horizontal moulds, and craftsmen needed to remove burrs inside the seal hole and smooth its surface. On the other hand, most seals in the late Northern Dynasties period were cast with at least two vertical or several vertical and horizontal moulds, which resulted in the well-made realistic animal-shaped knobs. And a hole with enough space for threading a long sash easily was saved between a knob and a seal body.

However, this new northern casting method was consuming of time and effort and also costly. These could have been the factors that drove the Sui and the

Tang dynasties to abolish golden and silver seals with animal-shaped knobs. The seal makers, nevertheless, inherited the three-mould method, with which elaborate seals solely of bronze were made in the Sui and Tang and the eastern countries influenced by them: Silla and Nara, Japan.

Copper-based Objects during the Northern Dynasties (4th–6th Centuries): A General Survey

Shing MÜLLER, Ludwig-Maximilians-University of Munich  
(shing.mueller@ostasien.fak12.uni-muenchen.de)

After the fall of the Western Jin Dynasty in 316, bronze artifacts disappeared largely from burials in northern China. The only remains are small-sized personal or furniture adornments such as hair pins, earrings, rings, belt fittings, joints for boxes, doors, and handles, etc. Bronze mirrors, vessels and other larger artifacts have thus far only been sporadically discovered, either as heirlooms or in personal antique collections. Not only mirrors, but also cauldrons, the most characteristic cooking utensils of bronze on the steppe, were replaced by iron versions. Almost no new series of coins were cast during the whole Northern Dynasties period, and the trade was dominated by barter. Political and economic instability as well as the shortage of copper in northern China were arguably responsible for the drastic decline of bronze utensils.

Recent findings reveal that during the 6th century, copper-based objects reappeared in tombs in certain regions. Many appeared to be used in Buddhist rituals. Though few in number, they indicate a new development in bronze or copper alloy products. This presentation gives a preliminary overview of the poorly researched artifacts of bronze or other copper alloys in order to give a better understanding of the copper-based products of the period, their application, and, if possible, their production.

## Asian Art in the West: Collecting Activities and Their Influences

Chair:  
**Nixi CURA**, University of Glasgow  
(Nixi.Cura@glasgow.ac.uk)

### Bronze Gifts at the Buddhist Temple: The Bellot Collection of Chinese Bronzes at Manchester Museum

**Jose CANTON-ALVAREZ**, University of Lodz  
(jose.canton@filhist.uni.lodz.pl)

This paper aims to examine bronze artifacts in Buddhist temples during the Ming and Qing dynasties, by critically appraising the Thomas Bellot Collection of Chinese Bronzes at Manchester Museum. Retrieved from the Buddhist temple complex at Mt Putuo in the wake of the Opium Wars, the bronzes in the Bellot Collection shed light on the multifaceted role bronze items played in the ritualistic and social life of Buddhist communities in early modern China. Devoted to the cult of the bodhisattva Guanyin, the temple at Mt Putuo became an important centre of pilgrimage during the Ming and Qing periods, attracting donations from members of its surrounding communities and beyond. Over time, these donations supplied the temple with bronze gifts of assorted typology. Some of these, such as censers statues, were openly displayed in rituals and ceremonies, and their designs were informed by the Guanyin cult as well as other Chinese religious background (especially Taoist). Conversely, other bronze items, particularly mirrors, were delivered to Mt Putuo monks as private gifts, providing us with insights into the community networks operating around Mt Putuo. This paper offers a comparative study of the Bellot bronzes with other collections of bronzes in the UK, intending to find commonalities and differences between the role bronze items played in religious institutions in early modern China.

### Bringing the Far East to the US Southeast – Case Studies from the Birmingham Museum of Art, Alabama USA

**Katherine Anne PAUL**, Birmingham Museum of Art, Alabama  
(kapaul@artsbma.org)

Since its founding in 1951, the mission of the Birmingham Museum of Art has been to showcase global collections. This founding period is roughly contemporary with that of New York’s Asia Society and the Norton Simon Museum of Pasadena, California. All three institutions were fuelled by not only the robust post-WWII economic growth but also a greater interest in and understanding of global art and culture than ever before. This paper will present two intriguing case studies for east Asian collecting histories of the Museum.

The first case will review the gifts of Mr. Cornelius Ruxton Love Jr. (1904–1971). In the 1950s Mr. Love, a Yale graduate from a wealthy Brooklyn family, gifted some extremely fine and rare Chinese artworks to the Museum. In 1926

Love was secretary to the US Ambassador to China where he met his future wife, Audrey. Audrey’s uncle Solomon Guggenheim founded the Guggenheim Museum of New York. Mr. Love’s gifting and collecting intersects in timely ways related to his own success on the New York Stock exchange.

The second case study will discuss the extraordinary history of Alberta Brown Murphy (1910–2005) and Jay W. Murphy (1911–1992) – two law professors, practising attorneys, civil rights activists and humanitarians prominent in Alabama. In 1966, Mrs. Murphy held a Fulbright Scholarship in Korea lecturing at the prestigious Seoul National University and Ewha University. The couple jointly wrote the book “Legal Profession in Korea” traveling extensively through South Korea where they collected Korean art, gifted by their children to the Museum.

### A Russian Tea-Tzar’s Treasures: Konstantin Popov’s Collection of Far East Ceramics (1880s–1900s)

**Anna Alekseevna EGOROVA**, State Museum of Oriental Arts, Moscow  
(aegorova@orientmuseum.ru)

In the 1880s–1890s, a Russian tea-tycoon, Konstantin Popov (1850–1919), who came from the family of the most prominent tea-dealers and philanthropists of the second half of the 19th century, assembled an outstanding collection of Far East ceramics. Intending to establish new tea-plantations in Georgia, he explored the tea agriculture of India, Sri Lanka Island, China and Japan during his journeys in 1889, 1891 and 1893. His collection of Chinese and Japanese objects, mainly related to the tea culture, became a lateral result of his business trips.

In 1919 it merged into the collection of the newly established State Museum of Oriental Art in Moscow. No one could trace the c. 120 items of 13th–19th century Chinese and Japanese ceramics that once belonged to Popov.

Due to the Soviet museum system, Popov’s ceramics were integrated into the museum collection and never studied as a body. My research related to the “Five Elements of Tea” exhibition, dedicated to the 500th anniversary of Sen-no Rikyu (August-September, 2022), allowed me to attribute a substantial number of Japanese tea ceremony utensils with a signed and dated work by Ogata Kenzan as a highlight.

My further research looks into Popov’s strategies both as a collector and businessman. It will be based on archival materials and the press, with the goal of reconstructing the original body of the collection, attributing other significant works from it and finally allotting Popov’s masterpieces their true place in the history of collecting Far East ceramics in this country and in the world.



Capturing the ‘Undulation of the Dragon’: Developing Concepts of ‘Chinese Paintings’ in the Late Nineteenth Century through Two Collections at the British Museum and the Museum of Fine Arts Boston

Yitao QIAN, SOAS, University of London  
(yq4@soas.ac.uk)

In 1880, Professor William Anderson (1842–1900) returned to London after a six-year-long service in Tokyo as a Professor of Anatomy and Surgery. One year later, a young American surgeon, William Sturgis Bigelow (1850–1926) arrived in Tokyo. Apart from having similar experiences as early Western doctors venturing to Japan soon after the Meiji Restoration, both Anderson and Bigelow discovered their true passion in collecting Japanese prints and drawings. In addition to purchasing Japanese artworks, they also bought a number of ancient and modern Chinese paintings, aiming to, in the words of Anderson, ‘demonstrate the relationship between the arts of the sister empires’ in their collections. When the Anderson and Bigelow collections were acquired by the British Museum and the Museum of Fine Arts Boston respectively in the late nineteenth century, their Chinese paintings became the specimens through which Western scholars and connoisseurs began to systematically study the pictorial art of East Asia. This paper will critically compare the collecting history and the reception history of the two collections. It will investigate the transfer of knowledge about Chinese paintings among various actors, including British, American, and Japanese collectors, connoisseurs, curators, and scholars. By doing so, the paper will examine the development of conceptual understanding of Chinese paintings in the West. It highlights the important role of Japanese expertise in networks of knowledge that were built to advance the study of Chinese painting. The paper reveals the influence of Japan in the construction of aesthetic appreciation for Chinese paintings in the West.

86

Panel 19

Thu 11:30–13:30  
Lecture room 4

War and Unrest in Artistic Expressions

Chair:  
Beatrix MECSEI, Eötvös Loránd University (ELTE), Budapest  
(mecsi.beatrix@btk.elte.hu)

Japanese War Paintings, Intra-Empire Travels, and ‘Grassroots Fascism’: Okada Kenzō and Kawabata Minoru during the Second World War

Kimihiko NAKAMURA 公彦中村, Heidelberg University

In the existing literature and museum surveys on Okada Kenzō (1902–1982) and Kawabata Minoru (1911–2001), the impact of the war on their art has too often been downplayed, and the focus has predominantly been on their abstract paintings that garnered appreciation and recognition in postwar New York. Kawabata’s wartime experience in particular was not much revealed by the painter himself after the war, nor have the details been studied by scholars to date.

By closely mining the resources of wartime newspaper reports, this paper uncovers Okada and Kawabata’s involvements in Imperial Japan’s war propaganda painting (*sensōga*). Okada avoided conscription but he enjoyed ‘intra-empire travels’ to Manchukuo in 1941 and 1942. After returning from Manchukuo, Okada produced three war paintings in Tokyo including *First Step of Landing in Singapore* (1944). Kawabata, on the other hand, served in the military to document Imperial Japan’s Southeast Asia campaign in 1942 and 1944–1945. Okada re-stimulated the people’s will to fight in 1944, when Japan’s war situation was gravely deteriorating, by depicting a scene from the 1942 conquest of Singapore, a symbol of Japan’s victory, while Kawabata erroneously reported to the Japanese mainland public that the Japanese forces were successful in Indonesia and the Philippines. This paper concludes by arguing that evidently, both men spent the wartime as agents of what Yoshimi Yoshiaki has called ‘grassroots fascism’ (*kusanone no fashizumu*) by emboldening the mass culture that underpinned Emperor Hirohito, the fascist regime, colonial expansion, and the war.

87

Visualising Counter-Enlightenment in Early Meiji Japan

Amin GHADIMI, Osaka University  
(amin.ghadimi.hmt@osaka-u.ac.jp)

This paper uses visual sources and art-historical methods of ekphrasis to make an argument about the global intellectual history of early Meiji Japan. It sets out to claim that a *counter-enlightenment* emerged in the Japanese 1870s, known as the era of *bunmei kaika*, or “civilisation and enlightenment.” It takes as evidence the Shinpūren Rebellion of 1876, a violent uprising by disaffected samurai in Kumamoto. The Shinpūren counter-enlightenment conjured the Japanese “enlightenment” as soulless, overly rationalistic, scientific Westernism that had corrupted an essential Japanese emotional aesthetic. Advocates of the enlightenment benefited from this hostile depiction, doubling down on this false binary and presenting themselves as progressive and forward-looking as opposed to their hidebound adversaries. This imagined dialectic between enlightenment and counter-enlightenment reflected similar trends that unfolded in France and Germany after the French Revolution.

Whereas intellectual historians have used textual evidence to examine the “counter-enlightenment” in Europe, this essay draws from visual art to reveal how a wide range of Meiji actors sought to present their world as a struggle between enlightenment and counter-enlightenment. It looks at *nishiki-e* and other forms of popular, didactic visual art that purported to depict the Shinpūren Rebellion, showing how artists represented the violence of the Shinpūren as an emotional, colourful, heroic, and indigenous backlash against the monochromatic, boring, stilted, Western Meiji armies. Art itself, as an imaginative, “spiritual” medium, represented the very essence of the counter-enlightenment critique of the enlightenment: the medium was the message. The paper supplements these visual depictions with textual evidence from newspapers to reveal how art thus played a constitutive role in creating the imagination of “counter-enlightenment” in early Meiji Japan.

Image Source and Production Intention of the Painting of the Taiwan Campaign 台湾全图 in the Wucheng Hall during the Qianlong Period

Jingyuan ZHANG 晶元张, Central Academy of Fine Arts, Beijing  
(zjy1118@cafa.edu.cn)

A series of large-scale wall paintings (tieluo hua) describing panoramic battle scenes were produced during the late Qianlong period. These wall paintings play an important role in the construction of the visual culture of martial arts for the Qing palace. At least three of them were made during the Qianlong era: “Painting of the Taiwan Campaign (台湾全图)”, “Painting of the Annan Campaign (安南全图)” and “Painting of the Gurkha Campaign (廓尔喀全图)”. Academic discussions on them are quite limited, compared to albums and copperplate engravings of battle scenes. The study aims to explore the making process, content, form, and function of these wall paintings. Therefore, detailed research on “Painting of the Taiwan Campaign” as an example is conducted, and this painting is also carefully compared with the corresponding album, “Album of Taiwan Campaign (平定台湾战图册)”. The painter is Yao

Wenhan, who was in charge of the process of making this painting. In terms of content, it consists of battle scenes from the album but does not reflect the real battlefield scenes as much as the album does. The contribution of general Fu Kang’an and the Qing cavalry is emphasised. Regarding form, it is designed to be easier to understand and remember. By observing its content, form, and relation to Wucheng Hall, a building in the back of Ziguangge, I argue that this painting not only highlights the imperial power and military strength of the Qing, but also indicates the self-exhortation for the emperor to be prepared for a war at any time or make every effort to win a war. As a result, I hope to identify Qianlong’s attempt to employ wall paintings as a different artistic medium so that his martial achievements could be more widely publicised.

In Search of Scenic Beauties in Southwest China: Tourism and Representations of Landscape during the Sino-Japanese War (1937–1945)

Pedith Pui CHAN, The Chinese University of Hong Kong  
(pedithchan@cuhk.edu.hk)

In 1937 the Nationalist government relocated the capital from Nanjing to the southwestern city of Chongqing due to Japan’s invasion of China, in the process causing the population to migrate and moving substantial resources westward. Among the displaced population were members of the art world with various backgrounds from the southeast coastal cities. The relocation created exceptional conditions under which the artists were able to travel to and explore the scenic areas of the southwest. While some artists depicted the devastating effects of the war in their artworks, others embraced traditional landscape aesthetics in idealised portrayals of scenic landscape, in effect expressing nationalistic sentiments metaphorically. Wartime China provided complex sociocultural circumstances that conditioned artists’ landscape perceptions of the exotic wildland in southwest China. Sun Fuxi claimed that “elegant rivers and beautiful mountains”, the conventional criteria of scenic landscapes, were necessarily altered during the war. Encountering the “exotic” wilderness of the southwest, artists developed new landscape aesthetics and styles. Scenic sites in the southwest, such as Jialing River and Mount Qingcheng, became popular attractions to the artists, being imagined and represented in photographs and paintings. Simultaneously, the genre of landscape painting aestheticised and civilised the wilderness of the southwestern scenic sites. Situating the visual representations of southwestern scenic landscape in the context of wartime China, this paper explores the discourse of tourism, visual arts and national imagination with the aim of contextualising and unravelling the multi-layered meanings attached to travel and scenic sites in wartime China.

Painting and Calligraphy  
in Imperial China

Chair:  
**Minna TÖRMÄ**, University of Glasgow  
(minnakatriina.torma@glasgow.ac.uk)

A Case of Mistaken Identity: An Ink Chrysanthemums  
Painting Attributed to Xiang Shengmo (1597–1658)  
and Its Historical Significance

**Alice BIANCHI**, Université de Paris Cité  
(alice.bianchi@u-paris.fr)

The focus of this paper is a handscroll of ink chrysanthemums attributed by signature to the famous Xiang Shengmo (1597–1658) and composed for the Fujianese collector Yu Xu (1628–after 1697), who at the time was living in Nanjing, the centre of Ming loyalists (*yimin*, “leftover subjects”) during the second part of the 17th century. I will first reattribute this painting, by pointing out details suggesting that the handscroll has suffered tampering and modifications in the centuries following its creation, and by presenting various pieces of evidence proving that it is the genuine work of a less famous master of the time, whose true identity was disguised by a later dealer. By examining a series of colophons attached to the handscroll, composed in 1659–1660 by some of the most eminent Ming loyalists of the time—including the scholar Huang Zhouxing (1611–1680), the publisher Hu Zhengyan (1584–1674), the painter Zha Shibiao (1615–1698) and the Buddhist monk Xiaofeng Daran (Ni Jiaqing, 1589–1660) – I will then argue that although the painting is not by Xiang Shengmo, it is, nonetheless, an important work, emblematic of the pivotal moment of shift of the *yimin* community from a position of active resistance towards the recently established Qing dynasty to a condition of passive resistance to the new rule, symbolised by a lifestyle of social and political withdrawal. As the expression of gloomy loyalist sentiments, the scroll and its colophons bear witness to the ways in which artists and scholar-officials living through the dramatic Ming–Qing transition used painting, calligraphy, and poetry to cope with the cataclysmic disruptions that ensued the fall of the Ming by inventing new identities and creating a network of “remnant subjects”.

A Study on the Formation of Orchid Theme  
during the Northern Song China (960–1127)

**Qian ZHAN**, Free University of Berlin  
(zhanqian@zedat.fu-berlin.de)

Several orchid paintings executed in Song China (960–1279) and preserved today suggest orchids served as a significant painterly motif during the Song dynasty. However, the process of the formation of the orchid theme in painting has not been discussed at an academic level yet. By examining the historical context, this paper is aimed at relinking the historical connection between

the political event – “Wang Anshi Reforms” and the art-historical event – “the formation of orchid theme in painting” under a phylogenetic perspective. This paper will start with a literature investigation with a specific focus on the first-hand texts referring to the orchid painters and orchid paintings of the Northern Song dynasty (960–1127), by which it was proved that orchids were for the first time represented in the painterly practice of a literati group centred on Su Shi (1037–1101) and Huang Tingjian (1045–1105) who suffered under political factions resulting from the Wang Anshi Reforms. Furthermore, this paper will state that similar political encounters between Qu Yuan (343–278 BCE) and this literati group caused an increasing focus and a strong sense of empathetic identification with Qu Yuan. Finally, this paper demonstrates that this literati group elucidated their lamentations on misfortunes and the criticism of the political situation they faced by representing orchids which served as the symbol of Qu Yuan and crystallised Qu Yuan’s loyalty and misfortune in their painterly practice. It is in this way that orchids turned into a new subject matter in Chinese art history.

Affirmation of Dominion: The Hongwu Emperor’s Imperial  
Portrait in the Context of Post-Mongol China

**Hui FANG**, Institute of Fine Arts, New York University  
(hui.fang10@proton.me)

The image of the founder of the Ming dynasty, Zhu Yuanzhang (r. 1368–1398), has been clouded by a few intriguing anecdotes on his grotesque appearance, leaving his official imperial portrait, now in the collection of the National Palace Museum in Taipei, largely unexamined. My paper investigates this impressive painting as an important pictorial document (as well as an artistic creation) within its trans-dynastic context. I argue that the visual rhetoric and political symbolism of the portrait speak to the Ming founder’s self-identification as both “the emperor of China” and “an emperor ruling over China after the collapse of the Mongol Yuan dynasty”.

Understandings of Style: Early Medieval Calligraphy  
in Later Chinese History

**Erjia LI**, University of Glasgow  
(2547043L@student.gla.ac.uk)

The calligraphy of stone inscriptions in north China dating from the sixth century is a useful tool for understanding how styles have been variously interpreted in later Chinese history and how opinions have undergone shifts over the centuries. Connoisseurs of Chinese calligraphy have attached great importance to the analysis of stone inscriptions in order to establish artistic and aesthetic standards for evaluating their quality. Stone inscriptions of the Northern Dynasties display a variety of calligraphic styles, including what we might now classify as clerical script, regular script, and *likai* script. However, it can be difficult to classify certain inscriptions of this period into one of the styles recognised today. Therefore, the styles of these inscriptions may be praised or criticised due to what are perceived as “irregularities”. For example, some styles used in these inscriptions were criticised by Song antiquarians for



their “uneven” nature, but later praised by Qing scholars as a significant cultural achievement. In addition to changes in taste, sociopolitical circumstances can also provide important contexts for understanding these differences. This paper will examine these styles and the various perspectives of later connoisseurs to demonstrate how interpretations of stone inscriptions have been impacted both by the categorisation of styles and by the shifting contexts of interpretation.

## Inscriptions on Chinese Lacquer Artefacts

Chair:

**Annette KIESER**, University of Münster  
([annette.kieser@uni-muenster.de](mailto:annette.kieser@uni-muenster.de))

High-quality lacquer objects had been furnished with inner and/or outer inscriptions since the period of the Warring States (475–221 BC), although these vary widely in terms of length and content over the different epochs. Next to symbols, single numbers, or quality marks, many lacquer objects bear detailed inscriptions which provide insights into the manufacturing process, the raw material used, the value of the object and the place and time of production. Often, also, the names of the lacquer workshops or the lacquer craftsmen and artists are given. Inscriptions on lacquer objects, however, also give insight into the afterlives of objects and provide information about the identity and ideas of their owners and collectors. This panel explores the layers of meaning of lacquer inscriptions through three selected examples from the Han, Song, and Qing dynasties.

In her paper, Margarete Prüch will reappraise the value of lacquerware during the Western Han Dynasty (206 BC–9 AD) focusing on inscriptions on lacquer objects from regional and private workshops which have recently been excavated from the tomb of the Marquis of Haihun (92–59 BC). Patricia Frick’s presentation will look into typical inscriptions on Song dynasty (960–1279) lacquer objects and work out their specific characteristics and informative value. Zhan Zhenpeng’s paper investigates imperial poems with Emperor Qianlong’s seals and marks inscribed on Ming (1368–1644) official lacquerwares, which reveal their afterlife in eighteenth-century China.

Inscriptions on Song Dynasty (960–1279) Lacquerware

Patricia FRICK, Museum of Lacquer Art, Münster  
(patricia.frick@basf.com)

Inscriptions on Song dynasty lacquer objects provide information about thriving production institutions, manufacturing centres and commercial activities. They illustrate the splendour of the art and craft of lacquerware at the time. Many Song lacquer objects recovered from archaeological excavations or preserved in private collections and museum holdings bear detailed inscriptions that specify not only the date and place of production, but frequently also provide information about important workshops and famous Song lacquer masters. In most cases, the characters of the inscriptions were placed in a prominent position along the outer walls or on the underside of the vessel, always in red lacquer on the black lacquer ground. Most of the inscriptions use *ganzhi* characters to record the date of production. This paper will look into typical inscriptions on Song dynasty lacquer objects, work out the specific characteristics and focus explicitly on the meaning of the characters *zhenshi shanglao* 真實上牢, or simply *shanglao* 上牢 in which many of the longer inscriptions end.

Imperial – Local – Private: Rethinking the Production of Lacquer Ware during the Han-Dynasty as Seen through Inscriptions

Margarete PRÜCH, CATS, Heidelberg University  
(sino@pruech.de)

Recent discoveries from the tomb of the Marquis of Haihun (92–59 BCE) situated in the outskirts of the city of Nanchang, Jiangxi province, provide new insights into the production process of lacquer ware from local and privately owned manufactures. The burial site comprised two main tombs, seven dependent burials and a sacrificial pit. Tomb 1 belonged to Liu He, the short-term emperor enthroned in 74 BC and deposed after 27 days. His lavishly furnished tomb contained over 2000 lacquer objects, most of them in surprisingly good condition. Particularly important are objects with inscriptions which are unique in the range of Han lacquer ware. They provide fresh insights into regional and private lacquer manufacturing and bear testimony to the production process, the consumption of raw material and the value and application of the final object.

The presentation will reappraise the value of lacquer during the Western Han Dynasty. It will focus on the inscriptions on lacquer ware from regional and private workshops excavated from the Haihun tomb and other recently discovered tombs. Some interesting questions arise from this new material: What does the inscription tell us about the production in regional and local manufactures? Who was involved in the process? Why is information like the amount of raw lacquer used for production, or the value of the finished lacquer object only mentioned on some of the objects? Are these special types of objects? And what does the value/price tell us about the preference for lacquer objects?

Poetic Inscriptions and Afterlives of Ming Lacquerware at the Qing Qianlong Court

Zhenpeng ZHAN, Sun Yat-sen University, Guangzhou

Inscriptions on objects mark the identities and ideas of their makers, owners or collectors, and this is no exception in lacquerware. This paper situates the agency of the Qianlong emperor (r. 1736–1795) as an imperial collector as well as his rhetoric and artistic strategies in the politico-cultural appropriation of imperial art collections by focusing on a case study of carved lacquer, the most labour-intensive and time-consuming decorating genre in the lacquer industry. More specifically, the paper investigates the role of Ming (1368–1644) official carved lacquer, as part of pre-Qing antiquities from the Forbidden City. The focus will be on the material and visual culture in the Qianlong court, in the light of Ming and Qing official works as well as the imperial workshop archives. Examined through the text-image interplay, imperial poems inscribed on Ming official lacquerwares with Qianlong’s seals and marks reveal their afterlife in eighteenth-century China. Furthermore, I argue that the Ming visibility and technological exchanges between the court and Suzhou laid the foundation for Qianlong’s patronage under his commissions. Combined with Jiangnan-based craftsmanship, this ultimately transformed carved lacquer from one dynastic transitional heritage into an artistic achievement.

## Asian Art in the West: Exploring Provenance

Chair:  
**Helena MOTOH**, *Science and Research Centre Koper*  
([helena.motoh@zrs-kp.si](mailto:helena.motoh@zrs-kp.si))

### Tracing the History of Collecting Goryeo Buddhist Paintings in Europe

**Sukyung CHOI**, *Korean Cultural Center Washington, D. C.*  
([suegchoi@gmail.com](mailto:suegchoi@gmail.com))

Painted on silk scrolls with rich hues and gold, Korean Buddhist paintings dating from the second half of the Goryeo dynasty (918–1392) or ‘Goryeo Buddhist paintings’ are exquisite examples, distinguished from other works in Asia. A recent study estimates that there are 160 Goryeo Buddhist paintings spread across museums and temples in Korea, Japan, the US, and Europe. Even while Goryeo Buddhist paintings have profound significance in the field of Asian art history, little progress has been made in their in-depth study as a result of their diasporic nature. Academic attention has not yet been given in full, in particular, to European collections of Goryeo painted icons.

In this essay, I will take a closer look at Goryeo Buddhist paintings housed in museums across Europe. I will begin by investigating the provenance of each work to trace how they moved from their original locations and came to be in their present ones. Goryeo Buddhist paintings started to appear in the collections of several collectors from the late nineteenth century, as religious icons from Asia gained popularity. Focusing on the fact that religious hanging scrolls of this kind were not initially considered to be the most desirable items for Western collectors, in contrast to Blue-and-White porcelains and UKiyo-e paintings, which both generated hypes for Asian art, I will then examine how Victorian collectors reshaped their taste in Asian art at the turn of the twentieth century.

### Tracing Networks, Unveiling Provenance: The Gregorios Manos Collection of East Asian Objects

**Maria METOIKIDOU**, *University of Glasgow*  
([maria.metoikidou@glasgow.ac.uk](mailto:maria.metoikidou@glasgow.ac.uk))

This paper examines the extensive collection of East Asian objects assembled by the Greek diplomat and ambassador, Gregorios Manos (1851–1928), in the early twentieth century. Residing in the Corfu Museum of Asian Art, the Manos collection carries a rich history that has been little researched; it particularly echoes the scholarly nature of collecting that emerged in Europe during the first decades of the twentieth century and reflects Manos’ identity as the first Greek scholar of Asian art. Although his collecting activities are little known outside a specialist sphere, my recent archival research indicates that Manos was among the most actively involved figures in European circles for collect-

ing Japanese and Chinese objects. He mainly frequented the markets of Vienna and Paris, where Japonisme thrived, and became one of the major participants in public auctions that sold the most prominent collections.

Therefore, this paper aims to expand the mapping of Asian art collections in Europe and to weave a thread of connections between collectors and dealers. Some key figures that will be examined in relation to Manos are Heinrich von Siebold, whose legendary collection was dispersed in 1909, benefiting the efforts of many Japonisants; additionally, Léon Wannieck, a leading Paris-based dealer, will be discussed with regard to the market’s emerging practices and modes at the time. In this framework, I will shed light on items from the collection and trace their provenance prior to entering the only Greek museum entirely devoted to Asian culture.

### Challenges in Researching and Exhibiting the Asian Art Collection of the Latvian National Museum of Art

**Kristīne MILERE**, *Latvian National Museum of Art*

The Latvian National Museum of Art (LNMA), has the biggest Asian art collection in Latvia and one of the biggest Asian art collections in the Baltic States with items from China, Japan, and India, and a few from Korea and Southeast Asia. The largest part of it consists of various Chinese, Japanese and Indian artworks – graphic art, porcelain, ceramic works, textiles, lacquerware, metal, ivory, and wood objects, etc. Most of the artworks in the collection are from the end of the 19th century and the first half of the 20th century.

The collection has been influenced by the cultural, political and diplomatic relations between the countries, by the existing political regime (e.g. the Soviet Union), the taste of the end of the 19th century and the 20th-century people who lived in the territory of Latvia.

For the past few years, while research was carried out on several parts of the collection and exhibitions were staged, multiple challenges have arisen, due to missing archival materials on how certain objects were acquired, almost no previous contextualisation of the objects, and outdated terminology, as well a lack of specialists. The paper will briefly outline why these challenges exist and through several examples show how they have been tackled so far both in research and exhibition work.



The Essence of a Nation? Korean Objects in the Context of Diplomatic Relations and their Symbolic Values

Chair:  
Beatrix MECSEI, Eötvös Loránd University (ELTE), Budapest  
(mecsi.beatrix@btk.elte.hu)

This panel explores miscellaneous Korean objects that entered European collections within the broader context of diplomatic relations. The panellists bring together compelling cases of official diplomatic gifts from both North and South Korea to Eastern and Western bloc countries as well as objects that early Western diplomats gathered around 1900 in Joseon Korea. The strongest point of intersection is the symbolic value these objects were intended to emit and the question of how this value changed over time. The papers demonstrate how the approaches to identity formation through art and culture differ in both North and South Korea and how art and cultural objects were deliberately chosen to draw a certain image of the respective country.

Beatrix Mecsi in her paper outlines the copying and circulation of famous art objects such as Goguryeo mural paintings during different periods as part of the diplomatic tradition of gift giving. Based on one group of certified Goryeo celadon replicas that the Republic of Korea gave to the Rijksmuseum Volkenkunde in the 1980s, Elmer Veldkamp concludes the panel by discussing the value of authenticity and the meaning of cultural heritage.

Goguryeo Tomb Murals and Their Way to Europe: Their Meanings and Contexts

Beatrix MECSEI, Eötvös Loránd University (ELTE), Budapest  
(mecsi.beatrix@btk.elte.hu)

The circumstances of the production and distribution of copies of the fourth – seventh century Goguryeo tomb murals in Central and Eastern Europe in the 20th century can shed light on the politics and identity-formation of North Korea through art objects.

In my paper, focusing on the life-size mural copies of the *Anak 3 tomb* held in the Ferenc Hopp Museum of Asian Art in Budapest, which were commissioned by a Hungarian diplomat in North Korea in the 1950s from contem-

porary North Korean painters, I show the attitude towards Goguryeo tomb paintings and their copies and the possible reasons for choosing such objects as diplomatic gifts as representative of the Korean nation and its art at a particular time.

The very realistic, naturalistic renderings, depicting not only the consciously made forms of the designs but damage to them as well, the revival of traditional ink painting on a large scale, communal artworks, and mass-produced copies (often made for international distribution), are all important elements which made North Korean Goguryeo mural copying a unique and representative activity during the mid 20th century.

In the 21st century, the interest in these mural copies gained new elements, as scholars can even draw scientific data from comparisons of pieces made at different times in the same spots, relying on their realism; however, ideologies, identity, and heritage policies still play a great role in preserving, exhibiting, and discussing them in different contexts.

Marginal but Close Enough: Korean National Treasure Replicas as Diplomatic Gifts

Elmer VELDKAMP, Leiden University  
(e.veldkamp@hum.leidenuniv.nl)

This paper explores the margins of Korean collections in Europe by focusing on one set of replicas of the famous Goryeo celadon that was gifted to the Rijksmuseum Volkenkunde in the 1980s. As a set of certified copies of certain authentic Korean National Treasures, the objects occupy a space that is in between two extremes of the authenticity debate. They are not ‘real’, i.e., from the historical period of the originals of which they are copies, but at the same time are considered to be ‘close enough’ to count as representations of the original objects (and possibly the wider artistic and technological skills needed to create them) which they represent. This seems like a win-win situation: heritage objects that can be gifted without the loss of cultural heritage.

Objects like these are not taken seriously as heritage. Still, they find themselves at the crossroads of debates about authenticity, diplomatic gifts of art, and cultural representation. By moving our focus to these objects that find themselves at the fringes of Korean collections in European museums, we can contribute new types of knowledge about Korean art. First of all, we can pose a critical stance towards a reliance on ‘real’ objects in collections and what they represent: the result of the circumstances of the museum when the objects were collected. Second, we are forced to think about the value of non- authentic items in museum collections and how they may fulfil a role just like authentic objects for the audience, but under different premises and expectations.

# New Forms of Calligraphy in Contemporary China

Chair:  
**Adriana IEZZI**, *University of Bologna*  
(*adriana.iezzi2@unibo.it*)

Based on the first results of the “WRITE” ERC-funded project, this panel seeks to examine the innovative ways in which new forms of calligraphy in contemporary China have responded to, subverted, or reinterpreted traditional idioms to define a modern artistic identity that exists comfortably within the global art world while remaining indisputably Chinese. In the last forty years, thanks to the uneven growth of the new commercial economy and the new politics of the Communist Party, which “re-opened” China to the rest of the world and to a freer confrontation with its past tradition, the art of calligraphy exploded into a plethora of different forms, from graffiti art to fashion design, reflecting the increasing cultural diversification of Chinese society. Starting from this assumption, the first paper of this panel gives an overview of these new forms of calligraphy and outlines their main characteristics, proposing a media-based classification into four categories (“fine and contemporary arts”, applied and decorative arts, performing arts, and graffiti art). The second paper explores how contemporary Chinese artists are trying to interconnect calligraphy and performance art into innovative artistic practices. Finally, the third paper gives an overview of the use of Chinese writing and calligraphy in contemporary graffiti across China.

## New Forms of Calligraphy in China from “Abstract” Painting to Graffiti Art

**Adriana IEZZI**, *Alma Mater Studiorum – University of Bologna*  
(*adriana.iezzi2@unibo.it*)

Calligraphy is a central tenet of Chinese civilization. The whole history of China is strictly linked to the history of its writing and calligraphy. In contemporary times Calligraphy has undergone a radical change and it has evolved into new forms in all fields of visual and performing arts. This paper aims at analysing how all these forms emerged in: 1) “fine and contemporary arts”, where it became, for example, a naïf painting made of pictographic shapes of characters, an abstract combination of dots and lines, a “light-calli-photograph,” or an artistic video based on digital strokes; 2) decorative and applied

arts, where the characters lost their connection with the linguistic meaning to become decorative elements used for commercial scopes or to design modern architectures; 3) performing arts, where the rhythm, dynamism and harmonic movement of calligraphy became a choreographic gesture of a contemporary ballet or a piece of classical music; and 4) graffiti art, where the presence of calligraphy along the streets evolved from Maoist propaganda posters into graffiti pieces made of wild-style characters or cursive tags. These new forms powerfully resonate with China’s rich and enduring cultural tradition and at the same time mirror the sweeping cultural and economic changes that have taken place in China during the last decades.

## Calligraphy and Performance Art in Contemporary China

**Martina MERENDA**, *Alma Mater Studiorum – University of Bologna*  
(*martina.merenda@unibo.it*)

There are many similarities between calligraphy and performance art: 1. the focus on the artist’s action; 2. the involvement of the artist’s body; 3. the “processual” and “spontaneous” (but not unplanned) manner; 4. the concept of “experience”; 5. the importance of the interaction with the public audience; 6. the close relationship with other art forms (poetry and painting for calligraphy, dance, theatre, and music for performance art). A lot of contemporary Chinese artists are trying to interconnect these two art forms into innovative artistic practices. These artists can be divided into two main categories: 1. contemporary calligraphers who try to transform calligraphic modes into a performative action to revitalise and modernise calligraphy (e.g., Zhang Qiang, Zhu Qingsheng, Shao Yan, Pu Lieping and Wang Dongling); 2. contemporary artists/performers who use calligraphy as a source of inspiration and a medium for their performative/conceptual works (e.g., Gu Wenda, Qiu Zhijie, Song Dong, Zhang Huan and Wu Wei).

This paper aims at analysing the most important “calligraphic” performances of these artists to demonstrate how this kind of performance can represent not only a means to show the versatility and modernity of calligraphic art in contemporary times, but also a means of opposition to any convention, showing the contradictions of contemporary (Chinese) society and providing reflections on man and the world.

## The New Era of Chinese Graffiti: Bombing, Calligraphy and Emotional Expressions along the Streets

**Marta R. BISCEGLIA**, *Alma Mater Studiorum – University of Bologna*  
(*martarosa.bisceglia@unibo.it*)

After examining the birth, the development and the peculiar characteristics of the Chinese graffiti art movement, this paper firstly will focus on (1) some current artists belonging to different contexts and cities: Z. Chen, Exas, Do-hak625, Reset, etc. Some of them have an artistic background linked to the academic studies or to their works, while others continue to carry on the “old school” with illegal bombing. The second part of the paper will illustrate (2) two case studies: Blackzao and Creepymouse from Taiwan, which combine

the Western graffiti art movement with the Chinese artistic and cultural tradition, using characters, calligraphy and ancient Chinese symbols. (3) In order to explore the diffusion of graffiti art in China in greater depth, this paper also presents a new movement called “prose-based graffiti”. These large-scale pieces of writing, hardly pleasing in any aesthetic sense, and intended for the public eye, are often critical, meant to denounce, shame, or draw attention to societal issues. Most of them were collected by Chinese Graffiti Hub, an Instagram and Weibo account that aggregates photos of amateur graffiti from China. Through the analysis of some selected artwork, the purpose of this paper is to provide an overview of the use of Chinese writing and calligraphy in contemporary graffiti across China, Hong Kong and Taiwan.





## Object and Context: The Concept of Biography in Chinese Art and Archaeology

Chair and discussant:

**Jeehee HONG**, McGill University, Montreal  
(jeehee.hong@mcgill.ca)

This panel seeks to rethink the concept of biography and material culture. Throughout Chinese history, various forms of biography were adopted to portray aspects of a subject's life, status, relations, and personality. In the wake of the material turn, the concept of biography has also been applied to physical objects, often through studies of the “social lives” or “cultural biographies” of things, but it remains to be examined what is gained, or lost, by adopting this approach. How can forms of biography shed light on the relations between subjects and objects? How would historical writers have conceptualised the biographies of inanimate things and things that outlive their makers?

106

Behind these questions is an ongoing conversation about the relationship between objects and their social contexts. The stakes of this conversation centre on whether objects are epiphenomenal, i.e., growing out of and reflecting specific social phenomena, or transhistorical, i.e., possessing the ability to endure across time and space. In engaging with this conversation, this panel adopts a diverse range of positions to studies of excavated objects. Zhou's paper investigates the affordances of biography in political wrangling during the sixth-century Hebei. Heatherly's paper explores how the concept of biography has shaped modern-art-historical interpretations of Buddhist relic pagodas in eleventh-century Zhejiang. Zhang's paper examines the efficacy of the gold hairpins in sixteenth-century Jiangxi in relation to the tomb epitaph. Liu's paper considers the biographical lineage of the archaic bronze mirrors and their talismanic power in sixteenth-century Shanghai.

## Not Just Hairpins: Contextualising the Gold Lounge Hairpins from the Ming Princely Tomb in Jiangxi

**Mo D. ZHANG**, University of Pennsylvania  
(zhangmo@sas.upenn.edu)

The gold hairpins excavated in the tomb of Prince Zhuang of Yi of the Ming (Zhu Houye, 1498–1556) and his consorts, have attracted considerable attention for their exquisite details of the representation of *lounge*. Yet much less attention seems to be paid to the role of these gold hairpins in the funerary context. The question of contextualisation regarding how the gold hairpins relate to the occupant has scarcely been addressed at all. This paper seeks to explore the efficacy of the gold *lounge* hairpins in the context of funerary art and the multifarious purposes that they serve. How do the gold *lounge* hairpins function as burial objects in relation to the occupant, Consort Wan? What might these relations reveal about regional artistic production? This paper will answer these questions through a contextualised study of the palace site of the Ming prince no longer *in situ* in relation to the local gazetteer, and the tomb epitaph of Consort Wan. By looking at the representation of *lounge* on the hairpins and their parallels in the Song dynasty tomb murals as well as the arrangement of murals in the burial space, this paper will explore what these gold *lounge* hairpins might reveal about the imagination of the afterlife. Additionally, by drawing on historical records and illustrated Daoist texts, this paper will examine the regional artistic latitude in relation to the established Daoist pictorial vocabulary embodied in the making of the Ming gold *lounge* hairpins in sixteenth-century Jiangxi.

107

## Messages Hidden in Grand Narratives – Reconsidering the Tomb of the Ruru Princess and the Mid-6th Century

**Jingyi ZHOU**, New York University  
(zhoujy@nyu.edu)

The tomb discovered in 1978 at Dazhongying Village, south of Ci County, Hebei Province, is known as the Tomb of the Ruru Princess. The ethnicity of the tomb occupant as a descendant of the Rouran, a 5–6th century CE steppe empire, dominates the analysis of the tomb, categorising its features either as “exotic elements” or Sinicisation. The paper first looks at the “Shaman figurine”. By comparison with other objects and from a close reading of the tomb epitaph, this paper argues that the figurine is a representation of a musical ritual from the Southern Dynasties. Its appearance is likely due to the movement of literati and the occupant's life experiences. Also, the death and burial coincided precisely with the displacement of the Eastern Wei by the Northern Qi. In earlier discussions, a preconceived dualistic conception has ignored the pluralistic character of the material and the specificity of the individual. Revisiting this tomb encourages us to explore other possibilities. The occupant was not merely a steppe immigrant who was interred in the Northern Dynasties. She enjoyed the honorary title of an Eastern Wei princess, married to a son of the most influential clan at the time, and passed away at a particular moment when her husband's family annexed the throne from the previous dynasty that gave her title. She left her country and resided in the Eastern Wei court and the Northern Qi royal family's household, where she received a local education and developed into a lady with recognised cultural qualities and virtues.

Buildings Beyond Biography: Temporalities of Buddhist Pagodas in Eleventh Century China

Bryce HEATHERLY, University of Pennsylvania  
(heatherlybryce@gmail.com)

As a critical method, the ‘new materialism’ has been taken up with increasing frequency in recent decades to examine the biographies of things. In the field of East Asian Buddhist architecture, this method has allowed us to understand buildings not only as things that are worked upon, but also as agents that perform work across time. At the same time, these biographies have not fully theorised the complex relations between buildings and time. Much work within this biographical approach, for example, tends to view architecture as either synchronic (belonging to a single moment) or diachronic (reflecting the movement between two moments), but it rarely attends to the ways that multiple organisations of time are often embedded in buildings. Through case studies of eleventh-century Buddhist pagodas in southeast China, this paper rethinks this biographical approach in an effort to highlight issues of temporality that this approach has conventionally avoided. During this period, the building of Buddhist relic pagodas comprised a wide range of practices – multi-generational construction projects, excavations of ruined pagodas, and reinterpretations of Buddhist theories of time – that raise questions about the temporalities embedded in materials and buildings. What traces of other times were legible in eleventh-century pagoda architecture? How should we describe and categorise the various temporalities articulated therein? This paper will explore these questions through three case studies, drawing on 1) the Ruiguang Monastery in Suzhou (Jiangsu), 2) the Lingshi Monastery Pagoda in Huangyan (Zhejiang), and 3) the Ganlu Monastery Pagoda in Zhenjiang (Jiangsu).

The Apotropaic Power of Antiqueness: Bronze Mirrors from the Lu Family Tomb in Ming Shanghai (1500s–1620s)

Jinyi LIU, New York University  
(jl11454@nyu.edu)

In 1969, while conducting construction for bomb shelters in Pudong, Shanghai, workers accidentally uncovered a multi-burial tomb that belonged to the family of an influential official in the central government of the Ming dynasty (1368–1644). While the tomb yielded many delicate gold and jade objects, the focus of this paper is on the unusually large set of bronze mirrors found in the burial complex. There are twenty-one in total, and, significantly, aside from mirrors made with no decoration or only inscriptions, ten mirrors appeared much more ancient than the tomb, conforming to Han (202 BC–220 AD) and Tang (618–907) styles. Are they authentic antiques or archaic imitations? Why were they chosen to accompany the tomb owner in the afterlife? This paper considers this assemblage with other mirrors found in Shanghai Ming tombs documented in archaeological reports, and argues that, in the context of Ming Shanghai funerary culture, mirrors’ antiqueness was believed to amplify their apotropaic efficacy. If the extreme age rendered authentic antiques efficacious, archaic designs imbued the Ming facsimiles with an agency to enact talismanic power. In other words, such designs materialised and extended the

biographical lineage of mere contemporary imitations. Previous scholarship on Ming taste for archaism has focused largely on the connoisseurial dimension. This set of bronze mirrors reminds us that apotropaic power—embodied by inscriptions, designs, and even corrosions—should also be taken as a critical aspect of the fervour over antiquity and archaism during the mid to late Ming period.



## East Asian Art in the Wake of the 1873 Vienna World's Fair: Collectors and Collection Biographies in Central Europe at the Late 19th and Early 20th Centuries (I)

Chairs:

**Lukas NICKEL**, *University of Vienna*  
(lukas.nickel@univie.ac.at)

**Nataša VAMPELJ SUHADOLNIK**, *University of Ljubljana*  
(natasa.vampeljshadolnik@ff.uni-lj.si)

The Vienna World's Fair (Wiener Weltausstellung) in 1873 was to mark the new standing of Austria-Hungary in Europe and the world. It was the first World's Fair to be held outside Great Britain and France, and the organisers attached particular importance to the participation of China and Japan, which were officially taking part for the first time. The Fair led to the founding of the Oriental Museum in Vienna and the opening of several exhibitions of East Asian art in Vienna in the following years. It also facilitated the emergence of such collections in museums and private hands across the Empire and Central Europe. Many of the East Asian holdings in museums between Prague, Budapest, Trieste, Ljubljana and Vienna have roots that can be traced back to the 1873 exhibition.

In the proposed session panel, we will attempt to uncover the impact of the Vienna World's Fair on East Asian collections in Central Europe. We will try to trace the circulation of collectibles beyond the currently existing borders and between different geographical areas as well as across social classes, which will lead to the reconstruction of cultural contacts between the former Austro-Hungarian Empire and East Asia. Taking the Vienna World's Fair as a starting point, we will therefore discuss its influence on the establishment of several museums in the region, the perception of East Asia in Austria-Hungary, the collecting activities and networks of various collectors, their status, and how the multicultural context of Austria-Hungary stimulated the mobility of such objects. We will also discuss the fate of these objects and collections after the collapse of Austria-Hungary.

### The China Galleries at the Vienna World's Fair

**Lukas NICKEL**, *University of Vienna*  
(lukas.nickel@univie.ac.at)

The opening of the Vienna World's Fair took place after years of growing economic optimism and political aspiration in Vienna and across the Dual Monarchy. Vienna's Medieval ramparts had been demolished and replaced by the grand boulevard Ring, the Danube River was being regulated, and the city had expanded dramatically, by 1873 counting more than a million inhabitants. An administrative compromise with the Hungarian part of the empire had brought about internal stability. Modern railway lines began to facilitate an increasing industrialisation across the country. A closer alliance with Germany had resulted in a more powerful position in Europe. The creation of the Suez Canal had reduced transport costs and travel time to Asia and had made its port Trieste an important international trade hub.

The 1873 World's Fair was designed as a spectacular celebration of Austro-Hungary's new position in the world. Fittingly, the organisers put special emphasis on Vienna's specific ties with the Orient. Among the non-European countries that took part at the exhibition for the first time, it was China and Japan that attracted the strongest public interest. Both shows with their lavish displays of handicraft and art works were to become exceptionally influential. The objects presented at the exposition later became the foundation of East Asian museum holdings and initiated a surge in interest in East Asia among private collectors.

This paper is going to focus on the Chinese exhibition at the World's Fair. It is going to trace how the show came together, recapture what is known about the display in the Industriehalle, and investigate the reception the China galleries received among the public.

### Japan's Policy Following the Austro-Hungarian Guidelines for the Vienna World's Fair in 1873

**Bettina ZORN**, *Weltmuseum Wien*  
(bettina.zorn@weltmuseumwien.at)

The World's Fair held in Vienna 1873 proved to be of importance to Meiji-Japan (1868–1912), which proudly presented itself as a nation for the first time abroad. In contrast to the Chinese presentation, the Japanese felt it important actively to contribute to the world's fair that Emperor Franz Joseph approved on May 24th, 1870. In March 1871, Heinrich Ritter von Calice, Austro-Hungarian envoy to Japan, submitted the formal invitation to Sawa Nobuyoshi, the Japanese foreign minister. The official brief was showcasing agricultural, industrial, and artistic products. Based on the official Austro-Hungarian catalogue listing 25 categories, the Japanese delegation, among them a few foreign advisors, put together over 6000 objects. Today we are still able to locate some in various museum collections all over the world. The challenge Japan faced was to find the corresponding counterpart to the categories asked for. Japan took an active rôle in generating interest abroad by choosing products such as ceramics, lacquer ware or delicate leather and paper goods or exceptional metal objects, which won prizes in 1873 and represented both Japanese

or foreign taste. The Japanese delegation also aimed to learn more about European taste and trade opportunities. For the Austro-Hungarian Empire, the encounter with Japan and the East in general proved to be inspiring.

How the World Came Together: The Importance of Social Contacts during the Vienna World’s Fair

Agnes SCHWANZER, *Weltmuseum Wien / University of Vienna*

Archduke Rainer of Austria (1827–1913), cousin of Emperor Franz Joseph, is representative of an aspect of the Vienna World’s Fair that is little illuminated and difficult to grasp today, namely the social networks that made international contacts possible only through this major event. Archduke Rainer was the President of the Commission for the Vienna World’s Fair. In contrast to Schwarz-Senborn, the Director of the World’s Fair, Rainer had symbolic and representative functions to fulfil. He represented the interests of the World’s Fair through various trips abroad in the run-up to the exhibition and accompanied the travelling public (state representatives, aristocrats and heads of renowned institutions) on tours and events during the Fair.

The rich programme of evening events (from lectures to dance balls) extended such initial contacts with exhibitors on the fringes of the Fair. The Japanese delegation, for example, had new invitations every evening, increasing their popularity and presence in the media, which on the one hand promoted Japanese fashion in Vienna and Europe, and on the other offered the Japanese a social stage to present themselves as a country to be taken seriously internationally and to deepen the contacts necessary for this.

Archduke Rainer’s function made him the hub of lasting contacts that could be established during the World’s Fair. For example, together with Rudolf Eitelberger, the director of the Austrian Museum of Art and Industry (Museum for applied Arts), he thus ensured the acquisition of foreign exhibits for the collection. The idea is therefore to use newspaper reports and personal records of key personalities (such as Archduke Rainer, Sano Tsunetami, etc.) to create a record of social life during the World’s Fair in order to gain a better picture of the subsequent developments of collections and collectors.

Teacups from Japan: Japanese Ceramics: Vienna World’s Fair and Viennese Collecting

Mio WAKITA, *MAK – Museum for Applied Arts, Vienna*

For Meiji Japan, the Vienna World’s Fair, widely known in scholarship as the first venue for the country’s appearance in the landscape of international exhibitions after the Meiji restoration (1868), marked a critical turning point for Meiji cultural policy. More importantly, the relevance of the exhibition for Meiji export politics as the first and best instance for direct market research stimulated a series of design experiments under the guidance of the Japanese Exhibition Committee.

With a focus on ceramics, one of the most promising export sectors of Meiji Japan – and especially a group of European-style teacups from Japan sold at

the Vienna World’s Fair, now in the collection of the Museum of Applied Arts in Vienna – this case study will critically analyse the scope of aesthetic approaches by the Exhibition Committee as well as various Japanese kilns, with reference to historical documents. The acquisition of these ceramics will then be contextualised within the historical discourses of Viennese intellectuals as well as the collecting pattern of contemporaries. In so doing, this paper explores early Meiji design strategies and their repercussions for the collecting landscape in mid-1870s Vienna, aiming at illuminating a focused history of intercultural aesthetic negotiations.

## Overlooked Objects and Technologies

Chair:  
**Sarah NG**, Hong Kong University Museum and Art Gallery

### Investigation of the History of Canton Transparent Enamel in the Qing Dynasty

**Fuxiang GUO**, Palace Museum in Beijing  
(guofuxiang66@163.com)

Transparent enamel is a relatively small category in the Canton enamel family. In the past, the academic circle mainly focused on Canton painted enamel, but paid little attention to transparent enamel. On the basis of physical investigation and a literature review, this paper undertakes a preliminary discussion of the origin, techniques, market and production house of Canton transparent enamel, in the hope of clarifying the historical context of the development of Canton transparent enamel in the Qing Dynasty, and effectively promoting the recognition of this particular category of Canton enamel and laying a foundation for further research in the future.

114

### Intertwining Asian Cultures: Basketry from the Dryad Collection at Leicester Museum and Art Gallery.

**Maria Chiara SCUDERI**, University of Leicester  
(mcs38@leicester.ac.uk)

In historiography, the art of basket-making received particular attention during the 1970s, culminating in the publication *Basketry Technology* (Adovasio, 1977), which still represents the most comprehensive guide for all those interested in understanding the history of basketry through the lens of their materials and techniques. Subsequently, this interest became widely neglected by scholars, although many European museums hold basketry collections, thanks to the activity of anthropologists, Christian missionaries and colonial administrators, who gathered basketry on the field as objects of daily use to witness to the life of the colonised people.

Between 1910 and 1936, the owner of the Dryad firm of cane furniture in Leicester, Harry Peach, purchased a collection of world basketry in international exhibitions, world's fairs and missionary expositions, called the Dryad collection. Peach was interested in improving practice-based education at the Leicester School of Art, by circulating examples of 'handicrafts' from foreign cultures, and in delivering basketry classes around Britain based on techniques in the Dryad objects. The collection entered the local-authority institution Leicester Museum and Art Gallery in 1969 as a school loan collection, and comprises Asian basketry from British colonies in Sri Lanka, Malaysia and China, and Japan.

This paper contributes to two understudied areas of art-historical enquiry. First, it aims to understand the diversity of the Asian continent through a visual analysis of patterns, materials and techniques of basketry production represented in the Dryad collection, with investigation of the relationship between the basket's intended function and its structure and techniques. Secondly, it offers a new Asian material-culture history in relation to the British Empire, uncovering what linkage with the colonial context the objects reveal.

### Untangling the Knot: A Reconstruction of a Traditional Chinese Wooden Joint

**Max FRÜHWIRT**, Institute of Architecture and Media, Graz University of Technology

The Skušek collection, currently stored in the archive of the Slovene Ethnographic Museum, contains a rare, scaled-model of a Chinese wooden house. At a scale of 1:10 the model displays every single component of the wooden structure – beams, rafters, columns, brackets, consoles – and provides insight into the architectural anatomy of a traditional Chinese wooden pavilion. This model is presently disassembled and, since the model is made of very old and now brittle wood, a complete reassembly would be more than difficult if not outright impossible.

The proposed paper *Untangling the Knot: A Reconstruction of a Traditional Chinese Wooden Joint* will show different methods of digital heritage preservation, reconstruction and data generation by analysing one of the most complex parts of the model: the wooden knot connecting the load-bearing columns in each corner of the house to the beams that form the support structure of the roof. The knot in question achieves said connection without any need for glue or nails and works as a wooden joint that locks the different parts tightly using nothing but their own weight and the distribution of forces within itself, which makes it a marvel of traditional Chinese wood-working. The goal was to reconstruct this joint not only structurally, but to also understand the design decisions behind its development. The paper will explain the functional aspects of this aesthetically highly appealing part of the structure. A wide variety of digital and analogue tools and results will be presented as a case study on possible future applications of the workflow employed.

115

### Displaying Identity in Late Imperial China: Qing Dynasty Hat Stands at the Victoria and Albert Museum (V&A)

**Helen GLAISTER**, Victoria & Albert Museum, London  
(h.glaister@vam.ac.uk)

The role of costume as a visual signifier of rank and status in the Qing dynasty is well documented and was widely understood at all levels of society, from the imperial court and Manchu elite to the Chinese populace. The Chinese hat and headdress played a significant part in this process, through its design and form and a panoply of materials, colours and in turn meanings which situated the wearer in a clearly defined hierarchy of civil and military society. The symbolic value of hats was such that they were prominently displayed on



ornamental stands – expertly crafted in a range of media and decorative styles – within the carefully constructed interiors of palaces and mansion houses.

The V&A holds a remarkable group of Chinese hat stands, dating from the eighteenth and nineteenth centuries and including examples destined for the court in Beijing. Crafted from jade, carved and inlaid lacquer, cloisonné, enamels on copper and moulded from gourd, this group of objects illustrates the rich variety of luxury materials employed for the purpose of display. Shapes and decorative styles are equally diverse, ranging from elaborate floral motifs and symbolic elements, dazzling polychrome colours to monochrome, the use of lustrous surfaces and expensive materials contrasting with simple, organic matter, emphasising key elements of Qing dynasty aesthetics and connoisseurship.

On arrival in Europe, Chinese hat stands were frequently misunderstood by private collectors and museums. This paper will consider the role of hat stands in their original context and the history of these objects at the V&A.

## Image and Identity through the Eyes of Artists, Connoisseurs and Intellectuals

Chair:  
**Michel LEE**, *Museum of Far Eastern Antiquities, Stockholm*

### Construction of Artists’ Image and the Expectations of Eras in Traditional China

**Yuqing SUN**, *Charles University, Prague*  
(yq.sun19@outlook.com)

The renowned literati artists in traditional China sometimes have the distinctive image of mavericks. The construction of these images is complicated. The management of the artist himself, the description in the history of the painting and other historical sources, and the requirements and expectations in different eras are all essential elements in moulding their images. As Otto Kurz and Ernst Kris have explored the construction of Western artists’ images by analysing their biographies, I concentrate on the writings about artists in traditional China, where the literati, who dominated art discourse, constructed artists’ images to meet their expectations of different eras. Historical writings, in the same way as paintings, are namely the product of specific authors at specific times in specific contexts.

In this article, I will take Ni Zan 倪瓚 (1301–1374), Tang Yin 唐寅 (1470–1523), and Shi Tao 石涛 (1642–1708) as examples to interpret the construction and remoulding of an artist’s image from the perspective of the demands and expectations of different times. My hope is that this study will not only provide one explanation for how artists’ images were constructed and how such images participated in the study of actual artistic works, but will also suggest a direction for the further understanding of Chinese artists and Chinese art.

### Paintings of Visiting Stele and Collecting Bronzes in Late 18th-Century China: Archaeological Report and Personal Memoir in One

**Jennifer C. C. CHANG**, *SOAS, University of London*  
(676076@soas.ac.uk)

In Chinese intellectual history, the 18th century is an era of antiquarianism, when pondering the past via material and textual remains was called bronze-and-stone study (*jinsbixue*). At the time, scholars would travel to see stone stele, documenting and publishing rubbings of the findings. Celebrated scholar-officials such as Weng Fanggang 翁方綱 (1733–1818) and Ruan Yuan 阮元 (1764–1849) were leading figures in this type of work, publishing extensively on epigraphy and philology. Another major figure is Huang Yi (1744–1801) 黃易, a renowned seal-carving artist who travelled widely to visit various sites of cliff carvings and stelae. Previous research has focused on their publications,

calligraphic writings, and seal-carvings, but they also left behind paintings, offering valuable visual documentation of their journeys and collections. Some existing examples include Wang Xuehaos’s 王學浩 (1754–1832) *Presenting the Tripod* dedicated to Ruan Yuan, and a series of albums by Huang Yi documenting his stelae visits. In these artworks, the owners left inscriptions recording their findings, followed by voluminous colophons from their contemporaries, indicating the paintings were circulated. Unlike a conventional report, the inscriptions focused mainly on the owners, praising their dedication and knowledge in antiquarianism. For those scholars, producing these paintings was not only reporting their research activities, but also creating a personal memoir to establish a certain image and reputation. Through investigating these visual materials, this paper aims to enhance the understanding on stela visiting in late 18th-century China as an early form of research on material remains, offering a window into the past prior to the establishment of modern archaeology. The paper furthermore reflects on the impact that these practices have had on Chinese archaeology.

Story of the Stone and its Replications in Modern China

Jiayao WANG, Augusta University

My research paper looks at the cultural biography of a collection of seal carvings with the literary content *Sbitou ji pingbua* derived from the most popular edition of the novel *The Story of the Stone*. In *Sbitou ji pingbua*, each character name from the novel is matched with a drama line from *Story of the Western Wing*. The patron of this project is Ji Houtao 季厚焄 (1865–1948), a Hangzhou literati scholar. The first seal carver Zhao Mu 趙穆 (1845–1894) passed away, with the unfinished project completed by Ye Ming (1866–1948) in 1904. From 1904 to 1946, we see different modes of production and reproduction of the seal imprints. First, we see the hand-printed seal albums circulated within the inner circle of connoisseurs and intellectuals. From 1927 to 1928, the photographic reproductions of the seal imprints appeared in instalments in the influential newspaper, *Morning Post Sunday Picture Section* (1925–1928). Mechanical reproduction takes the “aura” away from the original, and this provokes calls for the “authentic” and the “original”. In 1946, the Hanwen Bookstore issued the seal album by hand-printing, with a sufficient consumer audience to sustain a bookstore-publisher of this kind. This paper looks at the complex relationship between the materiality (seal carving/stone) and the story *Story of the Stone*, the stone (seal carving) and its replications, the technology (human hand/machine) and the “aura” of the art.

Archaeology of Central Asia:  
Discoveries and New Approaches

Chair:  
Maria KHAYUTINA, Ludwig-Maximilians-University of Munich  
(maria.khayutina@lmu.de)

Pottery of the Kulai Culture in the Early Iron Age  
(Western Siberia)

Dmitriy SELIN, Institute of Archaeology and Ethnography  
Siberian Branch of the Russian Academy of Sciences, Novosibirsk

This paper focuses on the results of multidisciplinary study of the pottery of Kulai culture (ca. 4th century BC – 4th century AD). Ceramics from the sites located in the Surgut region (248 vessels) and the Novosibirsk region (97 vessels) were analysed. The study was carried out using interdisciplinary methods, including traceology, petrography, X-ray diffraction and thermal analysis and 3D modelling.

Analysis has revealed that in the Kulai culture of the Novosibirsk region, ferruginous clays were used as raw materials for pottery. The most common clay paste composition was clay + broken stone. The use of chamotte as an artificial additive to clay was much less frequent. An admixture of organics was rarely used. Vessels were moulded using the patch building technique. In the Kulai pottery of the Surgut region, ferruginous clays were used as raw materials. The most common clay paste composition was also clay + broken stone; however, at some archaeological sites, the dominant composition was clay + chamotte. Organic admixtures were also rarely used. Vessels were moulded using the patch or band building techniques.

As shown by a comprehensive analysis of the materials studied, which had a common origin, the pottery traditions of the Kulai culture vary greatly in different regions. This is manifested in different compositions of artificial additives for clay pastes, different skills in sculpting vessels, different tools for processing vessel surfaces, etc., which indicates the influence of other cultures. The Kulai culture in different territories was influenced by neighbouring cultures, as was reflected in the traditions of pottery. The study was supported by the Russian Science Foundation, grant no. 21-78-00039.

Spatial Dynamics of Urbanisation at the Onset  
of the First Turk Empire

Annie CHAN, Ludwig-Maximilians-University of Munich

The contours of medieval urban transformation astride the Tarim-Tian Shan mid-latitudes are to a large extent viewed through the lens of religious iconography and Chinese political history. Thus, research is often directed at finds evincing the materiality of interregional cultural forms that demarcate routes of transmission conforming to purported topographical perimeters. Most no-

table examples include murals, religious buildings, and ornamental objects made of precious metals and textiles. This paper redirects the attention to the built environments that engendered some of these finds. It questions the social impact of space use as well as the spatial patterns of cultural change with respect to building form, function, layout, and site selection. The paper finds an explanation for the character of cultural heterogeneity across the region’s desert and montane steppes at the onset of the First Turk empire (late 6th – early 7th centuries) in syntaxes of built landscape that are the legacy of coterminous protectorates, kingdoms, and confederate groups of preceding centuries.

Same Site – Different Viewpoints: Understanding the Archaeological Landscape of the 10–12th Century Khitan Period Settlement of Khar Bukh Balgas in Bulgan County, Mongolia

Katalin TOLNAI, Independent scholar, Budapest  
András HARMATH, CEO – Tahimeter Ltd, Nógrádsáp  
Zsolt SZILÁGYI, Research Center for the Humanities, Institute of Ethnology, Budapest

The paper deals with the landscape archaeological research of the 10–12th century Khitan period site, Khar Bukh Balgas in Bulgan county, Mongolia. In this paper, we present different aspects of our research at this site. Our work is carried out within the framework of the Khi-Land, *Khitan Landscapes in Mongolia 2017–2023* project. The main goal of the project is the understanding of the inner structure of the settlements of the Khitan Empire and the relationships between the nomadic lifestyle and the towns of the Liao Empire, which once occupied parts of China and a large part of present day Mongolia.

In this talk, we will summarise our findings on the archaeological landscape of the fortified settlement of Khar Bukh Balgas. Also, we will make a brief comparison with the contemporaneous Khitan-period sites from Mongolia. In that, we will refer back to our presentation held at the EAAA Online panel 2021, but we will give more detailed information on various aspects of Khar Bukh Balgas, such as its architectural reconstruction, agricultural remains and use period. We will also discuss another aspect of the landscape, seeing the area of Khar Bukh Balgas on a wider timeline. In that analysis, we will consider this area as a sacred landscape. In the 16–17th century, a Monastery was erected in the area of the Khitan fortification. In our presentation, we will also discuss the possible connection between these remains.

Nakṣatras in Central Asia: Analysis of the Archaeological Finds from the Qigexing Temple in Ritual Context

Lu TIAN, Freie Universität Berlin  
(lu.tian@fu-berlin.de)

The archaeological site of the Qigexing Temple, which was located in the ancient kingdom of Karashar (chi. *Yanqi* 焉耆), has been largely neglected in research to date. As a station on the northeastern edge of the Tarim Basin between Kocho and Kucha, Yanqi had little attraction for scholarship and was never as powerful or significant as its neighbouring countries.

Utilising an art-historical perspective with the help of archaeological methods, this project aims to evaluate the scattered archaeological finds from various collections embedded in the overall transmission and development of Buddhist art along the ancient trade routes. The focus, on one hand, is on the systematic inventory and the dating of these fragmentary materials and on the other hand it centres on the reconstruction of previously collapsed caves. As a result, the effects and functions of the entire artwork in the ritual context and original positioning concepts will be revealed.

For this occasion, this talk investigates the identification and significance of Nakṣatra (Chi. *Xiu* 宿) representations in Buddhist caves, focusing on the relevant archaeological materials from Central Asia. Through this example it is possible to highlight the religious complexity of Yanqi Buddhism, showcasing exactly how this meaningful ritual space was built.

# East Asian Art in the Wake of the 1873 Vienna World’s Fair: Collectors and Collection Biographies in Central Europe at the Late 19th and Early 20th Centuries (II)

Chairs:  
**Lukas NICKEL**, *University of Vienna*  
(lukas.nickel@univie.ac.at)  
**Nataša VAMPELJ SUHADOLNIK**, *University of Ljubljana*  
(natasa.vampeljshadolnik@ff.uni-lj.si)

## Our Man in Shanghai: Josef Haas and the Role of 19th Century Austro-Hungarian Representatives in China as Movers and Shakers of Collecting Networks

**Alexandra NACHESCU**, *University of Vienna*  
(al.nachescu@gmail.com)

Austro-Hungarian imperial representatives in China acted as important nodes in collecting networks of the second half the 19th century. This paper will examine how imperial representatives like Josef Haas (1847–1896) and his contemporaries harnessed their influence as brokers within the European diasporas in Asia for their collecting activities. It will establish how Haas’ engagement with collecting was shaped by his early employment at the Hong Kong consulate, just as it played a crucial role in museum acquisitions associated with the Imperial East Asian Expedition (1869–1871) and the Viennese World Fair (1873), and will then investigate his own network-building as Austro-Hungarian Councillor from 1889 (and General Councillor from 1895 until his death in 1896).

Haas used his active membership in diasporic societies like the Shanghai-based Royal Asiatic Society as a means of recruiting donors for museums in Vienna. The paper aims to shed light on the formation of Haas’ network, the different incentives affecting his contacts – from visibility in scientific societies to the acquisition of national honours and the furthering of personal commercial interests – as well as Haas’ reliance on British imperial institutions like the RAS.

Whilst taking individual collectors as a starting point, the author hopes to highlight the specific positionality of Austro-Hungarian imperial consulates in transnational collecting networks. As a research framework, the focus on consular institutions eschews the methodological nationalism of earlier research, and allows a clearer view of the reliance of 19th century Austro-Hungarian collecting practices on European diasporic communities in Asia.

## The East Asian Heritage and Collecting Activities of Eleonora von Haas

**Barbara TRNOVEC**, *Celje Regional Museum*  
(barbara.trnovec@pokmuz-ce.si)  
**Nataša VAMPELJ SUHADOLNIK**, *University of Ljubljana*  
(natasa.vampeljshadolnik@ff.uni-lj.si)

Eleonora von Haas (1866–1943), wife of Austro-Hungarian councillor Josef von Haas (1847–1896), lived in Shanghai from 1889 until her husband’s death in 1896. After his death, she travelled back to Vienna and Graz, and in 1913 moved in with her relatives in Mozirje, Slovenia, where she lived until her death in 1943. She brought with her Chinese objects, which later ended up with her friends and relatives, as well as photographs and some documents, which are now kept in the Historical Archive of Celje and have not yet been examined.

By studying the documents and photographic material in the archives, we aim to reconstruct her life and shed more light on her role in the collecting activities and the social network that formed around her husband. To what extent was she involved in collecting and how was her interest in collecting shaped by the cosmopolitan nature of Austria-Hungary, which became especially pronounced after the 1873 World’s Fair when China and Japan became more prominent? Using oral history methods, we also aim to reconstruct her/their collection of Chinese objects brought to Slovenia, as well as their collection in the Weltmuseum in Vienna, to explore the nature of the objects they acquired, their personal tastes, and to what extent they can be linked to museum acquisitions and the Vienna World’s Fair. This will also allow us to investigate what happened to her/their collection after the collapse of Austria-Hungary.

## The Influence of World’s Fairs and the Opening of New Sea Routes on the Formation of Collections of Japanese and Chinese Art and Ethnographic Material in Bohemia and Moravia in the late 19th Century

**Filip SUCHOMEL**, *Regional Gallery in Liberec*  
(filip.suchomel@volny.cz)

World’s fairs were an important milestone for the foundation of the first Czech museums and sparked a renewed interest in Japan and China in particular. The World’s Fair in London in 1862 was the primary impulse for the foundation of the first Czech industrial museum, founded by Vojta Náprstek. Among the first exhibits to be recorded in the collection were also Chinese and Japanese arts and crafts or ethnographic objects. Náprstek became the first Czech creator of a modern museum institution, which was supposed to represent everyday life in distant countries, to present its culture and artistic artifacts with the aim of finding possible lessons and inspiration in them.

A milestone for developing non-European collections in Czech museums was the World’s Fair in Vienna, thanks to which art and industrial museums were founded in Brno and Liberec. A significant role in their acquisitions and exhibition activities was played by non-European objects, whose non-traditional shapes and decoration were intended to inspire domestic creators and help the new development of craft industries.



From the 1850s, newly established shops (selling mainly tea) played an important role in the promotion of non-European culture not only in Vienna but also in the Czech lands, especially in Prague and Brno. They also offered other goods of non-European origin, including works of art, and became important centres of interest in the Far East, its crafts, and culture.

Better travel accessibility, the creation of regular ship connections, the development of the Austro-Hungarian navy, and its regular voyages to distant Asian destinations also played an important role in the development of the collection of non-European objects in Bohemia and Moravia. Naval officers such as Dubský, Wawra, or Stejskal collected large sets of artistic and ethnographic material during their travels in the service. Interest in exploring foreign lands peaked in the Czech lands at the turn of the 20th century, when travellers such as Vráz, Kořenský, or Hloucha built exceptional and unique sets of art and ethnographic objects, which later became the basis for the largest museum collections in the Czech lands.

The Object That Isn't

Chair and discussant:  
**Lei XUE**, Oregon State University  
(lei.xue@oregonstate.edu)

A collection consists of objects, literally. The objects, in the familiar dual sense as material things and symbolic tokens, are subject to creative, collection-oriented thoughts and activities. The collector, said Walter Benjamin, liberates “things from the bondage of utility.” The question is not “what are objects in the collectors’ programs of meaning making?” Rather, the question is, “how do objects maintain, as well as reverse, their materiality in this progress?” This panel discusses the practices of collecting in early-modern and modern China by rethinking the concepts of object and materiality through their equivalents and countertypes. The speakers explore the interacting dynamics which have affected the materiality of the collected objects as much as the quality of being an object. Lianming Wang explores how *kuancai* lacquer screens were deployed by Qing local officials as inscribed objects to claim and consolidate political alliances. Tingting Xu discusses the antiquarian scholars’ pursuits of “true images”, and asks what a Chinese “truthful” medium means in the fabrics of illusion, knowledge, and representation. Guangchen Chen reflects on the correlations between the collectible objects and the intellectual history of modern China through Chen Mengjia’s dual trajectories in written and material cultures. François Louis identifies a set of purported Liao gold and silver vessels as forgeries and examines the role of international antiquities collecting in the conception of Liao elite material culture. Our goal is a deeper understanding of the collection as the totality of the objects set in their material and conceptual antinomies.

Pursuing the “True Image”: Photography and the Antiquarian Objects in Late Qing and Early Republican China

Tingting XU, University of Rochester  
(xuxutingting@gmail.com)

In the 1890s and 1900s, cameras and modern printing became the indispensable tools of Chinese antiquarian scholars and collectors. The “true image” was a recurring concept in their pursuit of a vivid and reliable visual representation of the studied objects – in both photographs and the photomechanical reproductions of other materials involved. Paradoxically though, the photographs published were often retouched, or even modified, to conflate representation with the object itself. These were by no means images depicting the objects in straightforward “truthfulness.” How should we understand the retouched, deceptive, and what I call “hyperreal” photographs, in the antiquarian fabrics of illusion, knowledge, and representation? I argue that photography and photomechanical printing enabled the modernisation of connoisseurship, contextualised the Chinese culture of collecting in the world perspective of antiquarianism, and facilitated the convergence of the study of bronzes and stelae (*jinsbi xue*) with the emerging modern disciplines of archaeology, palaeography, and art history. The antiquarian standards for defining the concept of “truthfulness” are the key to conceptualising photography’s transformation of the *jinsbi* discipline. What do we mean by a Chinese “truthful” medium, and what can we learn from it under its photographic crust?

Chen Mengjia: Negotiating the Tension between Written and Material Cultures

Guangchen CHEN, Emory University, Atlanta  
(gchen23@emory.edu)

The intellectual life Chen Mengjia (1911–1966) followed a most unusual trajectory. His youthful passion was for modernist poetry, making him a prominent member of the vibrant Crescent Moon Society. But soon he completely abandoned this path, and turned to the collecting and study of ancient artifacts. This paper uses Chen’s radical change of course to reflect on the tension between written and material cultures in the extreme political pressure of 20th-century China, and rethinks the underappreciated implications of the collected objects in modern Chinese intellectual history.

Chen’s career trajectory was influenced by the groundbreaking archaeological findings of the time and by national crisis, as well as by the influence of his mentors Rong Geng and Wen Yiduo, and in particular, the ideological control that was advanced to an unprecedented level during the Anti-Rightist Campaign and the Cultural Revolution. Chen retreated to the past and to silent objects, with a particular obsession for Ming-era furniture. His tragic suicide at the onset of the Cultural Revolution signified a moment of unresolved and unresolvable crisis that upended Chinese intellectuals in the turbulent twentieth century. It also raises the question of how silent objects could resonate with written culture, if collecting is also seen in broader and poetic terms.

Fake Plunder: The Case of Liao–Dynasty Gold and Silver

François LOUIS, Bard Graduate Center, New York  
(francois.louis@bgc.bard.edu)

Between 1989 and 1991, several dozen purported Liao-dynasty gold and silver vessels entered the international art market. The vessels all have dated inscriptions that link them to prime minister Han Derang (941–1011) and Empress Dowager Chengtian (r. 983–1006), two of the most famous figures of the Liao dynasty (907–1125). There is ample evidence to excite suspicion that these vessels are the products of an ambitious forgery operation, intended to entice international collectors to enter a new field: Liao elite material culture. In this presentation I am taking a fresh look at the group, prompted by the 2020 publication of Han Derang’s looted tomb. I am finding that a considerable body of literature has now accrued that still considers these pieces to be authentic. This literature sees the vessel inscriptions as proof of an amorous relationship between the Kitan dowager empress and her Chinese minister.

The Inscribed Surface: Kuancai Lacquer Screens and Qing Local Officials

Lianming WANG, City University of Hong Kong

Produced in China’s coastal areas of the seventeenth century, a type of folding screen decorated with a technique of incised lacquer, known as ‘kuancai’, was a popular gift among the low-ranking but wealthy Qing officials (who often engaged in local commerce) on China’s maritime frontier. Going far beyond the status of being collectible objects, these screens were inscribed by officials to celebrate the retirements, birthdays, and academic successes of the imperial candidates who later became officials. The gratulatory texts engraved on the screens’ rear, often with details of the officials’ names, years of imperial examinations, and the titles of their civil service, transformed the ready-made screens into public stages of political manifesto. This paper attempts to understand how these officials asserted their growing claim to power through this double-sided, visual as well as inscribed object; and how this image-text combination resituates the public display of personal authority and political alliance in comprehensive terms that allow us to rethink its materiality. As this paper argues, kuancai screens responded to the pictorial tradition of ‘Elegant Gathering’ that had flourished in Beijing since the mid-Ming dynasty with new mechanisms of an objecthood staged for political networking and alliance.

Sense and Sensibility: Meaning and Aesthetics of Confucian Literati Gardens

Chair: Jongsang SUNG, Seoul National University

Discussant: Shanshan LIU, Beijing University of Civil Engineering and Architecture (liuss10@hotmail.com)

Gardening, commonly referred to as the seventh art, is a mental art that reflects the characteristics and trends of a specific region (country) and era along with painting, poetry, and architecture, meaning a place where nature, art, and life are implied. As such, the garden, which is a place where the living culture and art of a society and era are gathered altogether, is not only a passive function of visual beauty or relaxation, but also a place to practise care for life, express and share values of the time and aesthetics of individuals. Thus a garden is the place where not only practical and functional use, but also artistic and philosophical meaning is emphasised. In short, gardens meet and accommodate the essential need and desire of human beings.

In this panel, re-evoking the questions concerning the meanings and concepts of garden, we will outline what kinds of sense and sensibility the Confucian literati enjoyed and shared in the garden. While sense is something related to the rational mind, sensibility is about feeling deeply touched by emotional and/or aesthetic influences. In gardening, the former can correspond to function and/or meaning, the latter to artistic appreciation and/or expression.

Through a trans-medial approach of investigating the relation of gardening to text-painting-music, this panel tries to emphasise the garden as a venue for the multi-artistic performance of Confucian literati. Exploring the specific and actual cases of historic Confucian literati’s gardens, we will explore the diverse aspects of the sense and sensibility of gardening.

This panel brings together both young and well-established scholars working in the field of garden art history to explore issues around the sense and sensibility of Confucian literati gardens in Korea and China.

In the later part, any issues raised will be addressed in general discussion with the audience.

Communion with the Deities: Medicinal Plants  
Landscaping in Chinese Royal Garden

Shanshan LIU, Beijing University of Civil Engineering and Architecture  
(liuss10@hotmail.com)

Enabling communion with the Deities is one of the original functions of Chinese royal gardens. Early Chinese emperors always tried to pursue immortality by searching for fairylands. Meanwhile, they tried to imitate the legendary environment where immortals live in royal gardens, in order to communicate with the deities and achieve immortality themselves. Therefore, the creation of fairyland became an essential theme in Chinese royal gardens. To complete the feeling of the fairyland, medicinal plant landscaping served as an important design technique. As representatives of “celestial medicine”, medicinal plants have rich symbolic meanings and are an important element in the creation of fairyland theme and imagery. The study of medicinal plant landscaping is very difficult not only because the authenticity of plants was more likely to be destroyed, but also because people often forget the original meaning of the plants in historical changes. By studying related literature and paintings, this research analyses the myths of Kunlun and Penglai, which are the origin of Chinese gardens, and examines the archetypes of medicinal plants originating in mythological fairylands and their symbolic meanings. Additionally, taking Xianglong Stone and Genyue Royal Garden in the Song Dynasty, the Mountain Resort of Chengde and the Old Summer Palace in the Qing Dynasty as examples, the research discusses how to use medicinal plants to complete detail and theme design, organise scene structure, and develop a systematic landscaping narrative. This research can help understand the integrity of fairyland creation in Chinese royal gardens from the perspective of medicinal plants, and provide reference for further research on the restoration of plants in ruined gardens and for the contemporary design of healthcare landscapes.

Sense and Sensibility in the Chinese Literati Garden in the  
17th Century: A Case Study of the Zhi Garden in the Jiang’nan  
Region

Xiao HUANG, Beijing Forestry University  
(xingying003@163.com)

The literati garden is one of the main streams in the history of Chinese garden art. Literature such as poetry and prose has a significant influence on the landscaping of Chinese gardens, which is reflected in two aspects: using allusions for scenery naming and organising the structure of the garden layout. The paper takes the Zhi Garden in the 17th century as a case study to explore how the literati in the Ming Dynasty accomplished the “poeticisation of the garden landscape” by using allusions to express their personal emotions and organise the structure of the garden layout following the structure of prose texts, hence to accomplish the landscape narrative of the garden.

The Zhi Garden was named after Tao Yuanming’s poem “Zhi Jiu (Stop Drinking)”. Many Zhi Garden scenes are named after poems and allusions of famous scholars from the past. By citing the works of former scholars in the names of vistas in the garden, the owner makes people feel as if they are communicat-

ing with the former scholars while admiring the surrounding landscapes. And the naming of the vistas also integrated the personal experience and emotion of the owner of the garden. On this basis, the owner of the garden connected the landscape narrative with various names into a clear main plot. The scenery names cited Tao Yuanming’s allusions on various occasions, enriching the landscape details and forming a coherent narrative. The result shows the sense and sensibility of garden making in literati gardens in the 17th century.

Aesthetics of Tea Space in Literati Paintings  
in Ming and Qing Dynasties

Lin ZHANG, Beijing University of Civil Engineering and Architecture  
Qiuye JIN, Beijing University of Civil Engineering and Architecture

In the discussion of tea space in ancient Chinese painting, certain research achievements have been obtained in the professional field. However, at present, few scholars analyse and discuss the main characters’ bodies, artifacts, and the surrounding environment from the perspective of the “relationship” between the various elements of literati paintings in the Ming and Qing Dynasties. In fact, the elements in the tea space do not exist independently, but interact with each other and become a “body-artifacts-environment” space system with the main characters’ activities as its centre. This system was gradually shaped in the Ming and Qing dynasties, and presented certain paradigms and universal characteristics. Based on this, this paper takes the picture scroll as the main research sample and selects more than 200 paintings in the Ming and Qing Dynasties (1570–1840). The research focuses on the main characteristics of tea activities in the paintings of literati in the Ming and Qing Dynasties, including the indoor and outdoor environment of artifacts, furniture, screens, etc. In terms of research methods, it adopts the method of mutual verification of images and texts and in-depth analysis of individual cases. In short, the tea space system in literati paintings is not only ritualistic and cultural, but also physical and sensory. The paintings all serve to cultivate a kind of spiritual sentiment of the literati elite group. This is also where the paper tries to explore the significance of tea space in the paintings of literati in the Ming and Qing Dynasties.

Garden as a Stage for Spatial Politics: King Jeongjo’s  
Approach and Use of the Back Garden of Changdeok Palace

Jongsang SUNG, Seoul National University

In the Joseon Dynasty, as places for cultivating and enjoying Confucian values and virtues along with natural beauty, gardens were often the exclusive property of literary scholars such as the *Sadaebu* 士大夫 and *Seonbi*. However, there were many kings who actively used gardens. Among them, the 22nd king of the Joseon Dynasty, King Jeongjo (name Lee san, reign 1776–1800) is one of the representative figures. King Jeongjo, who had the misfortune to be a son of the Sadoseja 思悼世子, a tragic prince who was killed by his father, King Youngjo, was so unstable that even the throne was threatened for some time after his ascension. In this sense, the importance he attached



to gardens and his active use of them played an important role in strengthening his kingship, fostering innovation in Joseon’s literary arts, and making himself the best and wisest king in Joseon history. The garden he mainly used was the Back Garden of the Changdeok palace. This palace is considered to have the most Korean spatial aesthetics among the Joseon palaces, because its buildings and spaces are arranged to correspond exquisitely with the existing natural topography. Located behind Changdeok Palace, the Back Garden has a harmonious arrangement of beautiful pavilions and ponds in a gentle natural terrain, to which access was strictly prohibited for all except the king and his family. This paper will explore King Jeongjo’s approach and the way he put the Back Garden to political as well as private use.

## New Perspectives in Contemporary Asian Art (II)

Chair:  
**Mia Dora PRVAN**, independent scholar, London  
(miadora.prvan@gmail.com)

### Michelangelo Pistoletto’s “Buddha”: On Mirror Images and Contemporary Buddhist Art

**Paramita PAUL**, Leiden University  
(p.paul@iiias.nl)

In 2018, the Nieuwe Kerk in Amsterdam organised the exhibition “Buddha’s Life, Path to the Present”. Part of this show was an image by the Italian conceptual artist Michelangelo Pistoletto (b. 1933) of a life-sized standing Buddha looking into a mirror. Pistoletto created “Buddha” as part of the series “Third Paradise”, in which he imagined a new level of human civilization. This paper discusses “Buddha” through questions of mirrors as elements that hold fascination in both Western and East Asian literary and artistic traditions. Further, based on this analysis, it explores the complexities of designing a framework for understanding contemporary Buddhist art.

Whether as a tool for artists, as a motif in paintings, or as a subject of theorisation (Benjamin), the mirror’s significance in Western art and visual culture is enormous. Equally, mirror analogies in Buddhist philosophical texts are numerous, and actual mirrors are used in Tiantai and Chan ritual and meditative practices. Particularly, mirrors function as sacred objects on which deities dwell – the Metropolitan in New York holds a 19th-century Japanese “Magic Mirror” that reveals an image of the Buddha Amitabha under special lighting conditions. How does Pistoletto’s “Buddha” reconfigure elements from these different traditions? And how might we understand this image as a form of contemporary Buddhist art? Contemporary Buddhist art is a recent, less-studied category of Buddhist art, and its parameters have yet to be defined. This paper identifies some of the ways in which “Buddha” both represents and problematises this new field.

### Back to Local: Tibetan Contemporary Art and Photography à la mode

**Chang LIU**, Ecole Pratique des Hautes Etudes – Paris Sciences & Lettres  
(evekhalil1995@gmail.com)

The construction and deconstruction of Tibetan identity or “Tibetan-ness” as a crucial notion in the study of contemporary Tibet have been argued over using different theoretical approaches in the social sciences (Hillman, 2018). In the field of art, the representation of this Tibetan-ness engaged in the flux of culture and the context of globalisation has indeed become one of the most essential subject matters for Tibetan contemporary artists – especially artists who have witnessed and experienced the rapid change of society. Neverthe-

less, young artists born in the 1980s and 1990s show more interest in addressing their personal predicament, anxiety, or sense of uncertainty as young people than in shattering the exoticised “Shangri-la”-rised images. Contemporary art as a distinctive mode of space rupturing and conceptual reconfiguration (Ong, 2012) becomes a vehicle for young artists to present a more diverse and original perspective of how Tibet and Tibetan art *can be* – their hometown shall never be reduced to a geographical concept or a Buddhist shrine, but must be seen as a land to which its inhabitants, whether cleric or lay, noble or peasant, merchant or labourer, agriculturalist or nomad are deeply attached.

Through an anthropological approach, this article hence examines this new scenario in Tibet where young artists start to reflect on their roles, confronting the tension between traditional culture and secular society, collective perspective and highly individualistic representation.

Superflat & The Cartoon Generation within Global Anime-pop

Hui WANG, Heidelberg University

In this presentation, I look into the histories and cultural legacy of the Superflat (Japan) and Cartoon Generation (China) artistic movements within the framework of anime-pop in their local and global contexts. I use the term anime-pop to refer to the global art and visual culture currents gaining in popularity since the 1990s that are characterised by figurative language, “artificial” colour, flattened perspective, layering technique, and iconic symbols employed from animation-cartoons. Facilitating this hyperreal world-making and attending to rising mass demand, they have expanded beyond the boundary of fine art to a cross-sectoral and transnational co-productive network based on the convergence of various channels and modes of production constituting a contemporary creative economy. Drawing on methods and achievements from a variety of fields from art history to media, visual, and cultural studies, I seek to illustrate the productivity as well as consequences of the massive contagiousity and sustainability of popular art, artistic commodity, and artistic-symbolic property within the context of globalisation and information capitalism. Bringing in the East Asian agency and experience, I show how the “animetic paradigm shift” is about not only the most transculturally permeable graphic surfaces of contemporary culture, but also a deeper logic of cultural production behind the transmutations of art-making, consumer culture, media environment, and the organisation of production. Anime-pop represents a reconfiguration of subjectivities amidst the “flattened” and fragmented chaosmosis of the postmodern that relies on a hyperlinked matrix of plural, infinite, transforming, interacting dimensions of cultural flow and perspectives beyond the anthropocentric hierarchy and ontological determinacy.

Panel 34  
Fri 15:00–16:30  
Lecture room 2

East Asian Art in the Wake of the 1873 Vienna World’s Fair: Collectors and Collection Biographies in Central Europe at the Late 19th and Early 20th Centuries (III)

Chairs:  
Lukas NICKEL, University of Vienna  
(lukas.nickel@univie.ac.at)  
Nataša VAMPELJ SUHADOLNIK, University of Ljubljana  
(natasa.vampeljshadolnik@ff.uni-lj.si)

The Impact of the Vienna World’s Fair on the Carniolan Elite’s Collecting Practices of East Asian Objects

Tina BERDAJS, University of Ljubljana  
(tina.berdajs2@gmail.com)

This paper will explore how the 1873 Vienna World’s Fair encouraged the collecting practices of the Carniolan elite and influenced their perception and reception of East Asian heritage in the area of present-day Slovenia. The study focuses in particular on the case studies of two collectors active in the second half of the 19th century: the collector and great patron of the arts Viktor Smole (1842–1885) and the well-known Austro-Hungarian diplomat and politician of Slovene descent Baron Jožef Schwegel (1836–1914). After their deaths, their personal collections, including East Asian objects, were bequeathed to the Provincial Museum of Carniola, now the National Museum of Slovenia. We will examine the connection to the World’s Fair through the viewpoint of the nature of the objects. In the second case study, the connection to the World’s Fair will also be presented and examined through Schwegel’s direct participation in the organisation of the so-called “Oriental Pavilion” and his subsequent involvement in the organisation of the Oriental Museum in Vienna.

## Missionaries as Museum Suppliers: The Relationship between P. B. Turk and the Rudolfinum Museum in Ljubljana

**Helena MOTOH**, *Science and Research Centre Koper*  
([helena.motoh@zrs-kp.si](mailto:helena.motoh@zrs-kp.si))

The paper focuses on the particular chapter in history of Asian collections in Slovenia, when missionaries became the main suppliers of objects from East Asian and South Asian countries. This practice was preceded in the 19th century by collections sent to the museum by missionaries (North America) and Father Knoblehar (Sudan). For East Asia, however, the first extensive collection was supplied to the museum by Peter Baptist Turk OFM (1874–1944), who was a missionary in China, most of the time in Hankou, from 1901 until the end of his life. The paper presents an analysis of recently discovered correspondence between the missionary and the head of the Rudolfinum (Provincial Museum of Carniola) in 1912/1913, focusing especially on the complex relationship between missionaries as suppliers of museum artifacts and the museum trying to become a representative provincial museum institution, following the examples of similar institutions in the capital of Austria-Hungary. In this correspondence it is especially interesting how Turk's missionary interest in "pagan" religious objects was negotiated with the more ethnographical collecting policy of the museum. In second part of the paper, the correspondence and the purchasing and inventory lists included are matched to the objects in the Turk collection which arrived in Ljubljana in December 1912 (now kept in the Slovenian Ethnographical Museum) in order to reflect on the material outcome of this complex relationship in the structure and content of a museum collection.

136

## Panel 35

Fri 15:00–16:30  
Lecture room 4

## Art and Street Politics in the Global 1960s: Nakajima Yoshio and the Global Avant-Garde

*Chair:*  
**William MAROTTI**, *University of California, Los Angeles*  
([marotti@history.ucla.edu](mailto:marotti@history.ucla.edu))

Anarchic street performances in late-1950s Japan; inauguration of the first Happenings in Antwerp and charging of the "magic circle" in Amsterdam; Bauhaus Situationiste and anti-national art exchanges, networks and communes. In ways that challenge our imaginings of the role, place, and possibilities of art, Yoshio Nakajima's storied career has traversed an astounding range of locations, scenes, and movements as well as media and performance modes. Nakajima repeatedly plays a role in jump-starting spaces of possibility, from Tokyo to Ubbeboða, from Spui square and the Dutch Provos to Antwerp and Sweden. The paradox of Nakajima's work is that, despite its apparent exemplification of art's potential to move and to transform, it has largely fallen out of accounts in which its impact might have justifiably featured.

137

Our panel presents our ongoing international collaboration working to remedy this oversight. We will be presenting a subset of the findings from our edited volume (Routledge, 2023) both to introduce the stakes and significance of this artist's category-defying work, and to engage with the audience to develop subsequent possible avenues for expansion and interaction.

Nakajima's work provides a compelling case for rethinking art-historical practices and methodologies to evaluate approaches to transformations of art and politics and to their specific interrelation. Nakajima's peripatetic practices are exemplary in their nonconformity and demonstrate the inadequacy of notions of specificity that would oppose an authentic local or national frame to an inauthentic transnational one. Conversely, they manifest a key dimension of the 1960s as a global event in the interrelation between eventfulness itself and the redrawing of categories of practice and understanding.

---

## When Art Grabs You: Grasping Art and Politics in the Global 1960s with Nakajima Yoshio

**William MAROTTI**, *University of California, Los Angeles*  
(marotti@history.ucla.edu)

My paper addresses Nakajima through the writings of art critic Yoshida Yoshie, whom Nakajima attacked on the steps of an art museum in 1963. From confused rage, Yoshida comes to appreciate Nakajima's radical and even global role and the possibilities of an art practice that assaults perceptions and even persons. Moving through Yoshida's contemporaneous, dissident assessment, Nakajima appears as a paradoxically untimely figure of timely intervention: strangely present, even pivotal, yet overlooked. Nakajima's performance work in the oddly unstructured, expanding spaces of commuting through trains, stations, and streets predates similar and better-known explorations by avant-gardists in Tokyo and beyond. His chanting, free-form, often collaborative public performances across Europe likewise demand consideration within the broader contemporaneous explorations of ritual, ceremony, and bodily possibility in art in the 1960s. As recognised by Yoshida, Nakajima repeatedly played a role in jump-starting spaces of possibility, from Tokyo to Ubbaboda, from Spui square and the Dutch Provos to Antwerp and Sweden.

I argue that Nakajima's work presented a realised actuality of transformative, unbounded practices that, despite or because of their imperfect intelligibility, allowed others to see and experience the world differently. Following that elusive actuality, in turn, reveals the potential of such art and politics to emerge at any time – unpredictably, beyond intention or design; untimely but perhaps made more graspable by a bit of openness, by attention to the unusual. In this essay I consider Nakajima across our intertwined investigations. Following Yoshida Yoshie, I consider the relations of art, politics, and violence in the 1960s and the very possibilities of art.

---

## DAM ACT: Yoshio Nakajima in Japan 1957–1964

**Yoshiko SHIMADA**, *University of Tokyo*  
(yoshimada@a-net.email.ne.jp)

In this paper I treat major moments in Nakajima's entry into art, from a childhood in a rural village in Japan, and move to Tokyo, to activities as a member of UNBEAT, and his eventual and astonishing departure to Europe (hitchhiking from Hong Kong to Italy). I consider his formation against socio-political changes during the period, such as the Anti-Anpo movement in 1960 and pre-Tokyo Olympic gentrification of the city, in relation to transformations in artists and art movements. I pay particular attention to Kanji Itoi, a.k.a. Dada-kan, a pioneering radical performance artist and friend of Nakajima's, who catalysed Nakajima's own late-1950s daily practice of street provocation.

Though Nakajima insisted that he did his street actions intuitively and without preconception, I consider Nakajima's motivations beyond his self-representations. I address his approach to Christianity, his facilitating of art study by children and people with disabilities, and his engagement with Dadaism. I also consider his lingering effects on the performance scene in Japan after his departure, including the late-1960s anarchic street performances culminating in the anti-Banpaku (World Exposition in Osaka) movement in 1969.

---

## Yoshio Nakajima: A Japanese Artist from Sweden

**Tania ØRUM**, *University of Copenhagen*

Nakajima's role in Sweden proved no less radical than those of his time in Belgium and Holland, where he had pioneered happenings and energised artistic and political networks alike. After being compelled to leave Belgium, Nakajima journeyed to Sweden on the advice of Danish artist Asger Jorn, and with an introduction to Jorn's "crazy" brother Jørgen Nash and his artists' commune Drakabygget (Dragon's Lair) in southern Sweden. Nakajima became the first ever international student at the Valand Art Academy (1966–1971) and an active member of Nash's dissident situationist network, the so-called Bauhaus Situationiste, with whom he participated in manifestations at the Venice Biennale (1968) and the Documenta 5 (1972). From this provincial position Nakajima continued to draw on his large international network, organised exhibitions and performed and exhibited locally as well as across Europe and in Japan.

In 1974 Nakajima organised the "One Hundred Days' Symposium" in the tiny village of Ubbaboda, which became a self-organised international artists' commune. The event attracted international attention when local authorities decided to bulldoze a sculpture by a Polish artist, a precedent for the notorious "Bulldozer Exhibition" that shortly followed in Moscow.

I consider Nakajima's continuing art-historical invisibility in relation to nationalised art histories and practices of Nordic provinciality, and his eventual recognition as a "Japanese artist from Sweden".





# Pictorial Representations and Inscriptions in Funerary Context

Chair:  
**Annette KIESER**, University of Münster  
([annette.kieser@uni-muenster.de](mailto:annette.kieser@uni-muenster.de))

## Navigating through Kofun Imagery: An Analysis of the Boat Depictions Found in Decorated Tombs in Northern Kyūshū

**Claudia ZANCAN**, Ca’ Foscari University of Venice / Heidelberg University  
([claudia.zancan@unive.it](mailto:claudia.zancan@unive.it))

The *sōshoku kofun* 装飾古墳 (decorated tombs) are a phenomenon of protohistoric art that developed during the Late Kofun Period (475–710 CE) in Northern Kyūshū. This term indicates tombs that feature decorative motifs in relief, engraved and/or painted on the inner and/or outer surface of the sarcophagus, on the inner walls of the stone burial chamber, and/or on the entrance of the mound. As the society of the time was non-literate, the motifs reproduced within these decorated tombs are important channels of communication to convey information about identity, society, and shared cultural aspects. This paper will discuss the data personally gathered from an iconographic and iconological analysis of the way boats are depicted in 17 *sōshoku kofun* in Northern Kyūshū, i.e. the present-day prefectures of Fukuoka, Saga, and Nagasaki. The aim of this paper is to understand how the subject of the boat developed artistically in this particular phenomenon of protohistoric art, why the boat was reproduced in a funerary context, and what information on the underlying culture can be obtained by analysing the style, the iconography, and the links the subject of the boat has with both local and mainland symbolism.

## New Insights of Koguryō Funerary Art from Three Recently Discovered Painted Tombs in North Korea

**Ariane PERRIN**, Ca’ Foscari University of Venice  
([Aperrin79@gmail.com](mailto:Aperrin79@gmail.com))

The burial sites of the elite during the Koguryō kingdom (37 BC–AD 668) constitute a unique collection of approximately 120 painted tombs, previously unseen in northeast Asia, that are scattered within proximity of the sites from the Koguryō capitals, located in modern day Jilin province in China and around the Pyongyang, Nampo and Hwanghae regions in North Korea.

A major hindrance in the study and analysis of the Koguryō tombs is the lack of a reliable chronological framework. Interpretations of these tombs, in regard to archaeology and art history, have not fundamentally changed from the first interpretative framework promoted in the first half of the twentieth century and which relies a great deal on prior knowledge gleaned from the study of tomb mural art, mainly from the Han period (202 BC–AD 220) in China. These studies often applied the “centre to periphery” model, ignoring a wide range of different funerary practices among the various Koguryō core regions.

Since the early 2000’s, approximately ten painted tombs were freshly discovered in North Korea. This paper focuses on three of these painted tombs that were uncovered in 2020 in the Nampo and the Hwanghae regions of North Korea and aims to analyse what is learned from these previously unknown tombs, whether from their murals, newly discovered funerary relics or style of tomb construction. It also highlights the inconsistencies among various scholars in the dating system of the Koguryō tombs by addressing the questionable dating of these tombs to the 6th century AD.

## Depictions of Raptors and Falconry on Liao and Jin Clothing and Ornaments

**Leslie V. WALLACE**, Coastal Carolina University ([lwallace@coastal.edu](mailto:lwallace@coastal.edu))

*Chunshui* (spring water) imagery appears on silk textiles and amber and jade pendants, buckle plaques, and other ornaments, all of which were potentially worn during and/or associated with the spring hunt of the same name. Practised first by the Khitan Liao (916–1125) and continued by the Jurchen Jin (1115–1234), this hunt distinctively involved the use of hawks and falcons to hunt swan and geese. Whether as a pattern on gold brocaded silk textiles or as intricate carvings on jade buckles, *chunshui* iconography consists of a raptor diving toward or in the act of taking down a large soaring or fallen goose among blossoming lotus. Although the practice of *chunshui* and its related iconography was distinctive to Khitan and Jurchen rulers, the use of raptors in grand hunts and falconry-related imagery spread across Central Asia and into Europe at roughly the same time. This paper examines surviving Liao and Jin materials decorated with *chunshui* iconography, while also considering other textiles and articles of adornment related to the use of raptors in Liao and Jin elite hunts. While focusing on Khitan and Jurchen cultural traditions, it will compare these materials to other Eurasian depictions of raptors and falconry and show how they were part of larger visual vocabularies of power developing at this time.

## From Mighty Protectors to Humble Architectural Elements: The Transformation of Bears on Hunping (“Spirit Jars”)

**Keith N. KNAPP**, The Citadel, the Military College of South Carolina  
([knappk@citadel.edu](mailto:knappk@citadel.edu))

*Hunping* (“Spirit Jars”) are remarkable on many counts: no two are exactly alike, they were unique to the Jiangnan area, and only lasted from the Eastern Han period (25–220) until the end of the Western Jin (265–317). Yet another extraordinary aspect of these jars is that they are decorated with the figurines of many animals. The two most frequently depicted ones are birds and bears. In this paper I investigate the symbolic roles that bears played in the logic of the jars.

Bears frequently appear on *hunping* that date from the Eastern Han and the Wu Kingdom (220–280). Since they were known for their ferociousness, they almost certainly played the role of a guardian figure. Surprisingly, they often are depicted sitting upright, while holding food in one paw. Perhaps this was

an allusion to the fact that the *bunping* were symbolic granaries – the bear is auspicious exactly because it will always be fed. I will also explore the mythic associations of bears in the Jiangnan region. Upon failing to contain the floods, the sage king Yu’s father, Gun, turned into a bear. Might that myth have something to do with the frequency with which bears populate the *bunping*?

During the Western Jin, the function of bears seems to have changed significantly. Their numbers on the jars shrink and they are often portrayed as the supports of architectural structures. Some are depicted in such an abstract way that they become more decorative than symbolic. Why did the bear lose its emblematic valence?

144

## Panel 37

Sat 09:00–11:00  
Lecture room 2

### Museum Archive and Collection Gaps: Researching “Against the Grain”

Chair and discussant:  
**Kyunghee PYUN**, *Fashion Institute of Technology, New York*

How can gaps in museum archives and collections open up new possibilities for research into Asian art and archaeology? How might such studies be aided through fresh critical engagement with existing theories and methodologies? And where might new research techniques and approaches be formulated to address the particular challenges of investigating museum collections of Asian art and archaeology?

Building on the concept of reading against the archival grain, a method originally proposed by anthropologist and historian Ann Laura Stoler, this panel will explore absences and erasures in museum collections of Korean and Japanese material and visual culture in the United Kingdom, Germany and South Korea, and their varying implications. Different aspects of museum work will be addressed and opened up for debate in the panel’s four papers, from posing questions about the categories employed by museums to define their object collections (for example, “art” vs. “craft” vs. “ethnography”), to exploring collection gaps, as well as how details of collecting networks might be recovered where such information is not offered in existing museum records and documentation.

By drawing on various methods, such as object-based inquiry and oral interviews, to research “against the grain”, each paper will critically engage with what has failed to be collected, recorded, examined, or captured by institutions. In so doing, the panel aims to discuss unconventional approaches to investigating museum practices related to Korean and Japanese objects, and to tackle the canons (or canonisation) of Asian art history.

145

Invisible Nodes in the Museum Meshwork: Tracing the Contributions of South Korean Donors to the Victoria and Albert Museum’s Korean Collection (1983–1993)

Zara ARSHAD, University of Brighton / Victoria and Albert Museum, London  
(zara.arshad@network.rca.ac.uk)

The Victoria and Albert Museum (V&A) in London has a long-standing history of collecting Korean-made objects. Since its founding in the late 19th century through to the 20th century, the museum acquired examples of Korean-made ceramics, metalwork, lacquerware, furniture and textiles, a majority being donated (either through gift or purchase) by white European diplomats, private collectors, and independent travellers. A shift occurred in the 1980s when the demographic of V&A donors started to diversify to comprise more people of colour, especially those from the source community (Korean or Korean heritage). This was due, in part, to the South Korean government’s international promotion of Korean art and design, as well as the V&A’s new collecting policies focusing on contemporary acquisitions.

Drawing on anthropologist Tim Ingold’s theory of meshworks, this work-in-progress paper will explore the contributions of (South) Korean donors to the development of the V&A’s Korea Collection. The study draws particular attention to contemporary designers and makers, who were approached by V&A curators in the early 1990s to help meet gaps in the museum collection. Ceramicist Shin Sang-ho, for example, assumed a curator-like role for the V&A, sourcing, identifying and selecting contemporary ceramics for the Museum’s holdings. Fashion designer Lee Young-hee, meanwhile, was commissioned to re-create Korean historical garments to complement those already in the V&A Collection. The contributions of these individuals, which are not wholly reflected in archival records, nor fully explored in existing scholarship, will be examined in detail here for the first time.

“Art” vs. “Craft” vs. “Ethnography”: Re-thinking Korean Objects through the Collection of the Museum für Kunst und Gewerbe Hamburg, Germany

Lina Shinhwa KOO, University of Brighton  
(shinhwa.koo@gmail.com)

The Museum für Kunst und Gewerbe Hamburg in Germany (MK&G), also known as the Museum of Art and Craft Hamburg, was initially built upon a mission to provide exemplary models for design industries and trades, and to shape public tastes, like other 19th-century museums of the type. As part of this objective, about 60 Korean objects have been collected by the museum since the late 19th century, objects that can be used to build an understanding of how “Korean arts and crafts” have been interpreted in a European context.

Compared to the Korean collections in Germany’s ethnographic museums, several object groups – such as clothing, maps and books, ritual objects, and daily utensils – are absent in MK&G’s Korean collection. This, instead, extensively concentrates on ceramics like Goryeo celadon and white porcelain, categories of objects that are already highly regarded and widely recognised as “Korean art” or “Korean craft”. Additionally, only two paintings feature in

MK&G’s Korean collection, contrasting with the focus and direction of so-called “encyclopaedic” museums, which have acquired a higher quantity of Korean paintings.

This paper will examine omissions and overlaps in the Korean collection of MK&G, compared with similar collections amassed by European ethnographic museums and encyclopaedic museums. In so doing, the study aims to challenge the categorisation of Korean-made objects as examples of “art”, “craft”, or as “ethnographic” items, and to query how re-framing or re-categorising such objects might open up new avenues for research.

Decolonising Museum Practice in South Korea: The “Modern” Collection of the National Museum of Korea

Yaerim HYUN, National Museum of Korea, Seoul  
(yaerimhyun@gmail.com)

In the 1930s, the Yi Royal-family Museum collected modern Japanese artworks. These objects were later assumed into the National Museum of Korea (NMK) holdings and catalogued by NMK simply as “modern”. Since it is assumed that the objects were originally acquired in Korea under the force of the Japanese colonial government, the Japanese artworks were not publicly displayed by NMK until 2002.

A year prior to their exhibition, the NMK requested researcher Lee Kooyeol to study this “modern” collection, with the resulting paper focusing on the colonial history of its acquisition. Meanwhile, the 2002 display, titled “Japanese Modern Art Collection of the National Museum of Korea”, omitted the colonial perspective emphasised in Lee’s paper and, instead, approached the collection as a resource to understand modern art. Coincidentally, the display was organised in “the year of the exchange between Korea and Japan”, when both countries hosted the 2002 FIFA World Cup. Twelve years later, however, another exhibition held at the NMK, “Collecting Asian Objects in Colonial Korea 1910–1945”, re-directed focus on the colonial histories associated with museum objects.

Drawing on these display examples, this paper aims to add a more nuanced view to the growing body of literature about Korean museum curatorial and research practices related to the Japanese colonial period. Though evidence about these cases is scant, the limited material available can be used to initiate discussions around how museums in Korea might engage with colonial histories and decolonising methods through critically reflecting on their own institutional histories.



Expanding Design History Narratives: South Korean  
Factory-made Industrial Ceramics in the Victoria  
and Albert Museum’s Korean Collection

**Dasom SUNG**, *Victoria and Albert Museum, London*  
([sungdasom@gmail.com](mailto:sungdasom@gmail.com))

Ceramics form a core part of the Korean Collection at the Victoria and Albert Museum (V&A). Since the first porcelain object from Korea entered the Museum’s holdings in 1906, the V&A has consistently collected Korean-made ceramics – from Goryeo celadon and Joseon blue and white, to buncheong ware, and contemporary studio pieces. Yet Korean factory-made industrial ceramics have maintained a relatively low profile in the museum’s holdings, resulting in inevitable collection gaps.

Using a tea set sourced and acquired by the author for the V&A in 2018, this paper will explore the place of South Korean factory-made industrial ceramics in the V&A’s Collection. The objects were produced in the 1960s by Haengnam, a Korean ceramic factory established in 1942. Following the Korean War (1950–1953), and in accordance with the South Korean government’s export-oriented industrialisation policies, Haengnam expanded its production focus from traditional white porcelain to Western-style dining wares. It consequently imported high-quality British transfer papers featuring a rose pattern, a floral design that rapidly gained popularity in the Korean market until the mid-1980s, becoming the most emblematic example of Korean mass-produced ceramic wares.

148

These under-researched objects played a significant role in connecting the industrial design cultures of South Korea and the UK in the 1950s to the 1980s, a period of economic growth, military dictatorship, and international expansion in South Korea. The object biographies of the V&A’s Haengnam pieces can be used to tease out these narratives, all the while reflecting how this museum has, simultaneously, been able to bridge a gap in its collections.

New Aspects of  
Ancient Japanese Society

Chair:  
**Mark HUDSON**, *Max Planck Institute of Geoanthropology, Jena*  
([HUDSON@shh.mpg.de](mailto:HUDSON@shh.mpg.de))

The Sea at the Dawn of Jōmon Culture: IRIAE’s  
Archaeological Excavations on Tsushima Island

**Daniele PETRELLA**, *International Research Institute for Archaeology and Ethnology, Naples* ([daniele.petrella@iriae.com](mailto:daniele.petrella@iriae.com))

Japanese prehistory represents a vast field in which to develop new archaeological research. This is because there are still numerous questions that need to be answered to better clarify the evolutionary dynamics of the cultures that characterised it.

Those most under analysis are related to the origins of the Jōmon culture, a subject that cannot be separated from human contacts and the relationship with the surrounding environment, i.e. the Korean populations and the sea.

Although the importance of the relationships that the Jōmon People had with their Korean neighbours is now recognised, there is still debate about the nature and extent of these contacts. The proposal, therefore, is to delve into a still underdeveloped aspect: their relationship with the sea. What was the latter’s real role in the life of the Jōmon People? How did they adapt at the dawn of the Holocene, which saw the first effects of the melting of the glaciers? How did they get around and what vessels did they use? What were kaizuka actually and what was their significance?

149

The undersigned and the IRIAE have developed a new project of terrestrial and underwater archaeological excavation and investigation, precisely in relation to these issues, identifying the island of Tsushima (Nagasaki Prefecture) as a crucial point at which to search for answers that can help clarify this complex situation. The excavation areas are the sites of Meotoishimae and Ongaura, both facing the Korean coasts, and responding to the geomorphological characteristics of possible landfalls and/or coastal settlements.

Burning Questions: The Ogata Archaeological Site and Kofun Period Ironworking

J. Scott LYONS, Kyushu University

The Ogata archaeological site in the modern Osaka Prefecture, Japan, has come to be seen as representative of large-scale blacksmithing sites and technology of the Middle and Late Kofun Period, and many artifacts related to ironworking have been unearthed from hearth features there. Accordingly, many of these hearth features are typically interpreted as remains of ironworking hearths. However, other pyrotechnologies were also practised at and near Ogata, and so the tendency to view all pyrotechnological features as relating to ironworking has the potential to distort our understanding of Middle and Late Kofun Period ironworking technologies.

This presentation will reexamine the blacksmithing remains unearthed at Ogata, paying close attention to the variety of production activities conducted there, as well as its long-term trajectory as a place of technological and economic exchange in close proximity to the political centre of the Japanese archipelago. This revised interpretation of the site clarifies not only the changes in ironworking technology seen at Ogata and in the Middle and Late Kofun Period more broadly, but also the ways in which “specialist” workshop sites in this period are integrated in exchange networks of varying sizes through both their specialist and peripheral production activities.

De-Escalation Strategies and Identity in Kofun Period Japan

Britta STEIN, Martin-Luther-University Halle-Wittenberg  
(britta.stein@japanologie.uni-halle.de)

The middle Kofun period (5th century CE), was a time of profound changes in society. It is characterised by a stark increase of weapons and armour among the burial goods, while the importance of non-military objects such as mirrors and agricultural tools decreased. This increased importance of military equipment coincides with the introduction of the horse and objects linked to mounted combat. As combat with heavy cavalry is spreading throughout north-east Asia during the 3rd and 4th century CE and Japanese written sources from the 8th century point to the Wa people getting involved in military activities on the Korean Peninsula, Japanese archaeologists think the horse was introduced out of military necessity.

There is, however, a distinct lack of protective gear for horses and an equal scarcity of skeletons with traces of injuries that would indicate that mounted combat actually took place on the Japanese Islands. The lack of Kofun-period seagoing vessels furthermore raises the question of whether or not it was possible to ferry large contingents of mounted warriors to the Korean Peninsula.

This paper will analyse how the distribution of weapons and armour as well as other prestige objects was utilised by the Kofun period elite as a means for de-escalation and the strengthening of a shared identity. It will show how objects imported from the Eurasian mainland were hybridised to conform to local needs and how the horse and armour were used not for mounted combat but to display social status and a shared identity.

Anthropomorphic Haniwa on Display Outside Asia: The Case of the British Museum and the Musée Guimet

Elisabetta COLLA, Lisbon University

This paper aims to provide a brief overview of the anthropomorphic *baniwa* of the Kofun period (ca. 250–600 CE) in Japan and preserved in European collections. The essay will mainly focus on the collection of anthropomorphic *baniwa* preserved at the British Museum and at the Musée Guimet. This contribution is divided into two parts: the first centred on the archaeological context and the second trying to delineate a brief categorisation of the anthropomorphic *baniwa* as well as pinpoint their importance for the reconstruction of Kofun period funerary practices and society.

*Haniwa* are ceramic objects that were placed in rows in large quantities on the surface of *kofun*, and generally used to transform the tomb into a ritual precinct. The Kofun period was particularly important for the formation of the Japanese state. Both archaeological and ethnographic studies have provided a more and more detailed description of the diverse typology of anthropomorphic *baniwa*, dividing them not only by gender, but also by social status and profession. The iconological method of analysis of these objects not only provides valuable information on the artifacts *per se*, but also sheds light on the culture of Japanese society in the Kofun period.

# Alternative Insights and Studies in Chinese Art

Chair:  
**Maja VESELIČ**, University of Ljubljana  
(maja.veselic@ff.uni-lj.si)

## Colour ‘qing’ 青 in Ancient China: Language, Materiality and Cosmological Thought

**Liting YANG**, École Normale Supérieure, Paris  
(liting.yang@ens.fr)

Far from being reduced to a physical and perceptual phenomenon, colour is a cultural construct and the colour terms, closely linked to the daily life of individuals, are part of our cultural life. The colour term ‘qing’ in classical Chinese refers to a colour that includes all the shades between blue and green and sometimes even goes as far as black. With a focus on the history of colour in society, this paper explores how a particular culture categorised a particular chromatic phenomenon, the place of the colour ‘qing’ in the language system, its practice in material culture and the cosmological thought it is associated with.

From a linguistic perspective, this paper deals with the semantics of the colour denomination and the emergence of the colour category ‘qing’, with particular attention to philological texts, inscriptions and palaeography. From a material cultural perspective, it examines the acquisition and fabrication of the colour ‘qing’ in ancient Chinese society, drawing on technical collections which describe the diffusion of pigments and dyeing techniques, the production of textiles, and the use of colours in everyday material life. Since the colour ‘qing’ was associated with the five elements from the time of the Warring States, I try to show how it served as an element of the cosmological theory which imposed a construction on the set of thoughts relating to colour and ritual practice.

## Curating the Astral as Embodying the Futural – A Constellation Map and a Full Moon in the Fourth Leaf in Min Qiji’s Woodblock Print for the Romance of the Western Chamber

**Tiantian CAI** 田田蔡, University of Wisconsin–Madison  
(tcai34@wisc.edu)

Regarding the contentious mystery that the fourth leaf of Min Qiji’s album about the Romance of the Western Chamber exhibits, this paper proposes a possibility that the circle with a celestial chart represents an image of a full moon with an astrological navigation map. Through an analysis of the visual elements and the examination of the textual and visual correspondence regarding the dramatic narration, the possible interpretation can, on the one hand, explain the visualisation of the time and location of the ritual events therein, which shows an underlying logic that Min adopted to arrange the album. On the other hand, taking into account the symbolic meaning of the moon and a star map, it renders a nuance for the predetermined encounter between the lovers in the drama, revealing the imaginations of the connection between celestial entities and subjects, and indicating effable conditions that usher foreseeing futures. Moreover, given the details that Min Qiji hides in his integral design and the dense information that could only be decoded and interpreted by employing special expertise in astrology, the print reflects an elite fashion embraced by literati in the late Ming periods.

## Popularising Faith and Distributing Beauty: The Challenging Early Modern Popularisation of Catholic Art in China and the Philippines

**Antonio DE CARO**, University of Zurich  
(antonio.decaro@khist.uzh.ch)

In the mid-16th century, Saint Francis Borgia S.J. (1510–1572) promoted the reproduction of various replicas of the celebrated *Salus Populi Romani Madonna* as a global missionary evangelical tool. During the same period, Marian paintings and other Catholic images reached various distant geographical areas, including China, Japan, and India. Jesuit missionaries, and other Catholic missionaries, including Dominicans and Franciscans, eased the diffusion of these artworks in order to promote Catholicism.

This initial evangelical aim was accommodated to the specific needs of local communities who engaged with these artifacts in various ways. This was the case with the so-called ‘Hispano-Philippine’ ivories produced between the early 17th century and the 18th century. Manufactured mainly by skilled Hakka artisans and craftsmen, coming mainly from Fujian province, and residing in the Philippines, these ivory artworks combined European Catholic iconography with Chinese or ‘Asian’ artistic skills, iconographic details and, in some cases, facial features. These ivories also included depictions of more recently canonised saints like St. Francis Xavier S.J. (1506–1552) or St. Rose of Lima (1586–1617). Recent scholarship has emphasised various aspects of the production of these artifacts, including migration, market-related issues, and the immediate availability of specific materials.

During the Ming dynasty first, and the Qing dynasty later, Jesuit missionaries in China promoted the diffusion of various devotional images. Oftentimes the popularisation of these images was intertwined with several miraculous tales relating to their salvific and apotropaic power. Naturally, the popularisation of these artworks also led to misunderstandings that sometimes jeopardised the initial hopes of European Catholic missionaries. In other cases, these same artworks were reproduced *in situ* combining both local characteristics, even Buddhist iconography, and European ones, as in the famous case of the *Xi'an Madonna* or *Salus Populi Sinensis*.

My paper will display a few case studies representing this complex process of accommodation, artistic production and problematic popularisation of Catholic images in early modern China and among early modern Chinese communities.

## Interconnectivity of Art, Society, and Politics in Early China

Chair:  
**Keith N. KNAPP**, *The Citadel, the Military College of South Carolina*  
(knappk@citadel.edu)

### Transformation of the Burial System in the Middle Yellow River Region during the 2nd Millennium BCE as a Reflection of Changing Political Strategies

**Jakub MARŠÁLEK**, *Charles University, Prague*  
(marsjaff@ff.cuni.cz)

The development of early states in the Central Plain area as represented by their presumed centres – Erlitou, Zhengzhou, and Anyang – reveals traits of considerable continuity, but also discontinuity. Both this continuity and discontinuity are reflected in burial customs associated mainly with graves of the elite. Scholars are mainly puzzled by the fact that the graves of the highest rank known up till now from Erlitou, Zhengzhou, and other contemporary centres are far from matching expectations based on the magnitude of the royal tombs in the later Anyang period. While – mainly in the case of the Zhengzhou – this picture may be partly due to the state of archaeological research, I will suggest that it can be explained using the so-called *dual-processual* theory. I will show that the transition from the Erligang (Zhengzhou) to the Yinxu (Anyang) period is characterised by an increasing prominence of the elements which the above-mentioned theory associates with the so-called network or exclusionary strategies used in competition between individuals and the kin groups affiliated to them. In the burial system, it is reflected not only in the increasing size of the graves and of the quantity of their burial goods, but also in the transformation of the spatial layout of the graves and creation of the formal cemeteries reflecting deliberate attempts at creating large and clearly defined kin groups.

### The Concept and Society of the Fenghuangzui Prehistoric City

**Xiyun YU**, *Wuhan University*  
(yuxiyun@aliyun.com)

The region around the middle reaches of the Yangtze River is the area where cities first appeared in China, and it is also the region where the most prehistoric city sites have been discovered. So far, twenty sites have been discovered in all. The site of Fenghuangzui in Xiangyang has been explored and excavated in recent years. The geographical coordinate of its centre is 111°59'20.39"E, 32°14'42.67"N, and 94 metres above sea level.

The Fenghuangzui city site is nearly square in the plane, surrounded by city walls and a moat outside the city walls. The total area of the site is around 150,000 m2. There are two ancient riverbeds distributed in T-shape inside. Its



central highland was once the main residential area. There are several ruins found outside the city site distributed around Fenghuangzui City, with a total area of about 500,000 m2. According to the C14 dating data, it was built in the early Qujialing culture around 5,200 years ago and was abandoned in the Meishan culture around 4,000 years ago. It established the basic planning pattern of ancient Chinese cities.

From 2020 to 2021, more than 1,000 square meters were excavated in the southern part of the city, mainly revealing a courtyard of the Shijiahe culture. F5 is located in the middle part of the courtyard. It is presumed that they belong to three nuclear families respectively, and that these three families form an extended family. F5 and other related relics form an entirety, reflecting the settlement form of early civilization.

Different Spheres of Jade Production and Consumption of the Liangzhu Culture

Tansis Darien GARCIA RUBIO DE YCAZA, Shandong University (tansisy@yahoo.com)

The Liangzhu culture developed in the Tai Lake region between 3300 and 2300 BCE and is regarded as the most advanced jade culture of the Chinese Neolithic. Remarkably, many of the most important discoveries of this culture (e.g. the elite cemeteries of Fanshan, Yaoshan, Fuquanshan, Sidun, etc), have delivered an incredible wealth of jades in specific forms like the *cong* tubes, the *yue* axe, and the discs *bi*, among many others. These jades (and the astonishing designs of the mythical beast and the sacred man commonly represented on many of them) have been interpreted as evidence of a ritual system based on jade and the “shamanistic” nature of the rulership of the Liangzhu elites. On the other hand, an almost non-explored aspect of the Liangzhu jade culture is the much extended use of jade among the Liangzhu common people, who evidently had easy access to certain types of jades like jade beads, jade *zhui* and other ornaments. In this paper, I will explore the different patterns of jade production and consumption of jades among the Liangzhu, encompassing both elites and commoners, emphasising the role of jade as a tool for social differentiation through the existence of a very rigid set of sumptuary laws for certain types of jade, and the role of jade and its shared value between elites and commoners as an ideological and economical integrating tool for the whole of Liangzhu society.

Receptions of Art: From Japan to Europe and Back

Chair: Hans Bjarne THOMSEN, University of Zurich (thomsen@khist.uzh.ch)

Public Lectures about Japanese Art in Late Victorian and Edwardian Britain, 1963–1915

Massimiliano PAPINI, Independent scholar, Florence (massimiliano.papini@gmail.com)

The British fascination with Japanese art became a recurrent theme in various aspects of public life and leisure activities in late Victorian and Edwardian Britain and has been mostly associated with a static and de-historicised image of Japan. While most studies concerning this transnational relation only take into consideration museum collections and events of global magnitude such as world’s fairs, this paper will provide a detailed account of public lectures about Japanese art organised in both urban and peripheral Britain to better illuminate the ways in which people in Britain encountered Japanese visual and material culture in a more familiar environment, such as local cultural institutions, mechanics’ institutes, and libraries.

Drawing upon archive material and late Victorian and Edwardian newspapers, this presentation will discuss public lectures that were mainly delivered by individuals with direct experience in, or specialist knowledge of, Japanese history and culture in front of an interested audience. Lecturers such as Christopher Dresser (1834–1904), or Laurence Binyon (1869–1943) often toured throughout Britain displaying collections of Japanese art, bought at the London 1862 Exposition (Dresser), or borrowed from the British Museum (Binyon). As they were often part of national or international tours, these lectures demonstrate the close link between the fascination with Japan experienced in both urban and rural Britain, proving that even peripheral regions were part of such transcultural phenomena. Ultimately, this paper aims to suggest that, at least from the early twentieth century, Japanese art was able to slip out from the monopoly of the static and de-historicised “Old” Japan.

## Expedition, Collection, and the Curation of “World Art” in Japan around 1970: From Expo 70’ to National Museum of Ethnology

Ruri KAWANAMI, Free University of Berlin / Humboldt-University of Berlin  
(ruri.kawanami@fu-berlin.de)

This paper deals with the ethnographic and artistic endeavours in collecting and exhibiting objects categorised as “World Art” on the part of the Japanese artist and curator Taro Okamoto (1911–1996), who initiated the collection in preparation for the World Exposition 1970 in Osaka.

While the artist’s own engagement at the Expo 70’ is frequently mentioned in art-historical research, especially with reference to his monumental architecture-sculpture complex *Tower of the Sun*, a critical examination of the collecting activities undertaken by the expedition team (*Expo 70’ Ethnological Mission*, EEM) and the collaborative, yet troubling negotiation process by the Okamoto-led curatorial team (Research Institute for Contemporary Art, *Gen-dai Geijutsu Kenkyūsho*, GGK) in putting together the “World Art” collection, still remains a desiderate.

The EEM collection was intended both to serve as exhibition pieces at Expo 70’ and to form a grounding basis for a first ethnological museum in Japan, which was founded as the National Museum of Ethnology in Osaka in 1974. My paper will focus on Okamoto in his role as “Artist as Ethnographer” (Hal Foster, 1995) in this process. By juxtaposing the EEM expedition report and curatorial concept papers written by the GGK, as well as showing several objects from the total of 2500 collected pieces in the expedition, I aim to contextualise the idiosyncratic concept of “World Art” embedded in the works at the 1970 Expo as a product of a fruitful theoretical exchange between ethnological and artistic discourses. A critical re-evaluation of their mode of representing world arts as arts of “others” can shed new light on current discussions around the topic of world art / global art historiography.

158

## Panel 42

Sat 11:30–13:30  
Lecture room 4

## Dance – Intangible Living Heritage between Materiality and Embodiment

Chair and discussant:  
Waheeda BANO, University of Sindh, Jamshoro

In the multi-disciplinary context of the conference, focusing on art and archaeology as object-based sciences, this panel takes the perspective of visual arts in their varied forms. In so doing, the panellists relate perspectives that the study of object-based arts adds to those offered by the study of visual performative arts. In particular, addressing the visual corporeal art of dance of India involves exploring various pathways with new methodologies: relating art, architecture, archaeology, performative history, movement, image, object, and body.

In her paper titled “The evolution of Indian Dance in inter-relation with history and archaeological sources”, Prof. Dr. Choodamani Nandagopal covers history, archaeology, art, dance, and architecture, illuminating the emergence of contemporary classical dance forms from a complex integration of these over various stages in history. In her paper “Art and Architecture: An intrinsic Sacral – Space – Body relationship”, Dr. Rajyashree Ramesh presents a unique movement-analytic methodological approach akin to an archaeological digging to excavate the primordial relevance of embodied practices, from outer form parallels in dance and sculpture to inner form-space parallels in dance and dynamic space. The third paper, “The Stage – A Canvas. New Insights into the Interaction between Dance and Visual Arts in South India”, by Dr. des. Sandra Jasmin Schlage, investigates different ways in which dancers interact with (imagined) images projected onto the performance area. Dr. Isabella Schwaderer analyses photographs from the Weimar Republic to the Nazi era exploring the interaction of dance movements and poses in her paper “Frozen Movements – Dazzling Emotions. South Asian Dancers in German Photography 1920–1938”.

159

The Stage – A Canvas: New Insights into the Interaction between Dance and Visual Arts in South India

Sandra Jasmin SCHLAGE, University of Bonn (schlage@uni-bonn.de)

The close affinity between dance and visual arts in South Asia has been acknowledged by practitioners and researchers alike. According to the *Citra-sūtra*, the guidelines on the art of image making compiled in the Sanskrit treatise *Viṣṇudharmottara Pūraṇa* “Without a knowledge of the art of dancing, the rules of painting are very difficult to be understood.” (Kramrisch 1928, 31). This quote implies that not only painting, but also other types of imagery were inspired by dance performances. However, the other direction of influence from sculpture to dance exists as well. The so-called revival of the classical East Indian dance tradition as Odissi relied on temple sculpture for the reconstruction of dance poses and movements.

In contrast to the above-mentioned type of connection between performance and dance representation in visual arts, this paper will explore another dance-image relationship which has not yet been addressed in academic research: The space ways in some Indian dance traditions are linked to visual ideas as well. Accordingly, the stage or space where the performances take place might be conceived as a canvas on which a picture becomes manifested. This paper addresses multiple dimensions of this type of dance-image relationship, for example, the different categories of images, abstract or figural, which are projected onto the horizontal plane of the stage. Thereafter, opposing forms of interaction of dancers with these images will be analysed based on two case studies from South India.

Art and Architecture: An Intrinsic Sacral – Space – Body Relationship

Rajyashree RAMESH, Global Music Academy Berlin (natyam@aol.com)

My paper formulates new research vistas, approaches and methods in studying Indian art by drawing attention to *excavations* that living traditions, here specifically dance, enable. In so doing, it unravels the relationship between art and architecture at a fundamental functional level.

Akin to *archaeological digging* in a metaphorical sense, I present a methodological approach that can be defined as a *movement-analytic excavation*. The outermost layer is the relationship most evidenced between dance and sculpture. The momentary capture of dance movements in stone through various periods of history and eternalised in temples tells us how the dancing body has been the inspiring source for the sculptor, as much as the sculptor’s product has been for dance practitioners.

However, digging below this outer layer of form parallels, we stumble upon an intrinsic and embodied relationship between art and architecture at a more primordial level. Taking Space Harmony principles as the point of departure, I lay out with examples a dynamic form-space relationship, which is not only epitomised in sacral architecture but inherent in the very fundamentals of

movement that constitute dance traditions, and traceable to the intrinsic relationship between Space- and Body-Architecture at the level of innermost movement. Finally, drawing from the worldview underlying *Vāstusāstra*, the Indian science of architecture, my paper will reflect upon the relationship between Sacral-, Space- and Body-Architecture, and the notion of dynamic space as the fundamental source linking art and architecture.

The Evolution of Indian Dance in Inter-Relation with History and Archaeological Sources

Choodamani NANDAGOPAL, Jain University, Bangalore (choodamani.nandagopal@gmail.com)

Similarly to sculpture, painting and architecture, dance as a classical heritage of India has also had its historical development. Since the early era of civilization, there has been an Indianness that is strongly expressed through music, dance, theatre, architecture, sculpture, painting and temple arts, and codified in the tangible and intangible cultural heritage.

Dance as visual poetry is as dependent on space as sculpture, painting and architecture. The exploration of this nature of Indian art is successfully implied in the integral formation of Indian temple architecture. But for the varied poses of dance, Indian sculptures and their placement in the architectural space would have become monotonous, with the repetition of the same *bhāngas*. The sculptural artist very intelligently made use of dance, making Indian architecture and sculpture inseparable from dance. The structural temples are the best preserved sanctuaries for those with a keen interest in studying the performing and visual art forms.

When viewed in their totality, temples in India can thus rightly be considered the cradle of Indian art forms. Inscriptions in particular are significant archaeological sources for tracing dance and its facets, continuity, textual references, or names of temple dancers who performed in the particular temple where the inscriptions are found. Excavated archaeological sources from ancient sites reveal to us the nature of practising traditions through historical times.

Drawing from these, the paper will look into how Indian Dance did not evolve in isolation, but together and in inter-relationship with all art forms, material and intangible alike.

Frozen Movements – Dazzling Emotions: South Asian Dancers in German Photography 1920–1938

Isabella SCHWADERER, Universität Erfurt (isabella.schwaderer@uni-erfurt.de)

Two relatively young arts developed in parallel at the beginning of the 20th century and cross-fertilised each other - photography and expressive dance. Especially in Germany, photography was a welcome means for dancers to achieve broad impact beyond the stage. Images of often scantily clad bodies in leaps or expressive positions explored the limits of what was physically possible and broke with strict moral codes regarding the display of (primarily

female) bodies. From movie posters to cigarette collection cards, they were omnipresent and emanated their monochrome glamour.

Particular interest in art forms understood as “primordial” led to an exchange with non-European dancers, whose art was perceived as superior because of their venerable tradition. From the 1920s, artists from South Asia were also increasingly present on European stages and in the studios of star photographers. They pursued their strategy between stage success and reconfiguration of a movement vocabulary in the context of religious and national reform movements. An analysis of images of Indian dancers from the Weimar Republic to the Nazi era explores the origins of stereotypes and the interaction of dance movements and poses in front of the camera in the context of a broad commercialisation of the media of dance and photographs. Images in archives around the globe tell stories of expulsion and escape preceding and following WW2.

## New Studies in Iconography and Visual Imagery

Chair:  
**Nataša VISOČNIK GERŽELJ**, *University of Ljubljana*  
([natasa.visocnik@ff.uni-lj.si](mailto:natasa.visocnik@ff.uni-lj.si))

### Merging the Demonic and the Divine: Screen Painting “Netherworld on the Sea” (Haesangmyeongbu-do) in the National Folk Museum of Korea

**Jihyeong LEE**, *Freie Universität Berlin*

The 19th-century eight-panel folding screen in the National Folk Museum of Korea, currently titled “Netherworld on the Sea” (Haesangmyeongbu-do), displays an intriguing array of imaginary supernatural grotesques, the likes of which have been hardly found in Korean Joseon art history. Aligned with the Buddhist narrative of Hārītī’s conversion to Buddhism, the screen is, as of now, the only Korean creation that pertains to the pictorial theme of Raising the Alms-Bowl (*jiebotu*), and the only extant representation of this theme which is rendered in multi-panel screen format. Despite its rarity, the painting is surprisingly little known.

In my presentation, I re-identify the screen’s hitherto falsely defined iconographic elements and highlight its multivalence as an artistic production anchored in entanglements of intellectual, economic, and cultural phenomena that were concurrently present in the late Joseon art world. To do so, I follow the historical trajectory of the Korean discourse on the supernatural that took a novel turn in the late Joseon period, and examine the grotesque images transmitted through the brisk international trade which had a direct bearing on the creation of this screen. Lastly, my presentation will reconstruct its production by scrutinising its resemblance to the late Joseon *Yojiyeondo*-screens, a unique Korean invention that combines the illustrations of Xiwangmu’s banquet and the Taoist Immortals’ crossing of the sea. This will invite us to meet the anonymous witty artist who conjured up the battlefield of the supernatural grotesque by resourcefully replacing the joyful Taoist deities with the hideous demonic soldiers.

### Outside-in and Inside-out: Reconsidering the Representation of Foreigners in the Art of Tang China

**Kyoko NOMOTO**, *University of Oxford*  
([kyokonomoto7@gmail.com](mailto:kyokonomoto7@gmail.com))

Foreigners – typically as grooms, guardians, entertainers, visiting envoys and tribal leaders offering tribute to the Tang – had notably become a subject of interest in early Tang visual representation, appearing as mortuary figurines, in tomb murals and paintings. They are constructed consciously with a set of particular visual vocabularies to mark them as foreign, such as a combination



of deep eyes, a large nose and a bushy beard. In addition to facial features, hairstyles and gestures can serve as ethnic markers. The main focus of previous scholarship has been on differences distinguishing foreigners from the Han to confirm that the Tang aristocrats were eager to create an image of a cosmopolitan world. A closer look, however, reveals that in the majority of the cases, foreigners are not only marked by differences but also by similar features to those of the depictions of the Han. In this presentation, I especially focus on clothing, which often serves as a common feature between foreigners and the Han. I propose that combining features of both differences and similarities significantly characterises the visual scheme of foreigners in the early Tang period. I discuss further the significance of this visual scheme in the light of Tang politics, with particular attention to two aspects – the greater presence of foreigners among the Tang elite and the frequent use of clothing as a political gift.

---

### Conformity and Creativity in Expressive Animals Figures from Bumiayu Temple Complex in Sumatra, Indonesia

**Nainunis Aulia IZZA**, *Universitas Jambi /Leiden University*  
([nainunis@unja.ac.id](mailto:nainunis@unja.ac.id))

The Bumiayu temple complex in South Sumatra Province, Indonesia, has rich sculptures and ornaments depicting Gods, mythological creatures, animals, and plants. Among those sculptural and ornamental reliefs are expressive animal figures sculpted as statues or part of a statue, parts of temple buildings, and ornaments on temple walls. These animals are flashy objects among other objects because they have a range of facial and body expressions. This study aims to analyse the expression of animal figures from Bumiayu compared with other kinds of figures from the same sites and similar figures from temples outside Bumiayu. To answer the question about the expressive animal figures, this paper will take up basic rules of iconography and correlations between Hindu, Buddhist, and Tantric religious mythology.

164

## Panel 44

Sat 15:00–16:30  
Lecture room 15

### Material Worlds: Life History of Objects in the Shaping of Social Realities (I)

*Chair:*  
**Chin-Yin TSENG**, *Dunhuang Academy*  
([chinyintseng@163.com](mailto:chinyintseng@163.com))

*Discussants:*  
**Xuan CHEN**, *Peking University*  
([xuan\\_chen@pku.edu.cn](mailto:xuan_chen@pku.edu.cn))  
**Ruiliang LIU**, *British Museum*  
([rliu@britishmuseum.org](mailto:rliu@britishmuseum.org))

The making of objects, in the form of artifacts or artwork, is how humans make sense of the world we live in. As societies construct their material worlds through the making of things, their creation, use, circulation, collection, and discarding all have a role in the configuration of social realities and cultural identities. This back-to-back panel brings together archaeologists, art historians and cultural anthropologists in a cross-disciplinary discussion to make sense of past and contemporary societies through the study of objects as remnants of human practices. Using various life history approaches from the emerging field of object-based material culture studies, this panel explores the ways in which collective memories are constructed and preserved within the objects of our study, and most importantly, how social relations are construed behind skilled craftsmanship and innovative techniques. Together, this panel treats objects in the material world not as completed, fixed entities, but as things always in the process of becoming.

165

---

### Why Bother? Changes in the Yangtze Region Bronze Art and Metallurgy

**Kent CAO**, *Duke Kunshan University / Duke University, Durham*

Focusing on the second millennium BCE, this paper examines the dissemination of bronze art and metallurgy brought forth by the expanding Erligang culture from the Central Plain to the middle Yangtze River region. Drawing on the latest archaeological evidence, this research argues that the southern cultures swiftly adopted sophisticated metallurgy, and independently transformed themselves into outstanding pioneers in bronze works.

This paper first discusses the Erligang frontier strongholds along the Yangtze River such as Panlongcheng in Hubei, and the related indigenous bronze centres represented by Taijiiasi in Anhui. These sites served a catalytic role in stim-

ulating the rise of the indigenous Yangtze bronze tradition. This paper then explores the technical traits of the Yangtze bronzes, ranging from alloy configuration to casting quality, with evidence from the Freer|Sackler Collections and recent discoveries in south China. In particular, the excessive use of spacers reveals that southern casters ingeniously re-interpreted a metallurgical advancement as an aesthetic hallmark, which itself presented yet another major casting challenge. The strong interest in musical instruments, natural realism and repurposing bronze functions all indicate that the Yangtze foundries were active in departing from the Erligang prototypes and pursuing the bronze art on their own terms. The Shang-centric perspective, much like the Egyptian Model, normalises a unified and dynastic centre in early China. As with examinations of France in the Victorian Era, the northern lens distorts the reality in the Yangtze region. The highly energised Yangtze bronze tradition challenges the prevailing monolithic view, and presents a picture of greater vigour and diversity in the early historical landscape of East Asia.

Achaemenid-style Silverwares:  
A Taste for Luxury in Early Imperial China

Yan LIU, Northwestern Polytechnical University  
(fionaliu1202@yahoo.com)

An array of prestigious silverwares were archaeologically recovered in Eastern and Southern China, including three silver vessels found in the princely tomb at Xuyi, Jiangsu province, belonging to the King of Jiangdu (d.128 BCE) and the well-known silver box from the tomb of the King of Nanyue (d.122 BCE) at Guangzhou, Guangdong province. These precious metal artifacts were made with the repoussé technique and decorated with lotus petals in high relief. The lobed decoration occurs in silver from Achaemenid Iran, and goes back even earlier. For a long time, these exotic silverwares were considered direct imports through the maritime silk roads from the 2nd century BCE onward. The epigraphic evidence, however, reveals that some objects were datable to the 4th-3rd centuries BCE while the technical features show that some objects were probably made by the artisans in the northern states. The current research takes an approach of ‘object biography’ based on the premise that the life history of an object can be traced to reveal its connections with the social world around it. It offers a glimpse into the unfolding story of the Achaemenid-style silverware. Attention is given to the aesthetic and technological practices that transformed the value of everyday objects into material emblems of imperial power.

Transcultural Object Itineraries (I):  
Plants

Chair:  
Minna TÖRMÄ, University of Glasgow  
(minnakatriina.torma@glasgow.ac.uk)

This two-part panel explores the ways in which the object biography/itinerary approach could be adapted to research on animate objects such as plants and gardens in transcultural contexts. The first part, with its focus on plant itineraries, considers a micro level of the itineraries of metasequoia, rhubarb and breadfruit. These micro-level object itineraries shift the focus to the trajectories of the objects and the accumulation of meanings which they acquire as they are moved away from their place of origin. An ‘object’ in this context can refer to animate objects (such as plants) or inanimate (artifacts) and images of animate objects featured on artifacts, which in turn disseminated visual knowledge of exotic-looking species.

By treating the animate elements, plants, as ‘objects’ in the manner of artifacts and looking at their individual histories, we gain a more nuanced sense of how the creators of gardens or landscapes created collections. A biography of a plant may mean either the life of an individual plant or the history of a plant species. There may be cases where we have knowledge of the acquisition of a specific plant. An example of plant species could be the tree peony and its journey into Britain. The three papers in this first part will also consider the question of what is meant when plants are discussed in terms of whether they are native or non-native.

From Fossil to National Symbol:  
The Transcultural Lives of the Metasequoia

Hans Bjarne THOMSEN, University of Zurich  
(thomsen@khist.uzh.ch)

The metasequoia (*Metasequoia glyptostroboides*) has enjoyed a singular history during the last century. First discovered by Shigeru Miki in 1941 from fossils dating to the Mesozoic era, living examples were then found during surveys in Sichuan and Hubei provinces. As the news spread of a prehistoric fossil coming to life, the Arnold Arboretum of Harvard University sent an expedition to collect seeds in 1947 and distributed them across the world.

As the tree spread, it gathered a number of culturally distinct meanings. In China it became a national symbol, partly due to the closeness of the dates of its discovery and the establishment of the PRC. Massive planting programs took place, for example, by planting a million trees along a 60 km highway in Jiangsu Province.

In Japan, the Shōwa Emperor, who received some of the first seeds and saplings in 1949, wrote poems of praise to the tree. In his mind, it came to sym-

bolise the nation’s post-war reconstruction. A comprehensive program to spread the tree to schools across Japan resulted in massive metasequoia trees on school grounds, making it a symbol of learning.

In the west, the tree was initially seen as a desirable exotic plant (as in the island Mainau) and later as a functional and useful tree, leading Western cities, such a Zurich, to plant sections of their cities with the metasequoia. Thus the tree has made a startling transformation from extinct fossil to the present, enjoying a range of receptions across the globe.

On Rhubarb: The Transition of the Rhubarb Plant from Asian Exotic to Allotment Staple

Anne GERRITSEN, University of Leiden / University of Warwick, Coventry

This paper will look at transitions and transformations in the cultivation of the rhubarb plant. In some ways this will be a very local story: about the ways in which British horticulturalists and vegetable growers came to know about rhubarb and integrated the numerous varieties of the plant into their vegetable gardens and brought the fruit to market. But it will also be a global story: one that begins with the representation of the plant in Chinese medical encyclopaedia and in Ayurvedic medicinal texts. It then considers the colonial appropriation of rhubarb in British India and Central Asia and the commercial dealings in the ports of East Asia. It will look at the ways in which different knowledge systems were deployed to make sense of the plant in different parts of the world, each using rhubarb as a way of shoring up power and cultural superiority. Taking a biographical approach to rhubarb will reveal the extent to which rhubarb’s story is one of appropriation and integration into different systems of knowledge and power. Using a combination of visual, material and textual representations of rhubarb, this paper emphasises not the story of the plant itself as much as the story of the epistemic, economic and cultural agendas and desires that shaped the story of the cultivation of the rhubarb plant.

Breadfruit Itineraries

Sarah EASTERBY-SMITH, University of St Andrews  
(ses22@st-andrews.ac.uk)

This paper examines the ‘object itinerary’ of a single leaf that is now preserved in the Herbarium of the Royal Botanic Garden, Edinburgh. The leaf in question once belonged to a breadfruit tree (*artocarpus communis* or *artocarpus altilis* (Parkinson) Fosberg) which grew on the island of Mauritius in the early nineteenth century. The paper will discuss the geographical route taken by the specimen to the collection in Scotland, and will examine some of the key sites in which specific knowledge cultures about the breadfruit developed, such as the Pacific island of Tahiti and the Scottish city of Edinburgh.

Historians of science have now long accepted that knowledge is formed through movement, but the nature of that movement still needs to be more clearly conceptualised. Taking seriously the points made by Alexander Bauer

about the non-linearity of an object itinerary, this methodologically experimental paper will consider the present resonances of the breadfruit as well as its past ones. The geographical and chronological itinerary followed by this physical specimen was very clearly defined by colonialism and slavery. But the knowledge cultures that developed about it moved in very different directions: their cultural and intellectual impact transcends the spatial and temporal boundaries that historians conventionally place around their subjects.

# Exporting Influence: From Visualization to Imitation (I)

Chair:  
**Katherine Anne PAUL**, Birmingham Museum of Art  
(kapaul@artsbma.org)

## Chinese Painted Silks – Fashioning the West

**Helen PERSSON SWAIN**, University of Glasgow  
(helenborjesdotter@hotmail.com)

This paper focuses on Chinese painted silks of the type exported to the West for clothing and furnishing in the eighteenth century, based primarily on the V&A's collection. Silks produced in China have been important currency in commercial and diplomatic exchanges for as long as there has been contact with foreign communities, near and far. Trade was an important stimulus to creativity in textile technology and designs, as was the cultural exchange made possible by the trade routes. Despite their significance, Chinese painted silks represent a relatively neglected field of research in the Western academy.

While painted silks have frequently been grouped generically alongside other trade goods as part of studies of Chinoiserie – an essentially European artistic style – and are commonly housed in museums' Western departments, these objects reflect multiple cultural traditions and provide unique insights into the mechanisms of global cultural exchange in the early modern period. This paper will highlight the role of Chinese material culture within histories of Western fashionable dress, and demonstrate export silk's value as an indication of wealth, taste and status in Western contexts. Bringing together the usually separate studies of fashion and textile history, and drawing on material culture methodology, I will argue that the Chinese had far more agency in the design, production and trade of this material than has previously been acknowledged.

## Delftware with Chinese-style-influenced Patterns from the Lobkowitz Collection

**Tzuhan CHIU**, Charles University, Prague  
(tzuhanntn@icloud.com)

Delftware, a term for Dutch ceramic objects produced in the city of Delft, imitated the blue and white decoration on Chinese porcelain initially in the early 17th century. From the beginning, it played a significant role in bridging cultural influences and developing the technology for the production of porcelain, and became a phenomenal product for the general public from bourgeois to aristocratic houses.

Collecting and commissioning Delftware was a way for collectors to exhibit their wealth and power. The trend spread widely to European countries at the time and even reached places far from the production centre in Delft. The house of Lobkowitz, an aristocratic family based in the Kingdom of Bohemia in

the Holy Roman Empire, was one of the enthusiasts who collected an amount of Delftware, including pieces of dishware and a set of commissioned tableware.

In this study, the Delftware from the Lobkowitz collection will be analysed with a focus on the objects with Chinese-style-influenced patterns, comparing them to Chinese export porcelains at the time, and to later developments. There are primarily two categorisations, dishware with the Jardinière motif and its variations, and Kraak imitations, which were crafted in limited numbers by Chinese artisans and chiefly produced for the export market. Delft artisans were influenced by these particular patterns taken from Chinese export porcelain, which later became features of Delftware. Although the term “Chinoiserie” was invented in the 18th century, the influence had already made itself felt and was represented in Delftware.

## The Metamorphosis of the Asian Lacquer Screen: A Study of “East Asian Cabinets” in the Schönbrunn Palace and Lacquer Cabinets Fashion in Europe

**Xialing LIU** 夏凌 刘, Central Academy of Fine Arts, Beijing  
(liuxialing@cafa.edu.cn)

This paper considers lacquer and porcelain, the two most important types of Asian export objects in the global exchange. As a traditional decorative craft, lacquer screen-making is an integration of image, craft, and aesthetic taste, carrying a wealth of cultural information from the East to the West. Through this thesis, we can reassess the mode and role of Asian lacquer screens in shaping European fashion and taste in the 17th and 18th century, especially royal Chinoiserie interior decoration.

This thesis focuses on lacquer cabinet decoration in 18th century Europe from a transcultural and transmedia perspective, taking two Eastern lacquer cabinets in the Schönbrunn Palace as examples.

First of all, the author will introduce the topic, identifying the time and original place of some lacquer panels used in the lacquer cabinet in Schönbrunn Palace by contrasting images and styles.

Secondly, the logic of the transformation from lacquer screen (Asian furniture) to lacquer cabinet (European interior decoration) will be deeply analysed, looking at how the Habsburg Empire in the 18th century accepted, absorbed and transformed the Asian objects represented by lacquerware.

Thirdly, the author discusses the multiple roles and different states of existence of Asian lacquerware in the western space and in the daily life of Europeans.

Fourth, the fundamental logic and characteristics of the European lacquer cabinets fever are summarised by collecting lacquer cabinets in literature and existing lacquer cabinets.

Finally, the paper will focus on the birth of gilded leather screens and imitation-lacquerware porcelain, the continuation of lacquerware fever, and discuss the “translation” phenomenon between different objects, which break through material and technological boundaries on the occasion of the encounter of different cultures.



# Approach to the Early State Formation in Japan from the Standpoint of Mortuary Practices (I)

Chair:  
**Ken'ichi SASAKI**, Meiji University, Tokyo  
(ksasaki@meiji.ac.jp)

From the middle third to the early seventh centuries A.D., an extraordinarily large number of mounded tombs were built all over Japan (except for Hokkaido and the Ryukyu Islands). These elite mounded tombs are referred to as *kofun*, and the time period during which these *kofun* were built is called the Kofun Period. It is also during the Kofun Period when Japanese society evolved into a state. Based on the temporal change and regional differences in *kofun*, Japanese archaeologists have proposed several models of state-formation. In this session, five Japanese archaeologists present the results of their research and investigations to approach various aspects of state-formation in early Japan. The issues addressed in this session include the differences in the form and size of *kofun*, arrowheads deposited with the dead in *kofun*, the appearance of *kofun* in peripheral regions, kinship relationships reflected in those buried in *kofun*, and the decline of the construction of keyhole-shaped *kofun* in an eastern peripheral region.

## Diversity of the Mounded Tombs of the Kofun Period and its Significance

**Shin'ya FUKUNAGA**, Osaka University

In this presentation, the author will discuss the significance of the diversity of elite mounded tombs or *kofun* during the Kofun Period when the mortuary rituals were politically manipulated by the paramount chief and high-ranking elites. More than twenty thousand *kofun* were built from the middle third to early seventh centuries in Japan, spanning 1,300 km from southwest to northeast. The *kofun* were extremely diverse in terms of forms and sizes. The forms can be classified into keyhole-shaped with circular rear mounds, keyhole-shaped with square rear mounds, circular and square. The largest keyhole-shaped *kofun* with a circular rear mound is more than 500 metres in length, and small square *kofun* are approximately ten metres each side. The differences in the form and size of *kofun* are positively correlated to the

differences in the quality and quantity of goods deposited with the dead and in the sophistication/simplicity of the structure of burial facilities. The temporal change in *kofun* in the centre and in the regions would indicate the rise and fall of chieftainship in the centre and in the regions, as well as the power relationship between them. Behind the diversity of *kofun*, the author sees the existence of some sort of “system” that ordered the relative social and political positions of the elites under the kingship according to the form and size of *kofun*.

## Evolution of Material Culture from Practical to Symbolic: Diversification of the Morphologies of Arrowheads at the Beginning of the Kofun Period

**Takehiko MATSUGI**, National Museum of Japanese History, Sakura  
(matsugi@rekihaku.ac.jp)

The beginning of the practice of building standardised and large mounded tombs in the middle third century marks the beginning of the Kofun Period. In these elite mounded tombs, various objects were deposited with the dead. These objects were produced and distributed under the control of influential chiefs, and bronze and iron arrowheads were among these objects.

During the preceding Yayoi Period (ca. seventh century B.C. to early third century A.D.), the bronze and iron arrowheads were very simple in terms of morphology, and there were few different types. In the Kofun Period, however, arrowheads of complicated forms appeared, and the differences in types increased drastically. This evolution of arrowheads from the Yayoi to Kofun Periods was not a result of functional development but a result of the pursuit of designs. The author argues that the evolution of arrowheads was from practical to symbolic. Along with bronze mirrors and jade objects, arrowheads of the Kofun Period became symbolic goods that were exchanged among the elite.

## Background to the Appearance of Mounded Tombs in Peripheral Regions of Japan in the Middle Third Century

**Yoshio KIKUCHI**, Fukushima University  
(kikuchi@ads.fukushima-u.ac.jp)

The author presents a temporal change in mounded tombs and settlements from the Yayoi to Kofun Periods in the third century in peripheral regions of Japan, thereby addressing the nature of the state-formation process. The centre of mound-building culture during the Kofun Period was located in the central areas of the present Kinki region (modern Nara, Osaka, and Kyoto), while the northernmost distribution of mounded tombs is in the southern Tohoku region and the southernmost in the southern Kyushu. These regions may be considered as peripheral. Mounded tombs and settlements in these peripheral regions are not necessarily inferior to those in the regions closer to Kinki. In some cases, the quantity and quality of goods deposited with the dead in mounded tombs of peripheral regions are better than those closer to Kinki.

In these peripheral regions, keyhole-shaped mounded tombs of more or less 100 metres in length and settlements characterised by material cultures typi-

cal of the Kofun Period appeared suddenly without any precedents. This transition from the preceding Yayoi Period to the Kofun Period was in a sense a “quantum leap.” To approach the background of drastic change in mortuary practices and settlements in peripheral regions is an important key to understanding the nature of state-formation in Japan.

## Material Worlds: Life History of Objects in the Shaping of Social Realities (II)

Chair:  
**Yan LIU**, Northwestern Polytechnical University  
(fionaliu1202@yahoo.com)

Discussant:  
**Ruiliang LIU**, British Museum  
(rliu@britishmuseum.org)

### Real Imaginary Creatures: Depictions of the Rhinoceros in Japan

**Mai YAMAGUCHI**, Minneapolis Institute of Art

In the summer of 1921, the Osaka City Zoo bought a Sumatran rhino from Indonesia for 23,500 yen. Before then, few – if any – Japanese had had the opportunity to encounter such a creature. Despite the lack of living specimens, some Japanese knew of an animal called *sai*, or “rhinoceros”, through books transmitted from Europe and China. Through text and image, these foreign publications communicated information about the animal’s appearance, characteristics, and its habitat. As information moved from one document to another, and then to individual renditions and private notes, certain details remained while others were forgotten.

*Rhinoceros*, a large-scale work on paper discovered by the presenter at the Princeton University Art Museum, will serve as a case study of how knowledge moved through various sources: copied, repeated, and passed on. This paper will trace the flow of knowledge from Europe and China to Japan that culminated in the painting of the *Rhinoceros*. From the printing of Dürer’s print to its republication in a Japanese translation of Johann Jonston’s *Historiae naturalis de quadrupedibus*, and finally painted onto a large sheet of paper, depictions of the rhinoceros straddled the imaginary and the real, reconstituted from textual information and silhouettes of images passed through numerous hands. Through an examination of the visual and textual alterations the rhinoceros underwent, this paper will demonstrate how scholars collected and edited knowledge.

### Craftsmanship vs. Originality in Chinese Rubbing Collection of the Ming (1368–1644)

**Sarah NG**, Hong Kong University Museum and Art Gallery (UMAG)

A large collection of calligraphy, historical inscriptions and pictorial representations have survived in ink rubbings; these have been appreciated and collected by calligraphers, scholars and antiquarians for centuries in China. Calligraphic rubbings are often treasured the most out of all kinds of rubbings. They are not only regarded as copies but are valued as art especially

when they become the sole remaining evidence of an artistic and cultural heritage, or the original works no longer exist.

*Chunbua getie* of 992AD is recognised as the first rubbing collection of model calligraphy comprising a huge body of calligraphy by renowned and representative people in past dynasties. Its oldest original edition was lost but there were many recuts, and derived editions emerged in the Ming (1368–1644). My paper is to examine various significant Ming editions of this engraved calligraphy collection and the relationship between the creation or publication of these collections and their role in the configuration of social realities and cultural identities. Rather than the quality of calligraphy, it was skilled craftsmanship and the date that chiefly determined an edition’s value, popularity and importance. This paper exposes the bizarre misunderstandings or appreciation of rubbing collections that stem from the history and evolution of these misleading interpretations at the time.

Post-discovery Life History of the Edsin Gol  
Han Dynasty Wooden Slips

Chin-Yin TSENG, Dunhuang Academy  
(chinyintseng@163.com)

The Han dynasty wooden slips (with dates ranging from 102 BCE to 30 CE), discovered in 1930 at the Juyan military post in Edsin Gol by Swedish Archaeologist Folke Bergman, are the only texts excavated in modern times by European scholars in northwest China using archaeological methods that have continued to be kept in China. From the perspective of a life history approach, these wooden slips have been widely valued and studied for their *short* life history – their place in the Han dynasty and what the texts on the wooden slips reveal to us about the society in which these artifacts performed a role – until their eventual deposition as they ended up in the ground. Alternatively, a *long* life history of these wooden slips would draw our attention to the discovery, research, and relocation of these wooden slips as the result of specific relationships between the scholars who worked on these artifacts and the objects themselves, against the historical backdrop of the Sino-Swedish Scientific Expedition to North-Western Provinces of China (1927–1935) and the tumultuous period of the Sino-Japanese War (1937–1945). Using archival materials from the Sven Hedin Archives in the Etnografiska museet and Riksarkivet in Stockholm, as well as the Fung Ping Shan Library of the University of Hong Kong, this paper aims to look at a series of scholarly exchanges heretofore unknown to the public, in which was determined the historical value of the Juyan Han wooden slips for their present role in advancing the early history of Chinese scientific archaeology.

Transcultural Object Itineraries,  
Part 2: Gardens

Chair:  
Hans Bjarne THOMSEN, University of Zurich  
(thomsen@khist.uzh.ch)

Discussant:  
Stephen MCDOWALL, University of Edinburgh  
(stephen.mcdowall@ed.ac.uk)

The second part of the panel on transcultural object biographies/itineraries shifts the focus from micro level to macro level with the focus on gardens as spaces for collecting. Their biographies are on the one hand investigated in relation to the personal histories of their owner-keeper-cultivators. On the other hand, the papers take in the long durée of the gardens, i.e., what was before and after the changes of ownership. In addition, there may be cases in which we can explore the curated gardens with the interiors of dwellings.

The three papers range from the eighteenth century to the twentieth century, starting with Alexander Pope’s grotto at his Twickenham Villa, moving to Edward Atkinson Hornel’s house in Kirkcudbright and ending in visits to Asian-inspired gardens in Sweden. All these examples involve aspects of cultural translation, as minerals, shells, plants and other curiosities from various parts of the world were brought together to form a collection. The papers explore the shifts in meanings when objects from diverse origins meet in new cultural contexts where their new owners create assemblages based on their perception of the world. The advantage of the biographical approach here is the way it highlights the changes in perception and curation even beyond the lives of the owner-keeper-cultivators.

Questioning ‘Japaneseness’ in the Broughton House Garden

Minna TÖRMÄ, University of Glasgow  
(minnakatriina.torma@glasgow.ac.uk)

This paper explores changing attitudes in cultural translation with a focus on the so-called Japanese garden at Broughton House in Kirkcudbright (Scotland). The garden was originally created by the painter Edward Atkinson Hornel (1864–1933) and is currently in the care of National Trust for Scotland. Though in publications during recent decades it has been included in the list of Japanese gardens in Britain, the references to Japan are in fact visible only

in a small section of it. Besides, if we view the biography of the garden from the days of Hornel to the present day, it becomes clear that ‘Japaneseness’ was a rather subdued and minor element in Hornel’s time, and yet later curators and gardeners have felt the need to emphasise this character.

In publications such as *Country Life*, the quintessential image of the garden has been a detail of a stream with steppingstones and a red-painted railing across it with a Japanese lantern in the background. The railing and lantern were, in fact, later additions and were removed during the latest phase of the restoration of the garden, which endeavours to bring the garden closer to what it was like in Hornel’s time. A biographical approach helps to highlight these changes in the garden as it passed from Hornel’s ownership to later custodians, and how we are currently questioning cases of cultural appropriation.

**The Natural and the Imperial: Collecting and Display in Alexander Pope’s ‘Grotto as a “Mine”’**

**Yue ZHUANG**, *University of Exeter*  
(y.zhuang@ex.ac.uk)

The English poet, Alexander Pope (1688–1744) is renowned as a pioneer of the natural or picturesque gardening style in 18th century Britain, a style connected with the Chinese garden aesthetic. What is less well recognised is his passionate interest in collecting natural objects for his grotto-museum and his application of the picturesque style to the interior of the grotto.

Since the conception of the grotto at his Twickenham Villa, Middlesex, in 1719, the poet had assembled a collection of minerals, shells, and other curiosities. The sources of his collection were global in nature, ranging from Rome to northern Italy, and from Mexico to Peru. During a major renovation in 1739, the grotto was transformed from a cryptoporticus with classical orders into a ‘mine’. Under instructions from geologists, the poet arranged the minerals to resemble those in mining sites in Cornwall, creating a picturesque effect on the grotto’s interior.

My paper will discuss the biography of the grotto in relation to the fashions of both grotto-making and collecting in 18th-century Britain during its colonial expansion. Investigating the links between the allegedly Chinese-inspired, ‘picturesque’ style, the poet’s notion of ‘imitating nature’ and his Tory imperialist politics, I shall also probe the question of whether or not the supposedly universal aesthetics of nature in Pope’s grotto-making and display served to justify the British imperialist outlook in ordering the world.

**Curated Asian Gardens in Sweden – Expressions of Material Culture and Cultural Encounters**

**Catharina NOLIN**, *Stockholm University*  
(catharina.nolin@arthistory.su.se)

During the first decades of the 20th century, several Swedish art historians and art collectors, garden designers and architects made their own Asian-inspired gardens. How can we understand and interpret these gardens today?

What made thousands of years of history, traditions and ideals interesting as representations of “modern” or “new” garden design during this period? Although some Swedish persons were already acquainted with Chinese gardens during the 18th century, few people had travelled in Asia in the early 20th century. But a cultural elite interested in Asian landscape architecture, architecture and art, spirituality and philosophy had many opportunities to encounter Asian cultural expression through films and exhibitions, public talks, newspaper articles, and books, especially in Stockholm. We see a transmission of garden ideals from Asia to Sweden, but also a migration of religious or spiritual expressions and artifacts into private non-religious gardens. In what ways were personal ideas and memories of Asian garden cultures transferred into Swedish conditions and climate? Stylistic transformations, changing light in the daytime and during seasons, topography and climate all contributed to creating these meticulously curated landscapes. To what extent were personal memories and meanings attached to the social life of these gardens and the individual plants? By choosing a biographical micro-level approach through the owners’ individual identities, ideas and histories in relation to social, political and cultural encounters and mobility, I aim to discuss these gardens as expressions of material culture and cultural encounters.



## Exporting Influence: From Visualization to Imitation (II)

Chair:  
**Katherine Anne PAUL**, Birmingham Museum of Art  
(kapaul@artsbma.org)

### From Walcheren Island to the Normandy Region: Eighteenth Century Maritime Art in Western European Coastal Cities

**Yi-Chieh (Mireille) SHIH**, Leiden University  
(y.c.shih@hum.leidenuniv.nl)

From the eighteenth century, the East India Companies of different nations successfully built a transoceanic trading network and imported exceptional goods from Asia to Europe. Merchandise such as tea, silk and porcelain were popular. Still, company employees were also interested in having a portrait clay figure of themselves wearing their best outfit, to remember their glory moments in Asia. This unique art service was only performed from 1700 to 1850 in China, Batavia and Madras. Since it was hard for Europeans to enter Canton’s city gate, only a few captains and supercargoes could enjoy this service. They would wear their traditional European outfits when visiting model-ers’ shops to have their portrait clay figures made. When they sailed back to Europe, these unique portraits, made of unbaked clay, also made their way to a new world. These ‘made in China’ European portrait clay figures gave new inspiration and definition to ‘Chinese Taste’ in western European coastal cities. In Walcheren Island, where the Middelburg Chamber of the Dutch East India Company was located, employees brought at least five figures back. Along the western European coast, cities like Ostend in Belgium and Le Havre in France also have these unique pieces in their maritime collection. This personalised portrait service is beyond distinctive compared to other Chinese export art objects. Therefore, I aim to take these portrait clay figures as examples to examine how Chinese clay figure modellers modernised this service from pure local decorative artifact manufacturing to a transcultural commercial bespoke creation and adequately delivered a European aesthetic with their training in eighteenth-century globalising taste.

### A Global History of “Kimonos” and the Products They Inspired

**Keiko SUZUKI**, Ritsumeikan University, Kyoto

This paper focuses on “kimonos” and the products they inspired for Western consumption. In doing so, the paper intends to examine how these products embody global history. The Dutch East Indian Company introduced Japanese “silk gowns”, as they were recorded, to the West in the 17th century, but did not specify what kind of “kimonos”. Eventually, what the Dutch called *Japonsche rockken* developed as loose-fitting men’s robes, popular as informal but fashionable wear from the 17th to the beginning of the 19th century. While certainly starting off as imported Japanese gowns, they came to include less kimono-like robes, which were often made of Chinese and European silks. Moreover, they were also called *banyans* and Indian gowns, as the Company supplemented the limited number of the Japanese gowns with chintz products made in India.

To investigate how much or how little these robes are kimono-like, my paper examines some of the extant *Japonsche rockken* and their visual representations, as well as comparing them with contemporary kimonos called *kosode* (a prototype of present-day kimonos) and *yogi* (a kimono-shaped quilt used at night).

What my research reveals is that *Japonsche rockken* show distinctive alterations, in which the garments have been adjusted to complement their functional usage in the West, and that their basic structure might be closer to *yogi* than *kosode*. Moreover, this research also demonstrates that not only the trade destinations of Japan and the Netherlands but also many trading posts in between were involved in kimono-inspired production in the early modern period.

# Approach to the Early State Formation in Japan from the Standpoint of Mortuary Practices (II)

Chair:  
**Ken'ichi SASAKI**, *Meiji University, Tokyo*  
(ksasaki@meiji.ac.jp)

## Royal Succession and Elite Kinship Structure of Kofun Period Japan

**Akira SEIKE**, *Okayama University*

During the Kofun Period of proto-historic Japan (ca. middle third to early seventh centuries A.D.), it was often the case that more than one person was buried in a single elite mounded tomb. The results of physical anthropological analyses show that those buried together in a single mounded tomb were either a brother and sister (or brothers) or parent and his/her offspring. There are very few cases of burying a man with an unrelated woman, which indicates that married couples were rarely buried in the same mounded tomb. These suggest that kinship ties were stronger than marriage relationships during the Kofun Period.

182

When a brother and sister or brothers were buried in a single elite mounded tomb, no or little difference existed in the quantity and quality of goods deposited with the dead and in the size and structure of the burial facility. This suggests that there was little difference in the social status between brothers or a brother and sister. The author would argue that the lack of difference in the social status or “power” between a brother and sister or brothers would lead to frequent disputes over and struggles for the succession of the position of paramount chief. In other words, the elite society was rather unstable at that time. This unstable elite society characterised by frequent fights over succession to family headship is also recorded in a few written sources describing the history of the Kofun Period, which gives support to the results of my archaeological study.

## Rituals to Increase the “Mutual Trust” among Elites to Maintain a Trade System during the Kofun Period of Protohistoric Japan

**Yutaka TANAKA**, *Ibaraki University*

Long-distance trade was essential during the Kofun Period of protohistoric Japan (ca. late third to early seventh centuries A.D.). This is particularly the case for the procurement of iron because iron ingots had to be imported from the Korean peninsula at that time. Water transportation played an important role in long-distance trade, but there were several dangerous spots in the ocean surrounding the Japanese islands. Accordingly, not only coastal areas of the ocean but also rivers and lakes were fully utilised for transportation,

supplemented by land transportation connecting these areas. In other words, long-distance trade cannot be realised without connecting several short-distance trade routes. The connection of a series of such short-distance trade routes cannot be realised without the mutual trust of elites of different regions who probably controlled the coordinators of various porters and shippers. In maintaining the mutual trust of elites of different regions, the author argues, rituals cooperatively conducted by these elites played an important role. The sharing of the keyhole-shape for elite burial mounds was one way to maintain the mutual trust among the elites. The elites also held banquets inviting elites of different regions, because non-local pottery is often discovered at the sites of elite mansions, and such banquets also contributed to the mutual trust among elites of different regions.

## Mound Building in an Eastern Peripheral Region of Japan

**Ken'ichi SASAKI**, *Meiji University, Tokyo*  
(ksasaki@meiji.ac.jp)

This paper presents a regional difference in the practice of mound building in the eastern peripheral region in the sixth and seventh centuries. In the sixth century, Buddhism was introduced to Japan, and the erection of Buddhist temples became the symbol of authority from the late sixth century on, resulting in the decline of building large keyhole-shaped mounded tombs in the sixth century. Yet, in regions surrounding the present Tokyo, eastern Japan, keyhole-shaped mounded tombs were still built in the early seventh century, after the first major Buddhist temple was built in 596 in Nara, where the central polity was located at that time. Furthermore, in the old province of Hitachi, different types of keyhole-shaped mounded tombs were built, such as one enclosed by inner and outer moats typical of the fifth-century central polity region, and another enclosed by a low earthen platform and a moat typical of the sixth-century Shimotsuke province. By the early sixth century, it is widely accepted among Japanese archaeologists that the central polity maintained strong control over most regions of Japan. Nevertheless, the results of my investigations into mounded tombs in Hitachi suggest the possibility that some local elites remained somewhat autonomous.

183

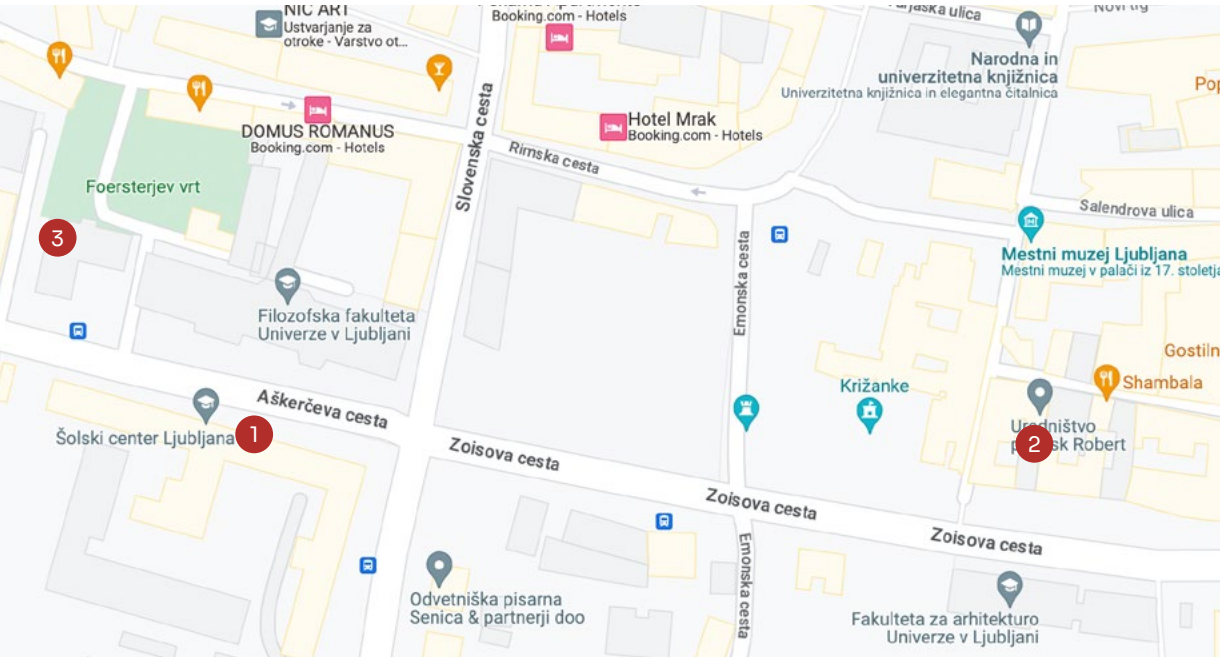
# Conference General Information

The main conference programme will take place between Wednesday, 13 September and Saturday, 16 September at the Faculty of Arts, University of Ljubljana. The address is as follows:

**Faculty of Arts, University of Ljubljana**  
**Aškerčeva cesta 2**  
**1000 Ljubljana**  
**Slovenia**

Please review the conference programme to check room assignments and consult the faculty building layout for room locations. Conference panels will take place in lecture rooms 2, 4, 13, and 15, all conveniently positioned on the ground floor of the faculty building.

Upon your entrance through the main Aškerčeva cesta (Aškerčeva street) entrance, you'll step into the entrance hall. The information booth and registration area can be found there. All lecture rooms are situated in the left-hand corridor, accessible from the entrance hall. The information staff are readily available to offer assistance, answer any questions, and provide directions as needed.



**1**  
Faculty of Arts,  
University of Ljubljana  
CONFERENCE VENUE

**2**  
City Museum of Ljubljana  
WELCOME RECEPTION

**3**  
Stazione Parenzana  
Restaurant & Brewery  
AFTER PARTY

## REGISTRATION

### Conference Registration Details

Registration for the conference will start at 4:00 pm on 12 September. The registration area will be situated in the entrance hall, which is located right inside the main entrance of the faculty building.

### Payment on site

For those paying the EAAA membership fee and excursion fee on site, we ask you to bring the exact amount of the fees in euro, where possible. The fees can only be paid in euro.

### Registration on site

All registrations must be completed exclusively through the official conference website (<https://eaaa.eu/conference-eaaa/>). Registration site will be open throughout the duration of the conference.

## CONTACT INFORMATION

During the conference, please feel free to approach any of the conference information staff if you have questions. Conference staff can be identified by the red coloured conference t-shirts.

## INFORMATION FOR PRESENTERS AND PANEL CHAIRS

The time allotted for presentations is 20 minutes, with an additional 10 minutes planned for discussions, to either follow each presentation or to be held collectively after all panel presentations are completed. Please note: For panels with more than four presentations, the total discussion time will be reduced accordingly. **Please bring your presentation on a USB stick, saved in Powerpoint and in PDF format.**

## KEYNOTE SPEECH

The keynote speech, delivered by Professor Craig Clunas, Professor Emeritus of the History of Art at the University of Oxford, is scheduled for Thursday, 14 September, from 17:00 to 18:00. The keynote address will take place in lecture room 15. Additionally, there will be a simultaneous broadcast of the keynote speech in lecture room 2.

## TECHNICAL INFORMATION

The lecture rooms are equipped with a PC computer that will be used for the presentations. Please bring your presentation on a USB stick, saved in Powerpoint and in PDF format.

Please arrive at the conference room 15 minutes before your panel begins, to allow sufficient time to transfer and test the presentation file. Conference staff will be in each of the conference rooms to help with transferring files and to provide technical support.

Due to the tight schedule and large number of participants, we cannot accommodate the use of personal laptops.

### Internet access (Wi-Fi)

The University of Ljubljana offers Wi-Fi connectivity via eduroam (education roaming) hotspots to scholars, educators and students whose institutions participate in the network. See <https://www.eduroam.org/> to check if your institution is connected and for more details.

An additional Wi-Fi is set up for all conference participants. The password for the Wi-Fi will be provided during the conference.



CATERING / COFFEE BREAKS  
AND MEALS

Welcome reception with musical event:  
‘Musicking’

On the evening of Thursday, 14 September 2023, we extend a warm invitation to all conference participants to join us for a welcome reception. The reception will take place at the Ljubljana City Museum, Gosposka 15, 1000 Ljubljana (see map and instructions below).

The event will start at 6:30 pm and finish at 10 pm. We look forward to welcoming you for an enjoyable and engaging evening.

Coffee breaks

Coffee breaks will take place in the entrance hall. Kindly note that refreshments obtained from locations other than the designated area are chargeable and participants are responsible for covering the costs themselves.

Lunch

During the conference, you’ll have convenient lunch options available nearby. Although the Faculty of Arts doesn’t have a student cafeteria, there’s a bar called K-16 located at the faculty extension building where you can find snacks and drinks. The conference helpers will be happy to guide you there. Moreover, you’ll also find a variety of restaurants within a comfortable 10-minute walk from the faculty building.

Particularly convenient to the event venue is the Stazione Parenzana Restaurant & Brewery, located at Rimska cesta 17.

Other restaurants include:

- Asian restaurant Zanoodle (Rimska cesta 21, 1000 Ljubljana; 2-minute walk from the venue)
- Pizzeria Foculus (Gregorčičeva ulica 3, 1000 Ljubljana; 4-minute walk from the venue)
- Bosnian restaurant Das ist Valter (Borštnikov trg 3, 1000 Ljubljana; 4-minute walk from the venue)
- Indian restaurant Namaste (Breg 8, 1000 Ljubljana; 6-minute walk from the venue)
- Restaurant Romansa 1971 (Trg republike 1, 1000 Ljubljana; 6-minute walk from the venue)
- Italian restaurant Mirje (Tržaška cesta 5, 1000 Ljubljana; 7-minute walk from the venue)
- Pizzeria Pop’s pizza (Breg 2, 1000 Ljubljana; 7-minute walk from the venue)
- Asian restaurant DA BU DA (Šubičeva ulica 1a, 1000 Ljubljana; 8-minute walk from the venue)
- Asian resturant Han (Kongresni trg 3, 1000 Ljubljana; 8-minute walk from the venue)

After-party

An after-party is scheduled for Saturday, 16 September, and will be hosted at the Stazione Parenzana Restaurant & Brewery, located at Rimska cesta 17. Included in your welcome bag is a coupon that grants you a complimentary drink. Please note that any extra food or beverages will be at your own expense.

Getting to the  
Conference Location

The conference will take place at the Faculty of Arts, University of Ljubljana, which is located in the city centre, at Aškerčeva cesta 2. Due to its central location, it is easily accessible either by city bus or car and on foot.

By city bus

Ljubljana is small and many places in the city can be easily reached on foot, while the city bus network is also quite efficient. If you decide to take the city bus to get to the faculty, you might have to purchase the Urbana city card (please see: <https://www.jhl.si/en/single-city-card-urbana>).

Please visit the following website for more information:

<https://www.lpp.si/en>  
(Public transport in Ljubljana (LPP))

For convenience use the Aškerčeva bus stop (buses number 1 and 6), which stops just in front of the Faculty of Arts, or Drama bus stop (buses number 2, 9 or 27), a 3-minute walk from the conference venue. To reach the Faculty of Arts building, proceed south-west on Slovenska cesta towards Gradišče (280 m), then turn right onto Aškerčeva cesta (68 m). The faculty building will be on your right.

By car

If you are arriving by car, you can park on the streets nearby, but you might have to pay a fee of EUR 0.80 per hour (parking time is limited in certain areas). Close to the faculty (if you cross Slovenska Street) there is a large parking space called NUK II (priced at EUR 4.00 per hour; 7:00 – 19:00).

You can park your car on the outskirts of Ljubljana, for example Barje P+R, then take bus number 9, which stops within a 3-minute walking distance from the venue (bus stop Drama; see instructions above).

By train or bus

If you come by train or by bus, you can use city buses number 2, 9 or 27, which stop at bus stop Kolodvor next to the central bus station. To reach the conference venue, exit the bus at the Drama bus stop (see instructions above).

On foot

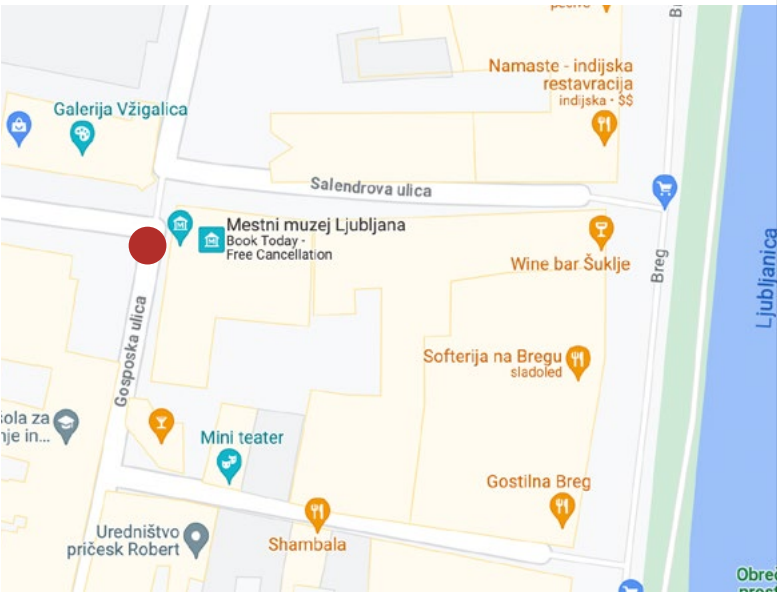
If you prefer walking, it will take you approximately 30 min from the main railway or bus station to the faculty (the distance is about 2 kilometres).

# Getting Around in Ljubljana

## Ljubljana City Museum

The Ljubljana City Museum (Gosposka cesta 1; see map) is conveniently located just a brief 5-minute walk from the conference venue. To reach it, follow these simple steps starting from the main entrance of the Faculty building:

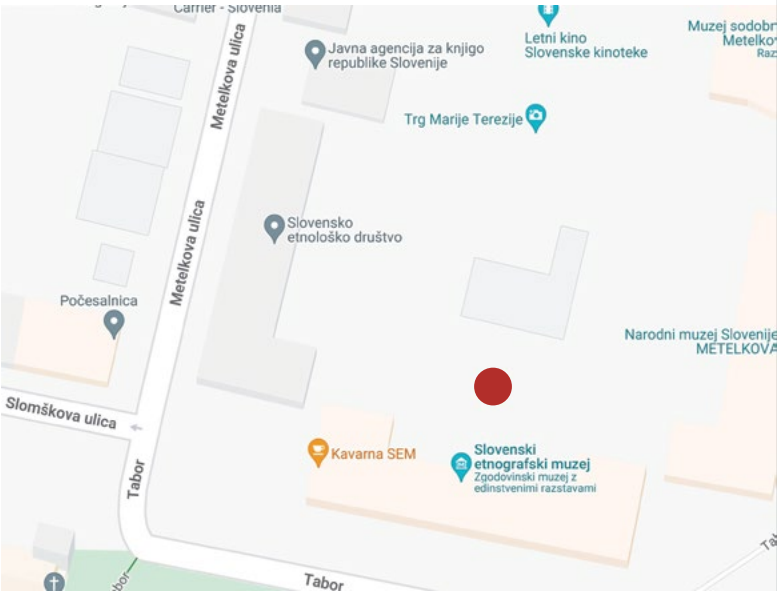
- Head east on Aškerčeva cesta towards Barjanska cesta (68 m).
- Continue along Zoisova cesta (210 m).
- Turn left onto Križevniška soteska (67 m).
- Proceed onto Gosposka ulica (51 m).
- You'll find the museum on your right.



## Slovene Ethnographic Museum

The Slovene Ethnographic Museum (Metelkova ulica 2; see map) is not in close proximity to the conference venue. The most convenient way to reach it is by bus. You can take buses 2, 27, or 9 from the Drama bus stop. Disembark at the Friškovec bus stop. From there, it's a brief 5-minute walk to the museum:

- Head west on Masarykova cesta towards Metelkova ulica (47 m).
- Turn left onto Metelkova ulica (290 m).
- Turn left onto the Marija Terezija Square (45 m).
- You will find the museum on your right.
- Meeting point is in front of the exhibition building (see the red mark on the map).



# Guided Tour in Ljubljana

Date: 17 September 2023  
Duration: 18:30–20:00  
Meeting point: in front of the Faculty of Arts, University of Ljubljana

The guided walk through the centre of Ljubljana will present the capital of Slovenia in the context of its long and complex history and its role today. The historical overview will take us from the earliest neolithic settlements, the Roman town of Emona, the bustling medieval trading centre, the renaissance and baroque rebuilding of the town and all the way to the early 19th century when the Congress of Laibach starts the modern history of Ljubljana. As well as Italian Baroque architecture, which gives a distinct character to the old town, we will also explore some masterpieces of Ljubljana's 20th century architecture, most notably the works of the town's most famous architect, Jože Plečnik. Some insights into the turbulent 20th century and the Yugoslav period will help participants understand the present-day complexities of one of the smallest and youngest national capitals in Europe.

Our walk will take in historical buildings, important monuments, and beautiful fountains, and there will also be plenty of time to talk about the lively local cultural scene, the sustainability programme, rich culinary traditions, and Ljubljana's ubiquitous cafe culture.

The 1.5-hour tour will begin in front of the Faculty of Arts (the conference venue) at 18:30 and finish at 20:00 at Prešeren Square. The walk is approx. 2km long and not physically demanding; it is also wheelchair accessible.





# Post-Conference Trip to Celje

Date: 17 September 2023

Departure: 9:00

Meeting point: in front of the Faculty of Arts,  
University of Ljubljana

The trip will take us to Celje, the former seat of the Counts of Celje, the most powerful noble family in Slovenian mediaeval history. We will visit the exhibition of confiscated East Asian objects and some other exhibitions in the Celje Regional Museum. After lunch in a local restaurant, we will also visit Celje Old Castle before returning to Ljubljana.

Exhibition *“Taken into Protection”: An Attempt to Reconstruct the Provenance of Objects in the Asian Collection of the Celje Regional Museum* is the first comprehensive exhibition of East Asian objects confiscated during the Nazi and Communist regimes. After confiscations, the objects ended up in the museum’s depot. They were studied for the first time as part of the two national projects *East Asian Collections in Slovenia* (2018–2022) and *Orphaned Objects* (2021–2024), conducted by the Department of Asian Studies at the University of Ljubljana in collaboration with museum curators.



Exhibition about Alma Karlin: Alma Karlin (1889–1950) was a traveller, writer, journalist and collector from Celje. She travelled continuously for eight years (1919–1927). During her travels she earned her living as a translator and reporter for various German newspapers, but was often forced to take on other work as well. She stayed in Japan for over a year (1922–1923) and travelled to Korea, China and Taiwan in the following months. Many of the objects she collected during her eight-year journey, which took her to at least 45 different countries, are now exhibited in the Celje Regional Museum.

The Celje Ceiling in the main chamber of the Old Counts’ Mansion is the central attraction of the Celje Regional Museum. It is the sole example of secular painting from the transitional period between the late Renaissance and Early Baroque.

The Celeia Exhibition: The archaeological exhibition site in the basement of the Princely Palace is the largest presentation so far of the remains of Roman Celje, called Celeia, in situ.

Celje Old Castle owes its present-day appearance to the Counts of Celje, the most renowned noble family that had its seat in present-day Slovenia. Their reign and power had a long reach and they had a substantial impact on the political fate of the Central European region.

The price of the trip is 45 EUR. It includes transportation, lunch, entrance to Celje Old Castle and guided tour in the castle. Admission to the exhibitions and guided tours of the Celje Regional Museum is free.



Arhiv Zavoda Celeia Celje





# Post-Conference Trip to Piran

Date: 17 September 2023

Departure: 8:00

Meeting point: in front of the Faculty of Arts,  
University of Ljubljana

The trip will take us to Piran, the most picturesque town on the Slovenian coast. On the way from Ljubljana to Piran we will first stop in Hrastovlje, where we will visit the famous Trinity Church with its impressive Gothic paintings from 1490. In Piran we will visit the Maritime Museum Piran, where we will see the exhibition “This reminds me of the Far East: East Asian objects in the mariners’ collections”. After lunch in a local restaurant, we will take a guided tour of the beautiful town of Piran before heading back to Ljubljana.

Exhibition *Fragments of the Far East: East Asian objects in the mariners’ collections* shows objects collected by the sailors who travelled to East Asia on board military and merchant ships under the flag of Austria-Hungary in the 19th and early 20th centuries. It presents objects from several museums as well as from private collections.

Permanent exhibition of the Maritime Museum Piran: presents the development of the Navy and Merchant Navy, as well as other industry branches or activities closely linked with the sea; it also shows the way of life of the coastal population and of people who have been connected with the sea from prehistory to the present. Among the items that speak of the way of life and culture of the Navy and Merchant Navy are photographs and other objects brought back by sailors in the 19th and 20th centuries from their travels all over the world, including Asia.

Holy Trinity Church: The interior of the three-nave Roman church with barrel vault and high bell tower is decorated with Gothic paintings from 1490, which make Hrastovlje the crown jewel in Slovenia’s treasure trove of mediaeval wall paintings.

Piran: The old port town with remnants of a mediaeval wall is a protected cultural and historical monument. This coastal town, which developed under the influence of the Venetian Republic, is considered one of the most authentic and most photogenic towns on the Adriatic coast.

The price of the trip is 45 EUR. The price includes transportation, lunch, entrance to the Holy Trinity Church and guided tour of Piran. Admission to the exhibition and guided tour in the Maritime Museum Piran is free.



Photo: Jaka Ivandić, archive Tourist Association Portorož





Alphabetical Index of Participants

A

ABE Yukinobu 80  
ARSHAD Zara 144

B

BANO Waheeda 157  
BERDAJS Tina 133  
BERGMANN Annegret 73  
BIANCHI Alice 88  
BISCEGLIA Marta R. 99  
BOGDANOVA-KUMMER Eugenia 77

BROSCH Ricarda 37

C

CAI Tiantian 151  
CANTON-ALVAREZ Jose 82  
CAO Kent 163  
CHAN Annie 117  
CHAN Pedith Pui 87  
CHANG Jennifer C. C. 115  
CHEN Chao-jung 59  
CHEN Guangchen 124  
CHEN Xuan 163

CHENG Alice Yu 46  
CHEUNG Karwin 71

CHIANG Nicole 38  
CHIRITA Andreea 64

CHIU Tzuhan 168  
CHOI Sukyung 94

CHOU Wei-chiang 53  
CLUNAS Craig 12

COLLA Elisabetta 149  
CURA Nixi 37

Č

ČAPKOVÁ Helena 56

D

DE CARO Antonio 151  
DU Jingnan 35

E

EASTERBY-SMITH Sarah 166  
EGOROVA Anna Alekseevna 83

F

FAJCSÁK Györgyi 70  
FANG Hui 89  
FRICK Patricia 40, 92

FRÜHWIRT Max 113  
FU Yingbai 38

FUJII Yasutaka 79  
FUKUNAGA Shin'ya 170

G

GARCIA RUBIO DE YCAZA Tansis Darien 154  
GERRITSEN Anne 166  
GHADIMI Amin 86  
GLAISTER Helen 113  
GÓMEZ MORILLA Rebeca 56  
GUO Fuxiang 112

H

HARMATH András 118  
HEATHERLY Bryce 106  
HIRAKI Shiori 43  
HONG Jeehee 104  
HRVATIN Klara 60  
HUAN Limin 58

HUANG Xiao 128  
HUANG Yu-yang 61

HUDSON Mark 147  
HYUN Yaerim 145

I

IEZZI Adriana 98  
IZZA Nainunis Aulia 162

J

JANKOWSKI Lyce 69  
JANSSEN-KIM Melanie 79  
JIN Qiuye 129

K

KAO Yu-chun 62  
KAWANAMI Ruri 156  
KHAYUTINA Maria 47  
KIESER Annette 80  
KIKUCHI Yoshio 171

KNAPP Keith N. 141  
KOO Lina Shinhwa 144

KUO Chen-wo 53

L

LAI Ting-sheng 62  
LAI Yu-chih 36  
LEE Jihyeong 161

LEE Michel 46  
LENZ Patricia 55

LI Erjia 89  
LI Yung-Ti 59

LIN Fan 44  
LIN Zhi-yan 62

LIU Chang 131  
LIU Jiaojiao 34

LIU Jinyi 106  
LIU Ruiliang 58

LIU Shanshan 128  
LIU Xialing 169

LIU Yan 164  
LOUIS François 125

LYONS J. Scott 148

M

MARINAC Bogdana 49  
MAROTTI William 136  
MARŠÁLEK Jakub 153  
MATSUGI Takehiko 171  
MCDOWALL Stephen 175  
MECSI Beatrix 96

MENDERS Trevor 76  
MERENDA Martina 99  
METOIKIDOU Maria 94

MILERE Kristine 95  
MILLER Alison J. 57

MLINARIČ Davor 48  
MOTOH Helena 134

MU Pania Yanjie 40  
MUELLER Doreen 43

MÜLLER Shing 81

N

NACHESCU Alexandra 120  
NAKAMURA Kimihiko 85  
NANDAGOPAL Choodamani 159

NELSON DAVIS Julie 75  
NG Sarah 173

NICKEL Lukas 109  
NOLIN Catharina 176

NOMOTO Kyoko 161

O

OKIDO Mio 57  
ØRUM Tania 137

P

PAPINI Massimiliano 155  
PAUL Katherine Anne 82  
PAUL Paramita 131  
PEJČOCHOVÁ Michaela 70

PERRIN Ariane 140  
PERSSON SWAIN Helen 168

PETKOVA Galia 74  
PETRELLA Daniele 147

PRŮCH Margarete M. 92  
PRVAN Mia Dora 64, 131

PYUN Kyunghee 143

Q

QIAN Yitao 84

**R**

RAMESH Rajyashree 158

**S**

SASAKI Ken'ichi 181

SCHLAGE Sandra Jasmin 158

SCHWADERER Isabella 159

SCHWANZER Agnes 110

SCUDERI Maria Chiara 112

SEIKE Akira 180

SELIN Dmitriy 117

SHIGEMORI BUČAR Chikako 49

SHIH Yi-Chieh (Mireille) 178

SHIMADA Yoshiko 136

SON Jess Jiyun 40

STEIN Britta 148

SUCHOMEL Filip 121

SUN Yuqing 115

SUNG Dasom 146

SUNG Jongsang 129

SUZUKI Keiko 179

SZILÁGYI Zsolt 118

**T**

TANAKA Yutaka 180

THAKURTA ROY Shatarupa 41

THOMSEN Hans Bjarne 165

TIAN Lu 119

TOLNAI Katalin 118

TÖRMÄ Minna 175

TRNOVEC Barbara 121

TSENG Chin-Yin 174

**V**

VAMPELJ SUHADOLNIK Nataša 121

VELDKAMP Elmer 97

VENTURE Olivier 47

VESELIČ Maja 50

VISOČNIK GERŽELJ Nataša 60

VON FALKENHAUSEN Lothar 45, 58

**W**

WAKITA Mio 110

WALLACE Leslie V. 141

WANG Chien-yu 52

WANG Hui 132

WANG Jiayao 116

WANG Lianming 126

WEISENFELD Gennifer 76

WEN Yadi 34

WENG Yu-wen 52

**X**

XU Tingting 124

XUE Lei 123

**Y**

YAMAGUCHI Mai 173

YANG Huan 33

YANG Junchang 33

YANG Liting 150

YANG Yini 64

YU Xiyun 153

**Z**

ZANCAN Claudia 140

ZHAN Qian 88

ZHAN Zhenpeng 93

ZHANG Jingyuan 86

ZHANG Lin 129

ZHANG Mo D. 105

ZHANG Rui 71

ZHOU Jingyi 105

ZHUANG Yue 176

ZOHAR Ayelet 55

ZORN Bettina 109

# Appendix



## “Taken into Protection”: An Attempt to Reconstruct the Provenance of Objects in the Asian Collection of the Celje Regional

Museum The exhibition and monograph “*Taken into Protection*”: *An Attempt to Reconstruct the Provenance of Objects in the Asian Collection of the Celje Regional Museum* are both part of the project *Orphaned Objects: Examining East Asian Objects Outside Organised Collecting Practices in Slovenia* (J6-3133, 2021–2024), which is financially supported by the Slovenian Research and Innovation Agency. The research is focused on establishing the provenance of East Asian objects held in the collection of objects from Asia and South America. The emphasis of research carried out to date has mainly been on post-war confiscations of private property. During the course of this research project, however, it became apparent that property seizures carried out by the Nazis also played an important role. The exhibition includes selected East Asian objects held by the museum as part of its Cultural and Historical Collection that are presented to the public for the first time. For the most part these are various types of Japanese and Chinese ceramics made for export to the West and adapted to European tastes. The collection also includes East Asian porcelain with decorative metal mounts, of which few examples exist in Slovenia.



## Fragments of the Far East: East Asian objects in the mariners' collections

The exhibition *Fragments of the Far East: East Asian objects in the mariners' collections* shows objects collected by the sailors who travelled to East Asia on board military and merchant ships under the flag of Austria-Hungary in the 19th and early 20th centuries. It presents objects from several museums as well as from private collections. With the exception of the collection owned by Ivan Skušek, the Quartermaster in the Austro-Hungarian Navy who planned to set up a museum of Asian art, the seafarers' collections of objects from East Asia are relatively modest, although quite diverse. They contain objects that were used by locals in everyday life and objects made for foreigners. They acquired many photographs and postcards, which were popular collectors' items. The purchase of porcelain items, tea sets and vases made of other materials was also popular and widespread among seafarers. They also bought silk embroideries, lacquered wooden objects, paintings, statuettes, parts of Japanese samurai weapons, fans and various other small items. Some officers also purchased pieces of furniture, especially screens.





# VAZ

## East Asian Collections in Slovenia

### ABOUT THE PROJECTS

The database and website of East Asian objects in Slovenia were created as part of the project *East Asian Collections in Slovenia: Inclusion of Slovenia in the Global Exchanges of Objects and Ideas with East Asia* (J7-9429), supported by the Slovenian Research Agency (ARRS). In collaboration with several institutions, the project was supervised by the Department of Asian Studies at the Faculty of Arts, University of Ljubljana (2018–2021). The partner research institutions were the Science and Research Centre Koper and the Slovene Ethnographic Museum; the other participating research institutions were the National Museum of Slovenia, the Celje Regional Museum and the Maritime Museum Piran.

Further research on East Asian collections in Slovenia is being conducted as part of the following two projects: *Orphaned Objects: Examining East Asian Objects outside Organised Collecting Practices in Slovenia* (J6-3133, 2021–2024) and *Life of the Skušek Collection: From the Living Room to the Virtual Museum* (J6-4618, 2023–2026). The first project is led by the Department of Asian Studies at the Faculty of Arts of the University of Ljubljana and carried out in cooperation with the Science and Research Centre Koper, the Celje Regional Museum and the Maritime Museum Piran. The second is led by the Science and Research Centre Koper and Institute of Architecture and Media at the Graz University of Technology, carried out in cooperation with the Department of Asian Studies at the Faculty of Arts of the University of Ljubljana, Research Centre of the Slovenian Academy of Sciences and Arts and Slovene Ethnographic Museum. Both projects are financed by the Slovenian Research and Innovation Agency (ARIS), while the latter is co-financed by the Austrian Science Fund (FWF).



### VAZ WEBSITE



The VAZ website brings many interesting and inspiring objects, some of which are very rare worldwide, back to life in various virtual ways. It reveals their fascinating stories and the identity of their former owners. It brings visitors closer to the art and culture of East Asia and at the same time shows how surprisingly cosmopolitan and intellectually broad the Slovenian region was in the late 19th and early 20th centuries. Objects that would otherwise remain hidden in museum repositories thus enter the public space and communicate with those who want to explore and listen to them.

In addition to the database, the website is complemented by a range of curated content in the form of blog entries, image galleries, dynamic presentations of individual objects, videos and virtual exhibitions. In the future, the portal will be expanded with additional multimedia presentations, e.g. sound recordings and 3D models.

Authors of exhibition: Helena Motoh and Nataša Vampelj Suhadolnik  
Design: Tak kolektiv  
Sources of images: NMS, NUK, PMC, PMSMP, SEM, WIKIMEDIA  
Print: Enter d.o.o  
Ljubljana / Koper, 2023

East Asian Collections  
in Slovenia



vazcollections.si

# COLLECTION OF Celje Regional Museum OBJECTS FROM ASIA AND SOUTH AMERICA



The Celje Regional Museum houses an extremely interesting and valuable collection of objects from Asia and South America. There are 153 objects, many of which originate from East Asia. The collection includes samurai military equipment, a precious Chinese missionary scroll, fans, skillfully crafted Japanese tables, screens, a large Chinese chandelier, and decorative objects. The museum acquired the objects from the former District Collection Centre in Celje (1945). During the research of provenance currently taking place within the project *Orphaned objects*, it has emerged that some objects come from castle collections (Lemberg Castle, Sternstein Frankolovo Manor, Dobrova Manor (Guteneck), Dobje Manor at Slovenske Konjice (Dobiehof), Golle Manor).



The Japanese elephant-shaped incense burner with a pagoda on its back consists of three parts – the elephant, which serves as the base and as a container for the incense, the lower part of the pagoda, and its upper floor with roof. In East Asia, elephants symbolised luck and wealth, and with the spread of Buddhism, wisdom, prudence and strength were also attributed to them. The pagoda on the elephant's back stands for peace and is an auspicious omen in the Buddhist tradition. Hence, the Chinese name of the motif is *taiping youxiang* 太平有象, which could be translated as "a peace-bringing elephant".



East Asian Collections  
in Slovenia

vazcollections.si



# ALMA

Celje Regional Museum

## KARLIN COLLECTION

The Alma Karlin collection includes more than 800 objects and more than 500 postcards that Alma M. Karlin (1889–1950) acquired during her eight-year trip around the world (1919–1927). She travelled alone for eight years, earning her living with odd jobs along the way, including as a language teacher, translator and author of journalistic articles published by many European newspapers. The nature of her journey makes her one of the greatest world travellers of all time.



This lacquered tray with chrysanthemum and bullfinches shows the centuries-old Japanese tradition of lacquer production and motifs of flowers and birds with rich symbolism. The chrysanthemum – the symbol of the Japanese emperor – stands for longevity, while the bullfinch brings luck and knowledge. From the 16th century, lacquered products began to be exported to Europe, where they became a fashion hit due to their exoticism and unfamiliar material.



# SKUŠEK

Slovene Ethnographic Museum

## COLLECTION

The Skušek collection is the largest collection of Chinese objects in Slovenia, acquired during an almost six-year stay in Beijing (1914–1920) by the naval officer Ivan Skušek Jr (1877–1947), seen here with his Japanese wife Tsuneko Kondō Kawase and their friends the Dimitrijevičs. The extensive collection comprises about 500 objects of various kinds. In addition to paintings, Buddhist statues, ceramics, porcelain, textiles, musical instruments, coins, books, photographs, albums and many other small utilitarian objects, it also includes larger objects such as ceramic roof tiles, furniture, decorative wooden walls and a model of a Chinese house. The objects mainly date from the Qing dynasty (1644–1911) and the Republican period (1912–1949).



This enamelled and gilded statue of the Laughing Buddha (Xiao Fo 笑佛) represents a very popular figure of Buddhist worship, combining the image of the semi-legendary monk Budai and the worship of Maitreya Buddha, with whom Budai was associated. The Laughing Buddha is a symbol of benevolence and the patron saint of children, with whom he is often depicted. The object can also be seen in the above photo of the Skušeks in their home.





# CERAMIC

National Museum of Slovenia

## COLLECTION



The National Museum of Slovenia houses a rich collection of ceramics, including some 220 pieces of East Asian ceramics and porcelain. The collection includes Chinese and Japanese white-blue porcelain, colourfully painted Chinese porcelain in the well-known wucai and famille rose techniques, Japanese Satsuma ceramics, many examples of painted Japanese or Chinese Imari porcelain and several pieces of various Chinese porcelains from the 1950s.



This plate was part of the legacy of the famous Slovenian patron of the arts Viktor Smole (1842-1885), whose bequest to the present National Museum of Slovenia included several different pieces of Chinese and Japanese porcelain. Smole inherited his love of art from his famous uncle Andrej Smole (1800-1840), the best friend of the Slovenian poet France Prešeren. Its large dimensions and decoration, which shows genre scenes as well as Japanese warriors (samurai), make it a unique piece of porcelain.



# SAILORS'

Maritime Museum Piran

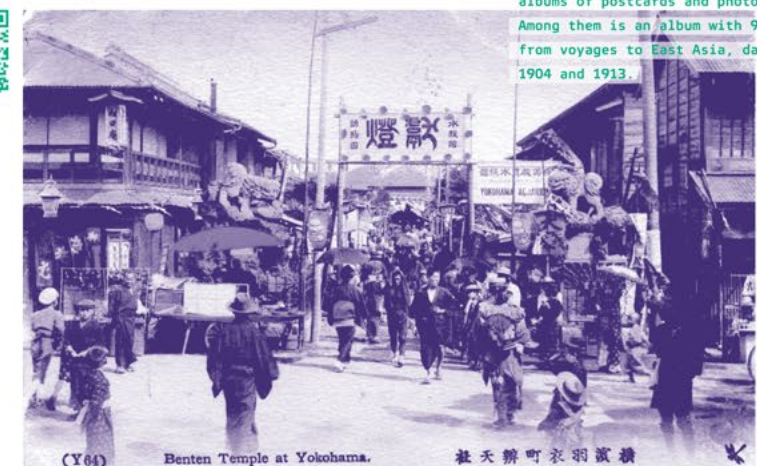
## COLLECTIONS



Seafarers from the ethnic Slovene territory began to travel to East Asia more frequently from the turn of the 20th century onwards, mostly in the service of the Austro-Hungarian War Navy. While sailors mainly explored the port areas during their short visits ashore, officers had more opportunities for longer trips inland. Most of the objects they brought back were souvenirs, which were affordable and easy to transport; the so-called 'export art' was also common. Photographs and postcards were the most popular, but porcelain, figurines, fans, textiles, lacquered objects, and more can also be found in the public and private legacies of seafarers.



A black and white postcard with partial colouring shows the hustle and bustle at the entrance of the Bentei or Benzaiten Temple on Hagoromo Street in Yokohama. The postcard was sent to Ivan Koršič in July 1907 by his correspondent Zvonimir Ožegović. Ivan Koršič (1870-1941) was a military chaplain in the Austro-Hungarian Navy and a passionate collector of postcards. His collection, now in the Maritime Museum Piran, includes seven albums of postcards and photographs. Among them is an album with 96 postcards from voyages to East Asia, dated between 1904 and 1913.



(Y64) Bentei Temple at Yokohama.

横濱市本町天照宮



The European Association for Asian Art and Archaeology is the main academic society for Asian art and archaeology in Europe. It is an international, voluntary, independent, non-governmental and non-profit academic organisation representing professional art historians, archaeologists, researchers, students and anyone interested in Asian art and archaeology from across Europe and beyond.

It was founded in 2013 with the following founding members (in alphabetical order): Nicoletta Celli, Patricia Frick, Julia A. B. Hegewald, Annette Kieser, Rui Oliveira Lopes, Shing Müller, Lucie Olivova, Mia Dora Prvan, Hans Bjarne Thomsen, Melanie Trede, Nataša Vampelj Suhadolnik and Elena Voytishek. It is registered in Ljubljana and currently has 350 members. The main aim of the Association is to encourage and promote all academic and scholarly activities related to Asian art and archaeology in European countries. Its main activities include: the organisation of regular conferences, thematic conferences, workshops, symposia, study events, and lectures.

EAAA issues Newsletters twice a month, which promote publications and exhibitions, and disseminate information and resources – of all kinds and in all forms and media – related to Asian art and archaeology. It also issues Bulletins, which contain internal and administrative updates, conference announcements, and surveys of Asian art and archaeology in various European countries.

EAAA publishes the EAAA Monograph Series, entitled *European Studies in Asian Art and Archaeology*, which comprises in-depth, peer-reviewed scholarly contributions on topics relevant to Asian Art and Archaeology that treat these in a wider Asian context. It is published in cooperation with Brill.

Website: <https://ea-aaa.eu/>





## Faculty of Arts, University of Ljubljana

Founded in 1919, the University of Ljubljana is Slovenia's oldest and largest academic and research institution. Boasting 40,000 students and 6,000 staff, it spans 23 faculties and three arts academies.

The Faculty of Arts is the University's oldest and largest faculty. With over 700 dedicated teaching staff, it encompasses 21 departments, spanning 31 fields of science, and has established itself as a pioneer in Slovenian humanities and social sciences. With a vibrant student community of nearly 5,000, the faculty offers 34 Bachelor's and 42 Master's programs, complete with the flexibility to combine subjects. Rooted in Enlightenment principles, the Faculty of Arts is committed to fostering open-minded, critically engaged students and scholars. Upholding values of humanity, freedom, solidarity, equality, gender equality, and justice, it has earned recognition as a premier educational and research institution, both nationally and globally.

The Department of Asian Studies (originally known as the Department of Asian and African Studies) was established in 1995. The Department offers an Asian Studies programme with three possible fields of study: Sinology, Japanology and Koreanology. These fields explore the culture, history, art, literature, sociology, language, ways of thought and political systems of China, Japan and Korea respectively, in the light of tradition, development and current social realities. The teaching and research at the Department focuses not only on the acquisition of knowledge regarding Asian cultures, traditions, languages and writing, but also on the relativising of inherited belief systems and thought patterns that engaging with a specific cultural environment entails.

210



211

## Science and Research Centre Koper

The Science and Research Centre Koper is a multidisciplinary public research institute that carries out research programs, basic and applied research, and other public service tasks, and supervises the development and functioning of infrastructure within the framework of the Research and Innovation Strategy of Slovenia. Its strategic orientation is above all towards research activity in the humanities, social sciences, and natural sciences, as well as the transfer of knowledge and integration with knowledge centres within and outside Europe in the context of research and study. Our research focuses on 'niche topics' and is conducted in accordance with the criteria of scientific excellence. Special emphasis is also given to research in the specific environments of the Mediterranean and the upper Adriatic region. ZRS Koper is actively integrated in international scientific cooperation and is connected to many similar organisations worldwide. Researchers also teach at all three Slovene public universities, thus ensuring the transfer of research results into the educational sphere.



## Chiang Ching-kuo Foundation for International Scholarly Exchange

The Chiang Ching-kuo Foundation for International Scholarly Exchange was established in January 1989. During the past three decades, the Foundation has funded more than 4,700 research projects involving over 970 academic institutions and 3,700 scholars in over 60 countries. In addition, the Foundation has assisted 120 academic institutions in the United States and Europe in establishing over 140 positions in Sinology, Chinese Studies, and Taiwan Studies, clearly demonstrating its leading role in providing necessary resources for the development of these fields. For more information, please see our website: <http://www.cckf.org.tw/en>.

The Foundation is a significant advocate for Sinological studies in Europe, also offering substantial support to research in Chinese art and archaeology. Notably, it supported the 2nd EAAA Conference and the initial and third publications within EAAA and Brill's monograph series. Through rigorous academic exchange and collaborative efforts, it endeavours to establish Chinese Studies as an integral component of global intellectual discourse.

The Foundation takes great pride in its close and fruitful relationships with European scholars in the field of Sinology, Chinese art and archaeology, and looks forward to cultivating further friendships in the future.



## ARIS

The Slovenian Research and Innovation Agency (ARIS) carries out legally designated tasks in the public interest, with the aim of ensuring continuous, expert, and independent decision-making regarding the selection of programs and projects financed from the state budget and other funding sources. In 2022, ARIS had a budget of EUR 274 million, with the majority of funds allocated to block funding (research programs, young researchers, and managerial, supportive and infrastructural activities). The state budget also provides funds for research projects and support activities (open access, international literature, etc.). ARIS promotes international collaboration and cooperation with foreign agencies, facilitates the creation and transfer of new knowledge to direct users, and strengthens human resources. A portion of the funds provided by the European Union budget is intended for implementing projects within The Recovery and Resilience Plan, with which ARIS is involved as an implementing entity.

ARIS thus plays a crucial role in financing research activities nationally. New legislation in 2022 has enabled it to expand its scope of activities into the field of innovation as well. This has injected new energy into the agency, encouraging development in innovation field. Altogether, this fosters the competitiveness of the national economy and the transition towards a knowledge-based society.



Slovenian Research and Innovation Agency



## European Studies in Asian Art and Archaeology

Edited by: European Association for Asian Art and Archaeology

The EAAA Monograph Series, entitled *European Studies in Asian Art and Archaeology* aims to publish in-depth, peer-reviewed scholarly contributions on topics relevant to Asian Art and Archaeology that treat these in a wider Asian context. The series endeavors to analyze and interpret the artistic and cultural heritage of ancient, modern and contemporary social realities in Asian societies, and to contribute in this way to a deeper understanding of the cultural, philosophical, political, sociological, religious and ideological values of Asia as a whole. The EAAA Series' goal is to publish innovative research that will have a lasting impact by opening new research questions, which will help trace new theoretical and methodological pathways in the field of art history.

### Editorial Board

Nicoletta Celli, University of Bologna

Maki Fukuoka, University of Leeds

Julia A. B. Hegewald, University of Bonn

Lucie Olivova, Masaryk University, Brno

Ariane Perrin, Ca' Foscari University of Venice

Hans Bjarne Thomsen, University of Zurich

Nataša Vampelj Suhadolnik, University of Ljubljana

Order information: Order online at [brill.com](http://brill.com)

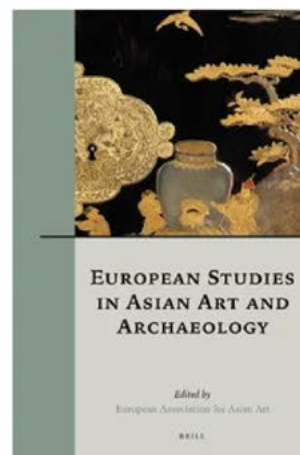
+44 330 333 0049 | [customerservices@brill.com](mailto:customerservices@brill.com)

Submission information: [brill.com/authors](http://brill.com/authors)

Titles published by Brill | Fink, Brill | mentis or Brill | Schöningh:

+49(0)71 54 13 27 9216 | [brill@brocom.de](mailto:brill@brocom.de)

\* Valid on orders placed by attendees of the event where this flyer was distributed. No additional discounts apply.



ISSN: 2589-2460

Publisher: Brill

Subjects

Art History

Archaeology

**50% discount\***  
until  
September 30th 2023.  
Order online at [brill.com](http://brill.com)  
and use discount code  
71645 at checkout

### Books from this series:

Centring the Periphery: New Perspectives on Collecting East Asian Objects

Volume 3

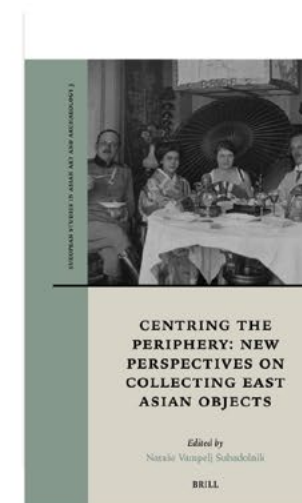
Volume Editor: Nataša Vampelj Suhadolnik

Price: €99 excl. VAT

Publication Date: 31 Aug 2023

978-90-04-67750-0

This volume explores East Asian collections in "peripheral" areas of Europe and North America and their relationship with the East Asian collections in former imperial and colonial centres. The authors present the stories of a number of less well-known individual objects and collections, but also discuss the evolution of fashions and tastes in East Asian objects that were not centres of European colonial power.



The Social Lives of Chinese Objects

Volume 2

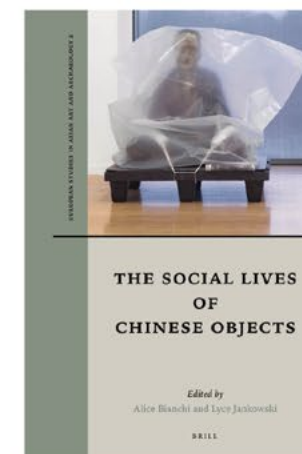
Volume Editors: Alice Bianchi and Lyce Jankowski

Price: €122 excl. VAT

Publication Date: 27 Oct 2022

978-90-04-52133-9

This volume applies Appadurai's concept of object sociality to Chinese artifacts. It examines objects as 'things in motion', exploring how relocation and time alter their identity. Essays cover a range of materials, from bronze to porcelain, considering shifts in value, function, and connections with individuals like collectors and soldiers. This multidisciplinary approach offers a broader understanding of these objects' significance in our present context.



Production, Distribution and Appreciation: New Aspects of East Asian Lacquer Ware

Volume 1

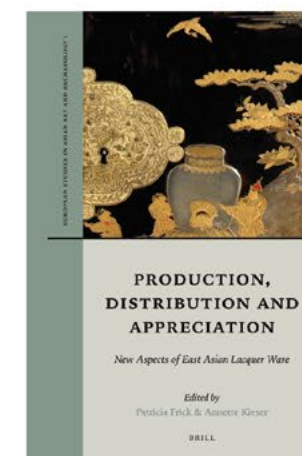
Editor(s): Patricia Frick and Annette Kieser

Price: €75 excl. VAT

Publication Date: 26 Nov 2018

978-90-04-38438-5

This volume focuses on various aspects of East Asian lacquer art ranging from the 2nd century BC to the 17th century, particularly on recent excavations in China, the distribution of lacquer objects throughout the Eurasian region, the significance of lacquer ware in everyday life, technical aspects of lacquer production in Korea, and the appreciation of Japanese lacquer in Asia and Europe.



\* Valid on orders placed by attendees of the event where this flyer was distributed. No additional discounts apply.

Handwriting practice lines on page 216.

Handwriting practice lines on page 217.

Handwriting practice lines on page 218.

Handwriting practice lines on page 219.



Handwriting practice lines on page 220.

Handwriting practice lines on page 221.

Handwriting practice lines on page 222.

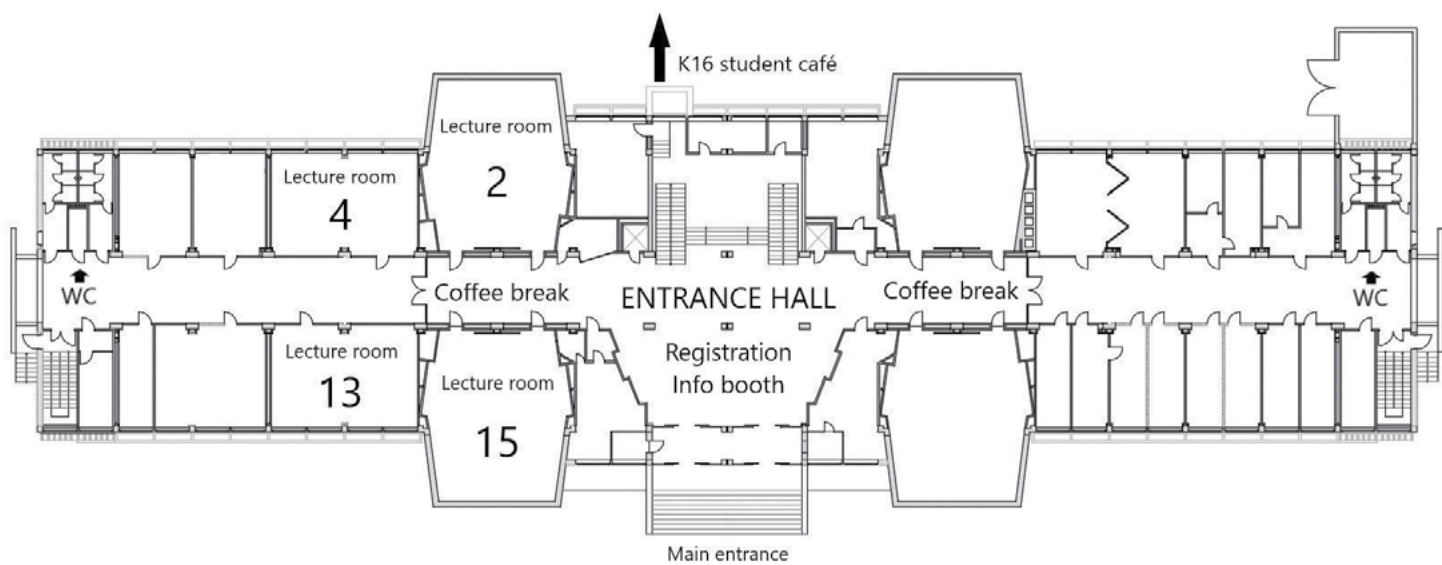
Handwriting practice lines on page 223.

Handwriting practice lines on page 224.

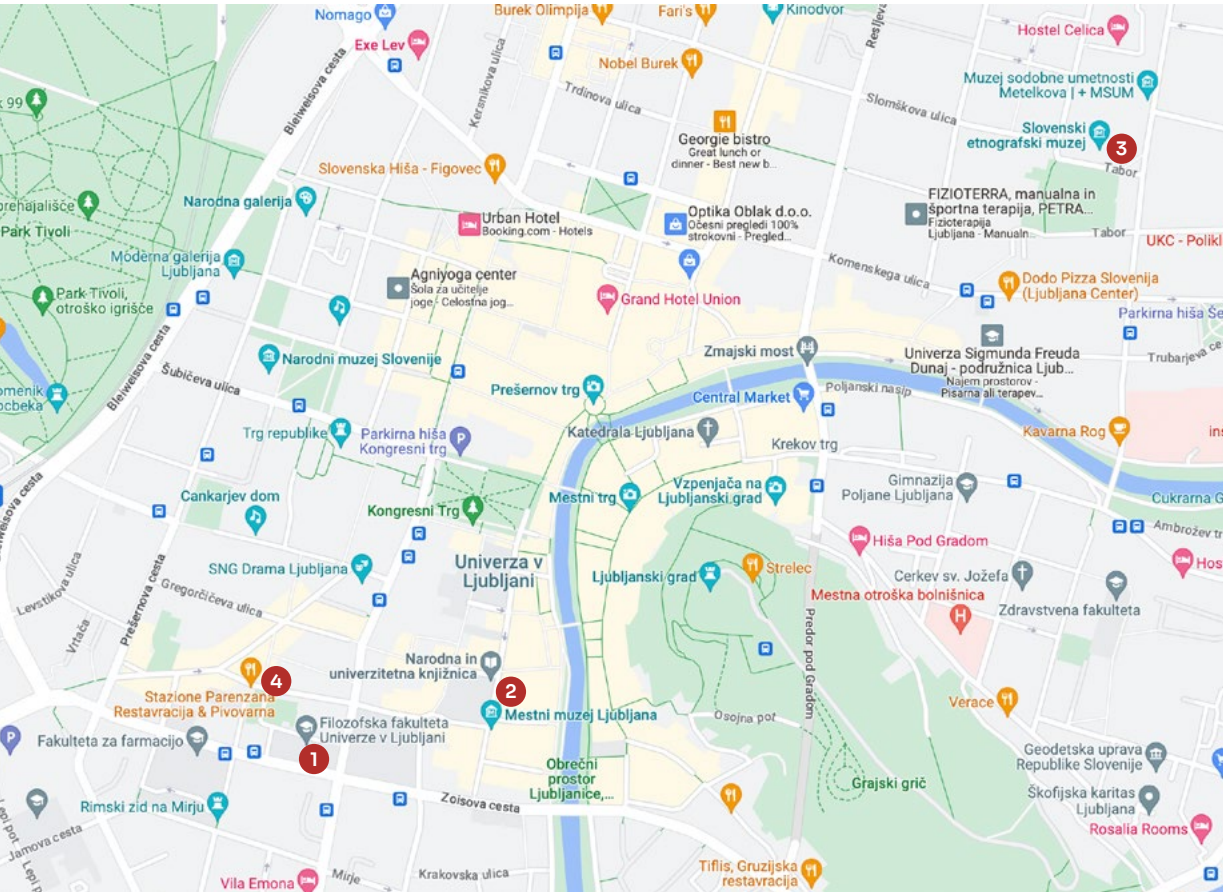
Handwriting practice lines on page 225.



# Map, Faculty of Arts, University of Ljubljana



## Conference Venues



- 1

Faculty of Arts,  
University of Ljubljana  
CONFERENCE VENUE
- 2

City Museum of Ljubljana  
WELCOME RECEPTION
- 3

Slovene Ethnographic  
Museum  
SKUŠEK COLLECTION  
AND RESTORATION  
PROJECT
- 4

Stazione Parenzana  
Restaurant & Brewery  
AFTER PARTY



The conference is jointly organised by the European Association for Asian Art and Archaeology (EAAA), the Department of Asian Studies at the Faculty of Arts, University of Ljubljana and the Science and Research Centre Koper, Slovenia.

The conference is generously supported by:  
Chiang Ching-kuo Foundation for International Scholarly Exchange  
Slovenian Research and Innovation Agency  
Faculty of Arts, University of Ljubljana

Conference venue:  
Faculty of Arts, University of Ljubljana,  
Aškerčeva 2, 1000 Ljubljana, Slovenia

<https://ea-aaa.eu/conference-eaaa/>

<https://ea-aaa.eu/>