



European Association for
Asian
Art and
Archaeology

BOOK OF ABSTRACTS

EAAA ONLINE PANELS

5 October – 30 November 2021

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PROGRAMME

EAAA Online Panel no. 1

Paintings, Prints and Motifs in East Asian Art

Date: Tuesday, 5 October 2021

Time: 13:00 - 15:45 (CEST time, UTC+2)

Chair: Hans Bjarne Thomsen

- 13:00 - 13:05 Welcome remarks by Nataša Vampelj Suhadolnik, President of the European Association for Asian Art and Archaeology (EAAA)
- 13:05 - 13:20 **Marie LAUREILLARD:** Lunar visions in Chinese popular imagery
- 13:20 - 13:35 **Véronique Alexandre JOURNEAU:** The moon in the illustrations of the *Renjing yangqiu* 人鏡陽秋 (Ming Dynasty)
- 13:35 - 13:50 **Isabelle CHARRIER:** Contemplation of the moon in Japanese Art
- 13:50 - 14:15 *DISCUSSION*
- 14:15 - 14:30 BREAK**
- 14:30 - 14:45 **Polina KOMAROVSKAYA:** Chinese Peasant Painting (*Nongminhua*) of Shaanxi Province
- 14:45 - 15:00 **Daniela ZHANG CZIRÁKOVÁ:** Redefinition of tradition - Abstract oil painting in Mainland China
- 15:00 - 15:15 **Elizabeth EMRICH-ROUGÉ:** Collage and Construction: Building a Socialist Aesthetic in Chen Yanqiao's Woodblock Prints
- 15:15 - 15:45 *DISCUSSION*

EAAA Online Panel no. 2

Representing Asia in European Visual Culture

Date: Tuesday, 12 October 2021

Time: 13:00 - 14:30 (CEST time, UTC+2)

Chair: Sabine Bradel

- 13:00 - 13:15 **Lianming WANG:** Chinese Plants and the Eighteenth-Century Physiocraticism
- 13:15 - 13:30 **Wenjie SU:** Learned appropriations of the pagoda motif in eighteenth-century chinoiserie art and architecture
- 13:30 – 13:45 **Lucie OLIVOVÁ:** Suzhou Export Prints: Pictures of Beauties and Infants
- 13:45 – 14:00 **Metka LOKAR:** The Touch of Chinoiserie in Slovenia: Some Preliminary Observations
- 14:00 - 14:30 *DISCUSSION*

EAAA Online Panel no. 3

Borrowing, Appropriation and Displacement: Studies in Iconography

Date: Tuesday, 19 October 2021

Time: 13:00 - 16:15 (CEST time, UTC+2)

Chair: Julia A. B. Hegewald

- 13:00 - 13:15 **Saran SUEBSANTIWONGSE:** Cakrasaṃvara or Trailokyavijaya?: Ascertaining the Identity of a Tantric Deity at Phimai through Sanskrit Manuscripts
- 13:15 - 13:30 **Anil Kumar SARKAR:** The Mech Tribe in Sub-Himalayan North Bengal: Study of the Traditional Folk, Goddesses and Changes
- 13:30 - 13:45 **Pappu Kumar NAIK:** Appropriation and Resistance through Visual Culture in Western Odisha
- 13:45 – 14:00 **M. K. EDWARDS LEESE:** On the Provenance of a Buddhist Taradevi supported by the Maitraka king Dharasena IV
- 14:00 - 14:30 *DISCUSSION*
- 14:30 - 14:45 *BREAK***
- 14:45 – 15:00 **Gerald KOZICZ:** The Geometric Formula behind a Tibeto-Buddhist Pantheon
- 15:00 - 15:15 **Heinrich POELL:** The Buddha Life cycle in the Khawaling stupa in Nyoma, Upper Ladakh
- 15:15 - 15:30 **Ajanta DAS:** Vasundharā: Earth and its Personification in Buddhist Visual Imagery of Indian Subcontinent
- 15:30 - 15:45 **Laxshmi Rose GREAVES:** The Rāmāyaṇa Imagined on the 9th Century Kāmākṣamma Temple at Dharmapurī, Tamil Nadu
- 15:45 - 16:15 *DISCUSSION*

EAAA Online Panel no. 4

Framing and Representation Asia Collections around the World

Date: Tuesday, 26 October 2021

Time: 13:00 - 16:00 (CET time, UTC+1)

Chair: Patricia Frick

- 13:00 - 13:15 **Chihyin HSIAO:** Between Man and Wife: Ceramics and Silver in John and Theodosia Crowley's Collection, 1728 - 1782
- 13:15 - 13:30 **Yuet Heng WONG:** Chinese Exoticism Beyond Imperialism: The 19th-Century Display of Chinese Art at the d'Ennerys House
- 13:30 - 13:45 **Rebeca GÓMEZ MORILLA:** Korean Identity and Swiss Colonial Imagination: Three Case Studies on Korean Photograph Collections in Switzerland
- 13:45 - 14:15 *DISCUSSION*
- 14:15 - 14:30 BREAK**
- 14:30 - 14:45 **Feng SCHÖNEWEIB:** Becoming Monumental: A Transcultural Biography of the Dragoon Vases, ca. 1690–1933
- 14:45 - 15:00 **Kristine MILERE:** Chinese and Japanese Art Collection of the Latvian National Museum of Art / the Art Museum RIGA BOURSE
- 15:00 - 15:15 **Lyce JANKOWSKI:** The East-Asian art collection of the Royal Museum of Mariemont (Belgium): on-going research
- 15:15 - 15:30 **Filip SUCHOMEL:** Fragility Between Steam Engines: Collecting Japanese (and Chinese) porcelain and ceramic art in the Czech lands in the long 19th century - Tradition and new impulses
- 15:30 - 16:00 *DISCUSSION*

EAAA Online Panel no. 5

Modern and Contemporary Art in Asia
//
Investigations into Architecture and Iconography of Central Asia

Date: Tuesday, 2 November 2021

Time: 13:00 - 16:15 (CET time, UTC+1)

Chair: Andrei V. Varenov

- 13:00 - 13:15 **Julia ALTING:** Shilpa Gupta and *400 jaar* VOC: connecting past and present through different ‘posts’
- 13:15 - 13:30 **Roberto FIGLIULO:** Return Home: Photographic Report of a Journey
- 13:30 - 13:45 **Annette LOESEKE:** Practices of Collecting and Interpreting 'Chinese' Art: Ai Weiwei's “Teahouse” in Berlin's Museum of Asian Art
- 13:45 - 14:40 **Maximilian Leopold LANGEFELD:** Cut, Copy and Paste: Strategies of Appropriation in Yu Youhan’ s 余友涵 (b. 1943) Political Pop Works, 1990 - 2000
- 14:00 - 14:30 *DISCUSSION*
- 14:30 - 14:45 *BREAK***
- 14:45 - 15:00 **Cecilia Florence CONTE:** Animal-human relationships in the Mongolian Altai: a view from the petroglyph complex Tsagaan Salaa/Baga Oigor
- 15:00 – 15:15 **Astrid KLEIN:** Riders without horses: how does the clothing of the Buddhist donors of Kucha relate to horse riding?
- 15:15 - 15:30 **Andrei V. VARENOV:** “Stag stone style” petroglyphs and the problem of their semantics in the rock art of Central Asia and China
- 15:30 – 15:45 **Katalin TOLNAI, András HARMATH, and Zsolt SZILÁGYI:** Khitan-period fortified settlements in Mongolia: A comparative study
- 15:45 - 16:15 *DISCUSSION*

EAAA Online Panel no. 6

**Negotiated Auspiciousness: Picturing the Productive Land in Early
Modern East Asia**
//
**Transformations of clay and wood: four Collectors of Chinese
porcelain, lacquer and furniture**

Date: Tuesday, 9 November 2021

Time: 13:00 - 16:15 (CET time, UTC+1)

Chair: Mina Törmä

- 13:00 – 13:15 **Doreen MUELLER:** Doing Good in the Community: Secret Charity and the Malleable
Iconographies of Rice in Nineteenth-Century Japan
- 13:15 - 13:30 **Roslyn LEE HAMMERS:** Pictures of Auspicious Grain: Celestial blessings and the Yongzheng
emperor's imperial labor
- 13:30 - 13:45 **Shiori HIRAKI:** Agricultural Scenes and the Power of the Shogun in the Age of Monetary
Economy
- 13:45 - 14:00 **Fan LIN:** Benevolent Knowledge about Ordinary Plants: Materia Medica for the Relief of Famine
- 14:00 - 14:30 *DISCUSSION* (Discussant: **Timon SCREECH**)
- 14:30 – 14:45 BREAK**
- 14:45 – 15:00 **Minna TÖRMÄ:** Cinnabar on White: Displaying Chinese Lacquer at Home
- 15:00 – 15:15 **Maria SOBOTKA:** “The proof of the pudding is in the eating.” The Harold and Ingeborg Hartog
Collection of Chinese Porcelain at the Museum für Kunst und Gewerbe Hamburg (MKG)
- 15:15 – 15:30 **Yue SUN:** Chinese export porcelain in the Palace Museum: The collections and research of Han
Huaizhun
- 15:30 – 15:45 **Helena FUNG:** From Private Passion to Public Platform: A Collection of Chinese Classical
Furniture at Hong Kong's Liang Yi Museum
- 15:45 – 16:15 *DISCUSSION*

EAAA Online Panel no. 7

Studies in Chinese Archaeology and Museology
//
New Views in Korean Art

Date: Tuesday, 16 November 2021

Time: 13:00 - 16:00 (CET time, UTC+1)

Chair: Annette Kieser

13:00 - 13:15 **Michèle GRIEDER:** The Han dynasty *jin*-silk with inscriptions in the Abegg-Stiftung – New insights and decryption of the auspicious formula

13:15 - 13:30 **Lena WESEMANN:** The Presentation of Palaeolithic Archaeology in Chinese Museums

13:30 - 13:45 **Krisztina HOPPÁL:** Roman Objects in Asia: Networks and Interactions

13:45 - 14:00 **Sabrina RASTELLI:** The Polyhedral and Elusive Nature of *Geyao*

14:00 - 14:15 **Tünde KOMORI:** Archaeological Research of Chinese Porcelain in Ottoman Hungary

14:15 - 14:45 *DISCUSSION*

14:45 - 15:00 ***BREAK***

15:00 - 15:15 **Mia Y. MA:** Courtesans and Commoners: Satire and Eulogy in 18th Century Joseon Genre Paintings

15:15 - 15:30 **Valentina PELLIZZARO:** Understanding connections and influences through metal works: the case of the State Formation period in Korea, from Iron Age to the Maripgan period

15:30 - 16:00 *DISCUSSION*

EAAA Online Panel no. 8

**Tantric, Folk, and Tribal Goddesses in the Art of South Asia:
Intersection, Transformation, and Fusion of
Mainstream and ‘Marginal’ Traditions**

//

**Fields of Tension between Manuscript and Print in Early Modern
East Asia**

Date: Tuesday, 23 November 2021

Time: 13:00 - 17:30 (CET time, UTC+1)

Chair: Mia Dora Prvan

- 13:00 - 13:15 **Chiara POLICARDI:** Feminine, divine, animal: the transformative nature of *yoginīs*
- 13:15 - 13:30 **Sandra SATTLER:** Tracing the History of the Emaciated Goddess through the Lens of Iconography: Cāmuṇḍā in Selected Purāṇas and Sculptures from North and Central India
- 13:30 - 13:45 **Stefano BEGGIORA:** The Fury of Dharani: A Case Study among Odisha's Adivasis Goddesses
- 13:45 - 14:15 *DISCUSSION*
- 14:15 - 14:30 BREAK**
- 14:30 - 14:45 **Malgorzata SACHA:** The Enigma of Therianthropy: Yoginīs, Animism and a Visual Mind
- 14:45 - 15:00 **Paolo E. ROSATI:** Cāmuṇḍā in the Art of Early Medieval Assam: Her Cross-Cultural Roots
- 15:00 - 15:15 **Camilla CIBELE:** Chinnamastā: The Headless Goddess
- 15:15 - 15:45 *DISCUSSION*
- 15:45 - 16:00 BREAK**
- 16:00 - 16:15 **Radu LECA:** Media Histories of the Courtesan Yoshino in Early Modern Japan and China
- 16:15 - 16:30 **Cynthia BROKAW:** Authorship between Manuscript and Print in Early Modern China
- 16:30 - 16:45 **Young Kyun OH:** Printing and the Death of the Text
- 16:45 – 17:00 **Melanie TREDE:** The Mass-Production of Medieval Tales in Seventeenth-Century Japan: The Formation of Cultural Memory in Sets of Printed Books, Illuminated Handscrolls, and Bound Manuscripts
- 17:00 – 17:30 *DISCUSSION* (Discussant: Julie Nelson DAVIS)

EAAA Online Panel no. 9

Collecting East Asia in Slovenia: Histories, Narratives, Collections

Date: Tuesday, 30 November 2021

Time: 13:00 - 17:15 (CET time, UTC+1)

Chair: Maki Fukuoka

13:00 - 13:15 **Nataša VAMPELJ SUHADOLNIK:** Where to Place East Asian Collections? Categorization of Chinese and Japanese Collections in Slovenian Museums and their Representation

13:15 - 13:30 **Helena MOTOH:** Objects without collections – the case of contextualizing a late Qing missionary scroll

13:30 - 13:45 **Tina BERDAJS:** The Sleeping Vessels: East Asian Ceramics in Slovenian Museums

13:45 - 14:15 *DISCUSSION*

14:15 - 14:30 ***BREAK***

14:30 - 14:45 **Barbara TRNOVEC:** Collection of writer and world traveller Alma M. Karlin

14:45 - 15:00 **Chikako SHIGEMORI BUČAR:** Japanese Picture-postcards in Slovenia

15:00 - 15:15 **Maja VESELIČ:** Art, souvenir, evidence: Four collections of early China photographs in Slovenia

15:15 - 15:45 *DISCUSSION*

15:45 - 16:00 ***BREAK***

16:00 – 16:15 **Ralf ČEPLAK MENCIN:** Ivan Skušek Jr.'s Collection of Chinese Objects from the Ming and Qing Dynasties in Slovenia

16:15 - 16:30 **Max FRUEHWIRT, Stefan ZEDLACHER:** Stepping into a Chinese mirror frame

16:30 – 16:45 **Klara HRVATIN:** One of the oldest treasures from the Ivan Skušek Collection: Cloud-plate gong *umpan*

16:45 - 17:00 **Nataša VISOČNIK GERŽELJ:** A Fan as Ceremonial and Religious Object in Japan

17:00 - 17:15 *DISCUSSION*

ABSTRACTS

(in alphabetical order)

SHILPA GUPTA AND 400 JAAR VOC: CONNECTING PAST AND PRESENT THROUGH DIFFERENT 'POSTS'

Julia ALTING

University of Groningen, Groningen, Netherlands

In 2002 artist Shilpa Gupta (Mumbai, b. 1976) was asked to participate in Upstream, in the context of the Dutch nation-wide celebration of the 400th anniversary of the establishment of the VOC. Upstream invited artists from 'former VOC countries' and answered to a call for perspectives from formerly colonized nation-states. Gupta used the art budget to buy 45 tricycles with text on the seats for disabled residents of Mumbai: one of these tricycles was displayed in the courtyard of the Maritime museum. Simultaneously, the museum hosted an anniversary exhibition *De Kleurrijke Wereld* which emphasized the VOC's continued influence in the Netherlands through displaying everyday products. Gupta also proposed a series of texts to be displayed on the museums' outer walls, which was rejected. This paper investigates the interaction between Gupta's art and the exhibition, where I situate both acts of display in the discourse of the celebration. I use Michel Foucault's concept of power-knowledge, Edward Said's notion of a cultural archive and Gloria Wekker's analysis of a paradoxical Dutch self-image. Stuart Hall's reflections on the tension between the two dimensions of 'post' in 'post-colonial' illuminate how Gupta's art proposal and the Maritime museum's exhibition are not 'post-colonial' in the same way. *De Kleurrijke Wereld* presents a chronological 'post' and thus a linear relation between past and present, while Gupta's art displays a chronological and epistemic 'post' in which colonial continuity is critically assessed.

Julia Alting is a PhD Candidate at ICOG, University of Groningen (Faculty of Arts, Department of History of Art, Architecture and Landscape). Provisional title of her thesis 'Historical Time and Chronology in Art History: Reviving A Nonlinear Approach'. She is an art historian, researching modern and contemporary art practices from a perspective rooted in critical cultural analysis. Her PhD research project assesses a nonlinear approach to art historical time. The question of the authority of linear chronology has only recently been taken up again by art historians, yet she argues that more conceptual research is necessary to address what understanding art historical time as nonlinear could mean, and how it could be put in practice.

THE FURY OF DHARANI: A CASE STUDY AMONG ODISHA'S ADIVASIS GODDESSES

Stefano BEGGIORA

Università 'Ca' Foscari' Venezia, Venice, Italy

The myths of Indian tribal communities (ādivāsī) still bear witness of an extremely rich culture. The existence of uncountable regional versions, the continuous interpretation and re-interpretation of the mythological matter, the changing patterns according to cultural and historical occurrences has made this complex cultural corpus extremely difficult to be systematically arranged. This paper proposes an analysis of the cosmogonic tradition of an indigenous community of Odisha: the Kondhs. They worship a kind of mother goddess of the forest, seductive and terrifying at the same time, to whom human sacrifices were once celebrated. This cult, together with that of the numerous forest goddesses (banadevatā), overlapped in ancient times with the cult of Hindu tantric deities in the regional background, and even today it merges with them through a process of cultural osmosis. The paper is based on several years of field study in Odisha, and also proposes an ecological interpretative key regarding the ongoing discourse on environmental policies and the religiosity of the territory in this particular region of India.

Stefano Beggiora, PhD, is an Associate Professor at Università 'Ca' Foscari' Venezia.

THE SLEEPING VESSELS: EAST ASIAN CERAMICS IN SLOVENIAN MUSEUMS

Tina BERDAJS

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

Ceramic and porcelain pieces of East Asian origin have been enjoying great interest from people living in Slovenian territory since at least the 17th century. As in other parts of Europe, they were especially popular among nobility, where they served utilitarian, as well as decorative role. At first they presented a prestigious status symbol, but with time, became more accessible to a wider circle of people. During research on East Asian art collections (most of which include ceramics) and their collectors in Slovenia, including their collecting practices and general attitudes towards East Asia, many problems arose concerning the identification and treatment of East Asian ceramics in the absence of specific knowledge, insufficient or incorrect museum documentation, and lack of general basic information on the topic.

This paper presents the first in-depth look into, current results, and ongoing research in the field of East Asian ceramics in Slovenian museums and other public institutions. All known collections are presented and analyzed based on primary origin and dating of the individual pieces, shapes and types of objects, and, when possible, various ways of acquisition. Presented collections and known collectors of East Asian ceramics in Slovenia are also put in their respective historical contexts, which furthermore enable us to explore individual collection practices of certain collectors, unique object biographies, as well as intercultural contacts between Slovenia and the East Asian region in the past few centuries.

Tina Berdajs is a PhD candidate at the Department of Asian Studies, Faculty of Arts, University of Ljubljana. Her dissertation explores the complicated histories of collections of East Asian ceramics in Slovenia, as well as peculiar issues inseparably connected to research of objects' provenance and dating. Her greater area of research is East Asian art with focus on Chinese and Japanese ceramics, object biographies, and histories of collecting and displaying East Asian art.

AUTHORSHIP BETWEEN MANUSCRIPT AND PRINT IN EARLY MODERN CHINA

Cynthia BROKAW

Department of History Brown University, Providence, RI, USA

The tension between manuscript and print publication came to a head in China during the publishing boom of the late sixteenth through the eighteenth century. To be sure, ever since the invention of woodblock printing in the eighth century, China enjoyed a mixed book culture of manuscript and print. The publishing boom of the early modern period ensured the dominance of print, particularly commercial print—but by no means sapped the vitality of manuscript culture. This culture continued to flourish for several reasons: it allowed for tighter authorial control of circulation; encouraged a collective writing/editing process among literati; protected professional and craft secrets, etc.

The rise of print in the late sixteenth century, however, raised new questions about the implications of the manuscript/print divide. Two in particular interest me: printing required collaboration with a publisher, who might well, as owner of the material means of publication (the woodblocks), claim some degree of control over content and distribution. How did the negotiations over the publication process affect notions of authorship and intellectual property, both in texts and pictorial prints? The ready availability of block cutters and printers (and the low wages they could be paid), by easing the move from manuscript to print (and back), helped to blur the lines between (manuscript) draft and (printed) book. How did the simplicity and flexibility of the print technology shape the interaction between manuscript and print culture in the early modern period?

Cynthia Brokaw is a historian of early modern China, with a focus on social history and the history of the book. Among her publications are *Commerce in Culture: The Sibao Book Trade in the Qing and Republican Periods* (Cambridge, Mass.: Harvard University Asia Center, 2007), *The Ledgers of Merit and Demerit: Social Change and Moral Order in Late Imperial China* (Princeton: Princeton University Press, 1991) and *The History of the Book in East Asia*, edited with Peter Kornicki (Franham, UK: Ashgate Publishing Limited, 2013).

IVAN SKUŠEK JR.'S COLLECTION OF CHINESE OBJECTS FROM THE MING AND QING DYNASTIES IN SLOVENIA

Ralf ČEPLAK MENCIN

Slovene Ethnographic Museum, Ljubljana, Slovenia

The paper is going to present Ivan Skušek Jr.'s Chinese collection, which arrived almost 100 years ago to Slovenia. Ivan Skušek Jr. was an Austro-Hungarian army navy officer on the Kaiserin Elisabeth protected cruiser, who was captured in the famous Siege of Tsingtao (31 October–7 November 1914) and transferred to Beijing. He had a chance to move freely and assembled an impressive Chinese antiquities collection. During the time of his “captivity” he met a Japanese lady, married her, and in 1920 returned home to Ljubljana with her and two railway carriages full of Chinese antiquities, intending to found a Museum of Asian Arts. Through researching Skušek Jr.'s notes and museum documents we could establish that most of the objects were carefully selected and bought through antique shops in Beijing. The main objective of Ivan Skušek Jr. was the acquisition of objects which would best portray a distant country and serve to satisfy the curiosity of people, while offering a possibility of better understanding far-away lands in East Asia, specifically China. Through further research of overall taxonomies of objects we also found a common theme of variability in colour, shape and material, as well as the high quality of objects, while the types of objects themselves are as diverse as possible (furniture, porcelain, clothing, coins, Buddhist sculptures, photographs, etc.). In 1963 the collection finally ended up in the Slovene Ethnographic Museum and has since, as a permanent exhibition, attracted many generations of museum visitors.

Ralf Čeplak Mencin is a curator with 37 years of experience in different museums in Slovenia. 1990 – 2001 head of the Museum of Non-European Cultures. Since 2001 he works as a curator for Asia, Oceania and Australia in the Slovene Ethnographic Museum. He published 201 articles and three books and organised (as author or co-author) 40 museum exhibitions. His last exhibition Afghanistan - Slovene views (2016-2017) with an emphasis on the humanitarian and refugee crisis was nominated for the state professional Valvasor museum award, which he won in 2006 and 2011. He has given numerous lectures in Slovenia and abroad (Austria, Belgium, Bosnia & Herzegovina, China, Croatia, France, Germany, Hungary, Italy, Peru, Romania, Serbia). He is a member of several professional associations. On the 25th General ICOM Conference in Kyoto (September 2019) He was elected chair of ICME (International Committee for Museums and Collections of Ethnography). Since January 2020 He is a member of the ICOM Define (the new museum definition) group.

CONTEMPLATION OF THE MOON IN JAPANESE ART

Isabelle CHARRIER

LangArt and (CEEI Writing and Image Research Center), France

Contemplation of the moon, in Japanese *tsukimi* 月見, is a pleasure that aesthetes and ordinary people shared a long history and even now because festivities and celebrations happened on these occasions. One of the last woodblock printer of Ukiyo-e 浮世絵 school of the modern Meiji period Tsukioka or Taisô Yoshitoshi 月岡芳年 (1839-1892) devoted himself to a series which can be compared to *36 Mont Fuji views* from Katsushika Hokusai called *One Hundred aspects of the moon Tsuki hyakushi* 月百誌(1885-1892). Through these printings which have as common theme the moon representation, we will study and understand the various aesthetical meanings linked to the moon in the daily life or in poetic, literary and pictorial reminiscences. The moon is an appearance, a muse, a companion in happiness or in misfortune, a ghost maker... The moon transforms landscape and characters in a shadow theater. The moon punctuates night between obscurity and dawn. We will analyse also some contemporary artistic works connected with the expression of moon light as Hitoshi Nomura in *Moon Score* (1975), Aki Kuroda's series of 14 paintings *Darkness* (1980), and Hiroshi Sugimoto's series of photography *Theaters*.

Isabelle Charrier is a LangArt study team and CEEI (Writing and Image Research Center) researcher. Art historian, Japanese modern and contemporary art specialist, Dr. in Art History of Paris-Sorbonne University (1989), author of *La Peinture contemporaine japonaise de 1750 à nos jours* (Besançon, Manufacture editions), has translated from Japanese to French *Lee Ufan: L'Art de la résonance – Ecrits d'artistes* (Paris, Ecole nationale des beaux-arts editions, 2013), foreign researcher at Kyoto University, Art history and Aesthetics Department (1980-86), at Tokyo university, Art history Department(1987-88). Has been foreign lecturer of French literature in Kobe university(1991-1997), lecturer of Japanese art history in Louvain-la-Neuve Catholic University, Orientalism Department (1998-2003) and in Paris VIII Vincennes St-Denis university, Visual Art Department (2005-2018).

CHINNAMASTĀ: THE HEADLESS GODDESS

Camilla CIBELE

University of Turin, Turin, Italy

Chinnamastā (or Chinnamuṇḍā) is a terrific Goddess, very popular in Tantrism, included as sixth in the group of Mahāvidyās. Widespread in India since at least the ninth century, her cult is nowadays limited to the northeast areas of the subcontinent and in some Tibetan areas, and it is practiced by a strict group of adepts in small local communities. Chinnamastā (whose name literally means “the one whose head is severed”) is always depicted holding her own severed head in the left hand (head that she has severed by herself), while drinking one of the three streams of blood, flowing out her mutilated body. Sometimes she is flanked by two female attendants, who are drinking the other two blood streams. Usually the Goddess stands on the divine couple, Kāma e Rati, while they are having intercourse; rarely is the Goddess herself who is having sexual intercourse with Śiva, who lies under her. Self-decapitation and drinking one's own blood are the key elements of Chinnamastā iconography: in the Indian context, there is not, as far as we know, another Goddess with these peculiar characteristics. In this paper, I will briefly analyze the evolution of the Goddess' iconography and its meaning, based on both the iconographic and philological sources (*Śāktapramoda*, *Tantrasāra* and *Mantramahodadhi in primis*).

Camilla Cibebe is a PhD fellow at the University of Turin with a focus on the iconographic development of Chinnamastā in South Asia. Previously, she obtained a BA and a MA in Archaeology from the University of Naples 'L'Orientale'. Then, she specialized in Museology obtaining a Post-Graduate Master from Libera Università di Lingue e Comunicazione IULM of Milan. Camilla, among the South Asian languages, studied Sanskrit, Bengali, Malayalam and Tamil.

ANIMAL-HUMAN RELATIONSHIPS IN THE MONGOLIAN ALTAI: A VIEW FROM THE PETROGLYPH COMPLEX TSAGAAN SALAA/BAGA OIGOR

Cecilia Florence CONTE

Freie Universität Berlin, Berlin, Germany

Although petroglyphic research in Inner Asia has been extensive, zoomorphic motifs remain understudied. This study asks how the site Tsagaan Salaa/Baga Oigor can inform us about human-animal relations in the Mongolian Altai during the Bronze Age. Rather than focussing on wild-domesticated dichotomies or specific animals, I will investigate petroglyphic panels depicting the shared sociality of cervids, bovids, horses, and humans. Animal-human relations are defined as “crossspecies interaction and social engagement” (Fijn 2011:35), and both human and non-human animals are regarded as agents within the petroglyph panels and the landscape. TS/BO is located in Bayan Ölgyi *aimag*, western Mongolia, in the Altai Mountains, and spans from the Paleolithic to the ethnographic period. This study focuses on the Bronze Age, in the context of emerging mobile pastoralism. I have selected, re-categorised and quantified panels which represent animals and humans together, or animals and material culture, based on a photographic archive (<https://mongolianaltai.uoregon.edu/index.php>). New compositions which emerge in the Bronze Age document animal-human relations such as riding and caravanning, and their co-existence with hunting. My interpretational approach is informed by animism and posits that within animated landscapes, humans, animals and other-than-human persons can equally influence the production and location of petroglyphs. As the spatial relations within the panels and the wider landscape demonstrate, ‘pragmatic’ decisions, such as settling near water and pastures, and sacred actions, such as honouring the spirits who dwell in the landscape, are intertwined.

Cecilia Florence Conte's interest in Central Asia was sparked by participating in a petroglyph survey near Almaty, Kazakhstan, during her undergraduate studies at University College London (2015-2018). During her master's at Oxford (2018-2019), she focussed on Eurasian archaeology and archaeological theory. She researched the petroglyph complex Tsagaan Salaa/Baga Oigor (western Mongolia) with regard to animal-human relations in pastoral and animist contexts. She is currently studying Central Asian studies at Humboldt Universität, where she is learning Mongolian and Russian, and teaching an interdisciplinary course on the archaeology and anthropology of Inner Asia.

VASUNDHARĀ: EARTH AND ITS PERSONIFICATION IN BUDDHIST VISUAL IMAGERY OF INDIAN SUBCONTINENT

Ajanta DAS

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The earth is significant in Buddhism as it was the witness of Buddha in defeating Māra to reach enlightenment. Although the most traditional Buddhist texts the Pāli Cannon doesn't mention earth as a deity, the earth is personified as the Vasundharā in the Buddhist believe of South and SouthEast Asia. In the Buddhist schools of Indian sub-continent Vasundharā is regarded as a female deity. However, the concept of an earth deity is old in the area and doesn't confine to Buddhism only. Goddess Vasundharā appears in some Sanskrit and/or Tantric Buddhist texts. But her descriptions vary in these texts. Images of Vasundharā are seen in the Indian Buddhist sites like Sanchi, Ajanta and Ellora. She is also found in Nepalese miniatures. Further, amongst the Theravada Buddhists of North-Eastern India she is in worship as a cult deity. While she appears in the Māra-Vijay episode with Buddha in Sanchi and Ajanta, in the other places she is a standalone deity. These ambivalent descriptions and representations of Vasundharā offer us an interesting case study of a Goddess cult. The proposed paper intends to analyze these iconographies of Vasundharā from the Indian sub-continent to understand the dynamics of personification of the earth in Buddhism and its further development as a Goddess in different Buddhist pantheons. By performing a comparative stylistic analysis of the images in relation to textual sources and local cults the study will explore amalgamation of mainstream and marginal traits in the making of Vasundharā.

Ajanta Das is a PhD candidate at the School of Arts & Aesthetics, Jawaharlal Nehru University, New Delhi. Her doctoral research is studying the surviving and evolving art and architecture of the living Buddhist monasteries of Northeast India as visual evidences of Buddhism continuing in the region from the late medieval period. Further, her analysis of these monastic arts is trying to read the aspects of Buddhist political connotations, heritage protection and museumization. She wrote her MPhil "Tai Buddhist Visual Culture in Assam: Religion, Connection, Politics (A Study of Local and Transnational)" from the same institution, from where she also completed her post-graduation. In the year 2019 she was awarded the Sahapedia-UNESCO fellowship for the project "Theravada Buddhist Monasteries of Arunachal Pradesh".

ON THE PROVENANCE OF A BUDDHIST TARADEVI SUPPORTED BY THE MAITRAKA KING DHARASENA IV

M. K. EDWARDS LEESE

University of Michigan, Ann Arbor, MI, USA

This paper addresses two mid-seventh century dedicatory grants made to a Buddhist establishment at Valabhi, Gujarat. Each record refers to the worship of the female bodhisattva, Taradevi. One of the grants places Taradevi at “Kanhasihanaka.”

This paper investigates whether the icon’s provenance could be Kanheri (“Kanhasila” according to early inscriptions). A large Buddhist cave monastery situated on Salsette Island (still a popular destination for Gujarati pilgrimage), Kanheri’s excavated halls bear numerous sculpted Buddhist images, including female figures of ca. 500 CE. Of special relevance regarding Taradevi is the author’s discovery in the site’s forested environs of a free-standing stone slab depicting a ca. sixth century female image. Asking if this image could be the Taradevi of Maitraka fame, the paper focuses on style and iconography, as well as early political, economic, religious and travel connections between Valabhi and Kanheri.

The paper also considers the locale of the discovered image. Found near the beginning of a series of broad steps leading up a hillside, the image may have marked the start of a movement ritual-procession route. Regarding the possibility of a procession, the paper turns to another female image, seemingly also of Taradevi, which was found earlier at Kanheri by M.G. Dikshit. Depicted as seated, it dates to the ca. eighth-ninth century period. Sculpted from wood, it was sufficiently portable as to be carried to the top of the hill for worship there.

In summary, given that female images were important in Kanheri’s Buddhist life, the paper allows for the possibility that Taradevi’s worship at Kanheri received shared support from the Buddhists of Valabhi.

M. K. Edwards Leese, Ph.D. (University of Michigan), is a former research associate at University of California, Berkeley, and Faculty at Institute of Buddhist Studies, Graduate Theological Union, Berkeley.

COLLAGE AND CONSTRUCTION: BUILDING A SOCIALIST AESTHETIC IN CHEN YANQIAO'S WOODBLOCK PRINTS

Elizabeth EMRICH-ROUGÉ

Independent Researcher

The history of twentieth-century woodblock printmaking in China is indelibly connected to the modernist writer Lu Xun (1881-1936) as well as to the national foundation story of the People's Republic. The historiography of the print movement's beginnings has, accordingly, been shaped to fit that mould, concentrating almost exclusively on Lu Xun's role in guiding and supporting woodblock print artists from 1931-1936, and on the material that he supplied for them to draw upon creatively, including Chinese traditional nianhua prints (New Year's Pictures), as well as modern woodcuts, lithographs, and etchings from abroad. However, this paper seeks to expand that view by focusing on the work of Chen Yanqiao (1911-1970), a young Chinese printmaker and Communist revolutionary. I will argue that Chen's woodcuts from the 1930s, and their connections to Constructivism and photomontage, embody a more inclusive concept of what visually inspired and influenced these print artists.

Commercial print culture, including movie star tabloids, pictorial magazines, and newspapers, presented transnational art and design to Shanghai's urban audience. However, the importance of these more popular forms of print publication have been elided from histories of China's visual culture, preventing a fuller understanding of how leftist artists adapted and redeployed imagery from a multitude of sources in order to produce politically progressive artwork that would appeal to as many audiences as possible. I will further argue that, in adapting Constructivism's montage practices, Chen contributed to the building of a transnational socialist aesthetic which was then returned to international circulation in magazines and books.

Elizabeth Emrich-Rougé received her doctorate from Cornell University, Ithaca, New York, in December 2020. She specializes in modern and contemporary art and print culture in Republican-era China and shadow puppet theater and *wayang*-related artwork from early-twentieth-century Java. Her current research focuses on the connections between print publication-based art from the early twentieth century and politics, intermediality, and affect, along with the aesthetics of transnational leftist image-making. Her most recent article, "The Nude Male Form in Chen Yanqiao's Woodblock Prints and Cartoons, 1934-35," will appear in the October 2021 issue of *The Burlington Magazine*.

RETURN HOME: PHOTOGRAPHIC REPORT OF A JOURNEY

Roberto FIGLIULO

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Since the beginning of the new millennium a small group of photographers in China decided to take a journey in the reverse direction, to return from the Chinese big cities or from abroad and travel back to the places of their origin. Even though each of them developed their works with a personal approach and depicted particular scenes, they all focused on the same direction of their path: returning home. We do not want to suggest a new pattern and neither introduce a new tendency in contemporary photography in China. But we want to show how these photographic works shared common intentions and feelings in a period of irrefutable changes.

We refer to photographers such as Zeng Han 曾翰, You Li 游莉, Su Jiehao 苏杰浩, Mu Ge 木格, Zhu Lanqing 朱岚清, Yang Wenjie 楊文潔, Wei Bi 魏璧, Zhang Wenxin 张文心, Zhen Shi 石真, Shi Yangkun 史阳琨 and Zhang Xiao 张晓. Photographers with different origin and different age, who seem to have decided to undertake the same path.

What were they looking for? And what did they really find in the places that they had once decided to leave? Was it a personal journey? Or can it help us understand some of the profound changes that the Chinese society has undergone in the last twenty years? By analyzing these specific photographic works we will in this paper try to answer the above questions.

Roberto Figliulo is a professor of Asian Art at Pompeu Fabra University in Barcelona and a professor of East Asian Studies at the Universitat Autònoma de Barcelona. He is a member of the research group Inter-Asia. He is also an amateur photographer. His research is focused on Chinese art, with a special focus on photography practices. In the last number of Yishu journal it has been published the result of his recent study on the topic of return in contemporary Chinese art. A new line of his research is the presence of the traditional philosophical thought in recent photography from China.

STEPPING INTO A CHINESE MIRROR FRAME

Max FRUEHWIRT and Stefan ZEDLACHER

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As part of the bilateral workshops “Application of new technologies for the presentation of East-Asian collections in Slovenian museums”, the Slovenian Ethnographic museum’s collection of Ivan Skušek was examined for the first time. Part of this collection is a wooden Chinese mirror frame, dateable around 1900. The proposed presentation will provide insight on the data preservation, generation and presentation of said mirror frame.

The methodology employed to gather the necessary data for the later generation of 3D models of the mirror was mainly surveying, measuring and photographing the mirror frame as well as sighting all possible additional data connected to it. This was done in order to allow as adequate a reconstruction as possible. To generate a first, rough 3D model, the acquired data was once more sorted and input into a range of 3D photogrammetry software. Said model would then, through manual use of a multitude of 3D CAD software, be refined and prepared for a wide range of possible 3D representations. The challenges and gained insights of the employed workflow will be presented as a general process and used to support further progress. For open access and better understanding while exploring the datasets, the generated images, videos and WebGL (3D data) were provided online and continuously updated. Beside a webpage there is a simple backend to edit and process ongoing information from the research. Tags and search functionality is also added to the objects by the researchers.

Connecting underlying data and process information is the next step of the workflow. From the newly generated 3D model - a digitally visible but empty shell - tags and graph data modeling is employed to enhance the representation of database information in the ‘informed 3D model’. For better search queries and interconnectivity linked open data is used to provide access to our datasets and/or connect existing databases of dictionaries.

Max Frühwirt is a student assistant at the Institute of Architecture and Media (IAM) of the University of Technology (TU Graz), Graz. The research project he is currently working on is called „Digital Chamba“ and as part of it, he deals with preservation, reconstruction and presentation of cultural heritage, be it architectural or otherwise. Main focus of his work is the creation of realistic 3D models, that allow for a more accurate preservation and representation than conventional archiving techniques while also allowing for creation of data and acquisition of new knowledge from it. As a secondary focus of his research, he is also responsible for new forms of visualisation and presentation of the acquired research data.

Stefan Zedlacher is a research assistant at the Institute for Architecture and Media, Project - Digital Chamba - The Cultural Heritage of Chamba Digitalisation. Currently he is working in the research project “Digital Chamba” developing a graph database network, linked open data resources and an interactive, digital representation of the research data. Main goal in the field of research is the synergy between code and pixels for a better understanding of processes and underlying information in architectural buildings. A link between BIM (building information models) from contemporary architecture and historic, invisible and hidden information from old architectures (available through digital humanities projects) is the second goal he aims to achieve with his research.

FROM PRIVATE PASSION TO PUBLIC PLATFORM: A COLLECTION OF CHINESE CLASSICAL FURNITURE AT HONG KONG'S LIANG YI MUSEUM

Helena FUNG

University of Glasgow, Glasgow, UK

This paper will explore display practices of Chinese furniture collections in both private and museum settings, with particular reference to the formation of the Liang Yi Museum in Hong Kong. The establishment of Chinese furniture as collectible art form and its uniquely interactive relationship with the viewer will also be considered; along with the single-collector aesthetic of recent Asian private museums.

Opened to the public in 2014, the Liang Yi Museum takes as its focus fine Chinese hardwood furniture from the Ming and Qing dynasties and represents the culmination of several decades of collecting activity by its owner, Peter Fung Yiu-fai. While the development of private art museums in mainland China has been both rapid and prolific, the Liang Yi museum in Hong Kong's Hollywood Road, known as 'Antique Row', is almost unique in the territory. Its emphasis on China's furniture heritage underscores this singularity. Representing the aesthetic and collecting visions of its owner, the museum displays historic furniture alongside contemporary Chinese art within a modernist architectural setting.

Even centuries-old furniture retains its purpose and can be actively used within the context of its original function. Initially assembled within the collector's home, items in the collection were in use on a daily basis for sitting, eating and sleeping. In the present museum setting, the collection reflects its owner's idiosyncratic desire to construct and share a superlative assemblage of items which visitors are encouraged to handle and touch, thus creating a rich triangular experience uniting collector, viewer and object.

Helena Fung is a PhD candidate at the University of Glasgow. Her research focuses on the development of knowledge, collecting and scholarship of Chinese art from the 1920s and 30s onwards in the West as well as current collecting practices in Asia relating to classical Chinese furniture. She holds a degree in History of Art from Warwick and an MA in from the London Institute.

KOREAN IDENTITY AND SWISS COLONIAL IMAGINATION: THREE CASE STUDIES ON KOREAN PHOTOGRAPH COLLECTIONS IN SWITZERLAND

Rebeca GÓMEZ MORILLA

University of Zurich, Zurich, Switzerland

In recent years, Swiss researchers have shown the impact of colonial and imperial networks on Swiss society, culture and history, as well as the various ways in which Swiss actors profited from and greatly influenced these global networks. Collections are an indispensable tool to analyse Swiss-East Asian networks from this perspective.

The presentation sheds light on the hitherto unresearched Korean photographs in Swiss museums, showing how Swiss figures not only knew about colonial discourse but contributed to it by appropriating or rejecting racialised and gendered imperial fantasies of the Other. The focus is on three historical Swiss figures who visited Korea during Japanese Occupation: the first ambassador of Switzerland in Japan, Paul Ritter (1865-1921); the merchant and avid collector Heinrich von Niederhäusern (1858-1925); and entrepreneur, feminist and collector Dr Alice Keller (1896-1992). All three visited Korea at different times, in 1907, 1911 and 1935 respectively, and had different motivations for being there.

The analysis shows how each person's personal background and knowledge of East Asia shaped how they perceived Korea. The framing (and Othering) is just as integral as the question of identity - gender, race and class – be it of the photographers or the Korean people they encountered. At the centre will be a critical examination of the ambiguous relationship of Swiss actors towards East Asian political climate, their representation of Korean identity and their own shifting identities.

Rebeca Gómez Morilla has a Master's Degree in East Asian Art History, Japanese Studies and Literature from the University of Zurich (UZH). Currently, she is working on her Doctoral Thesis at the Center for the History and Theory of Photography (UZH). She analyses Swiss photograph collections on colonised Korea through a postcolonial lens, looking at how identities are globally articulated through the interconnected categories of gender, nation and Race. Her research is supported by the Candoc Grant. Since 2011 she has researched numerous East Asian art collections in Switzerland and has (co)-curated four exhibitions on Japanese art.

THE RĀMĀYAṆA IMAGINED ON THE 9TH CENTURY KĀMĀKṢAMMA TEMPLE AT DHARMAPURĪ, TAMIL NADU

Laxshmi Rose GREAVES

Cardiff University, Cardiff, UK

Around the base of the Kāmākṣamma Temple in Dharmapurī, Tamil Nadu, is a 48-metre-long frieze depicting the epic *Rāmāyaṇa* carved in *mezzo rilievo*. This fascinating frieze belongs to the Nolamba period and constitutes one of the most significant of the early visual *Rāmāyaṇas* being the lengthiest and most complete of the corpus. This study provides a detailed reading of the imagery and concludes that the telling of the *Rāmāyaṇa* on the frieze is presented in the form of a play with the setting being the court at Ayodhyā. To support the identification of the images, the paper draws upon several literary and visual tellings of the epic. Additionally, the narrative structure of the frieze, its formal qualities, the multiple modes of communication utilised, and the architectural and historic contexts are explored. Certain scenes depicted on this frieze represent the sole surviving versions of *Rāmāyaṇa* stories and thus constitute a highly important record of tales – even if only in pictorial form – that would otherwise be lost to us.

Laxshmi Greaves, PhD, is a Leverhulme Fellow in the School of History, Archaeology and Religious Studies at Cardiff University. Her current research project focuses on the origins, development, and spread of visual narratives from the epic *Rāmāyaṇa* depicted on temples situated across the Indian subcontinent (5th-10th centuries CE).

THE HAN DYNASTY *JIN*-SILK WITH INSCRIPTIONS IN THE ABEGG-STIFTUNG: NEW INSIGHTS AND DECRYPTION OF THE AUSPICIOUS FORMULA

Michèle GRIEDER

Abegg-Stiftung, Riggisberg, Switzerland

This paper reports on the subsequent research on a Chinese *jin*-silk with inscriptions, hold in the Abegg Foundation in Switzerland. At the EAAA conference 2018, a first insight was given on the topic of polychrome woven inscription silks, a phenomenon of the Han period. These silks, found in graves along the silk roads in Xinjiang, are of great interest since they deliver varied information about social life and religious beliefs of the Han society. Designs with clouds and auspicious animals represent the belief in realms of immortals, a paradise that Han people hoped to reach. While the texts, embedded between these motifs, mostly express personal wishes for longevity, the text on the Abegg-silk mentions an astral divination in connection with a historical event. This is unique. There is only one comparable silk that shows a fragmentary inscription referring on a celestial omen. It is the famous arm protector from the royal tomb No.8 in Niya (Xinjiang Institute of Archaeology) which is high ranked as a Class One cultural relic. Astronomy and astral divinations were important instruments of the Han state, not only to schedule political affairs but also to legitimize power in a time of political struggle. But what connects state divinations with the quest for immortality and why they influenced textile designs? These and other questions shall be subject in the proposed paper.

Michèle Grieder is a scientific assistant at Abegg-Stiftung. After 10 years working in fashion production, as a tailor, textile merchant and design assistant, she studied History of East Asian Art and Sinology at the University of Zurich (including two years of language studies in China), with graduation in 2010. Since 2011 she works as a scientific assistant for the Abegg Foundation in Riggisberg, where she researches on the history and techniques of ancient Chinese textiles (focus on Han and Tang dynasties) and translates Chinese essays for the foundation. Additionally, she worked on short term projects at the University of Zurich (lectures on the art of ancient Chinese textiles in 2012/2014) and in the Textile Museum St. Gallen (one-year-research on their East Asian collection for the exhibition *Kirschblüte & Edelweiss- Der Import des Exotischen* (2014) and essay in the corresponding publication). Currently she works on a publication about Han dynasty *jin*-silks with inscriptions.

KHITAN-PERIOD FORTIFIED SETTLEMENTS IN MONGOLIA: A COMPARATIVE STUDY

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The paper deals with landscape archaeological research of 10-12th century Khitan period sites in Mongolia. Although archaeological research has already been carried out on some Khitan period fortified settlements in the territory of Mongolia, their environment and contacts with the contemporary settlement network have not yet been studied in detail. Besides field survey work we collect aerial photographs with an UAV (Unmanned aerial vehicle) which helps us to understand the inner structure of the settlements in a more detailed way and let us take new steps in the understanding of the urbanization of the period. We process the collected materials using GIS which enables us to integrate the information obtained at different times through various methods (UAV, total station, GPS, photo). Our system is based on the orthophoto and 3D model derived from drone (UAV) images. Our work is carried out within the framework of the Khi-Land, *Khitan Landscapes in Mongolia 2017-2023* project. This project has a special focus on the fortified settlements in Bulgan aimag in Central Mongolia, especially on the ruins of Khar Bukh Balgas in Dashinchilen sum. 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.

András Harmath is a senior land surveyor, with 10+ years of experience. In his free time he is devoted to work on archaeological projects both in Hungary and various places in Asia. He is taking part in Khiland Project since its beginning where he is responsible for all kind of technical novelties. He is the UAV operator and leading surveyor of the project and also responsible for storing and processing of the gathered datasets.

Zsolt Szilágyi is a Historian and Orientalist and is employed as a senior research fellow at the Hungarian Academy of Sciences where he runs projects on various fields of Mongolian Studies. He is taking part in Khiland Project since its beginning where he is responsible for project management, project administration and development of research collaborations.

Katalin Tolnai has received an MA degree in medieval archaeology and in Inner Asian (Mongolian) Studies. At present she is finalizing her dissertation at the University of Vienna on GIS-based modeling of central places. She is taking part in Khiland Project since its beginning where her main responsibilities are the archaeological research planning and the methodological developments.

AGRICULTURAL SCENES AND THE POWER OF THE SHOGUN IN THE AGE OF MONETARY ECONOMY

Shiori HIRAKI

Reischauer Institute of Japanese Studies, Harvard University, Cambridge, MA, USA

It is widely known that farming scenes were painted and displayed to encourage the ruler to be benevolent towards his people, but was the era of the fifth shogun Tokugawa Tsunayoshi (r. 1680 –1709) so auspicious? His reign saw radical financial and social change that invited severe criticism towards his policies. In addition, the capital of Edo was in the process of developing a monetary economy and urbanization. Considering these historical developments, it is pertinent to investigate farming scenes not merely as images teaching the ideal world from ancient times but also as images that tell us about the reality of the period. Although rice farming was depicted most often, the late seventeenth century saw the emergence of tea harvesting scenes in various types of works, which has not received much attention in past research. Uji was the land of the shogun known as the realm under heaven (*tenryō* 天領), and the tea produced there was presented to the shogun every year. By examining the images and their use in rituals, this paper will explore why tea harvesting was selected as the theme and how the shogunate applied existing schemes of agricultural images to keep face while going through radical social changes.

Shiori Hiraki, PhD, is a scholar of Japanese art history, with expertise in art in social life in the early-modern Edo Period (1603-1868). Her thesis, titled “*Onari: Art, Ritual and Power in Early Modern Japan*,” focused on Tokugawa shogunal visits to the Edo residences of region rulers (*daimyo*), events known as *onari* (visitations). She explored the role of paintings, ceramics, metalworks, textiles, and gardens in these events and discussed how precious artefacts were used to generate an appropriate setting to promote and confirm a given concept of why and what the shogun was, that is, a political philosophy.

ROMAN OBJECTS IN ASIA NETWORKS AND INTERACTIONS

Krisztina HOPPÁL

MTA-ELTE-SZTE Silk Road Research Group, Eötvös Loránd Research Network, Hungary

The Eastern trade of the Roman Empire, specifically Rome's possible contacts with China in the 1st–5th centuries – since the two great states are generally being considered the Western and Eastern edges of the Silk Road – has been one of the most compelling fields of research as early as the 19th century.

It is widely accepted that the two imperii had only indirect contacts, in which products were moved through a series of middlemen, mostly by using networks of the land and maritime Silk Roads. However, the exact identification of these middlemen is still a matter of question. In order to get a deeper understanding of the possible ways certain Roman artefacts reached China, it is crucial to study other Roman interpreted objects discovered in locations along the Silk Roads, particularly beyond India.

Accordingly, by collecting, analyzing and comparing Roman and Roman-related finds discovered in certain regions beyond India, it is possible to take steps towards their periodization and possible ways reaching East and Southeast Asia. Moreover, by comparing archaeological contexts of Roman finds from regions yielding relatively significant amount of non-local items (particularly coastal China, Xinjiang and Thailand), certain differences between their receptions and roles in local cultures can be determined.

Krisztina Hoppál (PhD) is a research assistant at the MTA-ELTE-SZTE Silk Road Research Group, Eötvös Loránd Research Network, and is working as archaeologist and coordinator of the Peking University School of Archaeology and Museology–Damjanich János Museum Research Cooperation Program at Damjanich János Museum Szolnok, Hungary. Her main research interests are Sino-Roman relations, intercultural exchange in Antiquity, inter- imperial connections, long-distance trade, and reception of non-local artefacts in East and Southeast Asian communities.

ONE OF THE OLDEST TREASURES FROM THE IVAN SKUŠEK COLLECTION: CLOUD-PLATE GONG *UMPAN*

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Gong belongs to the largest collections of Chinese objects in Slovenia, so called *Collection of Ivan Skušek*. Together with other objects such as samples of court furniture, pavilion, clothing, fans, weapons, bronze Buddhist statues, old coins, various utensils such as pipes and cutlery, albums with photography, instruments etc., it forms a collection of around five hundred object, which quartermaster Skušek brought from Peking, where he stayed from 1913 to 1920. Permanently held in depository of the Slovenian Ethnographic Museum, the gong was in the past exhibited as a part of the permanent collection of non-European objects in the museum, a baroque castle Goričane, which as a special department of the Slovene Ethnographic Museum took care of non-European collections.

This presentation will provide an insight into a case study of the gong, which dating in the year 1675 could be considered as one of the oldest object from the collection. In the shape of the cloud, this kind of cloud-plate gong is *umpan* (雲版), usually made of bronze and used in the buddhist monasteries for the daily life of the monks. It will first revise the so far existing inventory considering the gong, as well as other so far written records, and verify its Chinese inscriptions on the front side of the plate. Moreover, it will focus and define its use and possible provenance; all which could provide the necessary data for the object to be evaluated, as well as its place and importance inside the Skušek collection.

Klara Hrvatin is a lecturer and researcher at the Department of Asian Studies, Faculty of Arts, University of Ljubljana.

BETWEEN MAN AND WIFE: CERAMICS AND SILVER IN JOHN AND THEODOSIA CROWLEY'S COLLECTION, 1728 – 1782

Chihyin HSIAO

Independent Researcher, London, UK

This paper performs a cross examination of the inventories of John and Theodosia Crowley, one of the most influential mercantile figures in eighteenth-century England. Archival evidence suggests that imported Chinese ceramics were abundant in the Crowley's household; however, dining and drinking utensils were made in hard-paste porcelain as well as pewter, copper and silver. By comparing the design of various materials, this study explores how foreign goods transformed everyday items into souvenirs of power. It argues that local metal and earthenware no longer supported the lifestyle required for polite society in eighteenth century England while Chinese porcelain, an exclusive commodity at the time, successfully established itself as a luxurious item among middle class consumers. The change in market reflects the ambition of the newly rich and their desire to climb social ladder. Consequently, the dynamic cultural imagery of exotic goods gave wealthy merchants an opportunity to purchase a new social identity and to present their status with material advantage. The increasing consumption of Chinese porcelain became part of this collective process of social improvement. Gender representation, family alliance and business partnership are exemplified through surviving ceramic and silver objects.

Chihyin Hsiao was awarded her PhD in Art History by the University of Glasgow in 2019. Her thesis focused on the collections of Chinese ceramics in eighteenth-century England. During her PhD, Chihyin was selected as Hunterian Associate and she thoroughly audited James McNeill Whistler's ceramic collection in the Hunterian. She also received the Holland Visiting Fellowship from Durham University and continued to expand her research interests with the Oriental Museum.

THE EAST-ASIAN ART COLLECTION OF THE ROYAL MUSEUM OF MARIEMONT (BELGIUM): ON-GOING RESEARCH

Lyce JANKOWSKI

Royal Museum of Mariemont, Morlanwelz, Belgium

The Royal Museum of Mariemont (Belgium) is famous for its collection of art and antiques which includes local, classical but also East-Asian artefacts. The latter were gathered in China and Belgium in the beginning of 20th century by Raoul Warocqué (1870-1917). This wealthy businessman had been chosen to lead the Belgian delegation to China in 1910. During his stay in the empire, Warocqué acquired large quantities of objects to complement his art collection whose Chinese porcelains, jades and bronzes were already famous.

Raoul Warocqué was a key person in the political and cultural relationship between Belgium and China of the time. As President of the Sino-Belgian Studies Society and of the Far Eastern Art Society, he had a deep influence on the reception of Chinese art in Belgium. In an effort to educate the general public, he made his collections freely accessible before bequeathed them to the Belgian state in 1917 to create a museum. The Museum of Mariemont is completing a thorough survey of the East Asian collection to improve its cataloguing and digitalization. This paper will present the results of the on-going research made on the provenance of some salient objects from this collection.

Lyce Jankowski is the curator of extra-European art at the Royal Museum of Mariemont. She was previously in charge of the East Asian coin collection at the Ashmolean Museum, Oxford and taught East Asian art history at Paris-Sorbonne University. Her research explores the history of collections and the commodification of East Asian art in 19th and 20th century. Her book *Les Amis des monnaies – La sociabilité savante des collectionneurs et numismates chinois de la fin des Qing* (Maisonneuve et Larose, Paris, 2018) explores the complex social network that linked collectors, antiques dealers, rubbing makers and forgers in China during the first half of the nineteenth century.

THE MOON IN THE ILLUSTRATIONS OF THE *RENJING YANGQIU* 人鏡陽秋 (MING DYNASTY)

Véronique Alexandre JOURNEAU

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The *Renjing yangqiu* 人鏡陽秋 (Annals to mirror men) includes 358 brief anecdotes with an edifying and self-righteous purpose drawn from the Classics and major historical works. This 22-chapter book was written by Wang Tingna (汪廷訥 born around 1550, himself present in the book by his brief comments after each anecdote under the name *Wuwu jushi* 無無居士, illustrated by Wang Geng 汪耕, engraved by Huang Yingzu 黃應組, published in 1600 in Beijing, and transmitted to the National Library of France after being purchased in 1720 by the Royal Library at the Foreign Missions Seminary in Beijing. Each anecdote is preceded by a double-page illustration, of the sketch type but of careful workmanship, with an iconography governed by codes, in particular variations on three peaks surrounded by water as a gauge of the sovereign's power, and, more rarely, symbols revealing the influence of a woman by clouds or even the moon. In the context of the panel, we will focus on the meaning of the presence of the moon in these illustrations.

Véronique Alexandre Journeau, Dr. in musicology and Dr. in Sinology, is currently HDR researcher at Creops (Sorbonne University). Her research focuses on issues relating to music, poetry and aesthetics in China. She is the author of books including *Poétique de la musique chinoise* [Poetics of Chinese Music] (L'Harmattan, 2015) and of numerous articles (in French, English and Chinese). Since 2009, she has been the director of the series "L'Univers esthétique" (Paris, L'Harmattan). She leads an interartistic and intercultural research team called LangArts (<https://langarts.hypotheses.org>), whose most recent publications are: *L'auteur dans son œuvre – entre présence et effacement* [The Author in his work – between Presence and Erasure] (2021) and *L'instant et l'essence de l'inspiration à la croisée des arts et des cultures* [The Moment and the Essence of Inspiration at the Crossroads of Arts and Cultures] (2019).

RIDERS WITHOUT HORSES: HOW DOES THE CLOTHING OF THE BUDDHIST DONORS OF KUCHA RELATE TO HORSE RIDING?

Astrid KLEIN

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Studying the paintings of Tocharian donors, who have been portrayed between the 6th–7th century inside the Buddhist cave temples of Kucha (Xinjiang Uyghur A.R., P.R. China), it is remarkable that their clothing and body posture is fundamentally adjusted to horse riding. They are repeatedly shown in a stereotyped manner, nobly standing or walking in a row on tiptoe – a posture that is similar to the riding depictions of fighting or hunting scenes like represented in the Buddhist narrative paintings of Kucha, or else in the Sogdian and Sasanian art. Apart from their posture also their clothing signals their strong affiliation to horses. Men wear different types of caftan, trousers and boots together with dagger and sword. Moreover, there are women depicted in a type of flared trousers and tight-fitting boots. However, in no example the Tocharian donor is depicted on horseback or leading a horse. The locally recovered secular Tocharian documents mention post or war horses as well as the horses' role as a means of payment and equivalent for silk, which was important in the trade or tribute relation to China. Can the study of the riding clothes contribute to gain further information about the relation of the Kuchean people to horse riding? How can they be compared to materials in related Central Asian cultures?

Astrid Klein is a PhD student at Leipzig University and research associate at the Saxon Academy of Sciences. She holds a BA in Sinology (2013) and a MA in East Asian art history (2016) from the Free University of Berlin. Klein's research interests encompass Central Asian wall paintings, costume and identity, medieval textiles and pattern techniques, as well as the cultural and material exchange via the Silk Road. At the academy project Buddhist Murals of Kucha on the Northern Silk Road, Klein is currently working on her dissertation Dress Code in the Early Medieval Kucha Paintings.

CHINESE PEASANT PAINTING (*NONGMINHUA*) OF SHAANXI PROVINCE

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Shaanxi Province is a cradle of Chinese civilisation with a lot of ancient historical sites. It also has a wide scope of folk arts. One of them is *nongminhua*, a peasant painting, which is rather popular: one can see *nongminhua* on billboards all over in Xian. Huxian county (since 2016 — Huyi, a district of Xian) is one of the oldest and the most popular *nongminhua* production centres in China. Ansai, Luochuan, Yijun and Xingping are another smaller centres located in Shaanxi. A similar tradition exists in other countries, but only in China its has reached such a large scale. Now there are several dozens of *nongminhua* centres in different areas of CPR.

Contemporary *nongminhua* first appeared in mid-20th century when Chinese peasants were overwhelmed with enthusiasm at the beginning of the Great Leap Forward. *Nongminhua* was popular during the Great Proletarian Culture Revolution, but it changed a lot at the reform period and incorporated into folk art.

Although the style of the paintings changed throughout history, they were always dedicated to the well-being and prosperity of Chinese peasants. Nowadays *nongminhua* absorbs various forms of local arts and crafts. For example all Shaanxi *nongminhua* is largely influenced by embroidery and papercuts, though each of the centres has its own style.

Polina A. Komarovskaya is a candidate of Cultural Studies and a Junieur Professor at the Philosophy and Culture of the Orient department, Institute of Philosophy, St.Petersburg State University.

ARCHAEOLOGICAL RESEARCH OF CHINESE PORCELAIN IN OTTOMAN HUNGARY

Tünde KOMORI

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The Ottoman occupation brought Chinese porcelain to the territory of Hungary as early as the mid-sixteenth century, introducing a special type of ceramics in this region. As porcelain in Hungarian museum collections dating to the Ottoman period (sixteenth and seventeenth centuries) mostly derive from archaeological sites, thus they were analysed by archaeologists. Several studies, excavation and typology reports were published in connection with Chinese porcelain, attempts for exact dating and identification were however scarce until recently. The proposed paper summarizes the state of scholarship concerning Chinese porcelain dating to the Ottoman period in Hungary.

The research of late Ming and Early Qing blue and white porcelain is built around two aspects: all pieces derive from archaeological excavations, and they need to be studied in the Ottoman context. As no curated collections survived from neither the Ottoman nor the Baroque period, the interpretation of the presence of this type of material culture requires an approach that is specific to the context of the finds. Currently, these objects are being examined based on their distribution, with the aim to determine through which routes they were moved from their place of production to the Ottoman Empire, and within the Ottoman Empire to its remote province which is presently Hungary.

Tünde Komori is a PhD candidate at the Medieval Studies Department at Central European University (CEU) in Budapest. Her current research focuses on import luxury ceramics in 16-17th-century Ottoman Hungary, such as Chinese porcelain, Iznik ware, and Persian Faience; as well as their trade and distribution. The main points of interest include trading connections of Hungary with the Ottoman Empire as well as the Ottoman Empire with China, especially regarding the trading routes and the type of material culture that travelled among these territories. She is also interested in what was considered highend import ceramics in the sixteenth- and seventeenth-century Ottoman Empire and how it is manifested in a remote province and border zone such as Hungary. Her research method is primarily the standard archaeology-based survey of the material culture, but for a better understanding of the context, a multidisciplinary approach is applied, mainly including the historical and art historical study of the material and its context, including the analysis of relevant written sources.

THE GEOMETRIC FORMULA BEHIND A TIBETO-BUDDHIST PANTHEON

Gerald KOZICZ

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Art historians working on Buddhist Monuments normally apply a three-fold approach for the study of a piece of art: motif, style and iconography. Although iconometry is inseparable from iconography, iconometric manuals themselves have hardly been applied as tools to analyse paintings (thangkas or mural). Likewise, iconometric patterns of existing paintings have not been made subject of a proper, comparative study yet.

The papers aim is to carry out such an investigation using a complete „mandala“-space as a case study: The chamber of the Khawaling Stupa of Nyoma in Upper Ladakh. This monument represents the classical passageway stupa with the actual stupa built on a broad cube. The iconographic programme centers on the five-fold order of the Five Tathagatta. The mandala of Akshobya claims the central position of the ceiling, while the four walls are dedicated to the remaining four directional Buddhas. While the ceiling mandala is embedded in a double band of Tibetan letters which read the dharani of Akshobya, the four directional Buddhas are surrounded in a precisely organized system of adjoining deities. The order is based on rank and function of the respective deities.

The presentations aims at linking the iconometric patterns of the single deities with the overall paradigms of geometry-based design in a two-step procedure: In a first step, the iconometric grids of single deities and their panels will be reconstructed. In a second step, the geometric order of the assembly, the positions of the panels within the three-dimensional order and their proportional canon will be reconstructed. The paper will thereby explore the potential of iconometric principles and spatial analysis as categories for art historical dating.

Gerald Kozicz, PhD, is an architectural researcher currently based at the Institute for Architecture and Media at TU Graz. Since 2005 he has directed five successive projects funded by the Austrian Science Fund FWF focusing on Himalayan and Indo-Tibetan architecture and its related religious art. His research centers on the architecture in the Western Himalaya region. It includes both Hindu and Buddhist religious architecture.

CUT, COPY AND PASTE: STRATEGIES OF APPROPRIATION IN YU YOUHAN'S 余友涵 (B. 1943) POLITICAL POP WORKS, 1990 – 2000

Maximilian Leopold LANGEFELD

University of Oxford, Oxford, UK

As one of China's most prominent contemporary artists, Yu Youhan's 余友涵 (b. 1943) artworks have been displayed at numerous exhibitions across the globe. This paper focuses on his Political Pop works produced in the 1990s that have often, but insufficiently, been considered by scholars as mere juxtapositions of imagery derived from socialist China, political figures of the time and commerce. By examining the way in which different kinds of imagery were appropriated, this study aims to offer new insights on the overall understanding of Political Pop.

Based on an extensive formal analysis of three selected works and a critical engagement with primary and secondary sources, this paper argues that Yu's supposed 'copy-and-paste practice' does not indicate a lack of originality, let alone the decay of Political Pop as a style of art. Rather, this study comes to the conclusion that the various acts of appropriation examined in *Talking with Hunan Peasants* (1990/91), *Waving Mao 2* (1995), and *Just What Is It That Makes Today's Homes So Modern, So Appealing?* (2000) prove to be astute artistic strategies that reinforce the artist's originality and criticality. Among the multiplicity of ways to decipher Yu's highly complex works, his post-colonial critique, for example, is particularly pronounced in his latter work which subverts persistent patterns of Euro-American centrism. It is this technical and hermeneutic variety that challenges an overly simplistic conception of Political Pop, and on the contrary, suggests the existence of various shades of this style.

Maximilian Langefeld is a first-year DPhil student in History of Art at the University of Oxford. His current research project is concerned with corporeal aesthetics and queer subjectivity in contemporary Chinese art. Previously, he examined strategies of appropriation in 1990s political pop works. Maximilian received an MA in Contemporary Art & Art Theory (SOAS, University of London) and a BA in East Asian Studies (Heidelberg University). He is the author of several China themed articles for *DIG Into History* and held internships at Sotheby's in London and the Museum of Modern Art in New York, among others.

LUNAR VISIONS IN CHINESE POPULAR IMAGERY

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The moon holds a fascination for the Chinese, which manifests itself in a variety of practices such as the Mid-Autumn Festival. Folk prints, an art form that dates back to the Song Dynasty (960-1279), born of the development of printing and closely linked to Buddhism and Taoism, have been displayed for centuries on the walls of peasants' houses to decorate them and fulfill a religious function. They faithfully reflect the beliefs linked to the moon, a symbol of eternal rebirth and which has been imagined for nearly two thousand years to be inhabited by a jade rabbit 玉兔. Visible on the moon by paraeidolia, the rabbit or hare (classical Chinese does not distinguish between the two animals), originating from a myth of Indian origin, grinds an elixir of life in a mortar, accompanied by the goddess Chang'e 嫦娥, who fled there after stealing the immortality potion from her husband, the archer Hou Yi. Tradition has preserved these deities, which can be found in the great classical novels *At the Water's Edge* and *Journey to the West* and as far away as Japan in the prints of Yoshitoshi 月岡芳年(1839-1892). The aim of this paper will be to analyse the iconography of some representations of the goddess Chang'e in her ice palace and of the jade rabbit, notably on Chinese prints, showing the durability of these beliefs linked to the moon, which were still very much alive in the first half of the 20th century. For example, the writer Laoshe 老舍 (1899-1966) describes with emotion the small white rabbit figurines that were available in Beijing at the dawn of the Sino-Japanese war (1937-1945) in his novel *Four Generations Under One Roof* (1949). These motifs are so deeply rooted in the popular imagination that they remain very much present today on various media such as cigarette advertisements or the "red envelopes" 红包 used for ritual money donations, as well as on prints, which are experiencing a form of revival thanks to the efforts of figures such as the writer Feng Jikai 冯骥才. As a tribute to these legendary figures, China's first lunar astromobile, dropped on the moon by the Chang'e 3 space probe on 16 December 2013, is even named Yutu ("jade rabbit").

Marie Laureillard, HDR Associate Professor in Chinese studies at the Université Lumière Lyon 2 and member of the Institute of East Asia (IAO), deputy director of LangArts, conducts research on modern art and literature in China. She is the author of *Feng Zikai, un caricaturiste lyrique : dialogue du mot et du trait* [Feng Zikai, a Lyrical Cartoonist: Dialogue of Word and Stroke] (L'Harmattan, 2017), *Shanghai années 1930 : expressions artistiques dans trois revues d'avant-garde* [Shanghai 1930s: artistic expressions in three avant-garde magazines] (Hémisphères, 2021) and of many articles (in French, English and Chinese). She has co-edited *Fantômes dans l'Extrême-Orient d'hier et d'aujourd'hui* [Ghosts in the Far East in the Past and Present] (Presses de l'Inalco, 2017) and *À la croisée de collections d'art entre Asie et Occident* [At the Crossroads of Art Collections between Asia and the West] (Hémisphères, 2019) and an issue on "Night in Asia" of the journal *Art Asie Sorbonne* (June 2021). She is currently on a CNRS delegation to IFRAE (Inalco).

MEDIA HISTORIES OF THE COURTESAN YOSHINO IN EARLY MODERN JAPAN AND CHINA

Radu LECA

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Many of the illustrated texts printed in Kyoto, Osaka and Edo from mid-seventeenth-century onwards are concerned with narratives and information on prostitution quarters. Printed courtesan critiques, for example, made frequent references to the prostitutes' calligraphy and painting skills that referenced manuscript culture. To illustrate the complex interaction between print, manuscript and other media in this period, I will focus on the media histories of the prostitute Yoshino both in Japan, chiefly in the work of Ihara Saikaku, and in China, where Yoshino's fame spread to the point to which her painted portraits were imported from Japan. Particular attention will be given to the work of Ihara Saikaku (1642-1693), who re-configured the Yoshino myth both in manuscript and print. This paper argues that although print was the most prolific and experimental media of the time, it relied heavily on conventions and the cultural cache of manuscript, as well as of three-dimensional media such as dolls and puppets that aimed for lifelike representations of prostitutes such as Yoshino. The various embodiments of the Yoshino myth were thus structured along fault lines between different media. This case study illustrates a multi-sited model of narrative dissemination in a rapidly changing media landscape that resonates with contemporary developments across East Asia.

Radu Leca is a historian of Japanese art and cartography specializing in early modern Japanese visual culture. Among his publications is *Cartographies of Alterity: Shapeshifting Women and Periaquatic Spaces in Seventeenth-century Japan*. In: Lara Blanchard and Kristen Chiem (eds.) *Gender, Continuity, and the Shaping of Modernity in the Arts of East Asia, 16th – 20th Centuries* (Leiden: Brill, 2017) and the forthcoming co-edited *Mapping Japan: Enduring Encounters* (Leiden: Brill, 2019).

PICTURES OF AUSPICIOUS GRAIN: CELESTIAL BLESSINGS AND THE YONGZHENG EMPEROR'S IMPERIAL LABOR

Roslyn LEE HAMMERS

University of Hong Kong, Hong Kong

In 1723 the Yongzheng emperor (r.1722-1735) performed a hallowed ceremony to inaugurate the agricultural season. The ritual, described in the Zhou-era Classic, the Book of Ceremonies, requires the ruler to personally push a plow for three furrows in a field. Grains of rice were planted, and the harvested crop was reserved for ritual offerings to the imperial ancestors. A typical stalk of rice produces one panicle or a cluster of seeds, but single stems of rice may bear multiple panicles providing an especially plentiful yield. Examples of this bountiful rice are regarded as Auspicious Grain or Rui Gu 瑞穀 and are well established in history. According to the Han historian, Sima Qian (c. 145 - c. 86 BCE), the Zhou King Cheng (11th century BCE) gave a strand of it to the legendary Duke of Zhou (11th century BCE). The king regarded this rice as a sign of divine blessing. When strands of “Auspicious Grain” were harvested from the field that Yongzheng had plowed, he immediately seized upon them as an opportunity to proclaim his reign as virtuous. He had paintings executed in the “Western style” to document this revelation of heavenly approval. This paper investigates the various ways in which Yongzheng and his father, the Kangxi emperor (r. 1661-1722), positioned representations of varieties of rice to validate their reigns as in righteous harmony with the Classics and with the heavens.

Roslyn Lee Hammers is an Associate Professor at the University of Hong Kong. Dr Hammers conducts research on the history of Chinese art and art theory. She is interested in the representations of labor and technologically-informed imagery. Her book *Pictures of Tilling and Weaving: Art, Labor and Technology in Song and Yuan China* (Hong Kong University Press, 2011) is a recipient of the College Art Association's Millard Meiss prize.

BENEVOLENT KNOWLEDGE ABOUT ORDINARY PLANTS: MATERIA MEDICA FOR THE RELIEF OF FAMINE

Fan LIN

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This paper examines the epistemological framework and the social discourses revolving around *Jiuhuang bencao* 救荒本草 (Materia Medica for the Relief of Famine) by Zhu Su 朱橚 (1361-1425). The fifth son of the Ming founder, Zhu was enfeoffed with the Kingdom of Zhou in Kaifeng, an area that had frequently suffered from famine in spring times. In order to alleviate starvation, Zhu planted more than 400 types of grasses, vegetables, trees, and crops in his garden to test out their edibility. By incorporating these plants into the encyclopedia, Zhu intentionally avoid using canonical knowledge but adopted a localist approach by introducing their local names, differentiating their appearances from other provincial varieties, and instructing minimal way of cooking and medical use. The date to print this encyclopedia, 1403, was not a coincidence in history, as it came out one year after the tumultuous years of imperial power transition including the coup d'état orchestrated by the Yongle Emperor (r. 1402-1424). In Confucian teaching, knowledge about plants and crops were usually considered secondary to the cultivation of morality, the quality of a benevolent ruler. Therefore, devoting his time and energy to such knowledge might be a carefully stated disclaimer of political interest. Viewed in this light, the compilation of this text could have been a strategy that Zhu employed to distance himself from the politics in the capital.

Fan Lin is an Assistant Professor at Leiden University. Dr Lin's broad interest revolves around the relationship between word and image, particularly the production and circulation of Song maps and mapmaking knowledge in the Song dynasty, and the spatial logic of religious paintings on the Vimalakirti Sutra, Lotus Sutra and Nirvana Sutra in medieval Buddhist caves.

PRACTICES OF COLLECTING AND INTERPRETING 'CHINESE' ART: AI WEIWEI'S "TEAHOUSE" IN BERLIN'S MUSEUM OF ASIAN ART

Annette LOESEKE

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Ai Weiwei's "Teahouse" from 2009 was given to Berlin's Museum of Asian Art as a permanent loan by private donors that had the museum's director choose between two artworks by Ai Weiwei, commissioned by Berlin- and Beijing-based Alexander Ochs Galleries. In a journal article, the director reflects on his decision-making process and the curatorial, conceptual challenges to integrate the new acquisition into the museum's presentation of 'Chinese' art. Findings from a visitor study indeed indicate that (predominantly Berlin-based) visitors only partly followed the curators' interpretation and instead built their interpretation on their own perception of the artworks. While the curators suggested to explore the cultural-historical relations among the pieces, visitors built their observation on visual appearance, interpreting the works as representing power structures: the (perceived) 'reduced', 'poor' appearance of the contemporary artwork was interpreted as symbolising today's unstable political situation in China, as opposed to the 'ornamented', 'rich' appearance of a historic throne/seat as symbol of imperial power. The paper takes the acquisition of Ai Weiwei's Teahouse as a case study to discuss the multi-layered practice of public-private collecting, curating and interpreting 'Chinese' art in a European museum, and asks to what extent contemporary collecting practices might perpetuate, rather than challenge, existing stereotypes about 'Chinese' art in Europe. By exploring the roles and perspectives of various stakeholders—such as donors, museum directors, curators and visitors—in shaping and (re-)interpreting the collection, I seek to identify blind spots in the museum's narration of 'Chinese' art and art history that primarily addresses European audiences.

Annette Loeseke is Lecturer in Museum Studies at New York University Berlin. She has also worked as External Lecturer in Visitor Studies at the Reinwardt Academy, Amsterdam University of the Arts. Some of her more recent publications include "Studying International Visitors at Shanghai Museum" (in Caroline Lang/John Reeve, *New Museum Practice in Asia*, 2018), "Experimental Exhibition Models" (in Suzanne MacLeod, Oscar Ho Hin Kay et al, *The Future of Museum and Gallery Design*, 2018) and "Challenging the Framing of 'Asia' and the Role of the KVVAK (Royal Dutch Asian Art Society): The Asian Pavilion at the Rijksmuseum in Amsterdam" (Conference Paper, Royal Anthropological Institute, London, 2018).

THE TOUCH OF CHINOISERIE IN SLOVENIA: SOME PRELIMINARY OBSERVATIONS

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Chinoiserie as a way to reinterpret the themes and decorative techniques of the Far East, especially of China, touched European arts and crafts in the mid-to-late 17th century. Its popularity peaked in the middle of the 18th century, and until nowadays never fully went out of fashion. The interest for exoticism as well for adopting the oriental style predominantly flourished in the Western Europe. Wanting to imitate the style that matched perfectly rococo art at the time, European artists and craftsmen began producing their own takes on East Asian artefacts, and chinoiserie gradually became an integral part of the European aristocratic lifestyle.

There has been quite an interest in researching chinoiserie recently, and some researches reveal that the taste for it was not limited just to the West of Europe. After the first enchantment it spread around and, among others, also reached Slovenia. A lot has been lost or demolished, though the ongoing mapping of Chinese objects and collections could still help to reconstruct its appearance, as well as to show how and by whom it was brought to the country. The research is to be done; so far a preliminary overview shows that chinoiserie in Slovenia was not exceptional in being more or less related to the upper class, especially in its golden age, and that was mostly imported to Slovenia by noble families under the influence of a common European aristocratic taste to decorate the interiors in Chinese style.

Metka Lokar is employed by the Faculty of Arts, University of Ljubljana as a teacher of Slovene abroad and works as a foreign expert at School of European Languages and Cultures, Beijing Foreign Studies University. Her fields of work and research are Slovene as a foreign language, literary and art history, culture and cultural history, intercultural relations, as well as ethnic and migration studies. She is currently preparing her doctoral thesis on chinoiserie in Slovenia within the programme Comparative Study of Ideas and Cultures at the Postgraduate School of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts.

COURTESANS AND COMMONERS: SATIRE AND EULOGY IN 18TH CENTURY JOSEON GENRE PAINTINGS

Mia Y. MA

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Paintings of daily life have a long tradition in Korea, and can be traced back to the Three Kingdoms period (57BC-668AD). In general, the images depict the exclusive and luxurious lives of the upper classes. However, in the eighteenth-century the Joseon dynasty witnessed the flourishing of a new genre of paintings which focused on the lives of the common people. This emerging shift in artistic tastes was thought to have been a response to the broader changes in the sociopolitical climate, brought about by the fall of China's Ming dynasty (1368-1644). The main focus of this essay will be the genre paintings of two artists - Kim Hongdo and Sin Yunbok - in relation to the radical *Sirhak* social movement and its conflict with the traditional Confucian moral doctrine underpinning the strict class distinction. Although their genre scenes have different focuses and political implications, with the former mainly depicting the welfare of lower class and the latter satirising affairs between *kisaeng* courtesans and profligate *yangban*, their works have equal significance in terms of artistic innovations and as social documents of the late Joseon dynasty.

Mia Ye Ma is a PhD Candidate at University of Cambridge. She received her B.A. in Art History from University of St-Andrews and her M.A. in Art and Archaeology from SOAS. Before studying at Cambridge in 2018, she did internships at the British Museum and the National Museum of China. Her current academic interests lie in Dunhuang art, 11th-14th century East Asian Buddhist paintings, and social, cultural and intellectual exchanges among China, Japan and Korea. She is working on a PhD dissertation titled "Court, Monastery and Workshop: Refashioning Water-moon Avalokiteśvara Paintings in late Goryeo Korea and Yuan China." In Cambridge, she also gives lectures for the undergraduate course "Chinese Art and Material Culture".

CHINESE AND JAPANESE ART COLLECTION OF THE LNMA / THE ART MUSEUM RIGA BOURSE

Kristine MILERE

*Latvian Academy of Culture, Riga, Latvia
Art Museum RIGA BOURSE, Riga, Latvia*

The Art Museum RIGA BOURSE, the foreign Art Department of the Latvian National Museum of Art (LNMA), has one of the biggest Asian art collections in the Baltic States with items from China, Japan, India, few items from Korea and Southeast Asia. The largest part of it consists of various Chinese and Japanese artworks – graphic art, porcelain, ceramic works, textiles, lacquerware, metal, ivory, 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 with few objects dating back to the 16th and the 17th century. As the collection has never been throughout researched before (only a few works for exhibition purposes and research on the Japanese *ukiyo-e*) the paper will focus both on the history and the content of the museum's collection. It will centre around how the Chinese and Japanese art collection of the Latvian National Museum of Art / the Art Museum RIGA BOURSE was formed and what were the preconditions of its formation. Objects were acquired in many different ways – from various Latvian artists' private collections, donations, purchases, gifts, etc. The collection was influenced by the cultural, political and diplomatic relations between the countries, by the existing political regime (the Soviet Union) and the taste of the end of the 19th century and the 20th century people who lived in the territory of Latvia.

Kristine Milere is a PhD candidate at the Latvian Academy of Culture and works as an exhibition curator at the Art Museum RIGA BOURSE. She has a master's degree in Arts. In her current research, she is focusing on the representation aspects of the museum's Asian art collection. She has participated in several conferences in the UK, India, Poland, Russia, Lithuania and Latvia and curated and co-curated exhibitions both in Latvia and abroad.

OBJECTS WITHOUT COLLECTIONS – THE CASE OF CONTEXTUALIZING A LATE QING MISSIONARY SCROLL

Helena MOTOH

*Department of Asian Studies, Faculty of Arts, University of Ljubljana, Ljubljana, Slovenia
Science and Research Centre Koper (ZRS Koper), Koper, Slovenia*

The proposed paper focuses on a methodological problem of contextualizing singular museum objects in cases where the provenience is almost completely missing. Due to the historical circumstances in the late 1940s in Slovenia (Yugoslavia), many objects were separated from their contexts. The haste and non-transparent process of confiscation and subsequent re-appropriation took many objects from collections which they were part of and placed them in new contexts, often leaving them unexhibited due to their problematic origin. The paper aims to reflect on how the perception, interpretation and (potential) exhibiting is determined and transformed by their singularity.

This presentation will take up one such singular object as a case study for analysis, found as part of a national research project of identifying East Asian objects in the depots of Slovenian museums. It constitutes a surprising discovery among entirely unrelated objects – a rare late 19th-century Jesuit missionary scroll from Shanghai that was left with no information about its provenience or the former owner. The paper will first present the steps taken in the identification of the object, its content and background. Then the struggle of contextualizing the object and its historical provenience will be presented, along with the reflection on the limitations of this process.

Helena Motoh is a sinologist and philosopher with a PhD in philosophy (Sino--European cultural contacts). She is a Senior Research Associate at the Science and Research Centre Koper and an Assistant Professor at the Department of Asian Studies, Faculty of Arts, University of Ljubljana. She is one of the founding members and board members of the European Association for Chinese Philosophy (EACP).

DOING GOOD IN THE COMMUNITY: SECRET CHARITY AND THE MALLEABLE ICONOGRAPHIES OF RICE IN NINETEENTH-CENTURY JAPAN

Doreen MUELLER

Leiden University, Leiden, Netherlands

All was not well in 1830s Japan. During a decade-long famine, the ancient capital of Kyoto was inundated with rural famine refugees while people in Kyoto were starving and impoverished. When the land ceased to be productive, people were supposed to fall back on stored rice and other grains, generously distributed by the authorities. However, the scale of the famine exceeded the abilities of the city's authorities to provide relief. In response, various private initiatives of secret gift-giving, *intoku*, were carried out. This paper explores how acts of secret gift-giving were recorded in image and in text in scroll paintings, printed broadsheets and illustrated printed books. Commemorating secret giftgiving required appropriating the iconography of rice as a symbol of the generous redistribution of the accumulated riches of the land by the lord to the people. People practicing *intoku* also used printed media to convey knowledge about alternative sources of food during famines. This paper will demonstrate how these visual media contributed to developing new notions of individual agency in nineteenth-century Japan, thereby renegotiating traditional iconographies of rice and associated notions of benevolence.

Doreen Mueller is an Assistant Professor at Leiden University. Dr Mueller specialises in the visual culture of nineteenth-century Japan, particularly the transitional period from Edo to Meiji Japan. She has a special interest in the modalities of text-image interaction in paintings and prints, as well as the social history of art.

APPROPRIATION AND RESISTANCE THROUGH VISUAL CULTURE IN WESTERN ODISHA

Pappu Kumar NAIK

Jawaharlal Nehru University, New Delhi, India

This paper specifically discusses the dynamics of cultural resistance in the village of Ichhapaur. The village is placed in the Kalahandi district in Western Odisha. The main focus of this paper is based on the politics of appropriation of the indigenous female folk-deity 'Dokri Budhī' into the Brahmanical pantheon. The religious appropriation has triggered resistance to keep the indigenous culture alive, later it turned into a movement to claim justice against long-lived exploitation in the form of land grab, educational deprivation, labour exploitation etc. There are various socio-political reasons for Sanskritization of the folk and tribal culture, evident in Hinduism to gain economic and political benefits. One of them, the local deity 'Dokri Budhī' worshipped by the *Dalit-Bahujans* who are from the 'lower' strata of the society, this deity is now assimilated in the Brahmanical pantheon. This assimilation did not stop here but they have changed her 'aniconic' form in 'iconic' form by the given name 'Kanak Durga', which will be examined through the study of visual culture. Slowly, the impact of this religious conversion of the deity can be observed in the society by finding the imposition of Brahmanical norms and conditions to worship her which also creates the hierarchy within the society. The disassociation of the lower caste people started by the upper caste especially Brahmins by imposing hegemonic rules and regulations. As the state, ruling power and media is having control under the particular section of the society (upper caste), so there is very less chance to reveal the discrimination against the powerless.

Pappu Kumar Naik is a PhD candidate under the supervision of Prof. Y. S. Alone at the Jawaharlal Nehru University, New Delhi, India.

PRINTING AND THE DEATH OF THE TEXT

Young Kyun OH

Arizona State University, Tempe, AZ, USA

One of the characteristics of Chosŏn Korean (1398–1910) print culture is the near void of commercial printing in the way it manifested in early modern European cultures, let alone in China and Japan. Although there were a handful of commercial printers who trafficked examination books, primers, ritual manuals, and the like, their items of sales were limited. Story books and fiction titles circulated mostly in manuscript, and so did literati writings; and contemporary works by Chinese literati were bought directly and individually from China. One may conclude, then, that printed books were not the primary textual medium through which ideas were promoted and exchanged, cultural power was consolidated and negotiated, and the society at large and the eventual national community were coagulated. In a sense, texts were produced and consumed more intensively in manuscript form before their until it was printed. Considering the significance and the (un-)impact of printing as a medium in the Chosŏn book culture, this paper will discuss the specific aspect of texts dying (in the sense of not being read) when they are printed, with a special focus on the printing of anthologies (*munjip*) of mid- and later Chosŏn. Comprising the largest portion (about seventy per cent) of extant books from premodern Korea, printed versions of *mujip* epitomize the enshrinement and thus the death of texts, in sharp contrast to the malleability and circulation of manuscripts.

Young Oh is an Associate Professor of Chinese and Sino-Korean at Arizona State University. He works on the cultural connection among East Asian societies with particular foci on the language and the book, and has published on the linguistic histories and the culture of books of East Asia. His interest lies in how cultures interact to influence each other, how language, books, and other kind of media function as vehicles of cultural transmission and exchange, and how different geographical regions come to form a continuous cultural space. His current projects include the history of Sinitic reading practice and the rise of encyclopedism in East Asia.

SUZHOU EXPORT PRINTS: PICTURES OF BEAUTIES AND INFANTS

Lucie OLIVOVÁ

Masaryk University, Brno, Czech Republic

Based on a recent finding in a repository in the Slatiňany castle (Bohemia), this paper examines the set of 32 coloured prints featuring beautiful women, some of them with infants, engaged in play and leisure. They were executed in the refined style of the Suzhou tradition, and fall into a well-established topical category. As is evident from additional traits I shall point out, such as the depicted coiffure, clothing, and furniture, these images date from the early 18th century. They were produced for export (*waixiaohua* 外銷畫) and consequently, the like of them are not seen in China any more, but in collections abroad, including Japanese collections. In Europe, a few are still displayed in the historical setting inside various noble residences, e.g. in Eisenstadt (Austria) or Łancut (Polska), and give evidence of the different modes of their display. The presentation aims at the introduction of newly discovered works of Chinese art, as well as at the reassessment of Suzhou woodblock printing.

Lucie Olivová is graduated in Sinology at Charles University, Prague, and studied Vernacular Chinese Fiction, and History of Chinese Art at University of California, Berkeley. Her Czech monographs include *Tobacco in Chinese Society* (2005), or *Traditional Chinese Architecture* (2008). In English, she contributed to the *Routledge Encyclopedia of Contemporary Chinese Culture* (2005), and published numerous articles, e.g. Ignaz Sichelbarth, a Jesuit painter in China (*Bohemia Jesuitica*, 2010); Maps, Landscapes and Flower Paintings: New Findings from the Náprstek Museum (*Annals of the Náprstek Museum*, 2010); Chinese Dream Captured on Paper: Drawings by Jaroslav Slovák (*Studia Orientalia Slovaca*, 2018). She is a member of the Yangzhou Club, and of the Folk-Print Research Group at Feng Jikai Institute, Tianjin.

UNDERSTANDING CONNECTIONS AND INFLUENCES THROUGH METAL WORKS: THE CASE OF THE STATE FORMATION PERIOD IN KOREA, FROM IRON AGE TO THE MARIPGAN PERIOD

Valentina PELLIZZARO

Pusan National University, Busan, South Korea

Through the analysis of metalworks, this paper will present how external influences penetrated in the Korean Gyongsang region, during two distinct time periods: Iron Age period (300B.C.-300 A.D.) and the Silla *Maripgan* period (300 A.D.-550 A.D.). The study will focus on the connections between local and foreign authorities, with the aim of presenting a clearer picture of the alteration which cultural material underwent between the Iron age and the *Maripgan* period.

This epoch is characterized by a shift in the level of control of the Chinese political power in Korea, with a parallel transformation of the types and level of external influences that can be traced in the cultural material. These types of alterations, originating from external influences, have led many scholars to support a population movement theory. However, through the analysis of the items of both periods, a merging of influences seems to emerge which indicates a continuity rather than a complete modification. The archaeological context of this study will be funerary. Among the tombs of the Silla Kingdom, royal tombs have been studied since they were not limited by sumptuary laws and present international trade items. In addition, metal objects will be the focus of this paper, since their production was usually more responsive to cultural and societal changes.

Valentina Pellizzaro is a Phd candidate at Pusan National University researching the pre-coinage trade system in the Korean Three Kingdoms period. Her academic career has previously focused on the Roman Empire coinage system. She holds Master of Arts degrees from SOAS University in London and Pisa University, and a Bachelors in “Cultural Heritage conservation and management” from Foscari University. She will present her SOAS Master’s degree research on Korean Three Kingdoms and Samhan period metalwork production to identify and compare the Chinese and Steppe influences present in these two eras.

THE BUDDHA LIFE CYCLE IN THE KHAWALING STUPA IN NYOMA, UPPER LADAKH

Heinrich POELL

Independent researcher, Graz, Austria

The Khawaling stupa (Tib. chorten) is a gateway chorten, located below the monastery and former fortifications of Nyoma, ca. 150 km upstream from Leh. The chorten was already mentioned by the Moravian missionary August H. Francke in 1914; its archaeology and architectural features were discussed more recently by Quentin Devers.

The Khawaling chorten is unusual for the extensive (and well-preserved) paintings on its four interior side walls and the ceiling, which can be dated to the late 13th or early 14th century CE. The walls show the four Tathagata flanked by secondary bodhisattvas and surrounded by minor deities. Below these large panels, a frieze along all four walls depicts the Buddha Life in 35 scenes, from the sojourn in the Tushita heaven prior to Birth to the Parinirvana, with a total length of 8.5 m. So far, the Khawaling stupa is the only surviving stupa monument in Ladakh where this specific topic of Buddhist art has been documented. Otherwise, paintings of the life of the Buddha are only found inside temples.

The paper will present this visual narrative in detail, identifying the scenes, analysing their iconography and the overall structure of the life story, and tracing its relationship to other (earlier and contemporaneous) life cycles in Ladakh.

Heinrich Poell, Dr.-Ing., is an Austrian national and was educated as an engineer. He works for international development organisations, has lived in India and Bangladesh, and has published research papers on Eastern Indian art and on the wood art of Ladakh.

FEMININE, DIVINE, ANIMAL: THE TRANSFORMATIVE NATURE OF *YOGINIS*

Chiara POLICARDI

University of Milan, Milan, Italy

The *yoginīs*, a class of beings primarily connected to the Hindu Śaiva domain, blur the boundaries between different realms. On the one hand, in the context of the *yoginī* cult, the boundary between the human and the divine is rather fluid, for *yoginīs* appear as both powerful goddesses and mortal women who acquire a divinised status through perfection in tantric ritual. On the other hand, the *yoginīs* are frequently conceived and depicted as partly anthropomorphic and partly theriomorphic in form, with seductive feminine bodies but animal faces.

The present paper focuses on the peculiar liminal nature of *yoginīs*, investigating how such an ambiguous status, in between divine, human, and animal, is functional to their most important role in the tantric context, that is the transformation of the practitioner. The encounter (*melaka* or *melāpa*) with these deities or sacred figures, indeed, causes the tantric adept to undergo a quick and intensive transformation: he gains supernatural powers (*siddhis*) and knowledge (*saṃpradāya*), and he is elevated to the state of *vīra*, becoming similar to Bhairava himself, in a very short period of time. Thanks to *yoginīs*, the practitioner breaks his ordinary, everyday vision of the world and liberates himself from the limits of his conventional identity in the quickest way.

Analysing iconographic evidence (in particular from Hīrāpur and Bherāghāṭ temples) as well as relevant textual passages from Vidyāpīṭha and Kaula literature (in particular from *Brahmayāmala*, *Siddhayogeśvarīmata* and *Kaulajñānanirṇaya*), the present contribution examines the ways in which the *yoginīs* are portrayed as human and non-human at the same time.

Chiara Policardi earned a PhD in Asian and Africa Studies from ‘Sapienza’ University of Rome (2017), with a thesis on the therianthropic representations of the medieval *yoginīs*. She also obtained a BA and a MA from University of Milan in Indology. In 2016, in collaboration with Małgorzata Sacha (Visiting Professor at ‘Sapienza’), Chiara taught the workshop series “Animal symbolism in religious imagery with special reference to the Near East and the Indian subcontinent”, at Italian Institute of Oriental Studies (‘Sapienza’).

THE POLYHEDRAL AND ELUSIVE NATURE OF GEYAO

Sabrina RASTELLI

Department of Asian and North African Studies, Università Ca' Foscari Venezia, Venice, Italy

For the last six and a half centuries, a lot has been written about Ge ware, but mostly in a fragmentary way that has made the understanding of this ceramic genre complex and confusing. Modern scholars seem divided into two opposing groups: one believing that Ge ware was produced in Hangzhou in the Yuan period, the other supporting a Southern Song dynasty date and the Longquan kilns as their manufacturer.

The aim of this paper is to research Ge ware from a completely different angle: rather trying to make it fitting in one definition, I will explore the possibility that it was made at more than one kiln site over a rather long period of time. The presentation will include two parts: the first dedicated to written sources, where I will start by briefly analysing the descriptions offered in ancient texts up to the early 20th century to identify the major features attributed in time to Ge ware. I will continue by examining modern sources to pinpoint the adjustments introduced to make what has been catalogued as Ge ware in museum collections tally with archaeological excavations. The second section will focus on archaeological material from Hangzhou and Longquan, but also from Jingdezhen. The field work planned for October 2019 at Longquan and Jingdezhen will hopefully throw new light on the subject.

Sabrina Rastelli is Associate Professor of Chinese Art and Archaeology at Ca' Foscari University, Venice, where she has been teaching since 1999. She has also taught a post-graduate course at Peking University and an undergraduate course at Hanoi University. Her main field of research is Chinese ceramics, in particular the reconstruction of their making process and their perception over the centuries in ancient texts up to modern times. She has also researched extensively on ancient Chinese art on which she has published the first of two volumes - *Chinese Art. From the origin to the Tang dynasty*. Dr Rastelli has curated or co-curated several exhibition on ancient Chinese art at major venues in Italy and she is also consultant for the Italian Encyclopaedia Treccani for a project on global contemporary art.

CĀMUṄḌĀ IN THE ART OF EARLY MEDIEVAL ASSAM: HER CROSS-CULTURAL ROOTS

Paolo E. ROSATI

Independent scholar, Rome, Italy

The Tantric goddess Cāmuṅḍā is the destroyer of the demons Caṅḍa and Muṅḍa. She is often identified with Kālī and both are associated with Bhairava/Mahākāla, the terrific form of Śiva.

Cāmuṅḍā is an angry and hungry mother who is related to the cremation ground, blood sacrifices and anthropophagy. Like every mother, however, she entails an amorous aspect. From a psychoreligious perspective, a religious icon cannot be read as a static representation of the divinity, but it should be read as a *dynamic and living entity*. Hence, the devotees of Cāmuṅḍā do not exclusively worship her dreadful aspect but they are aware of her submerged amorous aspect; indeed according to Sarah Caldwell (1999), “anger and desire” are “inextricably related”.

More specifically, three early medieval sculptures of Cāmuṅḍā that are preserved at Kāmākhyā-*pīṭha* (Assam) will be addressed to explore her iconological link to two distinct inputs—one related to death and fear, the other one related to sex and desire. In fact, metonymic and metaphoric reading of the iconography of Cāmuṅḍā underscores an intersection, transformation, and fusion of myths and symbols, which belongs to various Brahmanic strands and local traditions.

Hence, the purpose of this paper is to explore the intersection between the *raudra* (fierce) and *saumya* (peaceful) aspects of the goddess Cāmuṅḍā, through interrelation of iconographic and textual data, in order to shed light on her cross-cultural roots.

Paolo E. Rosati obtained his PhD from ‘Sapienza’ University of Rome. His main topic of research is Assamese Tantra, with a focus on gender and cross-cultural issues. Paolo also gained a MA in Art History and Religions of South Asia and a MPhil in South Asian Art and Archaeology. He published in *Religions of South Asia* (RoSA), *Religion*, and *History and Sociology of South Asia*.

THE ENIGMA OF THERIANTHROPY: *YOGINĪS*, ANIMISM AND A VISUAL MIND

Malgorzata SACHA

Institute for Religious Studies, Jagiellonian University, Kraków, Poland

In religious imagery, the human-animal hybrid always marks the liminal space where the boundaries are blurred and the chaotic forces lurk. The mythical *yoginīs*—female magical beings and paradigmatic shape-shifters—have been worshipped till day with fear and awe in the borderline sacral spaces in India. Their therianthropic forms depicted in sacred images and described in religious literature have been variously interpreted by scholars. Drawing on contemporary discussion on image hermeneutics (the visual studies) and the revival of animism (anthropology, religious studies, psychology), the author offers some reflections on the religious functions of ambiguity and ambivalence in hybrid imagery of the *yoginīs*.

Malgorzata Sacha is Associate Professor and Head of the Department of Psychology of Religion at the Institute for the Study of Religions, Jagiellonian University of Cracow, Poland. She is a philosopher and a certificated psychoanalytic psychotherapist in private practice. Her research interests encompass, among others: psychoanalysis and culture, gender issues in religion, religious iconology, Hindu inspired new religious cults. She has published and presented a number of articles and papers on Hindu religious traditions. She authored and co-authored several books, among them: *Ginefobia w kulturze hinduskiej* (*Gynophobia in Hindu culture*, translation into English in progress).

THE MECH TRIBE IN SUB-HIMALAYAN NORTH BENGAL: STUDY OF THE TRADITIONAL FOLK, GODDESSES AND CHANGES

Anil Kumar SARKAR

Department of History, University of Kalyani, Nadia, West Bengal, India

Sub-Himalayan North Bengal as well as North East India may be called the museum of races and tribes. No other part of India saw such a conglomeration of races and tribes. Most of the scholars agreed that the Meches belong to the mongoloid groups, which constitutes the third largest group of racial element in India. The Indian literature and the Epics have described Meches as the Danavas, Asuras, the kiratas and Mlechhas.

According to R.H. Codrington, the Meches believe in animism. Mech, their social customs and beliefs as a whole, touch upon their beliefs with regard to the creation of the world and various items of tribal folk-lore. They worshiped natural forces. Rites consist of sacrifice of animals and birds. Prayers consist of invocation for protection for the people, the crop, and the domestic animals and from all other misfortunes. Sacrifice is generally of hogs, goats, fowes, ducks and pigeons.

The Meches have an innumerable host of gods and goddesses whom they worship. Many of the Mech deities have been borrowed from the Hindus or vice-versa. A. Campbell thinks that the religions of the Meches are the Shivite form of Hinduism. The popular Mech deities are –Noni Modai (House hold gods), Doini Modai (River gods) and Gamini Modai (Village gods) etc. Recently, there are so many changes in their traditional folk and worship of Goddesses.

Anil Kumar Sarkar is a Professor Department of History at University of Kalyani, Nadia, India.

TRACING THE HISTORY OF THE EMACIATED GODDESS THROUGH THE LENS OF ICONOGRAPHY: CĀMUṄḌĀ IN SELECTED PURĀṄAS AND SCULPTURES FROM NORTH AND CENTRAL INDIA

Sandra SATTLER

School of Oriental and African Studies (SOAS), London, UK

This paper seeks to provide an intermedial approach to the study of the emaciated goddess Cāmuṅḍā; that is, an inquiry into her development, extrapolated from textual and visual sources. The skeletal deity presents a pan-Indian phenomenon with elaborate sculptures scattered throughout South Asia and beyond. Within the paradigm of fierce goddesses, she occupies a crucial role as she blurs the lines between Tantric and orthodox, sectarian and religious affiliations. She is a mother, a *yoginī*, an independent goddess, an aspect of Mahādevī, and, for instance, a model for the Jain goddess Saccikā.

In both, her representations in temples and mythology, the focus is on her fierce appearance. Ultimately, iconography served as a tool to navigate and negotiate the originally tribal deity's position in a broader Hindu pantheon. Among other things, this included a borrowing/sharing of iconographic elements from/with other deities as well as establishing a consistent type over time. Her depiction is outlined in *purāṇas* such as the *Agni-*, *Garuḍa-* or *Devīpurāṇa*. A brief discussion of selected excerpts will locate her within this tradition and open up questions of her trajectory and link to other gods and goddesses. Subsequently, an overview of Cāmuṅḍā sculptures, primarily from medieval Madhya Pradesh, will be presented. Contrasting the literary sources with the art historical material will shed light on the relation of text and image. It will further attempt to reveal the space where these two traditions met and the Cāmuṅḍā cult developed.

Sandra Sattler is a doctoral researcher at SOAS and current AHRC CHASE scholar working on the iconography of fierce goddesses. She holds a BA and an MA (with distinction) in Indology both from Goettingen University, Germany. As a Fulbright fellow, she also studied at the University of California, Berkeley. Sandra was a Research Associate at Goettingen University's Department of Indology and Tibetan Studies for many years and has lectured in Goettingen, at the University of Muenster and Ghent University. Her research focuses on Indian temple art, Purāṇas and the Goddess tradition in India.

BECOMING MONUMENTAL: A TRANSCULTURAL BIOGRAPHY OF THE DRAGON VASES, CA. 1690–1933

Feng SCHÖNEWEIB

Institute of East Asian Art History, Heidelberg University, Heidelberg, Germany

This paper considers how emerging recognition of provenance shaped public perception of monumentality in a transcultural context. Focusing on eighteen so-called Dragon Vases of Dresden provenance, I explore the transcultural biography and monumentality of Chinese porcelain from an intersecting standpoint of provenance research, histories of collecting and antiquarianism, and German historiography of Chinese art.

The large vases were produced in Jingdezhen, Qing-dynasty China, around 1690. Measuring more than one meter in height and weighing about 50 kilograms, their extraordinary materiality formed the material foundation for monumental sensation. Since 1900, generations of German museum professionals started to celebrate these monumental vases in their published writings, internal reports, and curatorial practices. Most notably among the vases are eighteen so-called Dragon Vases, which “enjoyed special fame without people actually being able to identify them” (Reidemeister 1933: 268). The fame and designation originated from the exchange of dragoons for porcelain between the Saxon and Prussian electors in 1717, but it took one and a half centuries for the term *Dragonervasen* to emerge in antiquarian and museological contexts. In 1982, GDR Stasi agents confiscated Helmuth Meißner’s (1903–1998) art collections in Dresden, which included a large blue-and-white Chinese porcelain vase. With a Japanese Palace Number “N:2” and a zigzag line incised on the reverse of its lid, the vase has a manifest provenance from the historical Dresden Porcelain Collection, the institutional predecessor of the Porcelain Collection, Dresden State Art Collections (SKD). Despite the Stasi’s insistence on selling the vase for foreign currency, the SKD successfully claimed it by invoking its value as a “nationally valuable cultural property (national wertvolles Kulturgut),” a legal category designating objects of national significance for Germany’s cultural heritage (Lupfer 2019: 130).

Why was a Chinese vase perceived as remarkably valuable for German cultural heritage? How did Chinese porcelain become monumental in German antiquarian thoughts and practices? The present study seeks to answer the questions by looking into three formative phases of the monumental: the making of provenance (1715–1735), the rediscovery of provenance (1853–1873) and how provenance transformed porcelain into monuments (1880–1913). Drawing from Chinese, German, and English primary sources, the paper reconstructs a transcultural biography of the prominent Dragon Vases, and analyzes how German historical actors present and interpret Chinese monumental vases on pictorial surfaces, in exhibition spaces, and in historiographical discourses.

Feng Schöneweiß is a PhD candidate in East Asian art history at Heidelberg University. His research focuses on the material culture of global connections in German- and Chinese-speaking regions. Feng is particularly interested in the histories of collecting and display in relation to the histories of art-historical writing. He worked as an assistant curator at the Museum of Shanghai University, and studied art history and transcultural studies in Nanjing, Shanghai, Heidelberg, Taipei, and Chicago. The current presentation is based on a major case study in his dissertation, which focuses on provenance and monumentality of Chinese porcelain in German antiquarianism.

JAPANESE PICTURE-POSTCARDS IN SLOVENIA

Chikako SHIGEMORI BUČAR

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

In today's Republic of Slovenia, old Japanese picture-postcards are archived in various institutions. For most of these postcards we know the names of individual collectors and their backgrounds, but there are also some known and unknown private collectors.

This paper presents all picture-postcards found in today's Slovenia, produced in Japan and some of them used for correspondence between 1890s and 1920s. They are analyzed according to the background of collectors/collections, types of photos or pictures on the front, printing technology, persons involved in correspondence etc.

Picture-postcards were important means for cultural contacts and communication between distant places, such as Japan (East Asia) and Slovenia (Central Europe), in the period when the postal service was rapidly developing, but the international telephone and telegraph were still expensive, and airplanes were not yet used by the masses.

Chikako Shigemori Bučar is an associate professor in Japanese studies at the Department of Asian Studies, Faculty of Arts, University of Ljubljana.

**“THE PROOF OF THE PUDDING IS IN THE EATING.”
THE HAROLD AND INGEBORG HARTOG COLLECTION
OF CHINESE PORCELAIN
AT THE MUSEUM FÜR KUNST UND GEWERBE HAMBURG (MKG)**

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Museum für Kunst und Gewerbe Hamburg, Hamburg, Germany

Freie Universität zu Berlin, Berlin, Germany

This paper examines how Harold A. Hartog (1910–2007) – a German-based Dutch businessman, chairman and member of the founding family of Unilever – built his impressive collection of Chinese imperial porcelain. Based on his meticulously written private documents, I set out his buying, collecting and displaying strategy in the context of his encounters with and his reception of Chinese art.

Hartog developed his passion and love for Chinese porcelain already at a young age. It was his father Jacob Hartog (1875–1962), who had an art collected and continuously gifted his son single pieces. Hartog then actively started to build his own collection in the 1950s or even 40s. He was smart enough to consult experts – Giuseppe and later John Eskenazi would regularly visit him in Hamburg – but confident enough to make his own decisions, too. “The proof of the pudding is in the eating,” he said to one of his consultants to underpin that his success was not about being lucky. The collection speaks for itself! The same is true for his investments in stocks. Interestingly enough, Hartog’s approaches to buying art and investing in stocks show great similarities.

The Harold and Ingeborg Hartog Collection of Chinese Porcelain entered the MKG in 2007. The majority of the 100 exquisite pieces date to the Qing era (1644–1911), a large part being assigned to the peak of the Chinese imperial porcelain production under emperor Yongzheng (r. 1723–35) and his son and successor Qianlong (r. 1736–95).

Maria Sobotka completed undergraduate studies in both art history and economics. After finishing her master’s at Freie Universität zu Berlin with a thesis on a contemporary Korean garden, for which she was awarded the prestigious ifa-Research award on foreign cultural policy, she spent one year as a visiting scholar at Peking University. Since November 2018 she works with the Asian art department at the Museum für Kunst und Gewerbe Hamburg. Her research focuses on Chinese and Korean art, current issues in cultural policy, postcolonial exhibition theories, art market studies, provenance research, the historiography of East Asian art in the West.

LEARNED APPROPRIATIONS OF THE PAGODA MOTIF IN EIGHTEENTH-CENTURY CHINOISERIE ART AND ARCHITECTURE

Wenjie SU

Department of Art and Archaeology, Princeton University, Princeton, NJ, USA

Inspired by recent scholarship that re-examined chinoiserie beyond frivolous exoticism, this paper aims to investigate the iconographical tendencies of the pagoda motif as appropriated in eighteenth-century European visual and material culture. This paper argues that learned intentions to understand Chinese architecture and society could be identified in chinoiserie interpretations of the pagoda, while these attempts were shaped by intellectual traditions and urgencies in Europe.

Despite the fluidity of meanings associated with most iconic chinoiserie motifs, a re-examination of influential chinoiserie designs suggests that the pagoda-tower was often rendered as an architectural signifier of imperial authority and civic order, which was probably inspired by travelogues and Jesuit reports that emphasized the key role of pagoda-tower in the typical Chinese urban fabric and the civic regulating function of this structure (although some early modern authors seemed to confuse pagoda/tower with the civic tower/lou). Widely portrayed on various surfaces, collected as architectural models, or actually built in full-scale, the pagoda was arguably perceived as an equal and unique architectural prototype in world history. At Shugborough, the juxtaposition of a five-story pagoda (1750s) with a reconstructed Vitruvius-based Tower of Winds (1760s) surpassed a pastiche of garden follies but invited serious comparison of free-standing monumental towers from different cultures.

The formal resemblance and probable historical connection between obelisks and pagodas, proposed by Kircher as a proof of Sino-Egyptian chronological continuity, further inspired artistic creations beyond Catholic commitment. Featuring pagoda-obelisk composites carried by elephants, various eighteenth-century English clocks designed for the Chinese emperor appropriated the pagoda motif as a learned token to address the imperial audience and the theme of time.

Wenjie Su is currently a PhD Candidate at the Department of Art and Archaeology, Princeton University, where she studies early modern European as well as Ming-Qing Chinese art and architecture. Broadly interested in the formation of knowledge involved in cross-cultural dialogues, her dissertation, supervised by Prof. Thomas Kaufmann and Prof. Cheng-hua Wang, will study the cultural history of timepieces in order to investigate the early modern Sino-European encounters in the technologies and conceptions of time. Her MA thesis (cum laude, Utrecht University, 2015) examined the intricate relationship between the history and historiography of Chinese export porcelain, which was supervised by Prof. Peter Hecht and Prof. Thijs Weststeijn. Wenjie's undergraduate education at the University of Hong Kong cultivated her research interest in historical cultural encounters (BA, First Class Honors, 2013).

FRAGILITY BETWEEN STEAM ENGINES: COLLECTING JAPANESE (AND CHINESE) PORCELAIN AND CERAMIC ART IN THE CZECH LANDS IN THE LONG 19TH CENTURY - TRADITION AND NEW IMPULSES

Filip SUCHOMEL

*Technical University, Liberec, and Charles University, Prague, Czech Republic
Moravian Gallery, Brno, Czech Republic*

An interesting aspect of the study of the collecting of Japanese (and Chinese) ceramics in the 19th century is determining how the items found their way into these collections, where, when, and by whom they were purchased and what their fates were. Such research, however, is a long process that requires patience and often yields uncertain results, since older collections, in particular, lack archival material. If such material exists – contemporary inventories, watercolor paintings or photographs of interiors for example – it is sometimes very difficult to match it to surviving exhibits, as they are usually perfunctory and general.

My lecture will describe the growth of old aristocratic collections in the 19th century, especially under the influence of fashion trends, world expositions and thanks to new possibilities of travel to the Far East. I will discuss what the collections looked like and what exhibits they were mainly composed of. Nevertheless I will focus not only on collections of the famous old traditional Arita porcelain, but above all on new Japanese ceramic production that has quickly gained popularity in Europe under the influence of world expositions.

I will mention the first Czech regional museum collections of Japanese art founded in the second half of the 19th century under the influence of world expositions especially in Brno, Liberec, Pilsen, Teplice, Děčín, Znojmo and Opava and show the development of their Japanese ceramic collections in the first period of their existence and activities.

In addition I will deal with new trends in collecting Japanese art in general, and ceramics in particular, at the turn of the 19th century, in connection with the phenomenon of travelling around the world before the First World War with special emphasis on travel literature of the period.

Filip Suchomel is Prague-born art historian and Japanologist, graduate of Charles University in Prague, currently a professor at the Technical University in Liberec and senior research fellow at Charles University in Prague and Moravian Gallery in Brno. In his professional work, he focuses on research of Japanese and Chinese art, with special emphasis on cultural exchange between the East and the West. In the long term, he is working with collections of Chinese and Japanese art in Czech museums, castles, and châteaux. He is the author of many publications including the extensive monographs *Masterpieces of Japanese Porcelain* (1997), *Surface Created for Decoration – Japanese lacquerware 1600–1900* (2002), *Journal of a Voyage – The Erwin Dubsy Collection: Photographs from Japan in the 1870s* (2006), *...And the Chinese Cliffs Emerged out of the Mist – Perception and Image of China in Early Photographs* (2011), *300 Treasures. Chinese porcelain from Wallenstein, Schwarzenberg and Lichnowsky collections* (2015) and *Shashin, shashin!! Japanese photography in the 19th century* (2019). Together with his wife, he is preparing for the publication of the annotated translation of Erwin Dubsy's travel diary (due to be published in January 2022).

CAKRASAMVARA OR TRAILOKYAVIJAYA?: ASCERTAINING THE IDENTITY OF A TANTRIC DEITY AT PHIMAI THROUGH SANSKRIT MANUSCRIPTS

Saran SUEBSANTIWONGSE

King's College, Cambridge University, Cambridge, UK

The lintel situated above the eastern portal of the *garbhagr̥ha* at Phimai depicts a threeheaded deity with eight arms while dancing on an elephant head. Owing to the fact that Phimai is confirmed to be a temple for esoteric Buddhist practices according to the inscriptions attributed to various kings of the Khmer Empire, the deity in question is, therefore, unquestionably belong in the pantheon of Tantric Buddhist deities. While most agree that the deity is tantric, some scholars in the past, nevertheless, have mixed opinions in pinpointing the identity of the deity, which has been thought of as either Cakrasamvara or Trailokyavijaya.

Hence the primary objective of this paper is to verify the identity of this deity through the studies of Sanskrit manuscripts, particularly the *Sarvatathāgatattvasaṃgraha*, *Sādhanamālā* and *Sarvavajrodaya*, which are some of the most authoritative texts on esoteric Buddhist deities of the Mahāyāna tradition. The results demonstrate that tantric Buddhism had once flourished in Thailand, but which had subsequently been taken over by the Theravada Buddhism, and that Sanskrit texts on tantric iconography may have been used in the creation of tantric iconographies at Phimai as well as in other esoteric Buddhist temples in the Khmer Empire.

Saran Suebsantiwongse is a PhD candidate in Sanskrit at the Faculty of Asian and Middle Eastern Studies, Cambridge University. Saran Suebsantiwongse works on the *Sāmrājyalakṣmīpīṭhikā*, a hybrid manual on kingship and tantric practices, which he proposes to be from Vijayanagara. Saran is also interested in art history and apart from the PhD course at Cambridge, he concurrently pursues a Postgraduate Diploma in Asian Art History at SOAS.

CHINESE EXPORT PORCELAIN IN THE PALACE MUSEUM: THE COLLECTIONS AND RESEARCH OF HAN HUAIZHUN

Yue SUN

*Palace Museum Beijing, Beijing, China
Heidelberg University, Heidelberg, Germany*

This presentation focuses on more than 300 pieces of porcelain donated by Han Huaizhun (1892-1970) to the Palace Museum by exploring their characteristics and value, and by discussing Han's contribution to the research of Chinese export porcelain according to Han Huaizhun's professional papers.

Han Huaizhun, an overseas Chinese from South Asia, was a businessman in Singapore in the first half of the 20th century. He returned to China in 1958 and began to work in the Palace Museum as an expert of ceramic history in 1962 until his death in 1970.

Han donated 325 ancient objects to the Palace Museum, of which 315 were ceramics. The most distinctive wares were the Chinese export ceramics sold to Southeast Asia during the Ming and Qing dynasties (14th-20th century). These dishes, bowls, pots and other daily necessities were sold to the present Nanyang area (South Asia) after firing at that time, which were very rare in China.

Sun Yue is curator at the Palace Museum Beijing; since 2004, he has been involved in dozens of exhibitions in the Palace Museum and other museums. In 2016 he joined the British Museum's International Training Programme. In 2014/15, he was invited by the Staatliche Kunstsammlungen Dresden in a project focusing on Chinese and Japanese ceramics of the 17th and 18th centuries. Since September 2016, he is pursuing his PhD at Heidelberg University under the supervision of Professor Sarah Fraser (*"New Narratives during the Kangxi reign (1662-1722): Research on the narrative decoration of Chinese porcelain collection of August the Strong."*).

CINNABAR ON WHITE: DISPLAYING CHINESE LACQUER AT HOME

Minna TÖRMÄ

University of Glasgow, Glasgow, UK

This paper explores how collectors might dedicatedly fashion an environment to showcase their collection in order to enhance its enjoyment. The display may also highlight the specific features of the objects. The case study which will help us to address the related issues concentrates on the Chinese lacquer collection of Diane Eustace and shows how she has thoughtfully designed and curated an interior for its display in her home in Avalon, Surrey (UK). In addition, the paper will close-up on a number of her lacquer pieces and consider them as repositories of memories.

The collection frames her dining room on three sides whereas the fourth side with windows opens to a garden view. Against the pristine white of the walls the mostly cinnabar coloured objects form a jewel-like presence while at the same time recall modernist painting. We are in the grey area where interior design meets with collection display. Theoretical analyses of collecting practice have tended to treat interior design and collecting display as opposites, but evidence from photographs and other archival sources shows that for a private collector the distinction may be irrelevant.

While the overall ambiance of the dining room appeals to the aesthetic sensibility, the individual objects themselves are vehicles for narratives. For the owner, the foremost of these are perhaps the stories of acquisition and memories that have accumulated, whereas the ‘didactic’ aspect which provides inspiration for learning can lead to unprecedented directions on the collecting path.

Minna Törmä is a lecturer in History of Art at the University of Glasgow. She studied art history and theatre history at University of Helsinki and received her PhD with a dissertation on Northern Song landscape painting (*Landscape Experience as Visual Narrative*) in 2002. She complemented her studies with courses on Chinese art at University of California, Berkeley (1993-1994) and the School of Oriental and African Studies, London (1998). Previously she has worked as a lecturer in the Arts of China MLitt programme at Christie’s Education London (2009-2014). She is also Adjunct Professor of Art History at the University of Helsinki.

THE MASS-PRODUCTION OF MEDIEVAL TALES IN SEVENTEENTH-CENTURY JAPAN: THE FORMATION OF CULTURAL MEMORY IN SETS OF PRINTED BOOKS, ILLUMINATED HANDSCROLLS, AND BOUND MANUSCRIPTS

Melanie TREDE

Institute of East Asian Art History, Heidelberg University, Heidelberg, Germany

Answering to the introduction of movable types from Chosŏn and Europe around 1600, the capital of Kyoto saw an explosion of printed and illustrated books in various techniques and material guises accompanied by rising literacy levels. An important aspect of this phenomenon was the repackaging of canonical texts. Among these were sets of thirty-six medieval ballad drama texts (舞の本 *mai no hon*), the first printings of which appeared during the Kan'ei era (1624-44), followed by multiple reprints of best-selling pieces. Despite the rise of print production, the seventeenth-century was not only the most prolific in terms of illuminated handscrolls and bound manuscripts, but also saw new ways of streamlining mass-produced script-painting media that answered to the needs of an expanding audience. While art historical research has considered written and illuminated handscrolls of the early modern era as an obsolete material medium, recent research underscores the vitality and innovation of this canonical format (e.g. Shimohara Miho).

Taking up case studies of the *mai no hon* genre, this paper addresses the following questions: how does the “field of tension” play out between printed books, illuminated manuscripts, and handscrolls? What is the role of block-printing techniques for composing illustrations, and how do new formatting standards shape interplays between text and image during the seventeenth-century? And ultimately, which roles did the production of large sets of printed books and handwritten/painted handscrolls and manuscripts have?

Melanie Trede is a Professor in Histories of Japanese Art at Institute of East Asian Art History at Heidelberg University. Among Professor Trede's research and publishing interests are Japanese narrative paintings, gender issues and political iconographies, art terminologies and the concept of the frame in transcultural engagements as well as digital art history. She is the author of *Image, Text and Audience: The Taishokan Narrative in Visual Representations of the Early Modern Period in Japan* (2003), *Hiroshige. One Hundred Famous Views of Edo* (2007/re-published 2010 and 2015), “*The Chinese render everything simple*”: *East Asian and European Negotiations on Perspective*” (2015), and most recently “*The Hat Maker: A newly discovered handscroll in the Berlin Asian Art Museum*” (2017).

COLLECTION OF WRITER AND WORLD TRAVELLER ALMA M. KARLIN

Barbara TRNOVEC

Regional Museum Celje, Celje, Slovenia

Collection of Alma M. Karlin, held by Celje Regional Museum – the second oldest museum in Slovenia, founded in 1882 –, includes more than 800 museum items and more than 500 postcards, that she has gathered during her journey. Most of the items of her highly interesting and important collection originate from Asia. Paper will highlight the nature of the Karlin's collection and her collecting policy, with the emphasis on the objects from Japan and China. Karlin (1889–1950) was a world traveller, writer, amateur researcher, polyglot and theosophist from Celje (nowadays Slovenija, then the Austro-Hungarian Empire), who travelled the world from 1919 to 1927. Travelling alone, she journeyed continuously for eight years, surviving on what she was able to earn through her own work. The nature of her travels places her among the greatest travellers of all time.

Barbara Trnovec is the Curator of Ethnology and Cultural Anthropology at the Celje Regional Museum and Assistant Researcher at the Faculty of Arts, University of Ljubljana.

WHERE TO PLACE EAST ASIAN COLLECTIONS? CATEGORIZATION OF CHINESE AND JAPANESE COLLECTIONS IN SLOVENIAN MUSEUMS AND THEIR REPRESENTATION

Nataša VAMPELJ SUHADOLNIK

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Individual objects of East Asian origin began entering Slovenian museums at the end of the 19th and beginning of the 20th centuries, and larger collections in the 1950s and 60s after the death of individual collectors. Museums began to face not only the problems of how to store and display the objects, but particularly the problems of classification and categorization. Do they belong to the category of “fine art” or is it more properly to be placed into the category of ethnography or anthropology?, and above all which museum should actually accommodate them?

The paper will offer an in-depth analysis of this kind of academic debate – where to place East Asian objects – which will further highlight the representation of this material in the last 100 years in the Slovenian museums and their historical (dis)continuity, as well as the criteria by which they were placed in either the exhibited collections or stored in the museum depositories as the “hidden East Asian collections.” Such debate, of course, reflects the deeper issue of understanding and perception of East Asian cultures in a wider Slovenian area, which will be further analyzed within the scope of academic scientific disciplines that were established simultaneously in the Slovenian university space.

Nataša Vampelj Suhadolnik is an Associate Professor at the Department of Asian Studies at the Faculty of Arts, University of Ljubljana. She is the initiator, co-founder and first president of the European Association for Asian Art and Archaeology, and the leader of the national research project *East Asian Collections in Slovenia: Inclusion of Slovenia in the Global Exchange of Objects and Ideas with East Asia* (2018–2021).

“STAG STONE STYLE” PETROGLYPHS AND THE PROBLEM OF THEIR SEMANTICS IN THE ROCK ART OF CENTRAL ASIA AND CHINA

Andrei V. VARENOV

Novosibirsk State University, Novosibirsk, Russia

Stag stones (or deer stones) are vertical steles, representing highly stylized sculptures of warriors dating to the X-VII centuries B.C. Many steles are all over covered with deer images with beak-shaped muzzles, thanks to which they gained their name. On the territory of China, “stag stone style” petroglyphs (or “stylized” deer) were discovered at Altay Mountains in Xinjiang, Yinshan Mountains and Wulanchabu Grassland in the southern part of Inner Mongolia and at Helan Mountains in Ningxia. Prof. D.G. Savinov had supposed that “stag stone style” petroglyphs are based on the idea of sacrificial deer, whose death enables the renewal and reproduction of nature and society. He considered hunters (archers), dogs (hounds) or so-called “chthonic predators” met in the rock art of Mongolia to be executors of this sacrifice. However, most of the scenes with archers and/or dogs hunting “stylized” deer don’t really belong to the “stag stones” period. Furthermore, the motif of “stylized” deer being attacked or torn apart by a chthonic predator is never met in the rock art or on stag-stones. The victims of chthonic predators’ attacks vary greatly (from a human to a fish) and are met in various contents. The author argues that all these scenes depict trials of a human soul in the Underworld. He believes that the stag stone represents the Universe and the divine ancestor of a tribe at the same time, whereby the images of deer on its surface reflect the social organization of the ancient society with a dual-exogamic clan structure.

Andrey V. Varenov was born in 1955 in Moscow. He has graduated from Novosibirsk State University in 1977. Since then for 30 years he worked as senior researcher at the Institute of Archaeology and Ethnography of Russian Academy of Sciences. A.V. Varenov is the lecturer on Chinese, Japanese and Indian history at Novosibirsk State University. His Ph.D. thesis (1988) was about ancient Chinese bronze weapons of Shang-Yin dynasty. A.V. Varenov is the author of about 200 scientific articles on Chinese and Central Asian archaeology. He is the Executive Secretary of the Scientific Journal “Vestnik NSU” (Series: Oriental Studies).

SOUVENIR, EVIDENCE, COLLECTIBLE: COLLECTING PRACTICES OF THE EARLY SLOVENIAN COLLECTORS OF EAST ASIAN POSTCARDS

Maja VESELIČ

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This paper examines how period fashions and individual inclinations intersect in the Slovenian collections of old East Asian postcards, formed in the early 20th century. It focuses in particular on the collections of Ivan John Jager, an architect, who spent several months in China and Japan between 1901-1902; the album of navy curate Ivan Koršič, who never travelled to East Asia, but received the postcards from sailors who did; and that of the extraordinary woman traveller and writer Alma M. Karlin, who spent more than a year and a half (1922-1924) in East Asia as part of her around-the-world trip.

Based on the comparative visual analysis of the collections, supplemented by the scarce documentary sources, as well as by contextualizing the images in the broader collecting practices of the times, the paper aims to flesh out what attracted the individual collectors and how this determined the character of their respective collections.

Maja Veselič is an assistant professor at the Department of Asian Studies, Faculty of Arts, University of Ljubljana.

A FAN AS CEREMONIAL AND RELIGIOUS OBJECT IN JAPAN

Nataša VISOČNIK GERŽELJ

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

Over the course of its long history, the fan came to occupy an important role in many aspects of people's life, not only as an object for cooling down on hot days, but also as an object in ceremonial and religious rituals in Japan. Ceremonial and ritualistic objects have been utilized as a means for establishing or maintaining communication between the sacred and the profane, but they also have almost always been of both utilitarian and symbolic natures, as it is the case with hand fan. It can be used as a protective devices and markers of sacredness, and often they complete the permanent furnishings of sacred places. In addition to their utilitarian role, they are endowed with a sacred character. The presentation looks into the use of hand fan as the ceremonial and ritualistic object through the history and its development in Japan. As a case study there are presented fans in some collections of Asian objects in Slovene museums.

Nataša Visočnik Gerželj is an assistant professor at the Department of Asian Studies, Faculty of Arts, University of Ljubljana.

CHINESE PLANTS AND THE EIGHTEENTH-CENTURY PHYSIOCRATICISM

Lianming WANG

Institute of East Asian Art History, Heidelberg University, Heidelberg, Germany

Why countless images of Chinese plants flooded the European publications of the eighteenth century and for which reason they were brought into being? Through a close reading of a large-sized, long forgotten affixed hanging with a great variety of Chinese plants, now kept in the Bibliothèque nationale de France, this paper aims to capture the major shift of the Sino-European exchanges of the botanical knowledge. The making of this painting, however, touches not merely the issues of possible sources and agents involved, but also the question of how the global network was established between different botanical gardens and institutions as well as the driving forces behind all these exchanges. Having identified all species of the plants and floras depicted in the painting, I will link them to a larger context of Jesuit botanical practices in Beijing, arguing Chinese garden plants were desired in the late eighteenth century, instead of herbal and other exotic plants. The botanical was in fact not the primary reason for the abundance of the images of Chinese plants. Lying behind the idea of utilizing Chinese plants was the belief of the physiocrats – they tended to propagate that the superiority of Chinese agriculture would greatly foster the economy and bring benefits for the European societies. Against this background, this paper attempts to contextualize this painting by putting into the “commercial images” ordered by Henri Bertin (1720-1792), a physiocratic and the controller general of finances of Louis XV. (r. 1759-1763), who acted as the major protagonist for the Sino-European exchanges of images and knowledge.

Lianming Wang is Assistant Professor at the Institute of East Asian Art History, Heidelberg University. He specializes in global Jesuit art and architecture, with a focus on early modern China. He is the author of *Jesuitenerbe in Peking: Sakralarchitektur und transkulturelle Räume 1600-1800* (Heidelberg: Universitätsverlag C. Winter, 2019). He studied art history, classical archaeology and Italian philology in Shanghai, Padova and Würzburg and received his Ph.D. (2014) in East Asian Art History from Heidelberg University. Before joining the faculty in Heidelberg, he has taught at the Institute of East Asian Cultural Studies, University of Würzburg (2009-2011).

THE PRESENTATION OF PALAEOLITHIC ARCHAEOLOGY IN CHINESE MUSEUMS

Lena WESEMANN

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As shown by ICOM's search for a new museum definition which started in 2015, caused turmoil and resignations among ICOM members in 2020 and has not yet reached unequivocal results, discussions about what a museum is and should do are extremely relevant and topical. In addition, Xi Jinping, General Secretary of the CPC, just recently promoted the strengthening of archaeological research 'with Chinese characteristics' to better understand the longevity and depth of Chinese civilisation. This talk provides preliminary insights into an investigation of an interconnection of both topics with special focus on Palaeolithic archaeology. Preliminary insights into a rather specific Chinese museum definition are primarily based on analyses of proposals submitted from China, Hong Kong and Taiwan during ICOM's process of discussing a new museum definition as well as on a comprehensive review of the existing body of scientific research literature in Chinese language. Specific case studies, i.e. the history exhibition at the National Museum of China as well as Zhoukoudian Peking Man Museum, serve as an access point to examine how this rather specific Chinese museum definition is linked to or reflected in the presentation of Palaeolithic archaeology within museums in China. The questions of how Palaeolithic archaeology is presented, which narratives this presentation follows and what this presentation and its narratives reveal regarding the characteristics of an underlying museum definition are at the centre of this examination.

Lena Wesemann, M.A., is a PhD candidate at the Institute for East Asian Art History at Freie Universität Berlin researching the presentation of Palaeolithic archaeology in Chinese museums with a special focus on narratives of human evolution until and including *Homo erectus*. She is also a research associate at the Institute for China Studies at Freie Universität Berlin.

CHINESE EXOTICISM BEYOND IMPERIALISM: THE 19TH-CENTURY DISPLAY OF CHINESE ART AT THE D'ENNERYS HOUSE

Yuet Heng WONG

School of Oriental and African Studies (SOAS), University of London, London, UK

France is one of a few European nations which have had a long history of political and cultural interactions with China. The 19th century which witnessed the rise of European Imperialism, on one hand, was politically problematic. On the other, it also marked the beginning of the upper-middle class interest in collecting and displaying Chinese art, as ports were open following the Opium Wars. This presentation will focus on a largely overlooked/ under-rated collection of Chinese artefacts formed by Adolphe d'Ennery and his wife Clemence, situated in their home in Paris (now as the Musée d'Ennery).

Instead of applying the post-colonialist theory which has been the most common framework for scholarly writings on 19th-century European collecting practices in Asia, this research project attempts to expand the attention from the Imperialist context to other personal and social contexts. By examining practically and thoroughly various visual elements of the display, including architecture, division of space, classification, and interior decoration, the presenter would stress the individuality of the display, analyse how Chinese culture was perceived, and investigate the effects of their presentation beyond the European Imperialism.

I will argue how the display demonstrated their real interest in Chinese exoticism, and an equal relation between Chinese and western culture, as well as how they utilised the collection as a self-representation in publicly claiming the uniqueness of their taste and social status against and within the bourgeois sphere. This presentation will also briefly discuss the possibility of applying this “beyond-Imperialist” framework to other cases in Europe.

Yuet Heng Wong is a PhD candidate in Chinese art history from SOAS, the University of London, under the supervision of Professor Shane McCausland. Prior to her PhD study, she did her BA and MPhil in art history at the University of Hong Kong. Her MPhil thesis (2017) is “The Display of Chinese Art in Late 19th-Century French Houses and Museums”.

REDEFINITION OF TRADITION: ABSTRACT OIL PAINTING IN MAINLAND CHINA

Daniela ZHANG CZIRÁKOVÁ

*Institute of Oriental Studies, Slovak Academy of Sciences, Bratislava, Slovakia
Department of East Asian Studies, Comenius University, Bratislava, Slovakia*

Although traditional Chinese ink painting and calligraphy had influenced the birth of abstract art in the Western countries, oil painting in China has been developing in the intentions of realism, or, at least in the purpose of the figurative painting. The paper will shortly present the situation of abstract painting in China since the New Wave 85 up to now, the tendencies of abstract oil painting, the position of abstraction in the eyes of painters, art critics, as well as the situation of artists from the commercial point of view. Chinese painters devoting in abstraction and using oil, unlike artists using ink, had been attracted as abandoning the tradition, "learning from the West", losing their style.

However, the situation is changing now, especially after the beginning of the 21st century. Abstraction, long deprecated not only by art critics but sometimes even by a significant part of artists, is slowly beginning to be accepted. In my speech I will present some painters who have been involving in doing abstract works for many years (for example, Wang Chuan, Ding Yi, Guan Ce, Qi Haiping and others), but I will also point to those artists who started with abstraction later, some of them only in the last decade (Li Lei, Zhang Guolong, Tan Ping, Wang Huaiqing and others), or those who had switched from purely ink painting on Western art, such as oil or acrylic (Zhang Yu).

Daniela Zhang Cziráková is a sinologist graduated M. A. from Comenius University. She accomplished her Ph. D. in 2002 at Charles University, Institute of East Asian Studies (History of Chinese Arts). She presently works at Slovak Academy of Sciences, Institute of Oriental Studies, and Comenius University, Department of East Asian Studies (Chinese literature). She taught the history of Chinese art at the Institute of Fine Arts in Bratislava. She published several scholar essays in Slovakia and abroad. In 1998, her essay "The View from Outside – Nietzsche's Thus Spoke Zarathustra and Lao Zi's Dao De Jing" was awarded by the second prize in "Creative Competition for the Best Scientific and Scholarly Essay" announced by the Slovak Literary Fund. She translated several books of poetry to Slovak and one to Chinese (Paolo Zhang: *The Shadow of Jinyang* MESA, Bratislava, 2011, Zhao Si, Tang Xiaodu, Chen Donddong Lin Song, *ARS POETICA* 2015, Bratislava, Zhao Si: *Disappearing and returns*, *Ars Poetica*, 2018, Milan Richter: *Death on a long visit – linguistic part*, Taipei, 2019). She involves in the research of Chinese art and contemporary Chinese literature.