

*European Association for Asian Art and Archaeology*

*Online Panel no. 1*

## **Paintings, Prints and Motifs in East Asian Art**

*(Tuesday, 5 October 2021; 13:00)*

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**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*

## **ABSTRACTS**

*(in alphabetical order)*

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### **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).

## **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*.

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

**Véronique Alexandre JOURNEAU**

*Research Centre for Far Eastern Studies of the Paris-Sorbonne University (CREOPS), Paris, France*

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).

## CHINESE PEASANT PAINTING (*NONGMINHUA*) OF SHAANXI PROVINCE

**Polina KOMAROVSKAYA**

*Philosophy and Culture of the Orient department, Institute of Philosophy,  
St.Petersburg State University, St. Petersburg, Russia*

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.

## LUNAR VISIONS IN CHINESE POPULAR IMAGERY

**Marie LAUREILLARD**

*Université Lumière Lyon 2, Lyon, France*

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 Jicai 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).

## **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 Dondong 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.