

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)

REGISTER HERE

Date: Tuesday, 5 October 2021

Time: 13:00 - 16:00 (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:** The night and the moon in Taiwanese painting today
- 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 - 15:30 **Maximilian Leopold LANGEFELD:** Cut, Copy and Paste: Strategies of Appropriation in Yu Youhan's 余友涵 (b. 1943) Political Pop Works, 1990–2000
- 15:30 - 16:00 *DISCUSSION*

ABSTRACTS

(in alphabetical order)

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
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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 is a doctoral candidate in History of Art and Visual Studies at Cornell University. Her primary focus of scholarship is print culture and photography during Republican-era China. She co-curated an exhibition at the Johnson Museum, "Debating Art: Chinese Intellectuals at the Crossroads".

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.

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.

THE NIGHT AND THE MOON IN TAIWANESE PAINTING TODAY

Marie LAUREILLARD

Université Lumière Lyon 2, Lyon, France

The moon has always been a central topic of Chinese poetry and painting, what we will try to show through a quick overview in order to convey its meaning and symbolism. Nowadays, three Taiwanese artists give a new interpretation of it by reinventing traditional ink painting. The first one is Liu Kuo-sung 劉國松 (1932-), fascinated by astronomy and the first steps on human beings on the moon, who painted astonishing moonscapes. The second one, He Huaishuo 何懷碩 (1941-) gives a renewed poetic version of traditional landscapes by moonlight. The third one, Lo Ch'ing 羅青 (1948-), represents the night sky in an unusual way. In his paintings as well as in his poetry, the moon is no more connected with traditional motifs like rabbit or jade, but combined with new elements, for example with UFOs. Sparkles, created with brilliant bits of gold leaf, are scattered all over. With electric lamps, Lo's night scenes visually address the phenomenon of scientific and technological innovation. We will try to analyze the significance of the night and moon scenes of these three painters in national and historical context.

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

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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.