

*European Association for Asian Art and Archaeology*

*Online Panel no. 4*

# **Framing and Representation Asia Collections around the World**

*(Tuesday, 26 October 2021; 13:00)*

---

---

**REGISTER HERE**

---

---

**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*

## ***ABSTRACTS***

*(in alphabetical order)*

---

### **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.

## **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.

## 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.

## **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 dragons 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.

## **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 Dubskey 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 Dubskey's travel diary (due to be published in January 2022).

## **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”.