

European Association for Asian Art and Archaeology

Online Panel no. 7

Studies in Chinese Archaeology and Museology

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New Views in Korean Art

(Tuesday, 16 November 2021; 13:00)

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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*

ABSTRACTS

(in alphabetical order)

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.

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.

ARCHAEOLOGICAL RESEARCH OF CHINESE PORCELAIN IN OTTOMAN HUNGARY

Tünde KOMORI

Medieval Studies Department, Central European University (CEU), Budapest, Hungary

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 high end 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.

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

Mia Y. MA

University of Cambridge, Cambridge, UK

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".

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 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.

THE PRESENTATION OF PALAEOLITHIC ARCHAEOLOGY IN CHINESE MUSEUMS

Lena WESEMANN

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Berlin, Germany*

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.