



THE FOURTH

Conference of the European Association for Asian Art and Archaeology

📍 School of Arts and Humanities
(Faculdade de Letras), University of Lisbon

📅 8-13 September 2025



European Association for
Asian
Art and
Archaeology

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THE FOURTH

Conference of the European Association for Asian Art and Archaeology

8-13 September 2025

Team & Contributors

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This work is financed by national funds through FCT – Foundation for Science and Technology, I.P. in the scope of the projects UID/04311, Centre for History of the University of Lisbon; UID/00698: Centre for Archaeology. University of Lisbon; UID/04189, of Artis - Institute of Art History, from School of Arts and Humanities of the University of Lisbon.



Image featured on the cover and within the booklet: Details from double-folio from the Haftawrang (Seven Thrones) by Jami (d. 1492); The Miraj of the Prophet (f. 275a), Period (1556-1565), Opaque watercolor, ink and gold on paper, H x W: 34.2 x 23.2 cm (13 7/16 x 9 1/8 in), Accession Number: F1946.12.275, Smithsonian NATIONAL MUSEUM OF ASIAN ART retrieved from <https://asia-archive.si.edu/object/F1946.12.275/>



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Welcome Message

Dear EAAA members,
conference participants and attendees,
dear colleagues,

On behalf of the European Association for Asian Art and Archaeology it is a great honor to welcome all of you to the **EAAA 4th international conference**, hosted by the University of Lisbon in Portugal. The conference is jointly organized by the EAAA the following University of Lisbon institutions: the Centre for Archaeology (School of Arts and Humanities), the Centre for History of the University of Lisbon, the Institute of Art History, and the Asia Collections Network.

The European Association for Asian Art and Archaeology remains the main academic society for Asian art and archaeology in Europe. It is an international, voluntary, independent, non-governmental and non-profit academic organization representing professional art historians, archaeologists, researchers, students and anyone interested in Asian art and archaeology from across Europe and beyond. The main aim of the Association is to encourage and promote all academic and scholarly activities related to Asian art and archaeology in European countries. We are proud to host this major conference that will bring together over two hundred speakers from across the world.

The purposes of the conference are multifold. We hope to open dialogues between scholars of Asian art and archaeology and to offer a platform for the presentation and discussion of recent research and for highlighting the significance of Asian art and archaeology collections in European collections and institutions. Our goals include the revision of historical approaches that have been prevalent in the study and research of Asian art and archaeology, the elaboration of existing art theories and methodology, and the formation of new research approaches and methods in Asian art and archaeology.

As you will see in the following pages, the program of the 4th EAAA conference offers a wide range of topics, which will be presented by scholars from across the world and organized in numerous panels. In looking forward to this rich and varied program, we are convinced that these contributions will help the highlight and encourage future research in Asian art history and archaeology.

We would like to take this opportunity to extend our gratitude to all the foundations and supporters who have made this conference possible: the **CH-ULisboa** (Centro de História da Universidade de Lisboa), the **UNIARQ** (Centro de Arqueologia da Universidade de Lisboa), **ARTIS** (Instituto de História de Arte), **FCT** (Fundação para a Ciência e a Tecnologia), the **Fundação Oriente-Museu**, the **Fundação Calouste Gulbenkian**, the **Casa Ásia** - Coleção Francisco Capelo (Santa Casa da Misericórdia de Lisboa), the **Jorge Welsh Works of Art**, the **Albuquerque Foundation**, the **Centro de Estudos Indianos**, the **Casa da Índia**, the **Embassy of India** and the generous support of **anonymous sponsors**.

I look forward to meeting you at the conference!

Hans Bjarne Thomsen
President, EAAA





Welcome Message

Dear Participant,

It is our great honour to welcome you all to the **4th EAAA Conference**, which has been jointly organized. As the local hosting party of this event with the **European Association for Asian Art and Archaeology (EAAA)** and hosted by the **School of Arts and Humanities, University of Lisbon (FLUL)**. As the local organizers of this event, it is our heartfelt pleasure to be welcoming you all to Lisbon.

Lisbon, the capital of Portugal, is rooted in centuries of maritime trade and exploration, cultural exchange and global connectivity, particularly in relation to Asia. Its historical ties to the East are deeply embedded in the city's architecture, museums, collections, and urban memory.

As once Kirti N. Chaudhuri wrote: "all the historical facts with or without a specific date possess a past and future, both of which are independent observations. [...] Historical action must necessarily take place in a physical domain, but its manifestations are measured against temporal ruptures perceived in the mental domain as past, present and future. [...] The complexity of movements [...] may owe their origin to the interaction between the physical and mental domains at the level of action".¹

Today, it is precisely because diverse groups of scholars have come together for the **4th International EAAA Conference** that the event holds such significance. Participants will not only present a wide range of topics related to Asian art and archaeology but will also play an active role in the complex web of movements that give rise to dynamic interaction within a growing network of art historians, archaeologists, researchers, students, and all those with a keen interest in the field.

Reverberating the networking forged by Portuguese navigators in the fifteenth and sixteenth centuries, who connected distant cultures through exchanges and encounters, we hope that this conference creates a space where knowledge, perspectives, and relationships can flow across borders and disciplines.

¹ Chaudhuri, K. N. 1990. *Asia before Europe : Economy and Civilisation of the Indian Ocean from the Rise of Islam to 1750*. Cambridge [England]: Cambridge University Press, p. 24.

A direct link between Europe and Asia was created under Portuguese initiative. It was not an unprecedented event. The Portuguese were not the first to connect these distant regions. As historian Valerie Hansen argues², long before Vasco da Gama's voyage to India, a vast web of overland and maritime trade routes already facilitated the exchange of goods, people, ideas, and technologies between Asia, the Middle East, Africa, and Europe.

From the Silk Roads to the Indian Ocean trading system, these networks were thriving by the turn of the first millennium, linking civilisations across continents. This was an ongoing process that was to be continued during the fifteenth and sixteenth centuries as Lisbon, among other cities, metamorphosed into a gateway for trade, diplomacy, and cultural interaction across the oceans.

Lisbon's heritage reflects these connections in a multitude of ways. Some of the city's leading museums house extraordinary collections dedicated to Asian art and the Portuguese presence in Asia, from Macau and Goa to Timor and Japan. These include artefacts, decorative arts, manuscripts, and religious objects, which all testify to centuries of exchange between Portuguese and Asian societies.

Lisbon's connection to Asia is also evident in its urban fabric, culinary traditions, and even linguistic borrowings. The city has absorbed influences from across the former Portuguese Empire, including spices, textiles, and design motifs that originated in Asia and became integrated in the local culture.

It is against the background of this rich historical and cultural context that hosting the **4th EAAA Conference** becomes both significant and deeply meaningful. The city's longstanding ties to Asia offer a unique and relevant backdrop for scholarly discussion and reflection on Asian art, archaeology, and cross-cultural connections. The concepts of network, knowledge, and interaction, which are central principles for EAAA Conferences, clearly resonate in this settings

From Lisbon to the world: we hope that the dynamic interaction triggered by the **4th EAAA Conference** will not only facilitate the dissemination of new knowledge but also stimulate critical dialogue and the formation of lasting professional relationships.

By bringing together a broad spectrum of expertise and perspectives, it is our hope that Lisbon will continue, on this special occasion, to celebrate and critically examine its Asian heritage through exhibitions, academic research, and international cooperation.

Welcoming the EAAA community to Lisbon is not only an honour, as mentioned before, but also a timely opportunity to engage with the complex legacies of global heritage from a historically connected European capital. This conference is meant to constitute a privileged platform for advancing interdisciplinary dialogue, sharing recent research, and strengthening collaborative networks between European and Asian institutions. Thus reinforcing Lisbon's role as a bridge between

² Hansen, Valerie. 2020. *The Year 1000: When Explorers Connected the World and Globalization Began*. First Scribner hardcover edition. New York: Scribner.

continents and working as a locus where historical links can be re-examined and reimagined under the terms of contemporary scholarship.

This event brings together a diverse and distinguished community of researchers, art and archaeology curators, and institutional stakeholders, all united by a shared commitment to advancing the understanding, preservation, and interpretation of cultural heritage. Through thoughtful dialogue, interdisciplinary exchange, and collaborative engagement, we aim to bridge academic inquiry with curatorial practice and strategic decision-making.

The program has been carefully organised in order to foster meaningful conversations around current challenges, emerging methodologies, and the future of heritage research and stewardship.

We are confident that your participation will not only enrich your own professional journey but also offer a valuable contribution to the wider community.

This conference would certainly not have been possible without the support of the **CH-ULisboa (Centro de História da Universidade de Lisboa)**, the **UNIARQ (Centro de Arqueologia da Universidade de Lisboa)**, **ARTIS (Instituto de História de Arte)**, **FCT (Fundação para a Ciência e a Tecnologia)**, the **Fundação Oriente-Museu**, the **Fundação Calouste Gulbenkian**, **Casa Ásia - Coleção Francisco Capelo (Santa Casa da Misericórdia de Lisboa)**, **Jorge Welsh Works of Art**, the **Albuquerque Foundation**, **the Centro de Estudos Indianos**, the **Casa da Índia**, the **Embassy of India** and the generous support of anonymous sponsors.

Therefore, on behalf of the **European Association for Asian Art and Archaeology (EAAA)** and the **School of Arts and Humanities, University of Lisbon (FLUL)**, we would like to express our sincerest gratitude to each of our speakers for taking part in this conference: it simply would not have been possible to have it without each and every one of you!

Thank you for being part of this event.

We wish you a productive, insightful, and enjoyable experience.

The EAAA Organising Committee
School of Arts and Humanities
UNIVERSITY OF LISBON





Conference Programme Overview

 8-13 September 2025



Day 1

Monday, 8 September 2025

8:00–17:30 **Registration** - Atrium Anf.I, School of Arts and Humanities, University of Lisbon

9:30–10:00 **Opening Ceremony** - Anf. I

10:00–12:00	Anf. I	Anf. II	Anf. III	Anf. IV	Room B112.B
	Panel 1 Sacred Symbols: The Visual Language of Hinduism	Panel 2 Weapons, Warfare, and Interregional Interactions in Pre-Imperial China	Panel 3 Silver arts circulating in 17 th –20 th Century Asia	Panel 4 Crossing Boundaries: The Interplay of 16 th –19 th Century Indian and Chinese Textiles, Dress, and Visual Presentations	Panel 5 Avantgarde is Dead, Long Live Transcendence: Transformations in Japanese Visual Art over 100 Years

12:00–13:30 Lunch

13:30–15:30	Anf. I	Anf. II	Anf. III	Anf. IV	Room B112.B
	Panel 6 Misidentified and Misunderstood: Recontextualizing Early Chinese Material Culture	Panel 7 A New Narrative of Korean Life and Rituals in 19 th Century Joseon Korea Told by Vibrant Folding Screens	Panel 8 Reimagining Religious Art and Archaeology across Asia	Panel 9 Edo-period art markets, Euro-Japanese exchanges, and 19 th -century visual culture	Panel 10 Collecting and Collectors of Chinese Lacquer in Twentieth Century Europe

15:30–16:00 **Coffee and Tea Break**

16:00–18:00	Anf. I	Anf. II	Anf. III	Anf. IV	Room B112.B
	Panel 11 Women's Art in Okinawa Today: Between Japan and the Pacific Islands	Panel 12 Chinese Trade, Influence, and Material Culture across the Early Modern World	Panel 13 New Insights on Old Visual and Material Evidence of Nanban Culture in Japan	Panel 14 Religious iconography and regional adaptations of Islamic art	Panel 15 Gender, Gaze, and Heritage in Chinese Visual Culture

18:00–18:30 **EAAA Monograph Series Presentation** - Anf.I

19:00 **Welcome Reception** - Garden D.Pedro V

Day 2

Tuesday, 9 September 2025

8:00–17:30 Registration - Atrium Anf.I, School of Arts and Humanities, University of Lisbon

9:00–11:00 Anf. I Anf. II Anf. III Anf. IV Room B112.B Room C128

Panel 16

'Translating'
Indian Dances
Across Cultures

Panel 17

Textile trade,
motif diffusion,
and cultural
identity
through
material
objects.

Panel 18

Women
Artists and
the Making
of a New
20th Century
Japanese Art
History

Panel 19

Habsburg
"China": Central
European
perceptions of
East Asian art

Panel 20

Global
Trajectories
of Korean Art:
Cross Cultural
Interactions,
Exile, and
Identity

Panel 21

Decorated
Tombs of
Japan: New
research and
new horizons

11:00–11:30 Coffee and Tea Break

11:30–13:30 Anf. I Anf. II Anf. III Anf. IV Room B112.B Room C128

Panel 22

Material
culture, trade
networks,
and visual
exchanges
across Eurasia

Panel 23

Ming-Qing
craftsmanship,
print
culture, and
technological
innovation.

Panel 24

An Audible
Space:
Visualizing
Sound and
Performance
in China's Six
Dynasties
Culture
(220–589 CE)

Panel 25

Colonial
legacies,
Modern
Collaborations,
and Heritage
Preservation

Panel 26

Art and
Archaeology
across Time
and Space

Panel 27

Performing
Archive:
Animating,
Contesting,
Reclaiming
Voices within
Archives

13:30–15:00 Lunch

15:00–17:00 Anf. I Anf. II Anf. III Anf. IV Room B112.B Room C128

Panel 28

Intersections
of gender,
performance,
and material
culture across
historical
periods

Panel 29

Art, Archaeology
and
cross-cultural
comparisons

Panel 30

Post-war to
contemporary
art addressing
social trauma,
nationalism,
and urban
subcultures

Panel 31

Colonial
legacies,
wartime art,
and modern
identity
struggles

Panel 32

Artistic
Hybridity,
Missionary
Collections,
and European

Panel 33

Missionary
Collections

17:00–17:30 Coffee and Tea Break

17:30–18:30 Keynote Speaker – Lothar Ledderose - Anf.I

18:30 EAAA Board Meeting with Beishantang Foundation - Room B112.H

Day 3

Wednesday, 10 September 2025

8:00–17:30 **Registration** - Atrium Anf.I, School of Arts and Humanities, University of Lisbon

9:00–11:00 Anf. I Anf. II Anf. III Anf. IV Room B112.B Room C128

Panel 34

Entangled in Interaction: Network Approaches in Chinese Archaeology

Panel 35

Visual Representations of Animals in Epistemological Shifts and Culture Exchange (Part 1)

Panel 36

Speaking for the Marginalised: Mosque Architecture along the Indo-Pacific Rim

Panel 37

Innovative Expressions of Chinese Calligraphy in Contemporary Times and their Data Knowledge Representation

Panel 38

Research on Palace Museums Artifacts from the Perspective of Cultural Exchange History

Panel 39

Collecting Asia: Legacies, Provenance, and Display in Europe

11:00–11:30 **Coffee and Tea Break**

11:30–13:30 Anf. I Anf. II Anf. III Anf. IV Room B112.B Room C128

Panel 40

Traditional Japanese Craft, Printmaking and Material Culture

Panel 41

Beyond Chinoiserie: Visual Representations of Animals in Cultural Exchange, 1700–1911 (Part 2)

Panel 42

Collecting, Displaying, and Interpreting Chinese Art in Early 20th-Century Europe

Panel 43

Material Legacies: Production, Memory, and Heritage in Southeast Asia

Panel 44

Asian Art in Planetary Perspective

Panel 45

Transmission and Transformation in Chinese Ceramic Traditions

13:30–15:00 **Lunch**

15:00–16:30 Anf. I Anf. II Anf. III Anf. IV Room B112.B Room C128

Panel 46

Colonial-era Architectural and Visual Exchanges between South Asia and Europe

Panel 47

Food and Drinking Vessels: Their Impacts on the Material Culture of China and Beyond

Panel 48

Post-war to contemporary art addressing social trauma, nationalism, and urban subcultures

Panel 49

Ambivalent Movements: Travel as Represented in 20th Century East Asian Visual Culture

Panel 50

Transformations in Religious Expression: Place, Faith, and Material Cultures in Japan

Panel 51

Symbolism of Animals and Landscapes in Chinese Art Tradition

16:30–17:00 **Coffee and Tea Break**

17:30–18:30 **General Assembly** - Anf.I

18:30 **EAAA + ACN Europe meeting** - Room B112.H

Day 4

Thursday, 11 September 2025

9:00-10:00 **Museum of Orient (Fundação Oriente)**
Keynote Speaker: Mariana Diniz

10:00-13:00 **Visit Fundação Oriente - Temporary Exhibition Japan: Festivities and Rites**
(with the introduction of curator Sofia Campos Lopes and António Barrento)

Optional program for participants by the University of Lisbon's Centre of Archaeology and Museum of Orient: Kawano Kazutaka - Tokyo

13:00-14:30 **Lunch**

15:00 **Welcome to Calouste Gulbenkian Foundation**
Guilherme Oliveira Martins - Administrator of the Board

Introduction to the Calouste Gulbenkian Museum
António Filipe Pimentel - Director

15:10 **Calouste Gulbenkian, The Collector**
Vera Mariz - Research Curator

15:20 **Islamic Art**
Jessica Hallett - Deputy Director

15:40 **Chinese and Japanese Lacquer**
Rui Xavier - Coordinator, Preventative Conservation, Curator of Lacquer

15:50-16:10 **Coffee Break**

16:10-17:10 **Keynote Speaker: Partha Mitter**

Day 5

Friday, 12 September 2025

8:00–17:30 **Registration** - Atrium Anf.I, School of Arts and Humanities, University of Lisbon

9:00-11:00	Anf. I	Anf. II	Anf. III	Room B112.B	Room C128
	Panel 52 Interdisciplinary Studies of Mortuary Practices, Symbolism, and Regional Variations	Panel 53 Architectures of Enjoyment in Urban Japan	Panel 54 Rediscovering Asian Art Collections in Italy: Census, Research and Reconstruction	Panel 55 Images on the Move, Across China and Beyond	Panel 56 Restoration, Re-assembly, Re-Use: Material Artistic Processes in the (Re) Inscription of Power and Identities in South Asian Frontiers

11:00-11:30 **Coffee and Tea Break**

10:00–12:00	Anf. I	Anf. II	Anf. III	Anf. IV	Room B112.B	Room C128
	Panel 57 Expression, Politics, and Reinterpretation in Chinese Visual Culture	Panel 58 Ceramic Production, Trade Networks, and Stylistic Evolution across Dynasties	Panel 59 Political, Historical, and Ideological Narratives in Art	Panel 60 Landscapes of Meaning: Heritage, Memory, and Identity in Asian Gardens (Part 1)	Panel 61 Localising the Global Seventeenth Century: Art and Material Culture in China	Panel 62 Transnational Narratives in Mediating Modern and Contemporary Chinese Art: Identity, Collection, and Exhibition

13:30-15:00 **Lunch**

15:00-16:30	Anf. I	Anf. II	Anf. III	Anf. IV	Room B112.B
	Panel 63 Iconography and Narrative in South Asia	Panel 64 Cross-border Artistic Dialogues: From Historical Painting Manuals to Contemporary Community Art	Panel 65 Anticolonial, Postcolonial, and Decolonial responses in Asian Art and Architecture	Panel 66 Dreamy and Idealized Nature: The Artistic Conception of Gardens as a Cultural and Life History (Part 2)	Panel 67 Identities and Cross-Cultural Exchanges

16:30-17:00 **Coffee and Tea Break**

17:00 **EAAA Board Meeting II** - Room B112.H

18:30 **Farewell Dinner (Optional)** - Social Services Dinning Hall Meal - “Cantina Velha”



Keynote Speakers

📅 8-13 September 2025



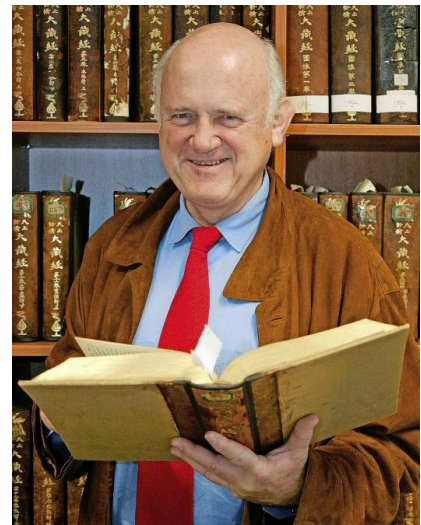
Professor Lothar Ledderose

Senior Professor University of Heidelberg

📅 9th September

📍 15:00 - FLUL Anf. I

Lothar Ledderose was born on 12 July 1942 in Munich. He was the chaired Professor of East Asian art history at Heidelberg University, a position he has held since 1976 until 2010. Lothar Ledderose was educated at the humanistic Apostelgymnasium, Cologne. From 1961-1969 he studied East Asian art history, European art history, Sinology, and Japanology at universities in Cologne, Bonn, Paris, Taipei, Heidelberg. PhD 1969, Heidelberg.



China Writes Differently

Two things make China unique in world history: it is the largest political unit with the longest history, and it has created the most complicated system of script. This lecture will demonstrate in four parts the connection between these two phenomena.

- The logographic script helped to overcome political disunity between the Warring States in the centuries before the common era, and in the 6th century CE it facilitated the reunification of the empire after three centuries of division. This happened in marked contrast to the Roman Empire, which used phonetic scripts and never managed to unite again.
- Also, in contrast to Europe, one finds in China almost no public portraits of rulers or public statues of them. Rulers were represented by their calligraphy instead.
- Since the 4th century CE, calligraphy was developed into an aesthetic system that was practiced by all members of the political elite. It served as a powerful cohesive within this elite over space and time.
- Although the urban plan of Beijing's Tiananmen Square with its mausoleum for Mao Zedong is indebted to both Washington and Moscow, the calligraphy displayed there makes it uniquely Chinese.

Professor Mariana Diniz

Associate Professor, University of Lisbon

📅 11th September

📍 Museu Oriente - Fundação Oriente

Mariana Diniz, Director of UNIAHQ, has dedicated her entire career to studying social trajectories in the Holocene, with a primary focus on western Iberian societies as her case studies. Her research spans the adaptation of Mesolithic hunter-gatherers to post-glacial conditions, the introduction of Neolithic farming communities in Iberia, and the emergence of monumentalization in the Megalithic and Copper Age societies. Her participation in the European Project Be- Archaeo, which focuses on the Japanese Kofun period, has expanded her research to include a broader geographical spectrum of social processes following the introduction of agriculture.



Thirty-six ways to honour the Dead – building and digging Kofun and Megaliths

The treatment of the deceased and the associated burial practices, emerging as social responses to the often-profound experience of loss, constitute defining features in the identification of Anatomically Modern Humans (*Homo sapiens sapiens*) by the scientific community. This attentiveness to the dead, already discernible among Palaeolithic and Mesolithic hunter-gatherer societies, reaches a paramount dimension within agro-pastoralist groups. This is exemplified by the monumental funerary architectures of the Kofun and Megalithic traditions situated at opposite ends of the Eurasian continent. These monuments provide compelling evidence of extensive social investment in the ritual management of death, including the architectural framing of burial sites, the formalised treatment and display of human remains, and the deposition of sophisticated grave goods. Despite the considerable geographical distance between the Megaliths and the Kofun, and the chronological gap separating the 4th/3rd millennium BCE in Western Europe from the 3rd to 7th centuries CE in East Asia, monumental architecture for the dead emerges as a shared response to the social tensions engendered by the introduction of agro-agropastoralist economies within non-literate societies. It also served as an effective medium for displaying power and asserting control over the landscape. The participation of the University of Lisbon team in the Be Archaeo project (Marie Skłodowska Curie RISE grant agreement No. 823826) and in the excavation of the Tobiotsuka Kofun (Okayama Prefecture) provided a unique opportunity to test explanatory models developed to investigate the emergence and decline of Western megalithic traditions.

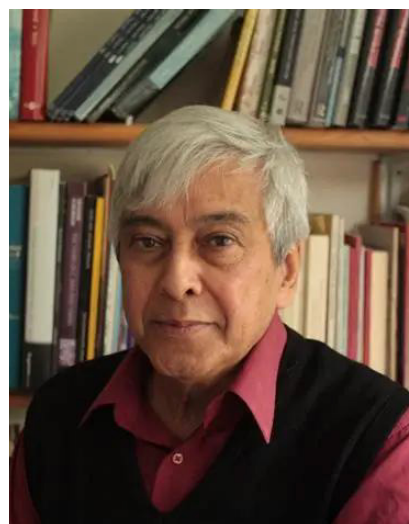
Professor Partha Mitter

Emeritus Professor, Sussex
University

📅 11th September

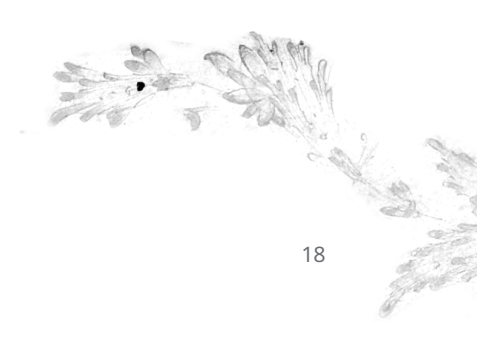
📍 Gulbenkian Foundation

Partha Mitter, Hon. D.Lit (Courtauld Institute, London University); Emeritus Professor, Sussex University; Adjunct Professor Carleton University, Canada; Member, Wolfson College, Oxford. Fellowships include: Cambridge; Institute for Advanced Study, Princeton; Getty Research Institute Los Angeles; Books include *Much Maligned Monsters History of European Reactions to Indian Art*, Clarendon Press, Oxford 1977, Chicago University Press 1992 (paperback); *The Triumph of Modernism: India's Artists and the Avant-Garde 1922- 1947*, Reaktion Books, London.



The Virtual Cosmopolitan in the Global Colonial Order

Recently intense debates have centred on the urgent issue of global connectivity in view of the imbalance between the centre and the periphery. Central to this debate is the idea of cosmopolitanism in the light of globalisation that began during the colonial era and has continued to our day. Cosmopolitanism naturally presupposes travel and privilege. But what about mass migration of political and economic refugees who are described as 'cosmopolitans from below'? And what about those who do stay at home and yet engage with global modernity? It is the last category I will concentrate on today. My talk will focus on the migration of ideas and cross-cultural exchanges during the colonial period that became possible through communication revolution, the spread of 'hegemonic' languages and of print culture, all of which contributed to the creation of a global 'virtual cosmopolis.' Finally, the paper will propose ways of communicating in our global world that is not compromised by the asymmetrical relations between the centre and the periphery created through colonial dominance.





Detailed Conference Programme

 8-13 September 2025



Day 1

Monday, 8 September 2025

 School of Arts and Humanities, University of Lisbon, Lisbon

REGISTRATION | 8:00–17:30 (Atrium Anf1)

OPENING CEREMONY | 9:30–10:00

Panel 1 | 10:00-12:00, Anf.I

Sacred Symbols: The Visual Language of Hinduism

Chair - Raju Kalidos Kesava Rajarajan - Director, Centre for Indian Knowledge Systems, School of Tamil, Indian Languages and Rural Arts, Gandhigram Rural Institut

Are You Afraid of the Darkness? A Socio-Anthropological Analysis of the Role of Fear in Tantric Practices within the Chinnamastā Cult.

Camilla Cibebe - Independent Researcher

Siddhas on Stone: A Reading of Nātha-Siddha Depictions from Mallikārjuna Temple, Srisaillam, Andhra Pradesh, India

Prasanna Mallik - PhD Candidate, UGC-Senior Research Fellow, Department of Archaeology and Ancient History, The Maharaja Sayajirao University of Baroda, Gujarat, India

An Iconographic Study of Surya Images in Marathawada

Gurvendra Pratap Kushwaha – UGC Research Fellow, Department of Ancient Indian History, Culture and Archaeology, Deccan College Post-Graduate and Research Institute, Pune, India.

Panel 2 | 10:00-12:00, Anf.II

Weapons, Warfare, and Interregional Interactions in Pre-Imperial China

Chair - Margarete Prüch - Research Associate, Institute of East Asian Art History, University of Heidelberg

Warfare in the Late Shang (c. 1250-1050 BC) and Western Zhou Periods (1050-750 BC): Chariots, Horses and Weaponry in China Modelled on the Siberian Tradition

Jessica Rawson – DBE, FBA, Professor, University of Oxford

Bronze Weapons from Panlongcheng and Northern Military Traditions

Maria Khayutina – PhD and Researcher at the Institute of Sinology, Ludwig-Maximilians-University of Munich (LMU)

Bronze Weapons and Xin'gan Dayangzhou

Celine Lai – Associate Professor in the School of Archaeology and Museology, Peking University

Archaeological Reflections on the Military Economy of Warring States-Period China

Lothar von Falkenhausen – Distinguished Professor of Chinese Archaeology and Art History at UCLA and a faculty member of the Cotsen Institute of Archaeology.

Panel 3 | 10:00-12:00, Anf III

Silver Arts Circulating in 17th-20th Century Asia

Chair/Discussant - Kimberly Masteller - Jeanne McCray Beals Curator of South and Southeast Asian Art at The Nelson-Atkins Museum of Art

Sumptuous and Splendid Silver Wedding Gifts from Royal Mewar

Neeraja Poddar - the Ira Brind and Stacey Spector Associate Curator of South Asian Art at Philadelphia Museum of Art, and a Research Fellow of the Oxford Centre for Hindu Studies

Leaving Her Mark: Peranakan Chinese Women and Their Silver in Early Modern Batavia

Joyce Yusi Zhou - PhD Candidate in the History of Art at Yale University

Empire Conversions: Standards and Simulations of Chinese Export Silver

Susan Eberhard – Visiting Assistant Professor, Swarthmore College

South Asian Silver as Soft Power, 1830-1930

Katherine Anne Paul - Lead Curator and Virginia and William M. Spencer III Curator of Asian Art at the Birmingham Museum of Art

Panel 4 | 10:00 – 12:00, Anf. IV

Crossing Boundaries: The Interplay of 16th-19th Century Indian and Chinese Textiles, Dress, and Visual Presentations

Chair - Hans Bjarne Thomsen - President of the EAAA, Professor, University of Zurich

Between Reality and Representation. Asian Textiles in the Early Modern Portuguese Painting

Maria João Ferreira – Curator at Museum of São Roque, Lisbon and Researcher at CHAM – Centre for the Humanities/NOVA-FCSH, Lisbon

Global Dialogues in the Silk Kimono of the Tenshō Boys' Embassy of the 1580s

Miki Sugiura – Professor, Faculty of Economics, and Senior Researcher at Institute of Comparative Economic Studies, Hosei University

Beyond Dressing to Impress. The Case of an Asia Waistcoat

Ana Fernandes Pinto – Invited Assistant Professor, NOVA-FCSH, and Researcher at CHAM – Centre for the Humanities/NOVA-FCSH, Lisbon

The Social Life of Chintz: The Textiles and Their Visual Representations

Keiko Suzuki – Class Instructor, Ritsumeikan University

Panel 5 | 10:00-12:00, Room B112.B

Avantgarde is Dead, Long Live Transcendence: Transformations in Japanese Visual Art over 100 Years

Chair - Ayelet Zohar - Senior Lecturer at the History of Art Department, Tel Aviv University

Discussant - Eugenia Bogdanova-Kummer - Associate Professor, Sainsbury Institute for the Study of Japanese Arts and Cultures, University of East Anglia

Mavo and the Transcendence of Authority in 1920s Japan

Joe Nickols – PhD Candidate; SOAS, University of London

"Picasso Must be Murdered!": Okamoto Tarō and the Metamorphosis of the Postwar Avant-garde

Wei Sun – PhD Candidate; Heidelberg University / Ca'Foscari University of Venice

Gynoid: Avant-garde of the Future. Futurism and Post-humanism in Contemporary Art of Japan

Katt Hui Wang – PhD Candidate; Heidelberg University

Takano Ryudai's Quest for Gender Fluidity and Multiplicity

Sono Yuan Sekino-Werhahn - PhD Candidate; Heidelberg University

Panel 6 | 13:30-15:30, Anf I

Misidentified and Misunderstood: Recontextualizing Early Chinese Material Culture

Panel Chair/Discussant - Sheri A. Lullo – Associate Professor of Asian Art History and the Director of Asian Studies at Union College.

Reconsidering Zhou Dynasty Miniature Bronze Vessels in Light of Recent Archaeological Evidence

Sheri A. Lullo – Associate Professor of Asian Art History and the Director of Asian Studies at Union College.

Writing on Silk, Wood, and Bamboo: New Interpretations of the Mawangdui Tombs (2nd century BCE)

Luke Waring - Assistant Professor, University of Texas at Austin, Department of Asian Studies

Reevaluating a Han Measuring Ladle: Inscriptions, Functionality, and Authenticity

Moonsil Lee Kim - Associate Professor, History Department, Director of Global Studies, Rhode Island College

Panel 7 | 13:30-15:30, Anf. II

A New Narrative of Korean Life and Rituals in 19th Century Joseon Korea Told by Vibrant Folding Screens

Chair/discussant - Burglind Jungmann – Professor Emerita of Korean art history, UCLA

Surrealistic Spaces, Cubist Forms: Chaekgeori (Books and Scholarly Utensils) at the Guimet Museum in Paris

Okyang Chae-Duporge – Associate Professor, Bordeaux Montaigne University

Multi-paneled Screens with Paintings of Birds and Flowers: Nature, Enlarged and Transformed

Youenhee Kho – PhD, Sungkyunkwan University

Gunmongdo: Marking the Dawn of Popular Art in Late Joseon

Mina Yu - Associate Professor of History and Culture Department, Wonkwang University

Unfolding Beakjado: Iconographic and Historical Insights from Panoramic Folding Screens at the GRASSI Museum in Leipzig

Minhee Seefried-Park - PhD Candidate, Free University of Berlin

Panel 8 | 13:30 – 15:30, Anf. III

Reimagining Religious Art and Archaeology across Asia

Chair - Yuka Kadoi - University of Vienna, Austria

Accordance, Assimilation, Alteration: Remains of a Buddhist Pilgrimage Circuit in Central India

Aayushi Jain – Phd Candidate, Maharaja Sayajirao University of Baroda

Towards a Veneration Mode of Archeology Photography: A Japanese Expedition to a Chinese Buddhist Site

Mia Yinxing Liu – Assistant Professor, Department of History of Art, Johns Hopkins University

A New Exploration of the Empty Cross in East Syriac Christianity

Yixing Zhou - Associate Professor, Wuhan Textile University

Panel 9 | 13:30-15:30, Anf. IV

Edo-period Art Markets, Euro-Japanese Exchanges, and 19th-Century Visual Culture

Chair - Pedro Lage Correia – Director of the BA program in Asian Studies School of Arts and Humanities – University of Lisbon

Forging Authority: The Japanese Armor Market and Cultural Power in the Early Edo Period

Martyna Lesniewska – PhD Candidate at Freie Universität Berlin

'Great and Strike the Eye'—The Passage of the Sharawadgi Taste from Japan to Europe in the Early Modern Period

Mireille Shih - Visiting Postdoctoral Researcher, Institute for History, Leiden University

When the Japan – British Exhibition Came to Budapest

Mirjam Dénes – PhD Candidate in Art History at Eötvös Loránd University, and Curator of Japanese Art at Ferenc Hopp Museum of Asiatic Arts, Budapest.

Illuminating Darkness in the 19th Century: Shiokawa Bunrin's Paintings of Fireflies

Anna-Luise Biernatzki – Doctoral Candidate in East Asian Art History at Freie Universität Berlin

Panel 10 | 13:30-15:30, Room B112.B

Collecting and Collectors of Chinese Lacquer in Twentieth Century Europe

Chair - Mariana Zegianini – Lecturer, Arts of China, SOAS, University of London

Fritz Löw-Beer – A Passion for Lacquer

Margarete Prüch – Research Associate, Institute of East Asian Art History, University of Heidelberg

Sammy Yu-kuan Lee 李汝寬: Apprentice to Connoisseur

Yupin Chung – Curator at the Burrell Collection in Glasgow and Honorary Senior Research Fellow at the University of Glasgow.

Dr. Kurt Herberts – A Life Devoted to Lacquer

Patricia Frick – Curator and Interim Director of LWL-Museum für Kunst und Kultur, Münster, Germany

Sir Harry Garner: Scientist, Collector and Connoisseur

Helen Glaister – Course Director of the Arts of Asia Programme at the V&A

COFFEE BREAK | 15:30–16:00

AFTERNOON SESSION | 16:00–17:30

Panel 11 | 16:00 – 17:30, Anf. I

Women's Art in Okinawa Today: Between Japan and the Pacific Islands

Chair - Laura Hein - Harold H. and Virginia Anderson Professor of History at Northwestern University

Isoko Nakajima and the Art of Resistance: Reimagining Okinawan Identity Through Gender and Environment

Eriko Tomizawa-Kay - Associate Professor in Japanese Language & Culture, School of Media, Language and Communication Studies University of East Anglia

Representation of a Family: Yamashiro Chikako and the Influence of Her Family in Flowers of Belau and The Path of Kumiodori

Kosuke Fujiki - Lecturer, Department of Secondary Education, Faculty of Education, Okayama University of Science

Community Activism, Archipelagic Feminism: Mao Ishikawa's The Great Photographic Scroll of the Ryūkyū (2010-2023)

Ayelet Zohar - Senior Lecturer at the History of Art Department, Tel Aviv University

Panel 12 | 16:00-17:30, Anf. II

Chinese Trade, Influence, and Material Culture across the Early Modern World

Chair - Zoe Song-Yi Kwok - Nancy and Peter Lee Curator of Asian Art, Princeton University Art Museum

From the Trading House to the Collection Pavilion – The Pan Family, Merchants in Qing Dynasty Canton

Zoe Song-Yi Kwok – Nancy and Peter Lee Curator of Asian Art, Princeton University Art Museum

The Distribution, Types, and Characteristics of Sino-style Architecture in Brazil from the 18th Century Onwards

Yunlong Yu – Post-doctoral Researcher at Tongji University in Shanghai, China

Panel 13 | 16:00 – 17:00, Anf. III

New Insights on Old Visual and Material Evidence of Nanban Culture in Japan

Chair/Discussant - Ana Fernandes Pinto - Invited Assistant Professor, Researcher at CHAM – Centre for the Humanities/NOVA-FCSH, Lisbon

Digging into the History and Material Legacy of the Kyoto Nanbanji

Sherry Fowler – Professor of Japanese Art History, University of Kansas, Kress Foundation Department of Art History, Spencer Museum of Art

The Painting Seminary in Japan and the Emergence of a New Visual Culture

Alexandra Curvelo – Full Professor, NOVA-FCSH, Lisbon and Researcher at the Art History Institute (IHA) NOVA FCSH, Lisbon

Peaches and Hats: Tracing the Integration of Nanban Elements into Japanese Helmets

Madalena Matos – PhD Candidate, NOVA-FCSH, Lisbon

Panel 14 | 16:00 – 17:00, Anf IV

Religious Iconography and Regional Adaptations of Islamic Art

Chair - Yuka Kadoi - University of Vienna, Austria

The Study of Transformation of Naskh that Manifested in the Corpus of Illuminated Quran

Saima Syed - Visiting Assistant Professor at Education University and Air University

Gawr Tepe in the Islamic Period: Continuity and Change in a Regional Context

Serenella Mancini – Research Fellow, Department of Cultural Heritage, Alma Mater Studiorum-Università di Bologna

Aurel Stein's Calipers: Anthropometrics, Imperial Islamophobia and the Foundations of the Art History of Xinjiang

Leighton Smith – PhD Candidate in History at the University of California, Irvine

Panel 15 | 16:00 – 17:00, Room B112.B

Gender, Gaze, and Heritage in Chinese Visual Culture

Chair - Catarina Madeira - PhD Candidate, School of Arts and Humanities, University of Lisbon

Creating Various Styles to Pass on to Descendants: The Concept of Cultural Heritage in the Study of Cai Xiang, a Northern Song Artist

Xiliang Jiang - Deputy Dean of the Institute of Chinese Culture, Beijing Language University, Beijing, China

Who Is She? Images in Mirrors and Ways of Seeing in Chinese Painting of Beauty

Chinchi (Charlotte) Yang - Adjunct Assistant Professor at the Department of Chinese Literature of National Taiwan University, Taiwan.

Beyond Canton, Beyond China: Pith Paper Across Cultures

Dahi Jung – PhD Candidate, University of Zurich

EAAA MONOGRAPH SERIES PRESENTATION | 18:00– 18:30, Anf.I

WELCOME RECEPTION | 19:00 -21:30 (Atrium – in the garden)

Day 2

Tuesday, 9 September 2025

 School of Arts and Humanities, University of Lisbon, Lisbon

REGISTRATION | 8:00–17:30 (Atrium Anf1)

MORNING SESSION | 09:00–11:00

Panel 16 | 9:00 – 11:00, Anf I

'Translating' Indian Dances Across Cultures

Chair/Discussant: Giridhar Raghunathan - PhD Candidate, University of Roehampton

Bhāratnāṭyam Crossover – Discussion and Demonstration of Approaches to 'Cultural Translation' of Dance

Sandra Jasmin Schlage - Research assistant and lecturer (Wissenschaftliche Mitarbeiterin) Department for Asian and Islamic Art History

Translating Spirituality: Alice Boner and the Understanding of Indian Dance

Isabella Schwaderer - Senior lecturer, Allgemeine Religionswissenschaft, Universität Erfurt

Inter-artistic Conversations between Alice Boner and Uday Shankar: Translations across Arts and Geographies

Urmimala Sarkar Munsri - Retired Professor, School of Arts and Aesthetics, Jawaharlal Nehru University

Processes of Translation? Indian Dancer Ram Gopal's Relationship to Art, Artists and Temple Architecture

Ann R. David – Distinguished Professor Emeritus, University of Bonn, Germany, Institute of Oriental and Asian Studies, Dept of Asian and Islamic Art History

Panel 17 | 9:00- 11:00, Anf. II

Textile Trade, Motif Diffusion, and Cultural Identity through Material Objects

Chair - Hans Bjarne Thomsen - President of the EAAA, Professor, University of Zurich

From Auspicious Patterns to Classical Symbols: The Production and Diffusion of Chinese Bird Motifs in Mexican Folk Art

Fan Liu – Vice Dean of School of Art and Design, Wuhan Textile University, China

A Toast across Time: A Study on the Brewing and Consumption of Red Beer at Xipo, North China

Crystal (Weiting) Yu – MA Student, Stanford University

Panel 18 | 9:00-11:00, Anf. III

Women Artists and the Making of a New 20th Century Japanese Art History

Chair - Gunhild Borggreen - Associate Professor, Department of Arts and Cultural Studies, University of Copenhagen. University of Copenhagen

Women Sculptors in Early Modern Japan: Their Works, Careers, and Social Recognition from the 1910s to the 1940s

Eka Suzuki – Assistant Research Fellow at the Institute of History and Philology, Academia Sinica in Taiwan.

The Woman Photographer at War 1931–1945

Kelly Midori McCormick – Assistant Professor in the History Department at the University of British Columbia.

My Grandmother was a Painter: Excavating the Life and Career of Itō Sumi (1896–1968)

Magdalena Kolodziej – Associate Professor at Toyo Eiwa University in Yokohama, Japan

Nishimoto Toshiko's Political Brush: Calligraphy Dedicated to Former Korean Sex Slaves

Kimihiko Nakamura – PhD Candidate, Heidelberg University

Panel 19 | 9:00- 11:00, Anf. IV

Habsburg “China”: Central European Perceptions of East Asian Art

Chair - Helena Motoh - Senior Research Fellow, Science and Research Centre Koper

Maria Theresa's Chinese Spaces

Lukas Nickel – University of Vienna

Chinese Books at the Imperial Library in Vienna as a Source for Habsburg Conceptions of China

Denise Gubitosi – University of Vienna

Towering Mountains and Winding Streams on Walls of Chateaux in Habsburg Empire

Michaela Pejčochová – Charles University in Prague

East Asian Objects in Slovenian Castles: The Nobility and Their Ideas of “China”

Nataša Vampelj Suhadolnik – University of Ljubljana

Panel 20 | 9:00-11:00, Room B112.C

Global Trajectories of Korean Art: Cross-Cultural Interactions, Exile, and Identity

Chair - Beatrix Mecsi - Associate Professor at Eötvös Loránd University, Budapest, Hungary

The Miraculous Journey of Korean Chests and Screens: Edwin Vernon Morgan's Collection of Korean art in the Peabody Essex Museum

Jiyeon Kim - Peabody Essex Museum

Lee Jungseop's Bull: Conflicted Self-Portrait

Yeonsoo Chee - The Art Institute of Chicago

Art and Exile: Reassessing Lee Qoede's Legacy in the Geopolitical Landscape of Modern Asia

Jinyoung Anna Jin - Charles B. Wang Center, Stony Brook University

Panel 21 | 9:00- 11:00, Room C128

Decorated Tombs of Japan: New Research and New Horizons

Chair – Ken'ichi Sasaki – Meiji University

Exploring Kyushu's Hekiga-kei Tombs: Visual Strategies, Regional Patterns, and Social Implications

Claudia Zancan – Ca' Foscari University of Venice

Development of Decorated Tombs in Eastern Japan in the Late Sixth and Seventh Centuries

Ken'ichi Inada - Hitachinaka City Centre for Archaeological Excavations and Research

Colour in Burials: The Presence of Colour in Ancient Japanese Tombs from the Kofun Period

Romina Bartocci – PhD Candidate, IFRAE (Institut Français de Recherche sur l'Asie de l'Est), INALCO

Panel 22 | 11:30 – 13 :00, Anf.I

Material Culture, Trade Networks, and Visual Exchanges across Eurasia

Chair – Elisabetta Colla - CH-ULisboa; UNIARQ; ACN and ACN-Europe and EAAA

From East to West: Asian Ceramics in Armenia - Imports and Influence

Astghik Babajanyan – Senior Researcher, Institute of Archaeology and Ethnography, National Academy of Sciences, Republic of Armenia

Reconsidering the 'Gold-Turquoise' Style: Unraveling Material Networks among Iron Age Eurasian Nomads

Mariana Castro - PhD Candidate, New York University

The Flow of Visual Memory: A Comparative Study of the Images of Providers in the Frescoes of Guzi and the Byzantine Mosaics

He Zhuang – PhD Candidate, Beijing Foreign Study University

Troubled Burials in the Peaceful Capital: Funerary Couches in Fifth Century Datong

Alexandra Năchescu – PhD Candidate at the Department of Art History, University of Vienna

Panel 23 | 11:30 -13:00, Anf. II

Ming-Qing Craftsmanship, Print Culture, and Technological Innovation

Chair - Sabrina Rastelli - Professor, Chinese Art and Archaeology. Chief Editor of Marco Polo. Studies in Global Europe-Asia Connections. Ca' Foscari University. Department of Asian and North African Studies

The Audience of Ten Bamboo Studio Manual of Calligraphy and Painting in Seventeenth-Century China

Xiao Sheng – PhD Candidate, Arizona State University

Ink Cakes in the Culture of Collecting and Healthcare in Late Ming China

Cheng He – PhD, University of Warwick

Experimental Animation (BREED) through Media Archaeology

Yiyang Sun – Multi-disciplinary Artist

Bamboos on Beams: Scientific and Humanistic Insight into Chinese Overspreading Mottled Bamboo Polychromy

Yayuan Chi – PhD Candidate, Tsinghua University

Panel 24 | 11:30-13:30, Anf. III

An Audible Space: Visualizing Sound and Performance in China's Six Dynasties Culture (220–589 CE)

Chair - Margarete Prüch - Institute of East Asian Art History, Center for Asian and Transcultural Studies

Heard from Afar: Intimate Musical Images in Tomb Art of the Period of Division

Noa Hegesh – Department of East Asian Studies, Tel Aviv University

Musical Depictions in Six Dynasties (220–589) Tombs

Annette Kieser – Institut für Sinologie und Ostasienkunde, University of Münster

Dances in Pingcheng (398–494)

Shing Müller – Institute of Sinology, University of Munich

Time Bells in the Northern Wei Luoyang

Yukinobu Abe – Department of Asian and African History, Faculty of Letters, Chuo University

Panel 25 | 11:30 -13:30, Anf IV

Colonial legacies, Modern Collaborations, and Heritage Preservation

Chair - Stephanie Su - Assistant Professor, University of Colorado Boulder

Historic Houses of the Arabian Gulf. Merchants, Pearls, Indian Ocean Connections, and Heritage Zones

Martin Nixon – Assistant Professor of Art History, Zayed University, Dubai

Collaboration in Culture: European Designers and Iranian Museums

Marziyeh Bazayr – PhD Candidate, Technical University of Munich

European Collections of Asian Art and the Difficult Question of Provenance. The Example of Chinese Art

Elsa Valle – PhD Candidate, Institut Catholique de Paris (ICP) and Fordham University

Panel 26 | 11:30-13:30, Anf. III

Art and Archaeology across Time and Space

Chair - Arnaud Bertrand - Curator of Ancient Chinese and Korean Collections, Musée Guimet

Early Khmer Art Collecting in American Museums: Key Figures and Acquisitions

Nicolas Revire – The Art Institute of Chicago

The New Transmission of Buddhist Art and Iconography in the 13th Century Java

Ahmad Kholdun Ibnu Sholah – MA Student in History of Art and Archaeology, SOAS, United Kingdom

The Art of Faith: New Data on the Early Buddhist Sculpture of Korea

Ariane Perrin – Department of Asian and North African Studies, Ca' Foscari University of Venice

Onigasaki Archaeological Site: New Discoveries from IRIAE Archaeological Investigations on Tsushima Island

Daniele Petrella – President of the International Research Institute for Archaeology and Ethnology

Panel 27 | 11:30 – 13:30, Room C128

Performing Archive: Animating, Contesting, Reclaiming Voices within Archives

Chair - Shiv K. Singh - Director of the Centre for Indian Studies

Palm to Palm

Aliansyah Caniago – Independent Artist, Indonesia

The Worker and The Puppetmaster

Feysa Poetry – PhD Candidate, Bartlett School of Architecture, UCL

Prasastu (Prasasti Tu)

Brian Trinanda K. Adi – Ethnomusicologist, University of Amsterdam

LUNCH | 13:30–15:00

AFTERNOON SESSION | 15:00 – 17:00

Panel 28 | 15:00- 17:00, Anf. I

Intersections of Gender, Performance, and Material Culture across Historical Periods

Chair – Ann R. David - Distinguished Professor Emeritus, University of Bonn, Germany, Institute of Oriental and Asian Studies, Dept of Asian and Islamic Art History

A Gendered Unravelling of Transcultural Encounters: Material Metamorphosis of Indian 'Religious' Objects in Transit

Anjana M. Nair – PhD Candidate, University of Hyderabad

Narrativising Alternative Sexualities through Embodied Classical Indian Dance Practice

Giridhar Raghunathan - PhD Candidate, University of Roehampton, London

Women in the Mirror: Gender and Power in Indian Toilet Imagery

Stuti Gandhi – Researcher, Center of Art & Archaeology at the American Institute of Indian Studies

Becoming 'Maryam': Mothering in the Early Mughal World. Understanding the Complexities of Motherhood in the Mughal Court Politics by Analysing Visual Culture

Chandini Jaswal – MA Student Panjab University

Panel 29 | 15:00-17:00, Anf II

Art, Archaeology and Cross-Cultural Comparisons

Chair - Arnaud Bertrand - Curator of Ancient Chinese and Korean Collections, Musée Guimet

"Heading South, North, and West:" Bronze Age Lower Yangtze Elites in the Broader Cultural Landscape

Shih-han Wang - PhD., Department of East Asian Languages and Cultures at Columbia University, City of New York

The Sword of Cai Gongzi Cong Reexamined: A Unique, Turquoise-Inlaid Bronze Sword from Early Warring States Period of China

Alex Kwok – Independent Scholar from Hong Kong

Revisiting Astral Knowledge in Medieval Central Asia: The Transformative Iconography of Celestial Deities

Liu Tian – Assistant Curator at the Asian Art Museum Berlin

Panel 30 | 15:00- 17:00, Anf. III

Post-war to Contemporary Art Addressing Social Trauma, Nationalism, and Urban Subcultures

Chair - Ayelet Zohar - Senior Lecturer at the History of Art Department, Tel Aviv University

Rebuilding a Nation: Osamu Tezuka's Manga and the Reconstruction of Japanese Post-War Identity

Catarina Madeira – PhD Candidate, School of Arts and Humanities, University of Lisbon

War Picture Returns: Addressing Japanese Nationalism in the 1990s in the Works by Aida Makoto, Yanagi Yukinori, and Shimada Yoshiko

Patricia Lenz – PhD Candidate, University of Zurich

Provocative Bodies, Urban Resistance: 1960s Subcultures in Tōmatsu Shōmei's Oh! Shinjuku

Shih-cheng Huang – PhD Candidate in the Department of History of Art and Archaeology at SOAS University of London

Film as Care Practice: Documentary Filmmaker Komori Haruka's Work with Victims of 3.11 in Japan

Luci Rydzek – PhD Candidate, University of Lorraine

Panel 31 | 15:00-17:00, Anf. IV

Colonial Legacies, Wartime Art, and Modern Identity Struggles

Chair – Stephanie Su – Assistant Professor, University of Colorado Boulder

Revisiting Utopia: New Perspectives on Art and Exhibitions in Colonial Manchuria (1932–1945)

Gloria Yu Yang – Assistant Professor, Kyushu University, Japan.

Art in Exile: The Album Refugees of the Sino-Japanese War (Kangzhan liumin tu) by Ye Yinquan

Alice Bianchi – Associate Professor, Université de Paris, Department of East Asian Studies (LCAO); East Asian Civilizations Research Centre (CRCAO)

Nishikawa Yasushi: Japanese Calligrapher in Wartime Beijing

Eugenia Bogdanova-Kummer – Associate Professor in Japanese Arts, Culture, and Heritage, Sainsbury Institute for the Study of Japanese Arts and Cultures, University of East Anglia

Panel 32 | 15:00-17:00, Room B112.C

Artistic Hybridity, Missionary Collections, and European Reinterpretations of Chinese Art

Chair – Ariane Perrin – Department of Asian and North African Studies, Ca' Foscari University of Venice

Cross-Cultural Art and Religion: The Fusion of Chinese Lacquer and Christian Iconography in a 17th-Century Coromandel Screen

Sun Jing - Associate Professor at the School of Humanities, Tsinghua University

L'image survivante: The "Chinese Tartary" in 17th- and 18th- Century European Collections

Sylvia Tongyan Qiu – PhD Candidate in Art History at UCLA

Introducing Neo-Chinoiserie through the Existential Abyss between Empress Eugénie's Chinese Salon (1863), Victor Hugo's Chinese Study (after 1855) and James Abbot McNeal Whistler's Peacock Room (1876–77)

Dinara V. Dubrovskaya – Professor at the State Academic University for the Humanities (GAUGN).

Panel 33 | 15:00-17:00, Room C128

Missionary Collections

Chair - Hans Bjarne Thomsen - President of the EAAA, Professor, University of Zurich

The Chinese Collection of the Former San Rocco Convent: A Case of Missionary Collecting in Rovereto, Italy

Federica Bosio – PhD, University of Padua

Hidden in Plain Sight: Virgin Mary in Missionary Collection

Helena Motoh - Senior Research Fellow, Science and Research Centre Koper

COFFEE BREAK | 17:00–17:30

KEYNOTE 1 | 17:30–18:30, Anf.I

China Writes Differently

Lothar Ledderose - Senior Professor, University of Heidelberg

Day 3

Wednesday, 10 September 2025

 School of Arts and Humanities, University of Lisbon, Lisbon

REGISTRATION | 8:00–17:30 (Atrium Anf1)

MORNING SESSION | 09:00–11:00

Panel 34 | 9:00-11:00, Anf.I

Entangled in Interaction: Network Approaches in Chinese Archaeology

Chair- Annette Kieser - Institut für Sinologie und Ostasienkunde, University of Münster

Communication Rituals, Social Networking, and Status Negotiation in the Han Provincial Society

Maxim Korolkov - PhD Heidelberg University, Germany

Afterlife Connections: Social Networks in Eastern Han (25–220 CE) Tomb Imagery

Jiayu Li – MA Ludwig Maximilians University (LMU) of Munich, Germany

A Brave New World: Frontier Networks in Post-Han China

Alexander Campos Aran – PhD Candidate and Research Associate at the Institute of Sinology of LMU Munich

Sichuan at the Crossroads: Early Buddhist Networks and Regional Interaction in the Eastern Han Period

Samira Müller – Assistant Professor at Heidelberg University, Germany

Panel 35 | 9:00-11:00, Anf. II

Visual Representations of Animals in Epistemological Shifts and Culture Exchange (Part 1): Epistemological Shifts in Imaging Animals in Postmedieval China: 1100–1900

Chair/Discussant - Jeehee Hong - Associate Professor and Gretta Chambers Chair in East Asian Art History, McGill University Department of Art History and Communication Studies

The Canonization of Huang Quan's Six-Crane Paintings in the Northern-Song China

Qinxin He – PhD Candidate, Leiden University

A Cat That Does Not Catch Mice: Visual Representations of Cats as Domesticated Animals and Pets during the Song Dynasty

Fan Lin – University Lecturer, Leiden University

The Knowable Yet Strange in Zhao Zhiqian's Extraordinary Fish

Meng Zhao – Postdoctoral Research Fellow, The University of Michigan

Rethinking Imagery in a Transcultural Context: A Case Study of the "Sum Xu" in Michael Boym's Flora Sinensis

Ruwei Dai – PhD Candidate, Fudan University

Panel 36 | 9:00-11:00, Anf. III

Speaking for the Marginalised: Mosque Architecture along the Indo-Pacific Rim

Chair: Sami Luigi De Giosa - Assistant Professor at CFAD, University of Sharjah

Collecting the Archive: Amassing Documentary Evidence of Turkic Islamic Architecture in Northeast Asia

Michael Erdman - British Library, UK

In the Absence of the Colonial Gaze: How Mosque Architecture Was Introduced to the Land of the Rising Sun

Yuka Kadoi - University of Vienna, Austria

Ningbo Mosque: A Qing Mosque in a British Treaty Port

Nancy Shatzman Steinhardt - University of Pennsylvania, USA

Colonial Sponsors and Indigenous Patrons in the Emergence of Domed Mosques in Southeast Asia: The Indo-Saracenic and Beyond

Imran bin Tajudeen - National University of Singapore, Singapore

Panel 37 | 9:00-11:00, Anf. IV

Innovative Expressions of Chinese Calligraphy in Contemporary Times and their Data Knowledge Representation

Chair- Adriana Iezzi - Full Professor, University of Bologna

Chinese Calligraphy Meets the Digital: Exploring Multimedia and Technological Innovation in Contemporary Calligraphic Expression

Adriana Iezzi & Daniele Caccin – PhD, Research Fellow, University of Bologna

Calligraphy Means Feminine: A Focus on a Female Calligraphic Approach within Performance Art in Contemporary China

Martina Merenda - PhD Candidate, University of Bologna

Chinese Calligraphy Meets Graffiti Writing: A New Narrative in Chinese Urban Art through Omeka S

Marta R. Bisceglia - PhD Candidate, University of Bologna

Representing the Chinese Contemporary Calligraphy: The WRITE Digital Archive

Katarina Lučić - PhD Candidate, University of Bologna

Panel 38 | 9:00-11:00 Room B112.B

Research on Palace Museums Artifacts from the Perspective of Cultural Exchange History

Chair/Discussant - Nataša Vampelj Suhadolnik - Department of Asian Studies, Faculty of Arts, University of Ljubljana

The Echo of a Portrait of King Louis XV of France in the Imperial Palace of the Qing Dynasty – A Study of the Art Exchange between Chinese and French Courts Based on an Oil Painting of a Lady in Western Armor

Fuxiang Guo – Chief Scientist, Palace Museum, Beijing

“The Album of the Victory in the Pacification of Muslims” and the Remaking of Victory Illustrations in the Daoguang Period

Wei Chiang Chou – Curator, Hong Kong Palace Museum

Integration of Eastern Islamic Artifacts into Qing Court Aesthetics: The Political and Artistic Influence of Xinjiang’s Spoils during the Qianlong Era

Yu-wen Weng – Assistant Curator, Hong Kong Palace Museum

Fantasy from the West: Swords and Sabres in the Qing Dynasty Emperors’ Collection

Xuyang Gao – Assistant Curator, Hong Kong Palace Museum

Fashion, Social Representation and Medium of Cultural Exchange: Women Hairpins in the Qing Court, from 18-19th Century

Selena Kaki Leung – PhD Candidate, Graduate Institute of Art History, National University of Taiwan

Panel 39 | 9:00-11:00 Room B112.C

Collecting Asia: Legacies, Provenance, and Display in Europe

Chair - Patricia Frick - Curator and Interim Director of LWL-Museum für Kunst und Kultur, Münster, Germany

Beyond the Bequest: Unraveling the Provenance of East Asian Objects in the Skušek Collection

Tina Berdajs – PhD, Faculty of Arts, University of Ljubljana and Science and Research Centre Koper

Art of India from the Collection of the Latvian National Museum of Art: Towards a Decolonial Exhibition Curation

Kristīne Milere - Exhibition Curator, Latvian National Museum of Art / Art Museum RIGA BOURSE

Colonial Legacies and the Unchanging Fate of Indonesian Artifacts in Museums across Europe and Asia: Insights from the Delft Nusantara Museum Collections

Ahmad Ginanjar Purnawibawa - PhD Candidate, University of Naples "L'Orientale", Lecturer at History Education Program, Universitas Pendidikan Ganesha

Jessica Rossi - PhD Student, University of Naples "L'Orientale"

Early 20th Century Travels and Collecting of Asian Art in the Slovene Area: Ivan Jager and His Patron – Landlord Ivan Valenčič

Klara Hrvatin – Lecturer and Researcher at the Department of Asian Studies, Faculty of Arts, University of Ljubljana

COFFEE BREAK | 11:00-11:30

Panel 40 | 11:30-13:30 Anf. I

Traditional Japanese craft, printmaking and material culture

Chair - Pedro Lage Correia – Director of the BA program in Asian Studies School of Arts and Humanities – University of Lisbon

Deities and Demons: Buddhist Images in Japanese Shougi Chess

Elena E. Voytishok - Professor at Novosibirsk State University (Russia); Visiting Professor at Kyoto University of Foreign Studies and the Nara National Research Institute for Cultural Properties (Japan).

Pocket Monsters: The Meaning and Significance of Wolf Netsuke

Kit Brooks – Curator of Asian Art, Princeton University Art Museum

Before nishiki-e: Suzuki Harunobu's professional network 1760–1765

Sabine S. Bradel – Scientific Collaborator, Musée Jenisch Vevey

Kawaraban Prints: A Visual Vocabulary of Natural Hazards in Early Modern Japan

Ewa Machotka – Full Professor and Chair of East Asian Art History at the Institute of Art History, University of Zurich

Panel 41 | 11:30-13:30 Anf. II

Visual Representations of Animals in Epistemological Shifts and Culture Exchange (Part 2): Beyond Chinoiserie: Visual Representations of Animals in Cultural Exchange, 1700–1911

Chair - Zhaohui Liu - Professor, Dept. of Museology & Cultural Relics, Fudan University

Discussant - Anne Gerritsen – Professor of History, University of Warwick/ Chair of Asian Art, University of Leiden

From “birds and flowers” to Menagerie of the Fantastic: Chinese Wallpapers and Their Reinterpretations in Savoy Piedmont (1730-1770s)

Erika Riccobon – PhD Candidate at LIAS, Leiden University

The Cross-cultural Production of Ceramic Animal Tureens between China and Europe in the Eighteenth Century

Zixuan Li – PhD Candidate, Fudan University

Jingdezhen, Dehua, and Meissen: Ceramic Dogs in the Seventeenth and Eighteenth Centuries

Yinghe Jiang – Professor, Sun Yat-sen University

Panel 42 | 11:30-13:30 Anf III

Collecting, Displaying, and Interpreting Chinese Art in Early 20th-Century Europe

Chair - Ching-ling Wang - Curator of East Asian Art at the Rijksmuseum Amsterdam

London Pioneers: Studying, Collecting and Displaying Chinese Tomb Figurines, 1910-1936

Yifan Qiu – PhD Candidate, SOAS, University of London

Two Cities on Lacquer Screen: Tracing the Macao and Canton City View-Themed Chinese Lacquer Screen at the Museum of Oriental, Lisbon

Xialing Liu – PhD, Central Academy of Fine Arts in Beijing and Visiting Scholar at Utrecht University in the Netherlands

Carlo Puini's Collection and the Forgotten East Asian Art Collections in Musei d'Arte at Castello Sforzesco in Milan

Anna Antonini – MUDEC (Comune di Milano) Curator for East Asian Collections

All Things Chinese: The Formation of Dutch Ethnographic Collections of China

Yang Hu - MA Student, Utrecht University

Panel 43 | 11:30-13:30 Anf IV

Material Legacies: Production, Memory, and Heritage in Southeast Asia

Chair - Sandra Jasmin Schlage - Research Assistant and Lecturer, University of Bonn

From Nisa to Manila: The Production of Inlaid Earthenware in Early Modern Philippines

Ellen Hsieh – Associate Professor, Institute of Anthropology, National Tsing Hua University, Taiwan

Narratives in Stone: The Art of Memory-Making in Southeast Asia's Public Monuments

Myra Mentari Abubakar – PhD, Australian National University

A Reassessment of the So-called Prakhon Chai Bronzes

Phyllis SY Lau-Casson – PhD, Department of History of Art and Archaeology, SOAS, University of London

Panel 44 | 11:30-13:30 Room B112.B

Asian Art in Planetary Perspective

Chair - De-nin Lee - Professor of Art History & Associate Chair of Faculty Development, Department of Visual & Media Arts, Emerson College, Boston, MA, USA

Discussant - Aurelia Campbell - Associate Professor, East Asian Art History, Departmental Chairperson

Tectonic Shifts in Art History

De-nin Lee – Professor of Art History & Associate Chair of Faculty Development, Department of Visual & Media Arts, Emerson College, Boston, USA

Diving for Ocean Objects: Art, Resources and Global Connections

Anna Grasskamp – Associate Professor of Art History and Visual Studies, Department of Philosophy, Classics, History of Art and Ideas, University of Oslo, Norway

Drawing Nature in Colonial Southeast Asia, 1770-1830

Emily Teo – Postdoctoral Fellow, Gotha Research Centre, University of Erfurt, Germany

Global Nomadic Art Project: East Asian Ecologies of Environmental Art

Uranhimeg (Orna) Tsultem – Associate Professor and Edgar and Dorothy Fehnel Chair in International Studies, Herron School of Art and Design, Indiana University Indianapolis, USA

Moon Rocks in China: Energy, Provenance, and the Methodological Challenges of Planetary Heritage

Feng Schöneweiß – Postdoctoral Fellow, 4A_Lab, Kunsthistorisches Institut in Florenz – Max-Planck-Institut (KHI) and Prussian Cultural Heritage Foundation, Germany

Ming Tombs from an Environmental Perspective

Aurelia Campbell – Associate Professor of East Asian Art History and Department Chair, Art, Art History, and Film Faculty, Boston College

Panel 45 | 11:30-13:30 Room B112.C

Transmission and Transformation in Chinese Ceramic Traditions

Chair – Sabrina Rastelli - Professor, Chinese Art and Archaeology. Chief Editor of Marco Polo. Studies in Global Europe-Asia Connections. Ca' Foscari University. Department of Asian and North African Studies

Tang Dynasty Luxury Export Ceramics. Green Glazed Moulded Vessels from Binh Son Museum in Vietnam

Robert Żukowski - Institute of Archaeology and Ethnology of the Polish Academy of Sciences

Çintamani? Some "Dotted-Motifs" Found on Chinese Blue and White Ceramics of the 14th Century

Wei-tien Chang – PhD Candidate, Institute of Sinology at the Ludwig-Maximilian University in Munich, Germany

Imitations of Ceramic Vessels with Domed Top in the Northwest China

Jakub Maršálek - Associate Professor, Charles University, Prague

LUNCH | 13:30 - 15:00

Panel 46 | 15:00 - 16:30 Anf. I

Colonial-era Architectural and Visual Exchanges between South Asia and Europe

Chair - Sandra Jasmin Schlage - Research Assistant and Lecturer, University of Bonn
European Influence on Nawabi Architecture of Murshidabad

Abu Bakkar Siddique – Adjunct Faculty, Center for General Education (CGED),
International Islamic University Chittagong, Bangladesh
A Cradle of German Orientalism: Balthasar Springer's Voyage to India

Sebastian R. Prange – Associate Professor, Department of Asian Studies. The
University of British Columbia

Panel 47 | 15:00-16:30 Anf II

Food and Drinking Vessels: Their Impacts on the Material Culture of China and Beyond

Chair - Nixi Cura - Honorary Professorial Research Fellow, University of Glasgow
Drinking Like a Chinese, or not? – Changes in Drinking Practices in China's Middle Period

Yi Chen – Independent Scholar

Packing the Perfect Picnic: From Picnic Sets to Boxes of Curiosities

Nicole Chiang – Curator, Hong Kong Palace Museum

Catering for Afterlife

James Lin – Senior Curator, Fitzwilliam Museum, Cambridge University

Panel 48 | 15:00-16:30 Anf III

Migration of Artisans: Geographical mobility, Innovation, and Circulation of Knowledge

Chair - Anne Gerritsen - Professor of History, University of Warwick/ Chair of Asian Art, University of Leiden

Temporary Migration: Artisan Mobility and Material Circulation in Architectural Construction of Fifteenth-century Tibet

Shengnan Dong – SOAS University of London

From Jingdezhen to Zhangzhou: Porcelain, Trade and Technological Exchange in Late Ming China

Judy Law – University of Warwick

Manufacturing Handscrolls: Artisan Mobilization and Syncretism in Painting at the Yongzheng Court (1723–35)

Kexin Ma – College of William and Mary

Panel 49 | 15:00-16:30 Anf IV

Ambivalent Movements: Travel as Represented in 20th Century East Asian Visual Culture

Chair - Juliane Noth – PhD Candidate, Charles University

Chasing Lights: Onchi Kōshirō's Travel in Wartime China

Stephanie Su – Assistant Professor, University of Colorado Boulder

Homescapes, Foreignscapes: Representations of China and the World in Magazine Cartoons during the 1950s

Mariia Guleva – PhD Candidate, Charles University

Flooded Streets and Mountain Peaks: Travel and the Development of Luo Gusun's Photojournalism, 1931-1937

Elizabeth Emrich-Rougé – Visiting Research Fellow, Cambridge University

Panel 50 | 15:00-16:30 Room B112.B

Transformations in Religious Expression: Place, Faith, and Material Cultures in Japan

Chair/Discussant - Christopher M. Mayo - Professor, Nagoya Gakuin University

Tsurezuregusa's Visual Transformations: A Dynamic Legacy from Medieval to Modern Japan

Christopher M. Mayo - Professor, Nagoya Gakuin University

Excavating the Residence of Ōtomo Sōrin, a Christian Daimyo in Bungo, Japan

Toshio Kage – Professor, Nagoya Gakuin University

From Exile to Beatification: The Cultural and Religious Commemoration of Takayama Ukon

Namie Murata – M.Div. Equivalent Student, Christ Bible Seminary

Nature Embodied: Exploring the Role of "Grass-Clad" Visiting Deities in Japanese

Kiyoshi Miyasaka – Associate Professor, Nagoya Gakuin University

Panel 51 | 15:00-16:30 Room B112.C

Symbolism of Animals and Landscapes in Chinese Art Tradition

Chair - Arnaud Bertrand - Curator of Ancient Chinese and Korean collections, Musée Guimet

All Rare and Exotic Beasts Assemble in the Great Ming: The Handscroll of Real and Imaginary Animals

Yue Kuang – PhD candidate, Free University of Berlin

Merging Landscape with Animal: Realism, Idealism and Archaism in the Horse Paintings of Zhao Mengfu and Zhao Yong

Yuxi Pan - PhD Candidate, SOAS University of London

Crafting Identity: The 'Animal Style' Gold Artefacts Found in the Majiayuan Cemetery (4th-3rd c. BCE), North-West China and Eastern Eurasia

Yan, (Fiona) Liu – Associate Professor Northwestern Polytechnical University, Xi'an

COFFEE BREAK | 16:30 - 17:00

GENERAL ASSEMBLY | 17:00 - 18:00 ANF. I

EAAA + ACN EUROPE MEETING | 18:30 ROOM B112.H

Day 4

Thursday, 11 of September 2025

MORNING



MUSEUM OF ORIENT (Fundação Oriente), Lisbon

KEYNOTE 2

🕒 09:00–10:00

Thirty six ways to honour the Dead – building and digging Kofun and Megaliths

Mariana Diniz – Archaeologist - Director of UNIARQ

🕒 10.00–13.00

Visit *Fundação Oriente* - Temporary Exhibition Japan: Festivities and Rites (with the introduction of curator Sofia Campos Lopes and António Barrento)

Optional program for participants by the University of Lisbon's Centre of Archaeology:

Visualized Death Images: Comparative Archaeology of Japanese Kofun Tumuli and Northwestern Iberian Colored Dolmens

Kawano Kazutaka - Director of the Curatorial Research Department, Tokyo National Museum

LUNCH | 13:00– 15:00

Day 4

Thursday, 11 of September 2025

AFTERNOON  CALOUSTE GULBENKIAN MUSEUM (Fundação Gulbenkian)

 15:00

Welcome to Calouste Gulbenkian Foundation

Guilherme Oliveira Martins - Administrator of the Board

Introduction to the Calouste Gulbenkian Museum

António Filipe Pimentel - Director

 15:10

Calouste Gulbenkian, The Collector

Vera Mariz – Research Curator

 15:20

Islamic Art

Jessica Hallett - Deputy Director


 15:40

Chinese and Japanese Lacquer

Rui Xavier – Coordinator, Preventative Conservation, Curator of Laquer

SHORT BREAK | 15:50-16:10

KEYNOTE 3

 16:10-17:10

The Virtual Cosmopolitan in the Global Colonial Order

Partha Mitter - Hon. D.Lit (Courtauld Institute, London University);
Emeritus Professor, Sussex University

Day 5

Friday, 12 of September 2025

 School of Arts and Humanities, University of Lisbon, Lisbon

REGISTRATION | 8:00–17:30 (Atrium Anf1)

MORNING SESSION | 09:00–11:00

Panel 52 | 9:00 - 11:00 Anf. I

Interdisciplinary Studies of Mortuary Practices, Symbolism, and Regional Variations

Chair - Elisabetta Colla - CH-ULisboa; UNIARQ; ACN and ACN-Europe and EAAA

Tang Dynasty Disasters and Humanitarian Responses: An Anthropological Investigation of the Human Remains Burial Pit at Tang Kaiyuan Temple, China

Qipeng Yan - Curator of Henan Provincial Institute of Cultural Relics and Archaeology, China and the PhD Candidate in Archaeology, Zhengzhou University

Underground Peony Flowers: Spatiality, Entanglement, and Identity in Liao Tombs

Fan Zhang - Assistant Professor, Tulane University

A Scholar's Journey to the Afterlife: Case Study of Wangjiazui Tomb M798, Late 4th Century BC, Hubei, China

Laetitia Chhiv - Postdoctoral Researcher, CRCAO (Paris)

Transmission of Burial Customs between Luoyang and the Northeast Frontier of the Tang Empire: Taking the Yellowish Lead-Glazed Figurines as a Case Study

Chun-I Lin - Assistant Professor, The Graduate Institute of Art History at National Taiwan University

Panel 53 | 9:00 - 11:00 Anf II

Architectures of Enjoyment In Urban Japan

Chair/Discussant - Helena Čapková Associate - Professor, Ritsumeikan University

Kawakubo Rei and The War Machine: Compositions

Lucas Ferraço Nassif - Researcher, Nova Institute of Philosophy, NOVA-FCSH, Lisbon

Foreign Tokyo – Modernizing for Enjoyment

Helena Čapková – Associate Professor, Ritsumeikan University

Dwelling in Passing: Encounters with Accidental Beauty in Post-1923 Tokyo

Christophe Thouny – Associate Professor, Ritsumeikan University

(Im)Perfect Days in the Future Archeology of Tokyo

Toshiya Ueno – Professor, Wakō University

Panel 54 | 9:00 - 11:00 Anf III

Rediscovering Asian Art Collections in Italy: Census, Research and Reconstruction

Chair - Despina Zerniotti - C.M.G., Director of the Corfu Museum of Asian Art

Recomposing Gandhāran Collections between Italy and Pakistan

Laura Giuliano – PhD, Museo delle Civiltà, Rome, Italian Ministry of Culture

Iranian Archaeological and Artistic Heritage in Rome. From Census to Awareness and Study

Valentina Laviola – Postdoctoral Research Fellow University of Naples L’Orientale
Adjunct Professor University “G. d’Annunzio” Chieti

Towards a “Museo Orientale” - Giuseppe Tucci’s Quest to Create an Asian Collection in Rome

Giulia Pra Floriani – Marie Skłodowska-Curie Postdoctoral Fellow · Università Ca’
Foscari Venezia

The Bruschetti Foundation for Islamic and Asian Art. From a Private Passion to a Public Project: Goals and Challenges

Elisabetta Raffo – Director of the Bruschetti Foundation for Islamic and Asian Art

The Relevance of Networking to Enhance and Maintain Asian Heritage in Italy (Poster)

Ilaria Bellucci - PhD Candidate, University Niccolò Cusano, Rome and Lecturer at the
Catholic University of the Sacred Heart, Brescia

Panel 55 | 9:00 - 11:00 Room B112.B

Images on the Move, Across China and Beyond.

Chair/ Discussant - Lei Xue - Associate Professor of Art History at Oregon State University.

Buddhist Woodcut-inspired Copperplate Illustrations in the 17th Century Dutch Travel Book

Shih-shan Susan Huang – Associate Professor, Rice University

Recognising Kezi tu: 19th-century Literati Images of Mothers Tutoring Their Sons

Jennifer Chih-chie Chang – Research Associate, The Fitzwilliam Museum, University of Cambridge

True and/or Real: Photography of the 1886 Naval Inspection

Tingting Xu – Assistant Professor, University of Rochester

Rubbings and Their Derivates: In Situ versus Traveling Legacies of Cliff inscriptions by Zheng Daozhao

Lia Wei – Assistant Professor, INALCO, Institut national des langues et civilisations orientales

Panel 56 | 9:00 - 11:00 Room C128

Restoration, Re-assembly, Re-Use: Material-Artistic Processes in the (Re)Inscription of Power and Identities in South Asian Frontiers

Chair - Sandra Jasmin Schlage - Research Assistant and Lecturer, University of Bonn

Ideo-political Contestations in the Inscriptional Re-assembly: The Minbars of Congregational Mosques in the Port City of Calicut, Southwest India

Jahfar Shareef Pokkanali – PhD Candidate, University of Bonn

The King's Encyclopedia: A Buddhist Pantheon Adorned by Murals in Jampa Lhakhang of Mustang

Ping-Yang Chen – PhD Candidate, University of Bonn

Piecing Together Smashed Gravestones: Narrating Community through the Floor Marble Plaques of Milagres Church, Mangalore, India

Kevin Frank Fernandes – PhD Candidate University of Bonn

COFFEE BREAK | 11:00- 11:30

Panel 57 | 11:30 - 13:30 Anf. I

Expression, Politics, and Reinterpretation in Chinese Visual Culture

Chair - Catarina Madeira - PhD Candidate, School of Arts and Humanities, University of Lisbon

Local Journey, Visual Tradition, and Familial Commemoration in Handscroll Format: A Case Study of The Clear and Distant Landscape of Wuxing 吳興清遠圖

Siyi Zeng - PhD Candidate, Free University of Berlin

Rescue or Perversion? Reinterpretation of Zheng Sixiao's Ink Orchid

Qian Zhan - PhD Candidate, Free University of Berlin

Wielding the Brush: Political Significance of the Kangxi Emperor's Calligraphy

Rachel Leung - Assistant Curator, Hong Kong Palace Museum, PhD Candidate, The Chinese University of Hong Kong

Panel 58 | 11:30 - 13:30 Anf II

Ceramic Production, Trade Networks, and Stylistic Evolution across Dynasties

Chair - Luís Urbano Afonso - Senior Associate Professor, ARTIS, Department of History

Lapis lazuli and "Chinoiserie": The Color Taste of Blue in West Asia and China Ceramics, 13th -14th Century

Sangrou Pan - Associate Professor, School of Humanities, Beijing

Sino-Portuguese Porcelain Trade (16th-18th Centuries): Archaeological Insights from Portugal as a Consumer Region

Shanshan Li - PhD Candidate, Department of History, Sun Yat-sen University

Mário Varela Gomes - Retired Professor NOVA, Lisbon

A Study on the Variation and Later Configuration of the Deer Motif on Chinese Export Porcelain in the Late Ming Dynasty

Tzuhan Chiu - PhD Candidate in Art History at Charles University, Prague

Redevelopment Gallery of Asian Ceramics - Museo Internazionale delle Ceramiche, Faenza (Italy)

Eline Van Den Berg - Independent Curator and Researcher of Asian Ceramics, Museo Internazionale delle Ceramiche (Faenza, Italy)

Panel 59 | 11:30 - 13:30 Anf III

Political, Historical, and Ideological Narratives in Art

Chair – Yuka Kadoi - University of Vienna, Austria

Visions of World History: Constructions of Visual Discourse in Illustrated Histories from Mongol Iran

Alexander Cichan - PhD Candidate, University of British Columbia

After Dark: The Colours of the Night in Firdausi's Shāhnāma

Nicoletta Fazio - Senior Curator of Iran and Central Asia at the Museum of Islamic Art, Doha

The Concealed Ideology of Iran-Šahr in Qajar-Era Tilework: A Case Study of Golestan Palace and the Teymurtash House

Raheleh Kheradmand - PhD Candidate in Archeology at Tarbiat Modares University

Saeedeh Poorabedini - PhD Candidate in Archeology at Tehran University

Contemporary Artists in Dagestan: In Search of Their Identity

Natalia V. Safonova - Research Fellow, Institute of Oriental Studies, Russian Academy of Science

The Almost Disappeared Ancient Portuguese Fort of Quelba / Khor Kalba (Sharjah, UAE) – Identification and Results of Archaeological Excavation

Mário Varela Gomes - Retired Professor, NOVA University, Lisbon

Panel 60 | 11:30 - 13:30 Anf IV

Landscapes of Meaning: Heritage, Memory, and Identity in Asian Gardens (Part I)

Chair- Jongsang Sung - Professor, Seoul National University

Discussants - Lin Zhang - Beijing University of Civil Engineering and Architecture, China, Yiwei Chen- South China Agricultural University, China.

Urban-lakes Typology and the Hangzhou's West Lake

Antonio Mezcua López - Professor at Department of General Linguistics and Literature Theory, Granada University, Spain

The Ideological Origins of Medicinal Plant Landscaping in Traditional Chinese Gardens

Shanshan Liu - Associate Professor at Beijing University of Civil Engineering and Architecture

Panel 61 | 11:30 - 13:30 Room B112.B

Localising the Global Seventeenth Century: Art and Material Culture in China

Chair - Henning von Mirbach - Lecturer in Early Modern Chinese Art and Architecture, The Courtauld Institute of Art, University of London and,

Mariana Zegianini - Lecturer – Arts of China, SOAS, University of London

Discussant - Lihong Liu - Sally Michelson Davidson Professor of Chinese Arts and Cultures & Assistant Professor of History of Art, University of Michigan

A Study of Three Horizontal Sundials of Novel Methods: How European Astronomical Knowledge Was Sinicized, Materialized, and Exported in Seventeenth-century Beijing

Soohyun Yoon - Independent Scholar

Chinese Flower, Western Branch: Xiang Shengmo's Flower Paintings and the Varied Reception of Western Pictorial Ideas in Seventeenth-century China

Ning Tang - PhD Candidate, National Taiwan University

Transborder Trade and the Mobile "Other": Depicting Foreigners in Seventeenth-century China and Japan

Yutong Li - Postdoctoral Fellow of Global Asia, NYU Shanghai

The Mandarins of the Nanshufang and "Western" Art in Kangxi-period Beijing (c. 1700)

Niko Ruijia Ma - PhD Student, Leiden University

Panel 62 | 11:30 - 13:30 Room C128

Transnational Narratives in Mediating Modern and Contemporary Chinese Art: Identity, Collection, and Exhibition

Chair - Anna Grasskamp - University of Oslo, Norway

Discussant - Yupin Chung - Glasgow Museums, United Kingdom

Creating Narratives of the Palace Museum Collection by Wenrenhua (Literati Painting): Three Chinese Art Exhibitions from the 1930s to the 1960s

Zhaoxue Li - Nanjing University, China; Toyo University, Japan

Transcultural Interpretations of Twentieth-Century Chinese Art: Exhibiting Wu Guanzhong in Hong Kong and beyond

Shuo Sue Hua - University of Hong Kong

Capitalizing on Art and Artifying Capitals: China's Journey to Venice and Scandal around the Kenya Pavilion

Xing Zhao - Nanjing University, China

With Love. From an Invader: Attitudes towards Migration through an Ecocritical Lens in Yan Wang Preston and Monty Adkins's Moving-Image Work

Alina Sinelnyk - Independent Scholar, Edinburgh, United Kingdom

LUNCH | 13:30- 15:00

Panel 63 | 15:00 - 16:30 Anf. I

Iconography and Narrative in South Asia

Chair - Laura Giuliano - PhD, Museo delle Civiltà, Rome, Italian Ministry of Culture

Bhangra: A Confidant of the Partition Refugee and a Vehicle of National Imagination

Daljit Ami - Director of the Educational Multimedia Research Centre at Punjabi University, Patiala

Vāhanas in the Art of Ancient India: On Early Attestations in Iconography and Texts

Chiara Policardi - Research Fellow, University of Milan

Panel 64 | 15:00-16:30 Anf II

Cross-border Artistic Dialogues: From Historical Painting Manuals to Contemporary Community Art

Chair - Catarina Madeira - PhD Candidate, School of Arts and Humanities, University of Lisbon

Japanese Art as Diplomacy and Collectible: The Dual Lives of Painting Manuals in Belgian Institutions

Freya Terryn - Postdoctoral Researcher, Institute for the Study of Civilisations, Arts and Lettres, UCLouvain (Belgium)

Transcultural Positions in Abstract Art: Asger Jorn and Morita Shiryū

Gunhild Borggreen - Associate Professor, Art History and Visual Culture, University of Copenhagen

Chiiki ōto (Community-based Art) and Art Tourism in Japan: A Case Study of The Echigo-Tsumari Art Triennial

Mengfei Pan - Assistant Professor, Faculty of Tourism and Community Development, Kokugakuin University, Japan

Panel 65 | 15:00-16:30 Anf III

Anticolonial, Postcolonial, and Decolonial Responses in Asian Art and Architecture

Chair - Alison Ohta - Royal Asiatic Society

Between Traditional Nativism and Modern Realities: Case Studies of Colonial and Cultural Imprints on Mosque Architecture in Modern Turkey and Central Asia

Sami De Giosa - Assistant Professor at CFAD, University of Sharjah

Reevaluating Asia-America Material Culture during the Viceregal Period (1535-1898)

Juan De Lara - Fellow at the University of Oxford - Khalili Research Centre

Art On Strong Foundations, with Open Windows: The Artistic Initiatives of Habib Gorgi and Ramses Wissa Wassef

Seif El Rashidi - Art Historian and Heritage Preservation Specialist

Picturing the City: Company Painting Panoramas Produced in a Colonial Context

Mehreen Chida-Razvi - Independent Scholar, London

Panel 66 | 15:00-16:30 Anf IV

Dreamy and Idealized Nature: The Artistic Conception of Gardens as a Cultural and Life History (Part 2)

Chair – Shanshan Liu – Associate Professor at Beijing University of Civil Engineering and Architecture

Ideals and Imagination Represented in the Painting of Joseon Literati Garden

Jongsang Sung – Organizer, Professor at Graduate School of Environmental Studies, Seoul National University, Korea

Painterly Landscape Gardening: Liu Dunzhen's Contemporary Practice of Rockery Making in Zhan Garden

Huang Xiao – Associate Professor at Beijing Forestry University

Panel 67 | 15:00-16:30 Room B112.B

Identities and Cross-Cultural Exchanges

Chair – Pedro Lage Correia – Director of the BA program in Asian Studies School of Arts and Humanities – University of Lisbon

National Identity and Cultural Interactions in Korean Art History Writing: Representations in High School Textbooks from the 1950's to the Present

Beatrix Mecsi - Associate Professor with a Habilitation, Head of Korean Studies Department, ELTE University Budapest

Traveling Iconographies – North Korean Murals in the Independence Memorial Museum in Namibia

Sarah Brühl - PhD Student, Freie Universität Berlin

Kuronbo Visualized: Reexamining 'Jagatara Jinbutsu' and Indonesian Slave Representations in Dejima's Isolation-Era Art

Meta Sekar Puji Astuti - permanent lecturer at Hasanuddin University, Indonesia

COFFEE BREAK | 16:30 - 17:00

EAAA BOARD MEETING II | 17:00 - 18:00 Room B112.H

FAREWELL DINNER (OPTIONAL) 18:30 Social Services Dining Hall Meal - "Cantina Velha"



Abstracts

📅 8-13 September 2025



Day 1

Monday, 8 September 2025

📍 School of Arts and Humanities, University of Lisbon, Lisbon

REGISTRATION | 8:00–17:30 (Atrium Anf1)

OPENING CEREMONY | 9:30–10:00

MORNING SESSION | 9:30–10:00

Panel 1 | 10:00-12:00, Anf.I

Sacred Symbols: The Visual Language of Hinduism

Chair - Raju Kalidos Kesava Rajarajan - Director, Centre for Indian Knowledge Systems, School of Tamil, Indian Languages and Rural Arts, Gandhigram Rural Institut

Camilla Cibebe - Independent Researcher

Are You Afraid of the Darkness? A Socio-Anthropological Analysis of the Role of Fear in Tantric Practices within the Chinnamastā Cult

Fear is an intrinsic human emotion intricately shaped by social experiences and cultural factors. It wields significant influence, often as a mechanism for controlling power, resources, and narratives. Within religious belief, fear can be as potent a force as devotion. Chinnamastā, a tantric goddess, is one of the ten Mahāvidhyās. These goddesses are linked to the liminal world beyond societal boundaries and are regarded as impure and fearsome. Fear is frequently communicated through references to death symbolism, such as cremation grounds, skulls, and blood, alongside elements of sexuality. In worshippers' experience, fear is necessary to embark on the path to liberation. Conversely, these elements instil fears of transgression, immoral practices, and political subversion in non-practitioners. Throughout history, fear has been employed by the ruling class to control the narrative surrounding tantric practices. However, it is worth considering whether tantric practitioners also used fear defensively to safeguard their cultural heritage and Indigenous traditions from the dominant influence of the dominant class. In an upcoming paper, I will explore the socio-anthropological role of fear in shaping a specific narrative about tantric rituals and how this has affected the spread of the cult of goddess Chinnamastā and her iconography.

Prasanna Mallik - PhD Candidate, UGC-Senior Research Fellow,
Department of Archaeology and Ancient History, The Maharaja
Sayajirao University of Baroda, Gujarat, India

Siddhas on Stone: A Reading of Nātha-Siddha Depictions from Mallikārjuna Temple, Srisailam, Andhra Pradesh, India

Siddhas are the yogis commonly affiliated to Śaivite and Buddhist tantra. A Siddha is an ascetic who has attained perfection (Siddhī) through yogic and tantric practices. Some of the notable Siddhas were later mythicized and worshipped as the nine nātha yogis (Gorakshanath, Matsyendranath, etc), which led to the formation of a distinct sect of Nātha yogis over course of time. Srisailam is a popular pilgrimage center in Andhra Pradesh, historically renowned for the development of Śaivite sectarian schools such as Kāpālīka, Kālamukha, Vīraśaiva and Nātha-Siddha. Srisailam is mentioned as 'Siddhakṣetra' (Center of Siddhas) in Agni purāṇa. Srisailam is also identified with 'Śrīparvata' in several Tibetan texts, where siddhas such as Nagarjuna, Saraha, etc meditated. The Mallikārjuna Temple complex in Srisailam provides crucial archaeological evidence of the historical presence of Nātha Siddhas in Āndhradeśa, in the form of visual imagery. The prākāra wall of Mallikārjuna Temple holds the richest collection of ascetic images in Southern India. It presents an array of Nātha-Siddha figures depicted in acts such as worshipping Śiva, yogāsanas, rasāyana (alchemy), meditation, displaying siddhīs such as Vajradeha, etc. This paper presents and analyses Nātha-Siddha images depicted on the prākāra of the Mallikārjuna Temple. It attempts to throw light on the regional nature of the sect in Āndhradeśa through a reading of sculptural panels, thereby highlighting their practices, local narratives, methods of worship, etc. The paper further attempts to better understand the role and influence of Nātha-Siddhas in the contemporary socio-cultural milieu.

Gurvendra Pratap Kushwaha - UGC Research Fellow, Department
of Ancient Indian History, Culture and Archaeology, Deccan College
Post-Graduate and Research Institute, Pune, India

An Iconographic Study of Surya Images in Marathawada

The paper aims to discuss the iconographic variations of Surya, the most predominant global deity, of proposed research area. In Marathawada region iconography of Surya exhibits notable diversity found from different locations such as Ter, Hottal, Ambhai, Kwathapati, Aundha Naganath and Ramalinga Mudgad, so it is important to discuss its iconographic characteristics and significance in the religious context of the region. The methodology will be a critical review of published and unpublished sources with field visits to the sites. This approach is expected to understand the iconographic features, variations, and significance of the Surya in the region, contributing to a deeper understanding of Surya images and its artistic representations in Marathawada. This paper will highlight following aspect such as a study of correlation between text and image, placement of Surya images on different architectural elements on the temple including position, location such as exterior or interior, comparative study of Surya images with adjoining regions including iconographic characteristics and stylistic change.

Panel 2 | 10:00-12:00, Anf.II

Weapons, Warfare, and Interregional Interactions in Pre-Imperial China

Panel Description: “Ritual and war are the major affairs of the state” – this proverb from a historical chronicle composed around the mid-first millennium BCE reflects the balance between these two top priorities in the early Chinese political economy and social life. Yet, in the study of the material culture of pre-imperial China, ritual receives the most attention, while the domain of warfare remains underexplored. Our panel addresses the development of military technology and military hardware in the form of weaponry, vehicles, and horses, emphasizing the role of interregional interactions between early Chinese cities and societies outside the early Chinese core, especially those in the Eurasian Steppes, as well as those in and south of the Yangzi River valley, during the Shang and Western Zhou periods. It further reflects on the broader economic impacts of the military economy, exploring how the demands of warfare influenced both the production of weapons and overall societal and economic developments during the later part of the Eastern Zhou period.

Chair - Margarete Prüch - Research Associate, Institute of East Asian Art History, University of Heidelberg

Jessica Rawson - DBE, FBA, Professor, University of Oxford

Warfare in the Late Shang (c. 1250-1050 BC) and Western Zhou Periods (1050-750 BC): Chariots, Horses and Weaponry in China Modelled on the Siberian Tradition

The paper will describe the military challenges that China's famous early dynasties faced as their neighbours, with their animals--especially horses, moved in towards central China from the north. With images of chariots engraved across the Altai mountains in Siberia and Mongolia, and large numbers buried near elite tombs in central China, this specific impact has long been recognised. While the chariots gained a lot of attention, horses remained in the background. Yet horses had to be continually sourced from the north, as breeding and pasturing conditions for them were inadequate in a monsoon-driven environment. The weapons and tools of the chariot drivers and those that were carried by the Shang and Zhou armies are, moreover, inadequately factored into the account of these important relations between peoples with such very different lifestyles. Spears, axes, daggers and knives have been found in large numbers. They need to be examined in much more detail. Such weapons, exploited across the steppe, diversified and expanded Shang and Zhou weaponry, and show us that an imperative to engage with northerners to source horses led, at the same time, people in central China to modify these northern weapons, ultimately derived from the steppe. Such interactions transformed military practices and warfare in central China.

Maria Khayutina - PhD and Researcher at the Institute of Sinology,
Ludwig-Maximilians-University of Munich (LMU)

Bronze Weapons from Panlongcheng and Northern Military Traditions

The walled town of Panlongcheng in the middle flow of the Yangzi is usually regarded as a Shang colony, founded in ca. 16th c. BCE. This understanding is based on the fact that the Panlongcheng elites used high-quality bronze ritual vessels that they were unlikely producing themselves but rather acquired from the Shang capital in Zhengzhou. However, apart from the vessels, excavations at Panlongcheng have yielded many bronze weapons and tools, including some that have never been seen at Zhengzhou. Moreover, many rich bronze-yielding units in Panlongcheng date from the time when Zhengzhou had already declined and was abandoned, suggesting that it acted as an autonomous agent around ca. 1400–1230 BCE. Some bronze weapons and tools, including knives of different shapes, spearheads, pikes, and a dagger, have parallels far in the north, while their deposition contexts are sometimes not typically “Shang.” The present paper tests the possibility that the so-called Seima-Turbino “cross-cultural phenomenon” had an impact on the development of weaponry in the middle Yangzi valley, although the transfer of know-how and related cultural practices was not straightforward but mediated by post-Seima-Turbino military traditions and selectively adapted to the local needs and preferences of the Jiang-Han Plain’s inhabitants. The transfers and local innovations inspired by interregional interactions could have contributed to Panlongcheng’s prosperity during the Middle Shang period.

Celine Lai - Associate Professor in the School of Archaeology
and Museology, Peking University

Bronze Weapons and Xin’gan Dayangzhou

Xin’gan Dayangzhou, Jiangxi province was excavated in 1989, but its cultural affiliation, as well as the nature of the site, remains a question of interest. Shang-period (c.17 – c.mid-11centuries BC) sites with bronzes are few in the Yangtze River valley. Dayangzhou is rare to reveal dozens of bronzes that included ritual vessels, weapons, and agricultural tools. The bronzes were buried with high-fired ceramics, which were an advanced achievement of the local Wucheng culture. Dayangzhou’s bronze weapons represent some Shang ge blades and yue broad axes, as well as some others that may be considered Shang-inspired versions. There were also a few unseen types that deserve in-depth investigation. An analysis of these weapons may reveal aspects of Wucheng culture little discussed before.

Lothar von Falkenhausen - Distinguished Professor of Chinese Archaeology
and Art History at UCLA and a faculty member of the Cotsen Institute of Archaeology

Archaeological Reflections on the Military Economy of Warring States-Period China

Iron Age China was a proverbially violence-ridden place. But the 6th-to 3rd-century epoch was also a time of major intellectual innovation in China, as well as being the time when continental East Asia transitioned to a burgeoning market economy that was at least partially monetized. Taking archaeological discoveries as its point of

departure, this paper explores how the needs of the military economy of the time may have impacted – impelled as well as impeded – these tendencies.

PANEL 3 | 10:00-12:00, Anf III

Silver Arts Circulating in 17th- 20th Century Asia

Panel Description: These four papers explore differing, yet interrelated, aspects of how humanity values silver and its artistry. Each paper explores performative aspects that showcase silver's shine as well as the inherent valuation of silver as forms of cultural currency. A diversity of artistic programs, assignments of distinctive cultural meanings, and ever-changing markets are all highlighted in four fascinating case studies within Asia. The first proposed paper showcases historic silver wedding gifts at the royal Mewar court – produced in both South Asia and Europe – that remain on display today at the City Palace Museum Udaipur. The second proposed paper uncovers the agency of Peranakan Chinese women in early modern Batavia through silver commissions and markings that etch aspects of their experiences through social negotiations in the multi-cultural milieu of Indonesian, Chinese, and Dutch influences. The third proposed paper investigates Cantonese silversmiths adapting their skills and artistic programs to repurpose colonial Spanish American dollars (mostly produced from Bolivian mines that were minted into coins in Mexico) into table wares largely intended for buyers outside of China. The fourth proposed paper seeks to situate silver produced in Southern Asia as a form of soft power whereby artistic programs featured on silver marketed a form of global modernity while bringing South Asia into a prominent position on the nineteenth century world stage.

Chair/Discussant - Kimberly Masteller - Jeanne McCray Beals Curator of South and Southeast Asian Art at The Nelson-Atkins Museum of Art

Neeraja Poddar - the Ira Brind and Stacey Spector Associate Curator of South Asian Art at Philadelphia Museum of Art, and a Research Fellow of the Oxford Centre for Hindu Studies

Sumptuous and Splendid Silver Wedding Gifts from Royal Mewar

Royal Indian weddings are occasions for the exchange and display of extravagant gifts that help cement alliances while simultaneously materializing the power and reputation of both giver and recipient. The dowry the bride's family gives typically is the most visible and expensive. The couple also receives presents from wedding guests and during certain ceremonies and rituals. Focusing on objects currently displayed in the silver gallery of The City Palace Museum, Udaipur – a collection amassed by the rulers of the erstwhile kingdom of Mewar in modern day Rajasthan – this paper will reveal the importance of silver as the material for the different categories of gifts as-

sociated with the joining of the house of Mewar and other royal families. Traditional dowry items such as elephants with their silver howdahs, silver carriages, and horses covered in silver jewellery might have been processed through the streets of the kingdom during a wedding. This public display ensured that the full force and power of the gifts was evident. Other wedding gifts in the collection, including British-made dressing cases, demonstrate the burgeoning taste for Western luxury goods among India's princes in the early twentieth century. By presenting them, royals would signal their cosmopolitan tastes and their ability to commission elaborate, personalized objects overseas. Analyzing the various wedding gifts in the Udaipur collection can help us parse the complex web of relationships the rulers of Mewar were negotiating and the global networks of exchange in which they were participating.

Joyce Yusi Zhou - PhD Candidate in the History of Art at Yale University

Leaving Her Mark:

Peranakan Chinese Women and Their Silver in Early Modern Batavia

On the bottom of an eighteenth-century silver bowl in the Rijksmuseum are four Chinese characters. Together they spell out two names: Shun Niang 順娘 and You Niang 友娘. The suffix niang (娘), meaning "mother" or "lady," is a term that commonly appears at the ends of Peranakan Chinese women's names. Born to mixed unions between Chinese immigrants and Southeast Asian women, Peranakan Chinese women occupied a unique position in Batavian society. They were formerly part of the Chinese community yet existed within a rich multicultural milieu infused with Chinese, Indonesian, and Dutch influences. Leveraging their connections to both the prosperous Chinese and the region's tradition of relative female economic autonomy, many Peranakan women accumulated substantial wealth, enabling them to acquire impressive collections of household silver. Far from being passive consumers of luxury items, however, these women actively engaged with, personalized, and transformed their silver possessions. Some, including Shun Niang and You Niang, chose to inscribe their names on their silver vessels, turning static domestic goods into vibrant testaments of their fleeting existence. This paper examines examples of such inscribed pieces from early modern Batavia, exploring how Peranakan Chinese women mobilized their silverware as powerful tools of self-expression and social negotiation. In leaving their mark, they not only inspired a unique form of matrilineal performative memory, but also etched themselves into the historical narrative of early modern Batavia – a record from which they are often omitted.

Susan Eberhard - Visiting Assistant Professor, Swarthmore College

Empire Conversions:

Standards and Simulations of Chinese Export Silver

This paper explores the viabilities and sometimes surprising contingencies of making and buying Chinese export silverwares in the nineteenth century. In the period, silver traversed markedly different understandings of its cultural and economic value, especially as modern global empires sought to make specific claims through the material. How did objects negotiate the constant flux of silver's value? When nineteenth-century Cantonese silversmiths and silver retailers produced silverwares for foreign markets,

their designs and material converted across the fluid boundaries of empire in order to appeal to the desires of global consumers. The objects were produced at the standard fineness of colonial Spanish American dollars, primarily using silver extracted in Bolivian mines minted into coins in Mexico. Tablewares were hand-crafted in forms that simulated British designs in silver and other metals, many of which themselves were drawn from Greek and Roman precedents. Silver workshops used industrial processes practiced in Chinese craft manufacturing for centuries, modifying objects in line with Chinese antiquarian patterns and Cantonese regional design vernaculars. While evidence demonstrates that Chinese silverwares found ready markets, their viability as precious metal products was not a given. Not only did they compete with other global metal industries, but they also could be viewed as a risky purchase if their alloy fell short of an expected standard. Drawing on object-based and archival research, this paper situates silver at the intersection of modern global empire.

Katherine Anne Paul - Lead Curator and Virginia and William M. Spencer III Curator of Asian Art at the Birmingham Museum of Art

South Asian Silver as Soft Power, 1830-1930

In the late nineteenth century new global sources of silver made this material more widely available, at less cost, than ever before. Silversmiths working in Southern Asia created all manner of silver works that found a robust global market—both within Southern Asia and around the world. The global market was heightened not only through international expositions, but also by advances in steam-powered transportation (railroads and steamships), the creation of regular global tourism, the invention of photography and other printing and paper advances, the introduction of postage stamps and mail order, and the fluorescence of advertising. This paper argues that the decorative programs featured on Southern Asian silver in this period harness a form of soft power. Their artistry showcases not only flora and fauna of South Asia, but also minute details of South Asian visual vocabulary and particular cultural activities to global consumers. Furthermore, because many of the items these silver vessels contained (particularly tea, sugar, punch, and pepper) were themselves produced in and/or originated in South Asia, the decorative programs inherently claimed a form of ownership over these contents. These same silver decorative programs also established allegiance with newly invented items, like silver albumen photographs, silver nitrate mirrors and even Indian pale ale. All this established South Asian artistry as a hitherto under sung aspect of global modernity in the late nineteenth and early twentieth centuries.

PANEL 4 | 10:00 – 12:00, Anf. IV

Crossing Boundaries: The Interplay of 16th-19th Century Indian and Chinese Textiles, Dress, and Visual Presentations

Panel Description: Recent scholarship by art historians and historians such as Lemire, Yoshida, and Gruzinski has highlighted the complexities in cross-cultural studies of textiles and clothing during the Early Modern Period. Considering these insights, this panel emphasizes the importance of transnational and transmedial approaches to examine textiles and clothing that moved across cultural boundaries and their visual representations. To foster interdisciplinary dialogue between art history and the history of clothing, the panel proposes two methodological approaches. First, it adopts a transnational perspective to identify the social groups and individuals involved in cross-cultural negotiations. Second, critically cross-examining visual representations, the materiality of extant textiles and clothing, and archival records, the panel aims to explore their fiber-level composition, production techniques, and designs, as well as to elucidate their social lives in cross-cultural contexts. While receiving regions often constructed narratives about these items without sufficient cultural or technical knowledge, a transmedial approach enables us to explore the origins, development, and evolution of clothing cultures in dialogue with the visual representations. The panel features four papers: Maria João Ferreira examines the depiction of Asian textiles in Portuguese painting; Miki Sugiura analyzes the silk kimono worn by the Tenshō Japanese Embassy in the 1580s; Ana Fernandes Pinto studies Asian waistcoats to understand identity-making in Asia and Europe; and Keiko Suzuki explores imported and domestic chintz in early 19th-century Japan and their representations in ukiyo-e. Together, these papers offer a transnational and transmedial exploration of textiles, highlighting how fabrics functioned as mediums of exchange, representation, and cultural negotiation.

Chair - Hans Bjarne Thomsen - President of the EAAA,
Professor, University of Zurich

Maria João Ferreira - Curator at Museum of São Roque, Lisbon
and Researcher at CHAM – Centre for the Humanities/NOVA-FCSH, Lisbon

Between Reality and Representation. Asian Textiles in the Early Modern Portuguese Painting

This paper focuses on the visual representation of Asian textiles in Portuguese painting in the early modern period. After the arrival of the Portuguese in India in 1498 and their gradual settlement from the Cape of Good Hope to Japan, they held a privileged position in the access and reception of all types of Asian commodities, which arrived directly to Portugal almost a century earlier than the rest of Europe. Of these, colourful and exquisite Asian textiles, such as Persian carpets, Indian chintz and Chinese embroideries were among the most important ones and became noticed. Soon they were

incorporated into the Portuguese daily practices where they were highly appreciated and taken as sources of inspiration in domestic manufactures. As I intend to show, this is witnessed not only by the many examples still extant but also by the data collected in probate inventories and other types of contemporary written sources, such as accounts of festivals, cargo lists and sumptuary laws. However, the early modern Portuguese painting barely echoes this phenomenon, focusing only on the representation of few typologies of this new material culture, most especially Persian carpets. By comparing both data and visual representations of Asian textiles this paper aims to question how much of this painting reflects contemporary reality and helps to better understand both networks of trade between Asia and Europe and their impact in the consumption and taste in Portuguese society during the early modern period.

Miki Sugiura - Professor, Faculty of Economics, and Senior Researcher at Institute of Comparative Economic Studies, Hosei University

Global Dialogues in the Silk Kimono of the Tenshō Boys' Embassy of the 1580s

The Tenshō Embassy of the 1580s was a landmark transcultural operation orchestrated by Alessandro Valignano, the Jesuit procurator for India. This paper examines Valignano's meticulous strategy of presenting converted Japanese youths to Europe's most powerful figures as part of a broader effort to project a particular image of Japan to European audiences. Central to this effort was the embassy's carefully curated dress, designed to convey Japan's novelty and piety to Europe's political elites while negotiating Japan's position within the global order. This study contextualises Valignano's detailed instructions for the ambassadors' costumes and examines their representation in contemporary records and visual representations. Focusing on the ambassadors' costumes raises critical questions about representation, material culture, and the intersections of economy, trade, and technical skill. By highlighting the deliberate fusion of diverse elements, the paper explores how ambassadorial dress became an 'invented dress' designed to convey a specific diplomatic and cultural message. The continuity of this stylistic invention is further traced in the later Keichō embassy under Hasekura Tsunenaga. The paper also examines the use of silk by ambassadors under the patronage of the Society of Jesus. This aspect raises complementary questions about the global textile market, including the competition between Chinese, Italian and Spanish silks. The costume thus serves as a point of intersection for multiple layers of global costume history - its invention, representation and materiality - within the broader context of sixteenth-century diplomatic, economic, and cultural exchange.

Ana Fernandes Pinto - Invited Assistant Professor, NOVA-FCSH, and Researcher at CHAM - Centre for the Humanities/NOVA-FCSH, Lisbon

Beyond Dressing to Impress. The Case of an Asia Waistcoat

This paper focuses on a waistcoat, probably made in China, dating from the 18th century. It belongs to a private Portuguese collection and was exhibited at "The Global City Exhibition. In the Streets of Renaissance Lisbon" (Museu Nacional de Arte Antiga, Lisbon 2017). This vest is very similar to a cape belonging to the Victoria & Albert Museum. Both follow a European model and are embroidered with colored silks; in both the main feature of the design is a tall tree with two lions on its paw, surrounded by a huge

diversity of animals, creatures, birds and insects. Both present the representation of humans. In the sample to be presented in this paper the human figure is portrayed in different ways - riding a horse, holding a bow and a spear. Waistcoats were used and understood in Asia as a distinctive element for the Europeans. The visual impact of this piece of garment led artists and craftsmen, from India to Japan, to the representation of human figures dressing capes, well documented in paintings, cabinets or folding screens. Waistcoat became therefore an element of exoticism. Simultaneously, textiles splendidly woven in Asia, were used as fabric in European waistcoat models. Conceived to be fascinating, those vests gave rise to a hybrid production. The manufacture of capes expensively woven with quite similar decorative motifs arise questions about production and consumption, but also representation and the construction of exoticisms, to be explored in this paper to better understand identity-making processes in Asia and Europe.

Keiko Suzuki - Class Instructor, Ritsumeikan University

The Social Life of Chintz: The Textiles and Their Visual Representations

This paper focuses on chintz textiles and their visual representations in ukiyo-e (Japanese woodblock prints) in the late Edo period (the early 19th century). Chintz, originally imported from India in the late 16th century, captivated the Japanese with its very fine, "exotic" patterns and colorfastness, leading the development of not only its domestic versions called wa-sarasa, but also yūzen resist-dyeing technique. Thus, the paper first compares the imported chintz textiles with the Japanese counterparts, discussing them as material culture, their colors and printing techniques. Still, the paper argues, the social life of chintz cannot be fully understood without analyzing its visual representations in ukiyo-e. This is because when imported textiles became clothes, they were domesticated and integrated into the clothing system, along with the existing clothes, which ukiyo-e captured as fashion trends, reflecting Japanese consumers' preferences, tastes, and cultural values of the time. The importance of transmedial approach to textile studies cannot be emphasized enough. This is especially true in the case of the Japanese clothing culture, as kimono (kosode in the Edo period) itself has never been a stand-alone clothing item; it is always part of an ensemble that should be coordinated with underkimono, obi sash, and even accessories. Therefore, these prints, while not always accurate representations, serve as valuable visual references for understanding the era's clothing culture. The study underscores the need for transnational and transmedial perspectives to fully grasp the social life and impact of imported textiles in the early modern period.

PANEL 5 | 10:00-12:00, Room B112.B

Avantgarde is Dead, Long Live Transcendence: Transformations in Japanese Visual Art over 100 Years

Panel Description: This panel examines four cases in the development of avant-garde experiments in Japanese visual arts in response to ideological and methodological shifts in domestic and international contexts from the 1920s to the 2020s. Through comprehensive discussion and analysis of 100 years of experimental art in Japan, this panel seeks to transcend the limitations of the universalising term “avant-garde”. Opening with Joe Nickols’ presentation on Mavo that problematises the movement’s containment as the “originators of the Japanese Avant-garde”. Introducing “Transcendence” as an alternative to the term avant-garde to better reflect the movement’s ideological framework. Wei Sun’s paper examines how Taro Okamoto strategically navigated the tensions of his binational identity between France and Japan. It explores how Okamoto sought to challenge the Eurocentric gaze and neotraditional frameworks in the Japanese art world of the 1950s. Hui Wang’s essay investigates the avant-garde of the future. By focusing on the gynoid figures of Murakami Takashi and Sorayama Hajime, showcasing how they transcend the female nude genre, challenge gender construct, and resist consumption by engaging technology and post-humanist fantasy. Closing with Sono Werhahn’s paper critically examining how contemporary artist Takano Ryudai provides an alternative framework to the powerful hetero-masculine and subjective discourse of the artistic genre of the nude. Demonstrating how Takano transcended the ideal of the nude and deliberately attempted to shift the “Spectacle”. Though connected through the term “avant-garde”, these presentations challenge the (un)productivity of this terminology when utilised to consolidate diverse artistic practices across divergent Japanese art movements.

Chair - Ayelet Zohar - Senior Lecturer at the History of Art Department, Tel Aviv University

Discussant - Eugenia Bogdanova-Kummer - Associate Professor, Sainsbury Institute for the Study of Japanese Arts and Cultures, University of East Anglia

Joe Nickols – PhD Candidate; SOAS, University of London

Mavo and the Transcendence of Authority in 1920s Japan

Though short-lived, active 1923-1926, Mavo’s impact on the Japanese art scene was extraordinary, pioneering modern interdisciplinary critical art practice. Their implementation of anarchic philosophy into their methodology signalled a fundamental transition of Japanese art creation, prioritising philosophical concept over aesthetics. Mavo is often cited as the originators of the Japanese avant-garde. However, this appellation is a post-war invention and does not reflect how Mavo formulated themselves. Though the movement proclaimed themselves to be standing at the cutting edge of thought and creativity, they never claimed to be the initiators of avant-gardism. Mavo grew out of a wider societal interest in philosophy, literature,

and artistic creativity; becoming the art movement to create a visual language for anarchy in Japan. This transformed the ideology from a literary and philosophical movement to a cultural one that was physicalised. The group even placed themselves within a wider global development of an international avant-garde not seeing their existence in Japan as separate to the global art scene. The development of the movement proposes an anarchic disruption in the manicured linear history of Japanese avant-gardism formulated in the 1950s. Though Mavo did establish new formations of collective artistic practice and modern protest art, the movement never proclaimed themselves to be originators. Mavo's methodologies of performance and protest enable a connection to wider avantgarde practices, yet their motivation lies in anarchic philosophy aimed at transcending oppression. This goal of transcendence is engrained in Mavo and necessitates deeper assessment.

Wei Sun - PhD Candidate; Heidelberg University / Ca'Foscari University of Venice

"Picasso Must be Murdered!": Okamoto Tarō and the Metamorphosis of the Postwar Avant-garde

Okamoto Tarō (1911–1996), one of the most prominent artists in 20th-century Japan, is often regarded as a leading figure of the Japanese avant-garde, most famously known for designing the Tower of the Sun for Expo '70 in Osaka. He moved to Paris at the age of 19 and began his artistic career within the avant-garde movement of 1930s Paris, engaging with abstraction and Surrealism. After serving in the Japanese army during the Second World War, Okamoto returned to Japan, where he played a pivotal role in shaping the postwar avant-garde. He navigated a divided Japanese art scene – dominated by neo-traditionalism and reverence for Western art – while seeking to surpass Picasso and other Western icons. This paper analyses Okamoto's transnational career and its challenge to the single-nation narratives of modern art history. It explores how Okamoto transitioned from a Eurocentric avant-garde during his time in Paris to a locally adapted avant-garde in postwar Japan, addressing how he engaged with both Japanese and Western influences. By approaching both Okamoto's painted and written work, this paper aims to restore a nuanced understanding of his identity as a transcultural artist. It examines how Okamoto, in his artistic practice, strategically positioned himself against the dominant Eurocentric art establishment and adapted avant-garde principles to the specific cultural and historical context of postwar Japan. Furthermore, this research demonstrates how Okamoto bridged the postwar European and Japanese art worlds, providing a fresh perspective on the complex interactions between global and local art movements.

Katt Hui Wang – PhD Candidate; Heidelberg University

Gynoid: Avant-garde of the Future. Futurism and Post-humanism in Contemporary Art of Japan

Murakami Takashi (b.1962) stated in his Superflat Manifesto (2001) that the world of the future would be super flat like Japan's present. The Neo-Pop art at the turn of the millennium presented many futuristic and post-humanistic portrayals of not only Japan but universal humanity and its possibilities in the future. These artistic expressions constitute a special visual genre in navigating the postmodernist self-critique, in

response to rising globalism, digital culture, and the crisis of late capitalism at the end of the 20th century. Its international reception, largely shaped by curatorial endeavours like Superflat and techno-orientalism debates, has overlooked the broader relevance of this artistic genre by focusing on exoticizing Japan as a peculiar postmodern culture. In this essay, I revisit the gynoid figures of Murakami and Sorayama Hajime (b.1947) to examine the art historical dialogue they have engaged with, challenged, and expanded through the merging of long-established female nude genre with the intervention of technology and science fictional imaginations to reflect on contemporary culture and experiences. I analyse how these artistic portrayals of gynoid challenge traditional gender constructs and resist the consumption of feminine sexuality in a desire-driven visual economy. Through their visual and visceral provocations, their art forces the viewers to confront their own “desiring machine”.

Sono Yuan Sekino-Werhahn - PhD Candidate; Heidelberg University

Takano Ryudai's Quest for Gender Fluidity and Multiplicity

Contemporary artist Takano Ryudai's (b. 1963) artistic practice has had a complex relationship with censorship, shaped by the tension between his innovative vision embodied in his photographic representation of the body and institutional resistance thereof. His works are characterised by a deep reflection on Japan's broader gender imbalance and societal realities, as well as his challenges to the established notion of the artistic genre of the nude. In 2014, the authority intervened in the museological display of Takano's "With Me" (Ore-to) series depicting undressed female and male bodies. While the female undress was not problematized, the male was deemed obscene. Later known as the "Loincloth Incident of Heisei" (Heisei no Koshimaki Jiken), this event of censorship not only highlighted the gendered double standard existing in the artistic representation of the body but also reflected a broader societal tendency of marginalising and excluding the male nude from the category of "high art." This paper will investigate how Takano has explored transcending the ideal of the nude by disrupting the hetero-masculine gaze of desire that has determined the representation and reception of the nude in ways favourable to maintaining social order, gender dynamics, and biopolitics. In the boundary-breaking nature of his work, Takano deliberately attempts to shift the Spectacle by applying his own understanding of the performative concept of gender and provides a distinct alternative framework to the powerful hetero-masculine and subjective discourse of the artistic genre of the nude.

LUNCH | 12:00–13:30

AFTERNOON SESSION | 13:30–15:30

PANEL 6 | 13:30-15:30, Anf I

Misidentified and Misunderstood: Recontextualizing Early Chinese Material Culture

Panel Description: Are lamps found in Warring States and Han tombs really part of a larger group of travel paraphernalia? Why would a functional Han bronze ladle have inscriptions recording its weight, rather than volume? Papers in this panel ask these and other questions in their attempts to offer new insights into well-known categories of early Chinese material culture. Based on inscriptional evidence, object groupings within tomb contexts, and/or new discoveries, these studies propose new understandings of the meanings and functions of objects created for the worlds of the living and dead. Exploring categories such as textiles and boxes, lamps and ladles, these papers question and broaden our understanding of the social and religious dimensions of life during China's early dynasties, shedding new light on ideologies governing the tomb layout, notions of craftsmanship and labor, and information about under-represented social groups, such as women and non-elites.

Panel Chair/Discussant - Sheri A. Lullo – Associate Professor
of Asian Art History and the Director of Asian Studies at Union College

Sheri A. Lullo – Associate Professor of Asian Art History
and the Director of Asian Studies at Union College

Reconsidering Zhou Dynasty Miniature Bronze Vessels in Light of Recent Archaeological Evidence

Miniature bronze boxes found in tombs dating from the Western Zhou (1046-771 BCE) to the Spring and Autumn Period (770-475 BCE) have been a focus of scholarly attention for some time. They are tiny (one particularly small box measures roughly 9 cm long by 5 cm tall), yet impressively sculptural, with figural projections in the forms of animals and humans. Some are elevated by wheels, and others have walls with openwork patterns. There have been many compelling theories about their function and meaning--some have proposed that they were toys, others see them as objects of purely visual interest, and still others have suggested that they were used as jewelry boxes or for storing cosmetics. The latter theory is based on the fact that several boxes have been found to contain small spoons. Recent excavations have added further support: in 2020, three Western Zhou tombs uncovered in Beibai'e County (Shanxi) included 5 such miniature bronze boxes among their contents, and two contained residues of what may have been cosmetic substances. In this paper, I revisit the fascinating corpus of miniature bronze boxes that have been discovered across the Western and Eastern Zhou (771-256 BCE) periods, and further pursue the theory that they may have been specially crafted as items with more personal, rather than ritual dimensions. I also consider possible parallels between these early bronze miniature

boxes and later cosmetic boxes of the Warring States (475-221 BCE) through Han (206 BC-220 CE) periods, with special attention to craftsmanship, contents, and notions of gender.

Luke Waring - Assistant Professor, University of Texas at Austin, Department of Asian Studies

Writing on Silk, Wood, and Bamboo: New Interpretations of the Mawangdui Tombs (2nd century BCE)

New technologies and methodologies are transforming the study of ancient Chinese tombs, providing exciting new insights into the lives of elites who lived during the Warring States (ca. 453–221 BCE) and Han (202 BCE–220 CE) eras. This paper will explore just some of these new discoveries, focusing on the artifacts and manuscripts excavated from the three second-century-BCE tombs at Mawangdui (Changsha, Hunan Province). Though the tombs were excavated half a century ago, scholars continue to make advances in the reconstruction and interpretation of these stunning finds, including the contributions made by groups typically underrepresented in our sources, such as women and non-elites. By examining some of the marks and inscriptions variously carved, painted, imprinted, and woven onto different surfaces (wood, lacquerware, silk), I will explore what these sources tell us about female and craftsman's literacy, the use of writing as talismans, and labor practices in Han libraries and archives.

Moonsil Lee Kim - Associate Professor, History Department, Director of Global Studies, Rhode Island College

Reevaluating a Han Measuring Ladle: Inscriptions, Functionality, and Authenticity

In ancient China, bronze ladles served various functions, including ceremonial uses, daily utensils, and measuring vessels. The hemispherical bronze ladle with gold inlay wire inscriptions at the National Museum of Asian Art (Accession #: RLS1997.48.827) at the Smithsonian has been identified as a Han dynasty government-standard measuring instrument. According to its inscriptions, this ladle was manufactured in 61 BCE and belonged to a series of similar objects produced by the imperial workshops. However, despite the presence of the term tongliang (銅量), indicating a volume measure, the inscriptions record the ladle's weight rather than its volume. This is in contrast to other recently excavated Han measuring ladles, which contain inscriptions denoting volume, particularly as they were used to measure grain in the Weiyang Palace. This paper explores why the volume – arguably the most critical piece of information – was omitted from the inscriptions while the weight was unusually recorded on this object. Was this ladle intended for practical use, like other measuring ladles employed in the Han court? Moreover, what can the similar form and inscription style seen on other Han bronze objects, such as lamps, reveal about the context of this ladle? By exploring these questions, this paper aims to investigate the purpose and function of the ladle while also initiating a discussion on its practicality and authenticity.

PANEL 7 | 13:30-15:30, Anf. II

A New Narrative of Korean Life and Rituals in 19th Century Joseon Korea Told by Vibrant Folding Screens

Panel Description: Brilliantly colored folding screens, often of immense size, played a crucial role in both ceremonial practices and daily life in 19th-century Korea. Despite the considerable number of existing works and their high value on the art market, these screens have gained little academic attention, mainly because of several longstanding presumptions. First, such vibrant art contradicts the Confucian virtues of asceticism upheld during the Joseon period; second, these screens are classified as *minhwa* (folk art), that is non-elite art, and regarded as expressions of the expanding, less prestigious middle class; and third, the major trend in 19th-century was literati art represented by figures like Kim Jeong-hui. The colourful screens that will be discussed in this panel serve as evidence that 19th-century society embraced both dynamic imagination and artistic sensibility. This panel explores four themes, each examining a different type of subject matter. The first concentrates on *chaekgeori* (books and scholarly utensils) found in male spaces, ranging from the king's study to the *sarangbang* of scholars outside the court. The second and third, *baekjado* (painting of one hundred boys at play) and bird-and-flower screens, decorated women's spaces and weddings. The fourth, *gunmongdo* (painting of the Dream of the Nine Clouds), was enjoyed by both men and women. These presentations investigate the cultural and artistic implications and characteristics of these large folding screens, recovering lost perspectives in the narrative of 19th-century Korean art history.

Chair/discussant - Burglind Jungmann – Professor Emerita of Korean art history, UCLA

Okyang Chae-Duporge – Associate Professor, Bordeaux Montaigne University

Surrealistic Spaces, Cubist Forms: Chaekgeori (Books and Scholarly Utensils) at the Guimet Museum in Paris

The Lee Ufan collection at the Guimet Museum in Paris stands as a profound challenge by the well-known contemporary artist Lee Ufan (born 1936) to the traditional narratives of Korean art history. As one of the pioneering collectors in the 1970s, this insightful artist asserted from the beginning that not only the well-established traditional ink paintings but also the vibrant and colorful paintings that adorned the living spaces of all societal strata of the late Joseon dynasty should be recognized as most significant artistic works. Among the various genres in the Lee Ufan collection, the most noteworthy is undoubtedly *chaekgeori*. These screens of books and scholarly utensils, which primarily decorated men's studies, showcase a remarkable variety of styles, ranging from sophisticated court paintings to more simplified folk-type paintings. The function of these paintings extended far beyond mere decoration; they served as concrete expressions of their owners' aspirations. As these paintings became more

widespread, they underwent a creative process of simplification, during which the most liberal and imaginative compositions emerged. In particular, chaekgeori paintings in the Lee Ufan collection, with their free compositions integrating landscapes, flowers, animals, and historical figures, present captivating scenes that transcend conventional logic and spatiotemporal limits. The spaces depicted in these works exhibit surreal characteristics such as juxtaposition, transference, and compression, creating dreamlike and fantastic realms. In this presentation, we aim to explore not only the ambitious vision behind the Lee Ufan collection but also the intrinsic pictorial value of these artworks.

Youenhee Kho – PhD, Sungkyunkwan University

Multi-paneled Screens with Paintings of Birds and Flowers: Nature, Enlarged and Transformed

“Grand painted folding screen,” (大屏風) characterized by large dimensions and an increased number of panels, became prominent in 19th-century Joseon. Since this trend diverged from the frugality of Confucian ideals, which had been propagated in Joseon society since its beginnings, scholars found it difficult even in modern Korea to theoretically reconcile the growing trend of luxury consumption with their traditional Confucian principles. Among the most popular genres at the time were screens depicting flowers and birds, which developed into a sumptuous style that employed three distinct visual devices in order to emphasize materialistic and worldly desires. First, flora and fauna were anthropomorphized, while natural elements, such as rocks, were rendered in the shapes of animals. Second, traditional Chinese painting motifs of precious flowers and rare or mythical animals were depicted in exaggerated forms and fantastical colours. Third, painters sought to emulate imagery from embroidery, which, although it could not describe objects more naturally than paintings, was recognized as an expensive high-end luxurious medium in itself. The images of flowers and birds on these 19th-century grand folding screens, with their bold new artistic vision of exaggerated and transformed forms, conveyed human emotions, playful humor, the joy of life, blessings for longevity and prosperity, and fundamental human desires that even strict Confucian scholars could not fully reject. These screens were often used to decorate spaces for wedding ceremonies or displayed in the rooms of women involved in childbirth and child-rearing.

Mina Yu - Associate Professor of History and Culture Department, Wonkwang University

Gunmongdo: Marking the Dawn of Popular Art in Late Joseon

In the late Joseon period, the emergence of a wealthy middle-class led to the flourishing of popular culture. Many novels, originally written in Chinese, were translated into Korean, attracting a broad readership. These narratives were often visualized and transformed into large folding screens. A prominent example is *gunmongdo* (Paintings of the Dream of the Nine Clouds), based on the novel by Kim Man-jung (1637–1692), a scholar-official of Joseon. This work is significant because it was adapted from a novel, a genre typically dismissed by neo-Confucian scholars and because it was authored by a Korean in a society that revered Chinese culture. Even though it belonged to a twice-marginalized genre, it's noteworthy that the painting was produced with the

same artistic sophistication and scale as official court paintings like *Banquet at Yaochi*. This suggests the rising influence of popular art during the 19th century. The painting's appeal lies in its dynamic settings that shift between reality and fantasy, the pursuit of wealth and glory, and ultimately, the enlightenment on the impermanence of life. One striking scene features the monk Seongjin performing magic for eight celestial maidens atop a stone bridge. The production of other folding screens like *chunhyangjeondo*, underscores the lasting impact of *gunmongdo* in shaping visual art traditions. This study examines the 19th-century *gunmongdo* folding screens, exploring its cultural and historical significance in the evolution of popular art in late Joseon.

Minhee Seefried-Park - PhD Candidate, Free University of Berlin

Unfolding Baekjado: Iconographic and Historical Insights from Panoramic Folding Screens at the GRASSI Museum in Leipzig

The *baekjado* (painting of one hundred boys at play) is a prominent example of decorative folding screens from the Joseon Dynasty, renowned for its lively depiction of festive scenes. It bears close artistic ties to other prominent works, such as *gwakbunyang haengrakdo* (Guo Fenyang's Enjoyment of Life) and *yojiyeondo* (banquet at Yoji). The GRASSI Museum in Leipzig, Germany, houses four *baekjado* paintings that have not yet been the subject of significant academic research. These works are believed to have once formed part of a larger, multi-paneled folding screen that was later disassembled. Four of its panels were detached and sold individually to the museum, losing their original cohesive format. In their original panoramic form, these screens had unique iconographic significance – a rare format, even within Korea. Historical records such as the *garyedogam uigwe*, which meticulously documented royal wedding ceremonies, show that *baekjado* folding screens were often used at such grand occasions during the 19th-century Joseon Dynasty. The architectural and compositional elements within the *baekjado* paintings at GRASSI, including their seamless integration of pavilions and landscapes, closely parallel the *gwakbunyang haengrakdo*, also housed at the museum. Both the *baekjado* and *gwakbunyang haengrakdo* paintings were acquired by the German collector H. Saenger in 1902 and are characterized by their vivid use of color, including gold, and their detailed craftsmanship, emblematic of the period's decorative tastes. The study of these *baekjado* paintings aims to illuminate their iconographic and cultural significance as part of the broader artistic legacy of late Joseon folding screens.

Panel 8 | 13:30 – 15:30, Anf. III

Reimagining Religious Art and Archaeology across Asia

Chair - Yuka Kadoi - University of Vienna, Austria

Aayushi Jain – Phd Candidate, Maharaja Sayajirao University of Baroda

Accordance, Assimilation, Alteration: Remains of a Buddhist Pilgrimage Circuit in Central India

Stylistic variations within the artistic traditions in South Asia are often attributed to dynastic patronage, availability of raw materials, and the socio-cultural dynamics of the region across different periods. While certain sites, edifices, and sculptures are studied with varying perspectives given their highly crafted features, others tend to perish their identifiable features owing to a lack of attention. The present paper aims to unfold the remains of an ancient Buddhist circuit, attested by the existence of six rock-cut cave groups hewn in laterite in the modern-day state of Madhya Pradesh and Rajasthan. The present study takes into consideration six groups of rock-cut caves, namely Dhamnar, Khejdiya Bhop, and Pola Dungar, located in the Mandsaur district of Madhya Pradesh, and Kolvi, Binayagga, and Hathiagor in the Jhalawar district of Rajasthan, respectively. These lesser-known caves, though, have been documented; however, their regional significance has not yet been established. Surpassing present-day geopolitical boundaries, the paper aims to answer questions pertaining to the cave's patronage, geographical relevance, ideological acceptance in shifts between Hinayana and Mahayana sects, and its present incorporation into Shaivism by the local population. The paper would address these issues by conducting an in-depth study of architectural and sculptural remains as well as inscriptional data. It will undertake methods of field visit, research, plan layout, and photography for the completion of the study.

Mia Yinxing Liu – Assistant Professor, Department of History of Art, Johns Hopkins University

Towards a Veneration Mode of Archeology Photography: A Japanese Expedition to a Chinese Buddhist Site

This paper examines the Mizuno Nagahiro mission to the Yungang Grottoes between 1938 and 1945, focusing on not only the photographs that the Japanese team produced, but also their photographic process in both the context of war and the history of expeditionary photography. The Japanese mission, I argue, was ground-breaking in its understanding and practice of expeditionary photography as veneration and as agent re-enacting the iconicity of sacred images. In turn, this mode reminds us of the role that photographic mediation plays in art historical studies, while also demonstrating an alternative ontological understanding of the photographic medium in general.

Yixing Zhou – Associate Professor, Wuhan Textile University

A New Exploration of the Empty Cross in East Syriac Christianity

In the early history of Christianity's spread along the Silk Road, the East Syriac Christians in Central Asia and China did not depict the crucified Jesus on the cross but left a lot of unmodified blanks, which appear as "empty cross" or "plain cross". This proposal will explain the special meaning of the "empty cross" and raises some speculation on the reasons for this choice. In the land of the East, the meaning of Christ's salvation and resurrection is reflected in the innovative pattern of the "empty cross" combined with the lotus flower. The practice of embedding the Christian cross depictions in symbols from other faiths and cultures can be best understood as an attempt to increase the authority and symbolism of the cross.

PANEL 9 | 13:30-15:30, Anf. IV

Edo-period Art Markets, Euro-Japanese Exchanges, and 19th-Century Visual Culture

Chair - Pedro Lage Correia – Director of the BA program in Asian Studies School of Arts and Humanities – University of Lisbon

Martyna Lesniewska – PhD Candidate at Freie Universität Berlin

Forging Authority: The Japanese Armor Market and Cultural Power in the Early Edo Period

This paper draws on my dissertation project, which explores 17th-century Japanese armor as a material expression of the warrior elite's cultural authority. It examines the transformation of armor from primarily functional military gear into intricate, aesthetically-driven art objects that represented status and power, especially during the political shifts that accompanied the rise of the Tokugawa shogunate (1615–1868). Among the prominent armor schools, the Nagasone artisans played a crucial role in the transition from the turbulent Sengoku period (c. 1467–1600) to the establishment of the Tokugawa shogunate's strict military rule. Their innovative approach to armor design not only advanced its technical and aesthetic aspects but also turned their works into manifestations of cultural authority for the warrior elite. The Nagasone school redefined Japanese armor, elevating it from functional battle gear to art works that projected the political power of the Edo-period samurai. Their innovations made armor not only a tool of protection but also a marker of status and influence, embodying a significant evolution in craftsmanship and cultural significance. This study focuses on the analysis of aesthetics and styles of armor during this period of transition, demonstrating how these works transcended their utilitarian function to become expressions of political and cultural authority – an aspect that has been insufficiently researched in the field of Japanese art history and material culture studies.

Mireille Shih - Visiting Postdoctoral Researcher, Institute for History, Leiden University

'Great and Strike the Eye'—The Passage of the Sharawadgi Taste from Japan to Europe in the Early Modern Period

This research aims to study the emergence of the Sharawadgi Taste in Europe from the seventeenth century. It will be conducted using the collected scrolls of Japanese geographer Tanaka Keiji (田中啟爾, 1885–1975). These scrolls depict the lives of Dutch merchants from a Japanese perspective, providing an altered point of view of European archives. The Keiji scrolls describe an experimental Dutch garden in Deshima cultivated for recreational and daily life purposes. The garden included a patio covered in grapevines, a corridor, a sundial, and a path. It featured plants such as dianthus and aloe vera collected from various parts of Asia, showing the Dutch people's passion for botanical exploration. By comparing these scrolls with other existing archives and architectural models, we found that this traditional Dutch garden has undergone several changes over time. Its layout was later modified to include non-symmetrically arranged trees with zigzag paths paved through them, transforming it into a so-called 'Sharawadgi' style influenced by Chinese and Japanese landscaping. The 'Sharawadgi' style was highly endorsed by the English politician and writer Sir William Temple (1628–1699), who was then the ambassador to the Dutch Republic in the Hague. In 1692, he published his essay, "Upon the Gardens of Epicurus," stating his support for this non-symmetric landscape as 'great and striking to the eye.' Despite never having visited Asia, his work had a significant impact, particularly in the realm of Anglo-Chinese gardening. The Sharawadgi Taste epitomises the globalised gardening aesthetic influenced by various nations that Dutch people encountered during their explorations along the intra-Asia trading route. This style further fostered the evolution of the interaction between humans and natural environments during the rise of global Asia.

Anna-Luise Biernatzki – Doctoral Candidate in East Asian Art History at Freie Universität Berlin

Illuminating Darkness in the 19th Century: Shiokawa Bunrin's Paintings of Fireflies

Shiokawa Bunrin (1808-1877) was one of the most popular painters in mid-19th century Kyoto. He was the head of the Shijō school in the late Edo and early Meiji periods and famous for his paintings of misty or rainy landscapes and night scenes. He is also considered as one as the precursors of modern Kyoto Nihonga artists like Takeuchi Seihō and Uemura Shōen. Furthermore Bunrin co-founded an artists' association in 1868 to assist Kyoto's artists in the changing conditions of the Edo-Meiji transition. This presentation introduces Bunrin's paintings of fireflies, a group consisting of ca. 40 hanging scrolls and folding screens. These paintings mainly show the fireflies in the setting of river landscapes with reed, bamboo or willow trees. Bunrin's focus and innovation is the depiction of the light emitted by these insects in the darkness of the landscapes. The presentation first introduces the iconographic meanings of the fireflies. Furthermore it aims to highlight the visual and technical innovations introduced by Bunrin and to trace Bunrin's possible sources of this newly created visual imagery. At this juncture the relation between Shijō paintings and ukiyo-e prints will be considered. In the context of the Edo-Meiji transition this group of paintings, Bunrin's innovative visual imagery and its popularity, may be interpreted as an attempt to reaffirm of the cultural identity shared by the artists and patrons of the arts in Kyoto.

PANEL 10 | 13:30-15:30, Room B112.B

Collecting and Collectors of Chinese Lacquer in Twentieth Century Europe

Chair - Mariana Zegianini – Lecturer, Arts of China, SOAS, University of London

Margarete Prüch – Research Associate, Institute of East Asian Art History, University of Heidelberg

Fritz Löw-Beer – A Passion for Lacquer

"At the same time a letter arrived from Spink and I want to tell you that the Wan-li plates fetched £550. This is not very high, but it is not a bargain either. People don't know as well as I do how rare well-preserved pieces of this technique are." When on February 2nd, 1970 Fritz Löw-Beer (1906–1976) shared his observation in a letter to the director of the former Museum of East Asian Art in Berlin, he himself was already almost at the end of his collector's career. Fritz Löw-Beer born in Svitavy, Czech Republic, began to collect Chinese and Japanese artifacts starting from the end of the 1920s. His special interest had always been in Chinese lacquer. He was the first collector in the western world to recognize the importance of lacquer as an artistic medium and to build up a collection containing lacquer artifacts mainly from the Han (206 BC–220 AD) and Ming (1368–1644) dynasties. His early acquisitions were made in Vienna, where he also presented part of his collection in his first public exhibition in the Museum of Applied Arts. The crosswinds of the World War II forced him to flee to New York, taking his collection along. Over a period of time, he built up a significant collection of Asian art, mainly ancient Chinese lacquer artifacts. Löw-Beer became the leading expert in this field and published widely. His superb collection received worldwide recognition. The major part of his collection is now housed in the Linden-Museum Stuttgart, but some fine examples also went to museum collections in Berlin, London and Boston.

Yupin Chung – Curator at the Burrell Collection in Glasgow and Honorary Senior Research Fellow at the University of Glasgow

Sammy Yu-kuan Lee 李汝寬: Apprentice to Connoisseur

Chinese lacquerware - what to collect, what not to collect? How to distinguish the real thing from counterfeit? Sammy Yu-kuan Lee (1902–2011) thought that it would be smart to collect a class of things that only a few people at the time were interested in. His logic was that collecting a type of curio that might become popular within a few years would be the best option. It would eventually lead him to become a respected expert. Sammy Y. Lee was born in 1902 in the province of Shandong. For Sammy the novice collector, the school for becoming an expert was the marketplace and the museum. Still a teenager, he was sent by his father to Beijing so he could be apprenticed under a *shifu* (master) of an antique store to develop his talents. Here, he also met a fellow apprentice, David Te-chun Wang (1905-2005), who became his lifelong friend and business partner. How did he become a connoisseur and collector from being a dealer in antiquities in Beijing, Hong Kong, and later in Tokyo after World War II? The Lee family developed a good relationship with Sir Percival David (1892-1964). His first lacquer collection display took place at the Royal Scottish Museum,

Edinburgh in 1964, and his expertise was incorporated in a book *Oriental Lacquer Art*, published in 1972. The substance of this paper is derived from material collected during my visit to Qingdao in China in 2011, and from my research practice in Scottish museums. This paper aims to examine curatorial initiatives in the context of collectors of Chinese lacquer, and their collective contacts in contemporary UK society, including such issues as connoisseurship and museology.

Patricia Frick – Curator and Interim Director of LWL-Museum für Kunst und Kultur, Münster, Germany

Dr. Kurt Herberts – A Life Devoted to Lacquer

This paper examines the life of the German chemist, entrepreneur and collector of East Asian lacquer art Dr Kurt Herberts (1901–1989) from Wuppertal. During the National Socialist era, the lacquer manufacturer Kurt Herberts employed the artists Oskar Schlemmer (1888–1943) and Willi Baumeister (1889–1955), who were ostracised as ‘degenerate’, as well as the architect and painter Franz Krause (1897–1979), thus protecting them from the Gestapo. They formed the ‘Wuppertal Working Group’ and carried out ‘art-related tasks’ and researched antique and modern painting techniques for Herberts as employees. In the interdisciplinary ‘Maltechnikum’ set up by Herberts in 1940, they carried out painting studies to research the artistic application possibilities of modern paints and lacquers. They created lacquer objects and, with the painting technique experiment series ‘Modulation and Patina’, a series of artworks that are still valid today and anticipated many elements of later Abstract Expressionism and Informal Art. The Maltechnikum was destroyed during an air raid on Wuppertal in 1943 and part of the experimental panels were lost. After the end of the war, Herberts devoted himself intensively to building up an extensive collection of East Asian lacquer art, for which he secured the support of numerous experts in this field. The majority of this collection, which was published in his book *Oriental Lacquer*, was sold and became part of the holdings of the former Lacquer Art Museum in Münster, which was owned by BASF Coatings until early 2024. Herbert’s passion for collecting and his lifelong enthusiasm for painting and lacquering techniques are at the centre of this study, alongside his outstanding Asian lacquer art collection.

Helen Glaister – Course Director of the Arts of Asia Programme at the V&A

Sir Harry Garner: Scientist, Collector and Connoisseur

Over a period of twenty years, Sir Harry Garner (1891-1977) built one of the most extensive collections of Chinese lacquer in Britain, ultimately gifting nearly 200 objects to the nation, which were subsequently divided between the V&A and the British Museum in 1973. This paper maps the history of the collection, tracing the provenance of individual objects through the art market and onward to the public sphere of the museum, identifying key trends in collecting Chinese lacquer and reconstructing social networks which connected Garner to fellow collectors, dealers, museum curators and Chinese art specialists. Garner achieved considerable professional recognition as mathematician and government scientist in his lifetime and brought his precise and systematic approach to his collecting and scholarship, engaging in scientific experimentation with lacquer samples and providing detailed analysis of lacquer materials and techniques in his 1974 publication *Chinese Lacquer*, being the first of

its kind to do so. Garner not only collected lacquer and was actively engaged with the Chinese art world in London; a close friend of Sir Percival David and a key member of the Oriental Ceramic Society (OCS). He also enjoyed fruitful relationships with like-minded lacquer enthusiasts such as Fritz Löw-Beer. In the public sphere, Garner loaned objects for small exhibitions held by the dealer Bluetts, and donated important works to the V&A, assisting with the acquisition of major works such as the famous early Ming dynasty carved imperial table.

COFFEE BREAK | 15:30–16:00

AFTERNOON SESSION | 16:00–17:30

PANEL 11 | 16:00 – 17:30, Anf. I

Women's Art in Okinawa Today: Between Japan and the Pacific Islands

Panel Description: Over the past decades, since the reversion of Okinawa to Japan (1972), a heated debate and scholarly analysis on the actual place of Okinawa within the boundaries of Japan has risen. This has given voice to a plethora of opinions and strategies, that attempt to articulate the archipelagic identity of Okinawa, vis-à-vis the forces imposed by the Japanese government to Japanize Okinawa, a process that started in the late 1840s, with the annexation of the islands. In recent years, several important aspects are in focus: first, the post-national identity of Okinawa, associated with other Island Cultures and their around the Pacific Ocean, putting Okinawa in alternative contexts, not necessarily aligning with Japan. Then, the role of women and their position, as central players and activists in the effort to redefine Okinawa/ Uchinā/ Ryūkyū, according to its own dynamics, beyond the identity discourses assigned through Japanese central government. Therefore, the art created by women artists in Okinawa is a central aspect in understanding the contemporary struggles that tint life and identity in the archipelago. The different artists displayed in this panel, bring different possibilities to the interpretation of Okinawa's art today.

Chair - Laura Hein - Harold H. and Virginia Anderson Professor of History at Northwestern University

Eriko Tomizawa-Kay - Associate Professor in Japanese Language & Culture, School of Media, Language and Communication Studies University of East Anglia

Isoko Nakajima and the Art of Resistance: Reimagining Okinawan Identity Through Gender and Environment

This presentation explores the work of Isoko Nakajima, a pioneering post-war female Okinawan artist, and her unique approach to identity, gender, and environmental issues through the lens of resistance. Born in 1940, Nakajima is best known for her evocative self-portraits, which navigate the complexities of being a female artist in Okinawa while addressing broader societal concerns. One of her key works, *Allergic Woman*, serves as a metaphor for environmental degradation, with the artist's skin tinged with greenish-blue hues – symbolic of the pollution caused by modern industrialisation. Following Okinawa's reversion to Japan in 1972, debates surrounding Okinawan identity intensified, particularly regarding Japan's assimilation policies. Nakajima's art critiques these tensions by positioning Okinawan identity within a larger post-national Pacific framework. Her work reflects a profound engagement with environmental and cultural preservation, challenging both patriarchal and nationalist forces that have historically marginalised Okinawa and its women. Notably, her 2012 *Self-portrait*, inspired by Giorgione's *Portrait of an Old Woman*, humorously juxtaposes Okinawa's struggles with classical European art, underscoring themes of resilience and resistance. Nakajima's involvement in the Okinawa Women Artists Association further highlights her contributions to the intersections of gender, art, and archipelagic identity. Her work offers a powerful commentary on Okinawa's socio-cultural landscape, blending personal emotion with collective resistance against the forces of marginalisation. Through her art, she proposes alternative visions of Okinawan self-determination grounded in environmental consciousness and feminist critique.

Kosuke Fujiki - Lecturer, Department of Secondary Education, Faculty of Education, Okayama University of Science

Representation of a Family: Yamashiro Chikako and the Influence of Her Family in Flowers of Belau and The Path of Kumiodori

In the local media of Okinawa, Yamashiro Chikako has often foregrounded her family background: she is the daughter of the author, Tatsuo, and younger sister of the local comedian, Tomoji. The motif of the family has become increasingly evident in Yamashiro's recent works as well. *Chinbin Western: Representation of the Family* (2019) centers on a family, while in *Reframing* (2021), the artist's baby son, Seo, portrays a coral sprite in a de facto family of men. Tatsuo plays a central role in both *Flowers of Belau* (2023) and *Anata* (2022), with the former being named after Tatsuo's 2006 short story of the same title. By examining the intertextual relationship between Yamashiro's video and her father's short story, I will highlight the artist's creative indebtedness to her family background. Furthermore, I will consider Yamashiro's creative shift from the performative presentation of her own body in her early works toward narrative videomaking in the 2010s, using the lesser-known short film, *The Path of Kumiodori* (2013), as an example of her collaboration with her husband, Sunagawa Atsushi. As will be demonstrated, an insight into Yamashiro's family relationships will not only make her works intimate for their international audience, but also reveal the significance of the artist's life experience in her artistic development.

Ayelet Zohar - Senior Lecturer at the History of Art Department, Tel Aviv University

Community Activism, Archipelagic Feminism: Mao Ishikawa's The Great Photographic Scroll of the Ryūkyū (2010-2023)

Mao Ishikawa (b. 1953, Naha) is one of Okinawa's leading photographers, working on the island since the 1970s. Her first photobook *Hot Days in Camp Hansen* was a compilation of direct and honest portrayals of Okinawa's young women and their lovers, often American GI soldiers of African American background. In her later projects, Ishikawa moved on to use *staged photography*, one of these projects is *The Great Ryūkyū Photographic Scroll*, in which she worked with the community to setup and reenact scenes taken from Okinawa's history, as well as its present struggles. In my talk, I shall refer to two major aspects of *The Great Photographic Scroll of the Ryūkyū*: First, in light of Ariella Azoulay's indication of the photograph as a social event, in which the photographer is only part of a group endeavor, I reconsider Ishikawa's staged images that reconstruct scenes based on local personal memories and oral history, side by side with scenes taken from the long history of the *Ryūkyū* archipelago. Members of the community contributed from their knowledge and skills, in reenacting the episodes that Ishikawa had photographed. The second aspect is the scroll format, which calls for reconsideration of issues of time and representations, and how the stretch of the scroll performs like a film format in which each frame is related to an event, in a non-linear performativity. Expanding on the importance and relevance of this age-long format, I analyze its potential to expand on the language of photographic practices today.

Panel 12 | 16:00-17:30, Anf. II

Chinese Trade, Influence, and Material Culture across the Early Modern World

Chair - Zoe Song-Yi Kwok – Nancy and Peter Lee Curator of Asian Art, Princeton University Art Museum

Zoe Song-Yi Kwok – Nancy and Peter Lee Curator of Asian Art, Princeton University Art Museum

From the Trading House to the Collection Pavilion – The Pan Family, Merchants in Qing Dynasty Canton

The collection of the Gothenburg City Museum in Sweden includes a reverse glass painted portrait of the Qing dynasty (1644–1911) official known as Poankeequa I (1714–88). Depicted with a sapphire hat-pin and a badge of a 3rd rank official, Poankeequa appears as an older statesman and a gentleman of refinement. Poankeequa was the European name for Pan Zhencheng and his life story is one of the most dramatic rags to riches tales from 18th century China. He hailed from a poor fishing village in Fujian province, settled in Canton in 1740, bought his official rank in 1780, and went on to become one of the richest traders in the city. By the middle of the 19th century, the

family dynasty he founded had produced two of the most important collectors of art in Canton—Pan Zhengwei (1791–1850) and Pan Shicheng (1804–1873). Zhengwei formed an immense collection of traditional painting and calligraphy, ancient bronzes, and ceramics. Shicheng was more of a bibliophile, but he also collected paintings and calligraphy. This paper will chart Zhencheng's rise in fortune, which was based on trade with Europeans, then discuss the collecting activities of his descendants Zhengwei and Shicheng. Surviving works from the collections now in museums and private hands will be examined in order to illuminate the Pan's strategies for selecting works for acquisition as well as their development as connoisseurs.

Yunlong Yu – Post-doctoral Researcher at Tongji University in Shanghai, China

The Distribution, Types, and Characteristics of Sino-style Architecture in Brazil from the 18th Century Onwards

Chinoiserie has long been a subject of global art history, with prior research emphasizing European creativity in adopting Chinese-inspired forms in architecture, painting, and other media. However, recent studies have overlooked the 18th-19th century recreations of Chinoiserie in colonial contexts, treating these forms as mere replications of European Chinoiserie. This research investigates Sino-style architecture in Brazil during this period, utilizing materials from historical archives, field investigations, and visual sources like landscape paintings. Key architectural features such as roofs, flying eaves, wooden construction techniques, spatial layouts, and decorative elements are analyzed. The findings reveal that Sino-style architectural elements appeared in Portuguese colonial forts as expressions of territorial identity, in immigrant homes as symbols of ancestral memory, in churches as representations of Christian global conquest, and in royal gardens as colonial reproductions of European aesthetic preferences. Beyond formal analysis, the study incorporates wood construction techniques and the transnational history of labor, illustrating how Chinoiserie in colonial settings functioned not merely as an artistic expression, but as a crucial part of the construction of colonial authority and religious power.

PANEL 13 | 16:00 – 17:00, Anf. III

New Insights on Old Visual and Material Evidence of Nanban Culture in Japan

Panel Description: Nanban ('southern barbarian') is a generic pejorative term for the European foreigners and their culture that came to Japan in the sixteenth century. In the attempts to eradicate Christianity in the early seventeenth century, most evidence of once thriving Nanban culture was destroyed. Beyond the well-known fantasy of these "barbarians" found on Japanese folding screens, panelists will consider novel ways the familiar and the unfamiliar were negotiated to produce what is known as Nanban culture in various media, and how these works were received. Matos' paper examines the design of Japanese helmets to show how different elements of Nanban culture were integrated into the visual imagery used by Japanese military, an analysis that challenges traditional ideas about cultural hybridization. Shifting the focus away from war to religion, Fowler's paper will update and retrace the legacy of the long-lost 16th-century Jesuit church (known as Nanbanji) in Kyoto, its relationship to Buddhism, and its material culture. Curvelo's paper examines the impact of new modes of painting that has been labelled "Nanban art," which was developed at the 16th century Painting Seminary, supported by the Christian Mission, as a way to promote mutual understanding in religious and cultural spheres.

Chair/Discussant - Ana Fernandes Pinto - Invited Assistant Professor, Researcher at CHAM – Centre for the Humanities/NOVA-FCSH, Lisbon

Sherry Fowler – Professor of Japanese Art History, University of Kansas, Kress Foundation Department of Art History, Spencer Museum of Art

Digging into the History and Material Legacy of the Kyoto Nanb

Among the many Jesuit missionary establishments built in 16th-century Japan, one was a significant church that came to be known as "Nanbanji" (Temple of the Southern Barbarians). Fostered by Gneccchi-Soldo Organtino (1530–1609), this church was initiated through local donations in 1575 and broke ground using recycled parts of a Buddhist temple in 1576. While it was sanctioned by the warlord Oda Nobunaga (1534–1582), the church's destruction was brought about by Toyotomi Hideyoshi's (1537–1598) anti-Christian edict of 1587. Though it had a short lifespan of a little over a decade, the building's prominent location in the capital (present-day Kyoto) has given it an important presence in Japanese history and imagination. Despite fierce attempts to eradicate Christianity and the total destruction of Nanbanji, some of its material evidence survives. Two works are of particular note. One is a substantial Western style bronze bell, adorned with Jesuit insignias and the date of 1577, that came into the possession of the Kyoto Zen temple Shunkōin in the mid-19th century. The other is an inkstone, with an unusual incised depiction of foreigners on the bottom, which was excavated in 1973 from the Nanbanji site alongside 16th-century pot shards. With evidence from the archeological dig, letters, paintings, and documents, this paper will

revisit the legacy of the Kyoto Nanbanji to offer an updated view of its appearance, life, and material culture.

Alexandra Curvelo – Full Professor, NOVA-FCSH, Lisbon and Researcher at the Art History Institute (IHA) NOVA FCSH, Lisbon

The Painting Seminary in Japan and the Emergence of a New Visual Culture

The Painting Seminary, funded by the Christian Mission in Japan in the 1590s, was intended to teach Western-style painting, engraving, and manufacture of European musical instruments and mechanical clocks. This complement to the humanist education and the Society of Jesus study program soon became a tool for outreach to a broader community and placed itself as a space of cultural interaction and mediation among different agents of the inner and outer circles of the Christian mission. The presence of the Jesuit painter Giovanni Niccolò, the founder of this Seminary, and the network of individuals, including Buddhist painters and the “dógicos” (*dōjuku*), or auxiliaries of the mission, proved to be essential to the appearance of a religious hybrid culture embedded of ‘visual bilingualism’ therefore understandable to different audiences, particularly Christian and Buddhist. One of the outcomes was the creation of a new visuality in late sixteenth-century Japan, attesting to stimulating, active, and insightful exchanges between two different religious and cultural spheres. This presentation aims to examine and contextualise this particular production of what art historiography has labelled ‘Nanban art’ and examine its impact on the Japanese visual culture of the time.

Madalena Matos – PhD Candidate, NOVA-FCSH, Lisbon

Peaches and Hats: Tracing the Integration of Nanban Elements into Japanese Helmets

The arrival of the Portuguese in Japan during the 1540s initiated a period of complex cultural exchanges, culminating in the emergence of a ‘Nanban vogue.’ – a Japanese term for the fascination with the Nanbanjin or ‘Southern Barbarians,’ referring to the Portuguese. This allure of Nanban culture gradually permeated Japanese society, significantly influencing the design and symbolism of military apparel. Kawari kabuto (fantastic helmets) were among the earliest pieces of Japanese armour to incorporate Nanban elements, marking the early stages of this cultural phenomenon. However, the Nanban vogue was neither linear nor uniform, influenced by varying degrees of exposure and familiarity with foreigners and their cultures. The appearance of two distinct types of *kawari* helmets inspired by Nanban elements in two regions of Japan during the early Portuguese presence illustrates the entropic nature of this phenomenon. The *momonari kabuto* (peach-shaped helmet), produced in Kyushu – where inhabitants had direct contact with Portuguese merchants and missionaries; their manners and material culture—was likely influenced by the European helmet known as the cabasset. In contrast, the *nanban boshi kabuto* (Nanban hat helmet) first emerged in Honshu, where access to Nanban culture was mediated by Jesuit missionaries and the material culture that arrived via domestic trade networks. The study of these helmets offers insights into how different foreign elements were adopted and integrated into Japanese military and cultural fabrics. This analysis challenges the

traditional linear models that examine cultural hybridisation phenomena resulting from transcultural encounters, emphasising the importance of context-specificity in understanding cultural exchanges.

Panel 14 | 16:00 – 17:00, Anf IV

Religious Iconography and Regional Adaptations of Islamic Art

Chair - Yuka Kadoi – University of Vienna, Austria

Saima Syed - Visiting Assistant Professor at Education University and Air University

The Study of Transformation of Naskh that Manifested in the Corpus of Illuminated Quran

This study discusses the possible reasons for the transformation in the naskh script. Data would be analyzed with the help of physical analysis and paleographic study. Only illuminated manuscripts of the Qur'an placed at the Sufi gallery of Lok Virsa Islamabad would be considered here. This randomly selected data would also help to provide a comparative analysis among the manuscripts. The study argues about the integrated process of change in the formation of letters, the transformation of typology, and the influences on the regional text. Its chronological orientation is based on the 18th to 20th centuries. Transformation in Naskh script can be evaluated by the type of its style and letter formation such as *alif, mim, nun, wao, dal, sad, ta and za* (ظ ا م ن و د ص ط ظ).

Serenella Mancini – Research Fellow, Department of Cultural Heritage, Alma Mater Studiorum-Università di Bologna

Gawr Tepe in the Islamic Period: Continuity and Change in a Regional Context

This study is part of the ongoing research conducted by MiSAK (the Italian Historical and Archaeological Mission in Kurdistan), at Gawr Tepe site. Gawr Tepe, situated in the Garmian region of Iraqi Kurdistan, is an archaeological site of paramount importance that offers valuable insights into continuous occupation from the Sasanian period through to at least the 13th century CE. The first campaign conducted by the MiSAK team allowed the identification of the remains of an imposing Sasanian palace, which continued to be occupied during the Islamic period. This discovery underscores the significance of the site within the historical and archaeological landscape of the region, revealing the complex layers of occupation and cultural change throughout its history. This paper examines the ceramic and stucco artefacts from the Islamic period, shedding light on the complex interplay between continuity and change in a broader regional context. The ceramic assemblages, consisting of glazed and unglazed wares, show notable stylistic diversity. Glazed wares, including those linked to the so-called "Samarra Horizon," indicate connections with extensive production

networks throughout Mesopotamia and beyond. In contrast, the unglazed wares reflect a continuation of the Sasanian traditions. Stucco fragments feature decorative elements that blend Sasanian and Islamic motifs, pointing to a dynamic process of adaptation and reinterpretation of the earlier artistic traditions. This synthesis offers fresh perspectives on the evolution of cultural practices and artistic expression in the region during the Islamic period.

Leighton Smith – PhD Candidate in History at the University of California, Irvine

Aurel Stein's Calipers: Anthropometrics, Imperial Islamophobia and the Foundations of the Art History of Xinjiang

In the early 20th century, the study of premodern Xinjiang in Europe began through the mass shipment of artifacts from the Turfan Depression and the Tarim Basin. Additionally, the writings and photographs produced during these expeditions are still integral to reconstructing artifacts destroyed during the Second World War and sites damaged due to environmental changes. However, these same expeditions also conjoined art historians with geologists and contemporary scholars of “scientific racism.” While scholarship has critiqued the ethics of these expeditions, this paper specifically focuses on the relationship between these expeditions and the indigenous population of Xinjiang to highlight the centrality of imperial Islamophobia and racialized histories in the emergent, European study of premodern Xinjiang. Following the work of Justin Jacobs, I understand the intersection of Qing and British imperial Islamophobia to be pivotal for Stein’s expeditions. However, this paper expands on Jacobs through a close reading of Stein’s report on his third expedition wherein indigenous Muslim population of Xinjiang were also the objects of Stein’s forays into “anthropometrics” and racialized histories. From this study of Stein’s field reports, this paper advocates for ceasing to identify material cultures with putative ethnic grouping and displacing influence as the central motor for our narratives of Xinjiang’s art history. Through a survey of Manichaean art history in the 9th-11th centuries, my paper then demonstrates an alternative possibility for recoupling the art history of Xinjiang to local sociological and institutional factors so as to reposition Xinjiang as more than just the sand box of empires.

Panel 15 | 16:00 – 17:00, Room B112.B

Gender, Gaze, and Heritage in Chinese Visual Culture

Chair - Catarina Madeira - PhD Candidate, School of Arts and Humanities, University of Lisbon

Xiliang Jiang - Deputy Dean of the Institute of Chinese Culture,
Beijing Language University, Beijing, China

Creating Various Styles to Pass on to Descendants: The Concept of Cultural Heritage in the Study of Cai Xiang, a Northern Song Artist

Calligraphy and painting artists are not only creators of art but also inheritors and users of cultural heritage such as brushes, ink, paper, and inkstones. How artists should inherit, protect, and utilize the heritage of the study is not only a problem faced by contemporary people but also a problem that artists of past generations have been trying to solve. Cai Xiang was an important politician, poet, and artist in the 11th century in China, and one of the key figures in the development of Tang and Song calligraphy. Cai Xiang's concept of cultural heritage in the study has two characteristics: First, his enthusiasm for the craft of making study utensils; he collected and researched the best brushes, ink, paper, and inkstones, striving to inherit and innovate the technical skills of cultural heritage. Second, his extreme pursuit of the artistic carrier of the study; his love for exquisitely unique study utensils and respect for the artisans who made them were the same as his love and respect for the great calligraphers of previous generations and their handed-down calligraphy works. Cai Xiang's thoughts and handed-down calligraphy treasures have universal cultural value, providing profound inspiration for the problems faced by his contemporaries and descendants, especially the contemporary East and West.

Chinchi (Charlotte) Yang - Adjunct Assistant Professor at the Department of Chinese Literature of National Taiwan University, Taiwan

Who Is She? Images in Mirrors and Ways of Seeing in Chinese Painting of Beauty

This paper copes with multiple cultural senses of women looking at mirrors arising in the ancient as well as modern Chinese paintings of beauty. The women indulging in their self-images displaying in the mirrors were generally portrayed for four social classes, namely, court lady, bluestocking, ancient Chinese actress (Changyou 倡優), and artist, in Chinese pictures. Because the first three images of women were mainly created by male painters, the beauty in the mirrors was not so much in the eyes of the depicted female herself as in the eyes of the male painters where these paintings usually came with political, social or sexual-urge intentions for beholders. Opposite to the traditionally institutional settings and social forces, the portraits of a Chinese modern painter Pan Yuliang (潘玉良, 1899-1977) instanced women appearing in mirrors as the painting topic in the own eyes of its female creators. The subtle life information of those females, such as their sensory experiences, self-fulfillments, values of individualism, and gender awareness, conveyed by the images reflected

in the mirrors will be captured in this paper. Four images and the visions of staring related to political, social, romantic, and nostalgic reasons in the past and present Chinese beauty paintings will be comprehensively examined, and the methods of visual analysis and hermeneutics as well as text-and-picture intertextuality will be applied to the discussion in this work.

Dahi Jung – PhD Candidate, University of Zurich

Beyond Canton, Beyond China: Pith Paper Across Cultures

Pith paper paintings were one of the most popular souvenir items for Western visitors of Canton, the sole trading port for Western traders under the Canton trade system (1757–1842). In doing so, Chinese artisans in the nineteenth century reinvented the use of pith paper, which was historically employed as a craft material for making artificial flowers. Coincidentally, when it was exported to Britain around the same time, female amateur artists saw it as a novel material to model petals for their botanical paper cut-outs in the style of Mary Delany (1700–1788). In the late nineteenth century, pith paper found yet another application, a decoration element for Valentine’s cards. Pith “paper,” or *tongcao* in Chinese, originates from the plant known as tetrapanax papyrifer, native to southern China and Taiwan. The inner tissue of the shrub is carefully shaved into a long strip to make it into flat pieces. It is, therefore, not paper derived from cellulose fibers, but rather an ingenious repurposing of a botanical resource. Although *tongcao* has largely been understood in connection with Chinese export art, this paper demonstrates that the use of pith paper went through several stages of transformation within and beyond China, revalued and reinvented according to the changing historical contexts of China and Europe. The various artistic practice of using *tongcao* reflects a larger inter- and trans-cultural exchange between China and the West in the nineteenth century, from global trade, and female participation in the development of botany to the Victorian cardmaking industry.

EAAA Monograph series presentation | 18:00– 18:30

WELCOME RECEPTION | 19:00 -21:30

Day 2

TUESDAY, 9 September 2025

 School of Arts and Humanities, University of Lisbon, Lisbon

REGISTRATION | 8:00–17:30 (Atrium Anf1)

MORNING SESSION | 9:30–10:00

Panel 16 | 9:00 – 11:00, Anf I

‘Translating’ Indian Dances Across Cultures

Panel Description: This panel explores nuanced concepts of translation in the global dissemination of Indian dance, historically, and in modernity, focusing on cultural, artistic, and spiritual dimensions. Through four presentations, the panel highlights how Indian dance was and is adapted and reinterpreted across different geographical and cultural contexts. Following a brief discussion of the concept of ‘cultural translation’ the lecture demonstration by Sandra Jasmin Schlage explores how Bhāratnāṭyam, a classical South Indian dance, can be translated for Western audiences through crossover performances with Western music. This lecture includes two dance demonstrations. Isabella Schwaderer’s paper focuses on Alice Boner’s role in introducing Indian dance to Europe as a spiritual practice. Boner’s blending of Indian religious ideas with European spiritual movements redefined how Indian dance was perceived, particularly in the context of early 20th-century European art. Urmimala Sarkar Munsri discusses the collaboration between Uday Shankar and Alice Boner, emphasizing their transcultural and inter-artistic exchanges. Their partnership reflects a translation of Indian cultural forms through photography, sculpture, and performance, reshaping the representation of Indian dance across geographical borders. pan examines the dancer Ram Gopal’s efforts to translate Hindu spirituality and temple architecture into his performances. By aligning himself with the deity Śiva and collaborating with artists, Gopal navigated gender and cultural dynamics, offering a nuanced representation of masculinity in his performances. Together, these papers illuminate the complexities of translating Indian dance for global audiences, revealing its potential to transcend cultural, historical, geographical, and artistic boundaries.

Chair / Discussant: Giridhar Raghunathan - PhD Candidate, University of Roehampton

Sandra Jasmin Schlage - Research assistant and lecturer (Wissenschaftliche Mitarbeiterin)
Department for Asian and Islamic Art History

Bhāratnāṭyam Crossover – Discussion and Demonstration of Approaches to ‘Cultural Translation’ of Dance

This lecture demonstration will explore the concept of ‘cultural translation’ by combining theoretical and practical approaches. Although, Indian dances have been performed across the world especially since the 20th century, they are naturally less accessible to spectators from other cultures. In particular, the intricate interplay between the expressions (*abhinaya*) and the lyrics of the dances is alien to international audiences. For these audiences, crossover performances, i.e. the performance of Bhāratnāṭyam to different genres of Western music, can promote a deeper understanding of the dance by demonstrating the interplay between the lyrics and the expression of the dancer. While all crossover performances can be appreciated for their aesthetic qualities, the ‘cultural translation’ of Indian dances on music with equivalent Western lyrics can additionally facilitate the understanding of the contents. Famous Indian dancers of the last century have experimented with different ‘translations’ of Indian dances for Western audiences. A brief discussion of these historical approaches will be followed by two practical demonstrations of different forms of ‘cultural translation’ in crossover performances. The first example, *I am missing you*, composed by Ravi Shankar, is an almost literal translation of dance lyrics into English. The song can easily be interpreted through the movement vocabulary of Bhāratnāṭyam. The second item addresses the challenge of translating a fictional Western story about an Indian dancer and a Hindu god into a Bhāratnāṭyam choreography based on Johann Wolfgang von Goethe’s *Der Gott und die Bajadere*.

Isabella Schwaderer - Senior lecturer, Allgemeine Religionswissenschaft, Universität Erfurt

Translating Spirituality: Alice Boner and the Understanding of Indian Dance

The Swiss painter, sculptor, art historian, and spiritual seeker Alice Boner (1889-1981) played a key role in introducing Indian dance to Europe. Boner’s own spiritual journey, which viewed Indian art as a reflection of a pure, ancient religion, significantly shaped how Indian dance was perceived by the European audience – as a deeply spiritual art form. This interpretation resonated with the broader mood of religious and cultural awakening in early 20th-century Europe, particularly in Germany during the Weimar Republic. This lecture explores how Boner translated Indian religious concepts into an artistic vision that elevated Indian dance as the supreme art of the subcontinent. She blended European religious ideas with her analyses of rhythm and physicality found in sacred Indian architecture, applying these insights to both dance and photography. Having discovered the talent of young Uday Shankar she organized and promoted his tours in Europe and America. Boner’s influence extended beyond the tours she organized for Uday Shankar. She also played a crucial role in the success of the Indian Ballet Menaka’s tour, which performed around 700 concerts across Europe, particularly in Germany, between 1936 and 1938. In doing so, Boner created a powerful framework for understanding Indian traditions in Europe. Her work not only influenced how Indian dance was received but also contributed to a broader rethinking of European, especially German, views on the inseparable connection between dance, spirituality, and religion.

Urmimala Sarkar Munsi - Retired Professor, School of Arts and Aesthetics,
Jawaharlal Nehru University

Inter-artistic Conversations between Alice Boner and Uday Shankar: Translations across Arts and Geographies

Alice Boner and Uday Shankar, two luminaries in their own rights, created a significant phase in the history of Indian dance by collaborating and sharing in what may be seen as an unique transcultural and inter-artistic project that left important material and immaterial remnants across the globe. A series of photographs of dance movements by Uday Shankar outside Alice Boner's house in Switzerland, sculptures of some of those dance postures by Boner, her photos of Shankar amidst sculpted dancing figures in different historical sites document their inter-art assimilative experience. The file copy of the papers of registration of a Limited Liability Company registered in France in both Boner's and Shankar's names found in the Dartington Hall Archives for creation and promotion of artistic performances, further provides proofs of the levels of trans-geographical connections difficult to imagine as a possibility even today. Uday Shankar received India's highest civilian award, the Padma Vibhushan, in the year 1971, and Boner received the Padma Bhushan from the President of India in 1974 for her contribution to Indian art. Their journey across the length and breadth of India brought them face to face with many cultural and religious practices, festivals, sculptural remnants of dance as well as community performances that both the artists experimented with separately as well as together. This paper is an attempt to understand the inter-cultural exchange and the inter-artistic translation and transliteration, through the eyes, experiences, and artistic works that crosspollinated Uday Shankar and Alice Boner's experiences of India.

Ann R. David – Distinguished Professor Emeritus, University of Bonn, Germany,
Institute of Oriental and Asian Studies, Dept of Asian and Islamic Art History

Processes of Translation? Indian Dancer Ram Gopal's Relationship to Art, Artists and Temple Architecture

Photographed in the 1930s posing in renowned Hindu temples, as well as creating the deity Siva onstage, dancer Ram Gopal sought to align himself with a type of Hindu spirituality, identifying closely with the powerful, potent form of Siva when he danced. His hyper-masculine depictions were even more significant for a gay man struggling with his own sexuality. This paper examines Gopal's deliberate strategies to bring a careful, studied, artistic aesthetic to his dance performances on stage, whilst simultaneously working with well-known photographers and painters, such as Carl Van Vechten, Cecil Beaton and Feliks Topolski who played with a sense of the homoeroticism in their work. Perhaps Gopal may have also been characterizing the concept of Siva as *ardhanarshwara*, the more fluid representation of Siva as female as well as male energy and power. Translation is a complex process, which includes cultural and gendered characteristics, and I argue here, that Gopal mediated through the use of imagery, iconography and his own carefully constructed persona, a new path through the cultural and gendered sensitivities of the time. I step forward from Joan L. Erdman's argument (1987) of how Uday Shankar translated his own dance work for western audiences and extend the concept to consider meanings, interpretations and gendered intertextuality.

Panel 17 | 9:00- 11:00, Anf. II

Textile Trade, Motif Diffusion, and Cultural Identity through Material Objects

Chair - Hans Bjarne Thomsen - President of the EAAA, Professor, University of Zurich

Fan Liu – Vice Dean of School of Art and Design, Wuhan Textile University, China

From Auspicious Patterns to Classical Symbols: The Production and Diffusion of Chinese Bird Motifs in Mexican Folk Art

Auspicious motifs evolved from nature worship and totemic beliefs into symbolically rich graphic signs that served cognitive, communicative, and social compartmentalization functions. Between 1573 and 1815, bird motifs in Chinese auspicious motifs were spread to Mexico through Chinese blue and white porcelain exported to the Americas and became associated with Mexican indigenous cultures, first appearing in the production of tin-glazed pottery in Talavera, Puebla, Mexico, and then being widely used in the production of native lacquerware, textiles, and other folk art, becoming motif symbols that symbolized nobility and exoticism and were associated with the It became a symbol of nobility and exoticism, and diverged from the cognitive and aesthetic interests of the Spanish patriarchal homeland, ultimately forming a folkloric classic symbol representing Mexican traditions and appearing in the production of a variety of contemporary Mexican folk artifacts.

Crystal (Weiting) Yu – MA Student, Stanford University

A Toast across Time: A Study on the Brewing and Consumption of Red Beer at Xipo, North China

First excavated in 2000, the Neolithic site of Xipo (西坡) in Henan has received worldwide attention and was recognized as a “Yangshao culture community with emergent social hierarchy” (Feng et al. 2021). Past research focusing on pottery residues from the cemetery at Xipo has established connections between red beer consumption and competitive feasting activities in the mortuary context (Feng et al. 2021). It was further suggested that this method was likely to have originated in the eastern coastal regions and might have been introduced to Xipo “as an exotic and prestigious item” (Feng et al. 2021). It is not yet known when this method was introduced and when (or whether) it had become popular among Xipo residents (or perhaps, Xipo elites). To further explore the sociocultural context behind the introduction and practice of brewing red beer, it is necessary to study the distribution of this practice both within the site of Xipo and among sites in the same period with evidence of brewing. My paper applies microbotanical analysis to pottery residues from a trench feature at Xipo, the “Trench in the South”. The timespan of trash dumping at the trench covers the period when the cemetery was in use, and certain strata could be dated to earlier periods as well. Results may then be compared with evidence of brewing found in other Yangshao Period sites to understand the spread and development of brewing technology and rituals associated with alcoholic beverages.

Panel 18 | 9:00-11:00, Anf. III

Women Artists and the Making of a New 20th Century Japanese Art History

Panel Description: In the past thirty years, feminist art historians have been actively excavating stories of women artists. And yet, there remains a mainstream assumption that women were not active artists, or that they were separate and their participation limited. Within art scholarship, there has been a tendency for feminist art historians to study women, and produce “her-stories” while the majority of art historians continue producing art history that is still largely centered on male artists. In North America and Europe in the 1970s onward and in Japan from the 1990s, feminist art historians began to critique male-centered art history and as they did they debated whether to abandon the idea of an artist’s “canon” or whether to keep the existing art history but to modify it to address its many failings as a history of arts practice. This panel seeks to add new propositions to these narratives, bringing to light women who were involved in a range of media while at the same time addressing the practices of writing art history that have contributed to the continued denial of women’s lived experiences within these media. The four presenters focus on case studies of individual artists working in painting, sculpture, photography, and calligraphy, respectively, to trace the emergence of women artists in different fields of artistic endeavor and their specific challenges. Together, these case studies highlight the diversity of stories and experiences to challenge the way that art history has been written and what types of sources count for art historical analysis.

Chair - Gunhild Borggreen - Associate Professor, Department of Arts and Cultural Studies, University of Copenhagen. University of Copenhagen

Eka Suzuki – Assistant Research Fellow at the Institute of History and Philology, Academia Sinica in Taiwan

Women Sculptors in Early Modern Japan: Their Works, Careers, and Social Recognition from the 1910s to the 1940s

This paper aims to identify the activities of women sculptors during the early modern period in Japan by analyzing their educational backgrounds, works, and participation in art exhibitions. Furthermore, it will examine how they were represented in the media and recognized in society. The Tokyo School of Fine Arts, established in 1887, had a Sculpture Department, which had a major impact on the history of modern Japanese sculpture, but only enrolled male students. In 1900, the Women’s School of Fine Arts was established in Tokyo, offering courses in both painting and sculpture, but the sculpture courses were soon discontinued. At that time, in Japan, opportunities for women painters were limited but those for women sculptors were even fewer. Despite that, a few women sculptors emerged after the Taisho Era (1912–1926). For example, Sakuta/Kinouchi Teru (1892–1966), Kadowaki/Kawauchi Shigeko (1897–1987), and Kuhara Toshiko (1906–1994) were selected for the art exhibitions such as *Teiten* or *Inten* several times. However, they faced challenges as they had to first become apprentices

of prominent male sculptors and study among male disciples. They also encountered difficulties in practicing nude art and continuing their careers after marriage and childbirth. Prior to the aforementioned female sculptors, Elisabeth Tcheremissinof (1877–1963) a Russian female sculptor, who escaped the Russian Revolution, was also selected for the *Bunten* Exhibition during the Taisho Era. This paper examines how these women were represented in magazines and newspapers and how the Japanese society perceived “female sculptors.”

Kelly Midori McCormick – Assistant Professor in the History Department at the University of British Columbia

The Woman Photographer at War 1931–1945

This talk approaches photographic work by photographers Murai Yoneko and Hayashi Fumiko active in the late 1930s to show how women navigated the wartime period in Japan through methods that supported official discourses but also sought paths outside these controlled social relations. The context of the war provided a means for women to win acknowledgement from the photography world and gain access to publishing and exhibiting their work in a time when restrictions on content of images and photographic materials strictly defined who a photographer could be. Some, like Hayashi Fumiko, who went to China as an embedded writer (*jūgun sakka*) for what the Ministry of Information’s “Pen Squadron,” joined the Japanese government to produce propaganda. Others took up the call to make *imon shashin* (comforting photographs) of their families and hometowns to send to soldiers on the battlefield. Tamura (Satō) Toshiko represented herself as “Manchuria’s only woman camera soldier”, a striking example of how women photographers were a part of Japanese settler colonialism in mainland China. Murai (Kuroda) Yoneko organized an active circle of women photographers from 1937-1942 and wrote publicly on how women could transmit a sense of the “era” and “nationality” through their photographs. Seen collectively, these women help expand the scope of what wartime photography meant and address why their histories have thus far been left out of most accounts of the history of photography.

Magdalena Kolodziej – Associate Professor at Toyo Eiwa University in Yokohama, Japan

My Grandmother was a Painter: Excavating the Life and Career of Itō Sumi (1896–1968)

In the past thirty years, feminist art historians have documented the careers of individual women artists and the activities of women artists’ groups in the Taisho and early Showa periods, illuminating how women faced structural hurdles and discrimination in Japan’s art world. This paper complements the existing scholarship by focusing on the oil painter Itō Sumi (1896–1968), a currently unknown artist. Born in Shizuoka, Ito moved to Tokyo and displayed her works at the Shuyōkai exhibitions in the 1940s and 1960s. Today, the fragmentary archive of her creative pursuits is held by her grandson, who owns one painting by his grandmother, her photograph album, and some art exhibition postcards. These remnants of Itō’s life pose interesting questions for art history. How can we study artists whose works have not survived? To what extent can an artist’s career be reconstructed from a handful of documents and oral testimonies? What can forgotten, unknown, or “minor” artists tell us about

the larger art world? I argue that attending to Itō Sumi allows us to fathom the art world's breadth, multi-nodal professional networks, and interpersonal connections. Furthermore, examining interpersonal connections such as friendships and student-teacher relationships reveals the basis of alternative localized and communal remembrances that can potentially contribute to de-centering mainstream art history.

Kimihiko Nakamura – PhD Candidate, Heidelberg University

Nishimoto Toshiko's Political Brush: Calligraphy Dedicated to Former Korean Sex Slaves

Nishimoto Toshiko (b. 1946) is an exceptional calligrapher who has addressed political subject matters. Although she studied calligraphy, a traditional East Asian art medium, Nishimoto was not interested in becoming a 'woman calligrapher' (*joryū shoka*), the highly gendered categorisation for women professionals in the conservative, male-centred calligraphy establishment (*shodan*). What strongly interested her instead was the debate on Japan's war responsibility and the trans-Asian solidarity movement among women, which had become noticeably more active since the first testimony of a former Korean sex slave of the Japanese military (euphemistically called 'comfort women' or *ianfu* in Japan) in 1991. Nishimoto's pursuit of the connection between her own calligraphic practice and victim-support activities led her to transform her writings into images of comfort women's sufferings, taking inspiration from ancient Chinese bronze inscriptions. Since her solo exhibition *Wailing Women* (Tokyo Metropolitan Theatre, 1997), Nishimoto has created calligraphy dedicated to comfort women, but with the exception of the 3rd *Gwangju Biennale* (2000), her activities have been overlooked by the mainstream art communities both inside and outside of Japan. Recently, Nishimoto proposed to donate her work to several museums, but the agony of receiving almost no acknowledgement for her artistic productions led her to discard most of her works and related materials. This presentation will examine the few surviving works and documents in the calligrapher's personal collection to reveal the overview of Nishimoto's commitment to the wounds of Japanese colonial violence and to situate her political calligraphy in the history of modern Japanese calligraphy.

Panel 19 | 9:00- 11:00, Anf. IV

Habsburg “China”: Central European Perceptions of East Asian Art

Panel Description: From at least the 16th century, East Asian art aroused the interest of European elites. In the 18th century, few castles and summer estates of the nobility were without their Chinese wallpapers, Japanese lacquerware, and other East Asian luxuries, which continued to form part of their many collections in the 19th century. While the attraction of the East to Europe is obvious, it is far more difficult to determine what people actually thought about China in the 18th and 19th centuries. The panel will thus adopt a regionally sensitive approach – one that considers the diversity of political, social and religious situations in Europe – and examine the Habsburgs’ view of East Asia through their interaction with Chinese, Japanese and Korean objects. Did the Habsburg aristocracy present their porcelain, lacquerware, screens and other luxury goods in such a way as to convey ideas of East Asia that differed from those of their counterparts in other states? Did the specific situation of the Habsburg Empire – its multi-ethnic and multi-lingual composition, its long history of engagement with Asia, and its limited access to first-hand knowledge about East Asia – impact on its approach to East Asia and its art? These are the questions that the panel will take as a starting point to take a more nuanced view of the role of East Asian art in the 18th- and 19th-century Habsburg empire.

Chair - Helena Motoh - Senior Research Fellow, Science and Research Centre Koper

Lukas Nickel – University of Vienna

Maria Theresia’s Chinese Spaces

On inheriting the throne of the Habsburg monarchy in 1740, Maria Theresia found her rule challenged not only by a run-down economy, an inadequately prepared army and an empty treasury but also by the wars of the Austrian succession. For more than two decades she would have to engage in fending off rivals, re-organising the huge empire, establishing her authority in the Habsburg lands and negotiating her position in Europe. One core element in her strategy to secure her position became the visual representation of her power, which included reconstructing the most representative palace Schönbrunn. From 1743, she would turn the palace into a magnificent neo-classical structure. Significantly, on its main floor, alongside splendid reception halls and galleries, she would include a whole group of rooms designed in a Chinese manner. This talk will focus on the China-inspired cabinets Maria Theresia installed in Schönbrunn palace. It will inquire to what extent the queen’s designs followed or differed from Chinese spaces in other contemporary European palaces. Did the queen employ the China reference in a way distinct from that of her peers? Do the composition and position of the cabinets indicate why a China reference would matter?

Denise Gubitosi – University of Vienna

Chinese Books at the Imperial Library in Vienna as a Source for Habsburg Conceptions of China

Books constitute a major vehicle for the generation and dissemination of knowledge and ideas across literary cultures. The *Austrian National Library*, formerly the *Imperial Library*, holds a significant number of works about or from China. Although the collection expanded most substantially during the 20th century, its roots go back to the 17th century and are linked to the Jesuit mission in China. What books were available and how did they shape 18th-century and later Habsburg conceptions of China? In consideration of the key personalities connected to the genesis of the collection, as well as early catalogues and inventories recording the Chinese books, this talk explores their significance for the Habsburg court's understanding of China. Ultimately, this study highlights the pivotal role of books in shaping Central European ideas of China.

Michaela Pejčochová – Charles University in Prague

Towering Mountains and Winding Streams on Walls of Chateaux in Habsburg Empire

“Things Chinese” were valued in the Habsburg Empire from the Renaissance onwards. The imperial court and local noble families collected porcelain, lacquer and textiles from the Far East, which they exhibited in their mansions in “Chinese” or “Oriental” rooms. While the collecting of these objects has been intensively researched by Western scholars, there is still little known about the Chinese or *chinoiserie* wall hangings that once adorned the walls of these buildings. This paper will focus on a group of luxurious Chinese wallpapers dating from the early 18th century with painted landscapes, architecture and human activities. These were brought to Europe on board various East India Company ships and sold to aristocrats, who mounted them on the walls of their mansions in today's Austria, Italy, Czech Republic, France, Great Britain and elsewhere. They represent a unique example of Chinese landscape paintings produced for export, which were sought after by Europeans who otherwise favoured decorative designs of flowers, birds and beautiful ladies. The paper will discuss the presumed origin of these wall papers, their arrival in Europe, and the intricate details of their distribution among European owners. Special attention will be paid to their possible significance for the noble families in the Habsburg Empire, where they seem to have excited particular interest, more so than among other European collectors.

Nataša Vampelj Suhadolnik – University of Ljubljana

East Asian Objects in Slovenian Castles: The Nobility and Their Ideas of “China”

Long before the second half of the 19th century, when seafarers, missionaries, travellers and others from the Slovenian ethnic territory began to travel to East Asia and bring back Chinese and Japanese objects, the nobility in the region of present-day Slovenia, then part of the Habsburg Empire, had already decorated their castles and manor houses with various East Asian objects, which they acquired on the European market. In keeping with the European fashion of the time, their castles were decorated with

porcelain, embroidered screens, lacquer cabinets, tables and other small decorative lacquer, ceramic and metal objects. This paper will therefore focus on Chinese and Japanese objects in Slovenian castles and manor houses of the 18th and 19th centuries. Looking at different types of objects, their motifs and popularity, it will analyse to what extent they were part of the aristocratic heritage and what ideas and perceptions their owners had of “China”. Furthermore, it will focus on some similar/different patterns that can be observed in this region to find out if there were any peculiarities compared to other parts of the Habsburg Empire and European countries.

Panel 20 | 9:00-11:00, Room B112.C

Global Trajectories of Korean Art: Cross-Cultural Interactions, Exile, and Identity

Panel Description: This panel examines the global trajectories of Korean art, focusing on how it has been shaped by cross-cultural exchanges, personal exile, and the shifting political landscapes of the twentieth century. Through four unique case studies, this panel aims to provide a deeper understanding of Korea’s artistic legacy within the framework of multifaceted global modernities. Jiyeon Kim will open the discussion with an exploration of Edwin Vernon Morgan’s collection of Korean chests and screens, currently held in the Peabody Essex Museum. Her presentation will shed light on how early twentieth-century diplomatic exchanges played a crucial role in shaping global perceptions of Korean art, examining the intersection of politics and cultural diplomacy. Sunglim Kim will examine the evolution of Korean Chaekgeori screens, exploring global influences, cultural adaptation, and modern interpretations. It highlights how these “still-life” paintings reflect societal values and have inspired contemporary fashion and commercial industries. Yeonsoo Chee will follow by delving into the symbolic significance of Lee Jungseop’s iconic bulls, offering a nuanced interpretation of these works as representations of the artist’s conflicted identity and sense of displacement in postwar Korea. The bull, as a recurring motif, speaks to broader themes of resilience and struggle. Jinyoung Jin’s paper reframes the life and work of the North Korean defector artist Lee Qoede and situates his career within the context of global modernism, Cold War ideological divides, and the experience of exile; she thus highlights the fluidity of identity and artistic expression across borders. Collectively, these presentations illuminate how Korean art transcends national boundaries and engages with themes of exile, identity, and the negotiation of modernities in a globalized world.

Chair - Beatrix Mecsi - Associate Professor at Eötvös Loránd University, Budapest, Hungary

Jiyeon Kim - Peabody Essex Museum

The Miraculous Journey of Korean Chests and Screens: Edwin Vernon Morgan's Collection of Korean art in the Peabody Essex Museum

Edwin Vernon Morgan (1865–1934) was an American diplomat best known for his long tenure as the U.S. Ambassador to Brazil, where he retired and died. Less known is his diplomatic career in Korea, where he briefly served twice between 1900 and 1905. During his short stays, Morgan acquired a number of Korean furniture pieces, paintings, and other miscellaneous items that he brought to Brazil. After his death, these items were inherited to his sister in the U.S., and over the past decades, many of them were donated to the Peabody Essex Museum. This presentation follows the journey of these Korean artworks, which Edwin Morgan possibly bought from Korean artists and which served different purposes while unexpectedly traveling around the world. These works decorated Morgan's official workspaces in Korea and Brazil, helping to define him as a cosmopolitan and man of taste. Now housed in a museum, they represent Korean aesthetics and craftsmanship. This presentation will reconsider this unique collection, focusing on its diasporic nature and its historical context, and as a collaboration between Morgan as a global traveler and Korean artists responding to new tastes and demands.

Yeonsoo Chee - The Art Institute of Chicago

Lee Jungseop's Bull: Conflicted Self-Portrait

The artist Lee Jungseop (1916–1956) was active during the 1940s–50s, perhaps the most tumultuous time in modern Korean history. He was born when Korea was under Japan's colonial rule (1910–45) and died three years after the Korean War (1950–53). During his relatively short career, Lee left an impressive body of work that poignantly reflects what he experienced, which in large part, was what Korea was going through as a nation. The word "bull" has always followed his career, as is evident in such phrases as "Lee Jungseop is the painter of the bull" or "the bull is the religion of Lee Jungseop." Lee's bulls have been recognized as a symbol of Korean resistance during the era of colonialism and an embodiment of national spirit during the civil war. However, Lee's bull paintings, as well as others, warrant alternative readings as he was an artist with a complicated biography. *Lee Jungseop's Bull: Conflicted Self-Portrait* attempts to contextualize how Lee projected his shifting identities—a Korean, a self-imposed exile, and a negotiator traversing the realms of the occupied and the occupier. In doing so, it will provide a multi-dimensional view of Lee's work, breaking away from the orthodox, one-dimensional view of him as a resolute nationalist whose work embodies the "Koreanness."

Jinyoung Anna Jin - Charles B. Wang Center, Stony Brook University

Art and Exile: Reassessing Lee Qoede's Legacy in the Geopolitical Landscape of Modern Asia

This paper explores the life and work of the North Korean defector artist Lee Qoede within the framework of global modernism, focusing on themes of artistic expression across ideological divides. Lee's career, spanning the Korean Peninsula's tumultuous twentieth century, represents a convergence of regional and global artistic currents while also reflecting the geopolitical complexities of his time. Born in 1913 in colonial Korea, Lee trained in Japan and

worked in Seoul before defecting to North Korea in 1953. His exile across ideological boundaries positions him on the margins of both North and South Korean art histories as his legacy remains contested in both countries. By situating Lee's work in dialogue with global modernities, this paper traces how his style was influenced by Mexican muralists like Diego Rivera while also grounded in socialist realism. Lee's defection encapsulates broader themes of exile within the complex geopolitical landscape of mid-twentieth-century Asia. His adaptation to North Korea's ideologically driven art scene underscores both the tragic consequences and the profound resilience of artistic expression during the height of the Cold War. In this era of intense geopolitical tension, artists like Lee were forced to continuously navigate shifting political boundaries, constantly renegotiating their personal and creative identities. By reframing Lee Qoede within a global context of modern Asia, this study advocates for a reassessment of Lee's significance in the transnational history of modern art.

Panel 21 | 9:00- 11:00, Room C128

Decorated Tombs of Japan: New Research and New Horizons

Panel Description: Decorated tombs, known in Japanese as *sōshoku kofun* (装飾古墳), represent one of the earliest forms of artistic expression in the Japanese archipelago. These tombs first appeared between the latter half/end of the 4th century, extending until the 7th century. Initially emerging in the Kyushu Island, they later spread to other specific areas of Japan such as the Northern Kanto. *Sōshoku kofun* can be classified into four types based on the location of the decorations: *sekkān-kei* (sarcophagus style), *sekishō-kei* (*sekishō* style, referring to the slab-shaped stones erected around the walls of the main chamber of the horizontal stone chamber burial), *hekiga-kei* (mural style, where the decorations are applied to the interior walls of the tombs), and *yokoana-kei* (decorations found on *yokoana* tombs, which are side-opening tombs carved into cliffs). The representations found in these tombs vary depending on the period and region. Nevertheless, even tombs located far apart, such as those in Kyushu and Kanto, share significant elements, including style and common subjects. Differences in the specific depictions were influenced by regional variations and likely by differing identity affiliations. This panel aims to present the most recent research on this subject, contributing to raising awareness of these tombs and offering new interpretations of the underlying society and the funerary culture of the Late/Final Kofun Period in Japan. Decorated tombs from Kyushu Island and other areas of the archipelago will be discussed to better understand regional differences and the new research approaches being applied both in Europe and Japan.

Chair – Ken'ichi Sasaki – Meiji University

Claudia Zancan – Ca' Foscari University of Venice

Exploring Kyushu's Hekiga-kei Tombs: Visual Strategies, Regional Patterns, and Social Implications

The 6th century CE in Kyushu witnessed the peak of sōshoku kofun, with the development of so-called hekiga-kei (mural style) tombs, which persisted until the late 7th century. Unlike earlier types, these tombs feature decorations on the surfaces of not only the burial chamber walls but also other internal components, such as gates, antechambers, ceilings, and the ishiyakata, a distinctive funerary structure resembling a house-shaped open coffin. These depictions are either painted directly onto the stone or engraved. Additionally, beginning in the sixth century, new figurative subjects were introduced into the iconographic repertoire, including human figures, animals, boats, and other motifs influenced by continental culture. Thus, two primary visual strategies emerge in these tombs. The first category includes tombs with a predominantly symbolic iconographic repertoire, where the depicted subjects are isolated and do not interact with each other. The second category, by contrast, encompasses tombs with narrative scenes in which the subjects interact. This study aims to explore the distribution of the different visual strategies adopted within hekiga-kei tombs across the Kyushu region. Such an exploration will facilitate an understanding of potential similarities and differences between nearby and distant tomb groups and help assess regional characteristics of this type of tomb. The investigation will seek to determine whether the development of hekiga-kei tombs represents a homogeneous phenomenon or a heterogeneous one, and what social implications these differences may suggest.

Ken'ichi Inada - Hitachinaka City Centre for Archaeological Excavations and Research

Development of Decorated Tombs in Eastern Japan in the Late Sixth and Seventh Centuries

Decorated tombs (sōshoku kofun) from the Kofun period in Japan are notable for two main reasons. First, while approximately 150,000 mounded tombs from the Kofun period have been identified, only about 700 of these are decorated. Second, their spatial distribution is heavily skewed towards the southern peripheral region of the archipelago, in Kyushu Island, and the eastern peripheral region of northern Kanto, both of which are far from the Kinki region in west-central Japan, where the central polity was located throughout the Kofun period. It is particularly noteworthy that the sōshoku tombs of northern Kanto and those in Kyushu—the centre of their spatial distribution—share similar pictorial motifs, produced with identical techniques, despite the fact that northern Kanto and Kyushu are over 1,000 kilometres apart. More significantly, decorated tombs in northern Kanto emerged towards the end of the sixth century without any direct precedents. The historical context behind the introduction of these decorated tombs from Kyushu may involve cultural interactions facilitated by sea transportation, as well as the central polity's intention to expand its influence over northeastern mainland Japan, located to the north of Kanto. In this regard, the study of decorated tombs in northern Kanto makes an important contribution to understanding the history of Japan in the seventh century.

Romina Bartocci – PhD Candidate, IFRAE (Institut Français de Recherche sur l'Asie de l'Est), INALCO

Colour in Burials: The Presence of Colour in Ancient Japanese Tombs from the Kofun Period

The tumulus tombs of the Kofun period, from the end of the 3rd century to the 7th century, are characterised by a variety of richly decorated motifs and intense colours. Decorated tombs are concentrated mainly in northern Japan, particularly in the Kanto region and on the island of Kyushu. The only exceptions are the tombs of Takamatsuzuka and Kitora, located in the Kansai region and dating from the seventh century, where the paintings are significantly influenced by continental styles. How many colours and what types of pigment were used? Where did these colours come from? How were they mixed? What is the function of colour in this context? What differences in colours and pigments can be observed between the tumulus and other types of architecture from the same period? I propose to explore the above questions by tracing their evolution, focusing mainly on the chemical composition of pigments and on archaeological discoveries. It is also important to note that not only the tomb itself showed traces of colour, but also the objects placed within it. In fact, only a small number of the burial mounds are still decorated and show traces of colour. However, it is likely that the use of colour was much more widespread, and that the tombs were much more ornate than what remains today.

COFFEE BREAK | 11:00– 11:30

Panel 22 | 11:30 – 13 :00, Anf.I

Material Culture, Trade Networks, and Visual Exchanges across Eurasia

Chair - Elisabetta Colla - CH-ULisboa; UNIARQ; ACN and ACN-Europe and EAAA

Astghik Babajanyan – Senior Researcher, Institute of Archaeology and Ethnography, National Academy of Sciences, Republic of Armenia

From East to West: Asian Ceramics in Armenia - Imports and Influence

During the high Middle Ages, glazed pottery became a widespread artistic phenomenon across the Mediterranean, Black Sea, Transcaucasia, and the Middle East. While unified by shared motifs and techniques, each region's ceramic production developed distinct local styles and technologies. Iranian ceramic workshops, renowned for their technological innovations and decorative styles, significantly influenced pottery in

Armenia, where artisans adapted these elements to create wares that blended local identity with cross-cultural exchange. The presence of imported ceramics - such as Iranian lustrewares, Mina'i wares, Central Asian underglaze painted ceramics, and Chinese celadons and porcelains - demonstrates Armenia's role as a center of trade and cultural interaction. Local production centers also drew from these influences, reflecting a dynamic synthesis of styles and techniques. This paper highlights Armenia's integration into key trade routes linking Iran, Central Asia, China, and the Near East via the Silk Roads, as the Armenian Highlands, positioned at the crossroads of East and West, fostered connections that shaped both imported and locally produced ceramics, revealing the region's deep engagement with the broader cultural and economic landscapes of medieval Eurasia.

Mariana Castro - PhD Candidate, New York University

Reconsidering the 'Gold-Turquoise' Style: Unraveling Material Networks among Iron Age Eurasian Nomads

This paper reexamines the relationship between nomadic communities and turquoise in Eurasian material culture from the 9th century BCE to the 1st century CE. The Sarmatians, a group of Iranian-speaking pastoralists who inhabited the steppes of Central Asia and Eastern Europe, are often associated the so-called "gold-turquoise style." However, the significance of turquoise is frequently viewed narrowly, neglecting its broader implications across diverse nomadic groups. This study advocates for a shift from a stylistic perspective to a material-based understanding, emphasizing the archaeological evidence that illustrates the resource and economic exchanges of turquoise stones extending from the Black Sea to northern China and Mongolia. By analyzing gold-turquoise ornaments as a material group rather than a stylistic category, this research reveals meaningful connections across regions focused on supply and demand dynamics. Turquoise's rarity likely contributed to its value, and its deliberate pairing with gold suggests symbolic and aesthetic intentions rather than mere substitution with other stones. Furthermore, the shared contexts of gold-turquoise objects, particularly in kurgan burials from the 3rd century BCE to the 1st century CE, highlight the existence of broader cultural practices and networks among nomadic communities. This paper emphasizes the need to study turquoise inlays within their own right, exploring their implications for understanding interaction and influence among Eurasian steppe cultures.

He Zhuang - PhD Candidate, Beijing Foreign Study University

The Flow of Visual Memory: A Comparative Study of the Images of Providers in the Frescoes of Guzi and the Byzantine Mosaics

Comparison between the mosaics of St.Vital's Church in Ravenna and the feeders in the murals of the Guzi Cave Group reveals the following similarities: **1)** the feeders share a common iconographic formula - pointed boots, heels up, toes down, and the left and right feet of the two neighbouring persons overlapping; **2)** the layout of the feeder images shows a frontal multi-person standing structure; **3)** the social status of the high level of the donor behind the head light, its position in the sacred space from the main statue of the closest, fully embodies the power,sacred visual imagery,

and there are similarities with the Central Asian-Iranian style. Differences: 1) different media carriers; 2) the visual orientation of the supporter, Justinian was facing towards his queen Theodora, while the King of Guzi and his consort were mostly facing the direction of the main statue. In the wave of mutual understanding and image exchange among multiple civilisations, each civilisation has firmly maintained own distinctive features and unique cultural flavour, and shared with other civilisations certain some common artistic styles and expressive techniques. This kind of exchange is not a one-way learning or imitation, but a deep dialogue and integration based on mutual respect and understanding. Art is not only a window to show the charm of each civilisation, but also an important force for the progress of human civilisation.

Alexandra Năchescu – PhD Candidate at the Department of Art History, University of Vienna

Troubled Burials in the Peaceful Capital: Funerary Couches in Fifth Century Datong

The funerary couches of the fifth and sixth centuries, stone or brick platforms on which the body of the deceased is placed directly, have fascinated scholars since the excavation of several important examples in the 2000s. These couches represent a deviation from the prevailing East Asian practice of using coffins that has been puzzling researchers for the past few decades. Previous research on funerary couches has foregrounded examples found in sixth century tombs of Sogdians living in Xi'an, seeing them as an adaptation of Chinese burial culture to Sogdian funerary prescriptions and iconography. However, a group of over twenty funerary couches has come to light in Datong, the location of fifth century capital of the Northern Wei Empire. These fifth century couches lack the inscriptions and iconography that mark the later Xi'an couches as expressions of Sogdian identity. The Datong material prevents us from framing funerary couches as signals of a specific ethnic identity. This paper aims to re-examine the Datong funerary couches beyond the framework of ethnicity. Building on the latest understanding of Datong's funerary archaeology, it will present a refined chronological sequence of the funerary couches that reshapes our understanding of how this specific form of tomb furniture emerged and evolved. Eschewing the view of the couches as a static marker of a single group, this paper presents the funerary couches as responses to social, cultural and religious changes in a cosmopolitan imperial capital.

Panel 23 | 11:30 -13:00, Anf. II

Ming-Qing Craftsmanship, Print Culture, and Technological Innovation

Chair - Sabrina Rastelli - Professor, Chinese Art and Archaeology. Chief Editor of Marco Polo. Studies in Global Europe-Asia Connections. Ca' Foscari University. Department of Asian and North African Studies

Siyi Wu – PhD Candidate, University of Oxford

Technological Pinnacle or Rock Bottom: Revisiting Fishbowl Making in Jingdezhen in the Ming Dynasty (1368–1644)

Large-scale and high-quality blue-and-white porcelain production in Jingdezhen embodied the art, technology, and social organization of ancient China. Among the myriads of products, the manufacture of large-sized fishbowls with dragon decorations (*longgang* 龍缸) has long been regarded as one of the most complex technologies since the Ming Dynasty. Jingdezhen potters first became intrigued by this challenge in mid-15th century, but failed due to a variety of technical issues. Not until the early 16th century were these difficulties gradually resolved, making *longgang* a symbol of technological prowess achieved under imperial patronage, presumably underpinned by best-quality raw materials and highly skilled potters. Through analyzing textual and material records on fishbowl making, together with first-hand ethnographic fieldwork data, this paper attempts to not only reconstruct the production process of *longgang*, but more importantly, provide a case study that challenges the traditional distinction between imperial and private craft production in Chinese history. The raw materials for manufacturing *longgang* were not at all exclusive to imperial production. It was the potters from private workshops who first discovered these ingredients and mastered the special forming technique. While imperial workshops continued to struggle with *longgang* in the 17th and 18th centuries, a relatively mature technology had already been developed in private workshops to meet the needs of both domestic and overseas markets.

Xiao Sheng – PhD Candidate, Arizona State University

The Audience of Ten Bamboo Studio Manual of Calligraphy and Painting in Seventeenth Century China

This paper aims to study the possible groups of audience of *Ten Bamboo Studio Manual of Calligraphy and Painting* (*Shizhuzhai shu hua pu* 十竹齋書畫譜) when it first came out in seventeenth-century China. An early edition of the Ten Bamboo Studio Manual at Cambridge University Library, dated 1655, is used as primary material. Although the manual has been studied extensively, the questions related to its audience were less touched. The manual was sold very well and had a broad audience. Reasonable assumptions and side evidence on the audience of the manual contribute to the understanding of its influence at the time, especially as rich visual sources and innovative printing styles to the history of painting and material culture. Each volume of the manual had heterogeneous characteristics from each other, which led to different functions and attracted various audience groups. The manual can be seen as

a cheaper collector's piece, an introductory painting manual for literati with little or no training in painting, an educational book on connoisseurship, a fashion guidebook for non-literati painters, an accessible collection of pseudo-paintings, and an amplifier of printmaking aesthetics. Studying these different functions and the various audience groups can provide us with a more precise assessment of the manual's influence, fill the gap between book history and art history, and contribute to studying the late-Ming print and material culture.

Cheng He – PhD, University of Warwick

Ink Cakes in the Culture of Collecting and Healthcare in Late Ming China

This paper examines ink cake's material properties and cultural meanings in late Ming China. During the pre-modern period, ink was an essential writing tool for both literary and artistic endeavour. Existing scholarship primarily focuses on the design of ink cakes and the transmission of these designs during this period, but it often overlooks the materiality of ink itself. Additionally, the surge in the production of ink-cakes with attractive designs, accompanied by the rise of a collecting culture, is commonly attributed to the economic changes in the late Ming period. However, there were pre-existing reasons for the popularization of ink cakes, rooted in ink's materiality and broader cultural context, which were not confined to art and collecting. Drawing on treatises of ink and herbals dating from the late Ming period and earlier, this paper focuses on two aspects of ink culture: the first looks at valued material properties of ink, including its connection with lacquer—both of which shared similarities and were admired as art materials. The second part examines the ways in which ink was perceived and consumed in healthcare. By stressing the connection between different art materials and ink, along with ink's different uses, the paper emphasizes the blurry line between medicine and art and the significance of sensory experience in constructing the cultural values of the writing material.

Yiyang Sun – Multi-disciplinary Artist

Experimental Animation (BREED) through Media Archaeology

This research analyzes the experimental animated film *BREED* through the lenses of media archaeology and new materialism. Employing indirect animation techniques informed by structural materialism and stop-motion, the film merges material and immaterial elements to create "new material" from an "endogenous image," specifically a dream of pregnancy. Inspired by Chinese and Miao creation myths, including those of Nüwa and Butterfly Mom, *BREED* uses self-referential imagery and symbolic representation to explore creation, transformation, and the human-non-human relationship. The Estonian animation context allowed the artist, acting as an image revolutionary, to investigate the temporal and spatial dimensions of animation, conducting a counterfactual exploration of image generation. This led to the development of a method for creating new cultural practices. The Chinese Miao people, historically lacking a written language, are represented in the film through images as a medium. Animation installations and imaginative play are used to generate a resonant "butterfly effect", resulting in a transformation of folk aesthetics.

The film utilizes the “Heaven-Mending Stone” as a symbol of repair and regeneration. The 64 hexagrams of Daoism are reinterpreted using a Western mathematical model, creating a resonance between Lacan’s “mirror stage” and the Eastern myth of Nüwa. This folkloric, surrealist experimental film’s four-dimensional model of image creation, incorporating time as a key element, highlights the transformative potential of art in mediating conflict and fostering cross-cultural understanding and dialogue. It underscores art’s transformative potential in addressing contemporary social and environmental concerns, contributing significantly to the study of handmade craft film and the global significance of Asian art.

Yayuan Chi – PhD Candidate, Tsinghua University

Bamboos on Beams: Scientific and Humanistic Insight into Chinese Overspreading Mottled Bamboo Polychromy

The Overspreading Mottled Bamboo Polychromy (OMBP) is a special category of Chinese palace decorative polychrome paintings (Caihua, 彩画) in the Qing Dynasty, characterized by fully covered bamboo motifs in repeating pattern. Within the Caihua research, OMBP has drawn little attention due to less stock and non-mainstream natures, such as free composition and mild color effect. Thus we focused on existing OMBP cases and conducted interdisciplinary research through material identification, craftsmanship analysis, and artistic interpretations. With Optical Microscopy and SEM-BSE, we stratified OMBP’s cross-section structure into 5 layers: ground preparation, base color, black outline, tint and surface coating. Integrating SEM-EDS, PLM, Raman and XRD, we identified 8 different pigments. Through py-GC-MS we detected Boiled Tung Oil as an essential component of surface coating.

Panel 24 | 11:30-13:30, Anf. III

An Audible Space: Visualizing Sound and Performance in China's Six Dynasties Culture (220–589 CE)

Panel Description: This panel examines the spatial distribution and cultural significance of sound and performance during the Six Dynasties period (220–589 CE) in China, focusing on both musical and non-musical auditory practices. Through the analysis of visual and textual sources from both northern and southern China, the panel presentations explore sound as a time signal, the depiction of musical ensembles, solo performances, and dance. Topics include depictions of diverse dance forms from Pingcheng tombs, intimate musical performances in mortuary contexts, the use of Buddhist bells as time-signalling instruments during the Northern Wei Dynasty, and the regional distribution of musical imagery. Together, these studies allow a glimpse into the different ways sound and performance were integrated into the cultural and spatial landscapes of early medieval China.

Chair - Margarete Prüch - Institute of East Asian Art History, Center for Asian and Transcultural Studies

Noa Hegesh - Department of East Asian Studies, Tel Aviv University

Heard from Afar: Intimate Musical Images in Tomb Art of the Period of Division

This presentation examines how tomb art and textual sources from the Period of Division in China (220–589) complement or contradict one another in their depictions of musical performance. By analyzing two images of intimate musical settings — Wangzi Qiao playing the *sheng* in a Dengxian tomb, accompanied by a phoenix and Fu Qiugong, and a string duo featuring a lute and harp from M3 in Jiayuguan, Gansu — I will explore how these visual representations interact with contemporary textual depictions. Does intimate performance in mortuary contexts carry the same significance as other types of music, such as ritual music or banquet music? Is it intended to? This presentation will investigate whether and how textual sources support these visual narratives.

Annette Kieser - Institut für Sinologie und Ostasienkunde, University of Münster

Musical Depictions in Six Dynasties (220–589) Tombs

A well-known example for a depiction of musical performance in tombs is that of the “Seven Sages of the Bamboo Grove and Rong Qiqi” that was first discovered on the walls of an imperial (Liu) Song dynasty tomb in what is today Nanjing. Three of the sages are depicted playing instruments, while one is whistling. By now this scene has been discovered in eight additional tombs spanning one hundred years, while some of them show remarkable differences in their details. Interestingly enough, depictions

of musical performances are not that common in early medieval southern China as this iconic illustration would imply. And what is more, their appearance is limited to certain regions of southern China, while within the tombs they are confined to specific places or can be found on few burial goods only. Just as the “Seven Sages” are depicted in the capital region of Nanjing only, e.g. musicians on soul jars are restricted to the southeast, while depictions of heavenly musicians on tomb tiles are found in the northern Hubei region of Xiangyang exclusively. My paper analyses the various groups of musicians and the regions where they can be found. Taking into account the historical background of the regions in question I will try to find explanations for the very specific spacial distribution of these illustrations.

Shing Müller – Institute of Sinology, University of Munich

Dances in Pingcheng (398–494)

Excavations in modern Datong, the early capital Pingcheng (398–494) of the Tuoba state, unearthed depictions of three dancing forms. The earliest, appearing between the 430s and 460s, depicts a group dance of men wearing long feathers on their heads. The second and the third ones occurred in the second half of the 5th century. The second was performed by a female solo dancer, occasionally by two. It can be attributed to the Xianbei based on the dancer’s attire. The third, also a solo dance, however, this time performed by a male, was strongly associated with Buddhist art. Art historians designated it as “Sogdian Whirl” when the motif adorned the funerary furniture of some Sogdian *sabaos* in northern China in the late 6th century. The depictions of the dances met in Pingcheng but were not juxtaposed, suggesting their different origins, meanings, and accompanying tunes. Written information is scarce, and archaeological sources provide limited data due to the poor state of preservation of wall paintings or the loss of in-situ contexts of tomb figurines depicting music and dance. Nevertheless, the presenter attempts to give a glimpse into the dances that have largely escaped the scholarly attention. The focus is on the origin and the purpose of these dances, as well as their performance practice. Furthermore, the role of these dances in the societies of northern China during the 5th and 6th centuries will be briefly explored.

Yukinobu Abe – Department of Asian and African History, Faculty of Letters, Chuo University

Time Bells in the Northern Wei Luoyang

In traditional China, drums and bells were used to signal time. Drums originally served as military signals, while bells had their origins as ritual instruments. During the Han Dynasty, drums were used to summon officials to the palace, and bells signalled rest periods. However, these signals were reserved for officials and did not affect the lives of ordinary people. The absence of archaeological evidence for bell or drum towers from this period supports this assumption. Additionally, a small Chen Dynasty Buddhist bell in the Nara National Museum in Japan suggests the absence of large Buddhist bells even during the Southern Dynasties. This presentation will trace the existing evidence and focus on the use of bells as time signals in cities, a practice which began during the late Northern Wei Dynasty (386–534 CE). At that time, Buddhist bells reached sizes comparable to those of today and could transmit sound far and wide. The Northern Wei Dynasty installed a large Buddhist bell in the palace and repurposed

it as a time-signalling instrument—a means of distributing the time order that only the emperor could create. Thus, the Northern Wei Luoyang time signal echoed throughout the city and became a symbol of the emperor's authority over his subjects.

Panel 25 | 11:30 -13:30, Anf IV

Colonial legacies, Modern Collaborations, and Heritage Preservation

Chair - Stephanie Su – Assistant Professor, University of Colorado Boulder

Martin Nixon – Assistant Professor of Art History, Zayed University, Dubai

Historic Houses of the Arabian Gulf. Merchants, Pearls, Indian Ocean Connections, and Heritage Zones

The early twentieth-century pearl merchant houses of the Arabian Gulf constitute a distinctive form of architecture that combines local building processes with architectural features and materials from around the Indian Ocean littoral. This architecture attests both to the long-standing connections between the Gulf and the broader Indian Ocean trading networks, especially Iran and South Asia, and to changing tastes related to the arrival of British imperialism from the nineteenth century. The case studies in this paper compare the spatial arrangement, social functions, and architectural decoration of some important houses in Dubai, Sharjah, Bahrain, Qatar, and Kuwait, and show how they relate to trading connections with the Indian Ocean region. The research is part of a focus in the architectural history of the Muslim world that gives more attention to the Gulf and the Indian Ocean area. After a period of neglect, many of the buildings have been restored as part of new heritage and consumer areas. This restoration makes the buildings live again, but the reconstructed buildings and historic zones bring in other issues of how the architecture and history is contextualised. This is a developing topic, and the historic architecture of Arabia is likely to increase in prominence as the Gulf countries continue to develop their leisure and tourism industries.

Marziyeh Bazyar – PhD Candidate, Technical University of Munich

Collaboration in Culture: European Designers and Iranian Museums

During the late 1960s and 1970s, Iran experienced remarkable economic growth, largely fueled by its burgeoning oil industry. This prosperity laid the groundwork for ambitious modernization projects, spanning infrastructure development, industrial expansion, and cultural initiatives, all aligned with the Pahlavi ideology to build “a great civilization.” Among these endeavors was the establishment of museums, serving as symbols of modernity and progress. Renowned architects worldwide were invited to design these cultural landmarks. This study delves into the pivotal

contributions of figures such as Austrian architect Hans Hollein, Finnish architect Alvar Aalto, and a Czech company led by Jaroslav Frič in shaping Iran's national museums. These international experts played instrumental roles in creating museum designs that seamlessly integrated tradition with modernity and technical expertise. Moreover, the manufacturing and importing of various showcases and furniture from Europe underscored a broader cultural strategy, emphasizing Western design paradigms as symbols of progress and modernity. Methodologically, this research analyzes key museums from this era using primary sources such as archival documents, newspapers, and magazines. Through detailed case studies, it examines how these European architects tailored their designs to suit the Iranian cultural and historical context, shedding light on how their work reflected Iran's efforts to position itself globally through cultural diplomacy and international collaborations. This research contributes to the discourse on how nations navigate the incorporation of foreign elements into their cultural institutions, shaping their modern identity in the process.

Elsa Valle – PhD Candidate, Institut Catholique de Paris (ICP) and Fordham University

European Collections of Asian Art and the Difficult Question of Provenance. The Example of Chinese Art

The presence of significant collections of Chinese art in Europe raises pressing questions about heritage, ownership, and geopolitics. Formed largely during the early 20th century, these collections reflect a period when European powers expanded their influence and became increasingly interested in non-European heritages, including African and Asian cultures. However, today these collections lie at the center of complex geopolitical tensions, particularly in light of what is now called the “geopolitics of heritage.” As China asserts itself on the global stage, the call to recover cultural artifacts that symbolize its rich history and civilization is becoming stronger. European museums and private collectors are now faced with the challenge of confronting the provenance of the Chinese artworks they hold and navigating the broader implications of their acquisition. In my proposed presentation, I will explore three key areas. First, I will trace the historical context that led to the formation of these collections in Europe. Second, I will examine the difficulties in retracing the provenance of these objects and the ethical questions that arise from this process. Finally, I will address why the issue of provenance is increasingly urgent, particularly as China leverages its heritage as a tool of soft power to strengthen its global influence. With a background in art history and a focus on the intersection of culture and geopolitics, I believe my insights will contribute meaningfully to discussions around heritage, ownership, and the future of Asian art in Europe.

Panel 26 | 11:30-13:30, Room B112.C

Art and Archaeology across Time and Space

Chair - Arnaud Bertrand - Curator of Ancient Chinese and Korean Collections, Musée Guimet

Nicolas Revire – The Art Institute of Chicago

Early Khmer Art Collecting in American Museums: Key Figures and Acquisitions

This presentation explores the early collecting of Khmer art from ancient Cambodia by major US encyclopedic museums, focusing on institutions such as The Metropolitan Museum of Art in New York, the Museum of Fine Arts in Boston, the Cleveland Museum of Art, and The Art Institute of Chicago. These museums played a pivotal role in shaping the Western perception of Southeast Asian art, particularly Khmer art, in the first half of the 20th century. By reviewing significant acquisitions made over a century ago, this talk will examine how Khmer sculptures, architectural fragments, and ritual objects entered these collections. The presentation will also delve into the key figures — collectors, art dealers, curators, and scholars — who were instrumental in acquiring these objects. Individuals such as art dealer C.T. Loo, collector Denman Waldo Ross, and curator Ananda Coomaraswamy, among others, had a profound influence on the early introduction of Khmer art to the West. Through these case studies, the talk will highlight the complex dynamics of early collecting, including the geopolitical and colonial contexts of their circulation, and the ethical questions surrounding their provenance or origins. The presentation will invite reflection on how these early practices continue to shape the way Khmer art is viewed, exhibited, and understood in American museums today.

Ahmad Kholdun Ibnu Sholah – MA Student in History of Art and Archaeology, SOAS, United Kingdom

The New Transmission of Buddhist Art and Iconography in the 13th Century Java

The reception of Indian religion in Southeast Asia has entered an unyielding phase in the 13th century, with one of characteristic is mature local artistic tradition. Meanwhile, the maritime trade network, which facilitated the very first inception of these religions in Southeast Asia in the early millennium, was still very well maintained. As might have happened in the earlier period, this exchange of goods was also facilitating the transport of pilgrims and thus also the transfer of ideas. At the same time, this period also witnessed global turmoil, caused by various invasions and expansion in different regions of the world. The instability further impacted the cultural transmission in the maritime Asia through the exodus of monks from the Buddhist monasteries in Northern India. Scholars have argued that this new wave of Buddhist transmission can be traced in the form of iconography that are equivalent in different regions. In East Java, it most obviously observed through the commission of Amoghapāśamaṇḍala, which origin can be traced to the Vikramaśīla monastery in North India. However,

finding such remark of the second wave in the form of artistic tradition is elusive. While some scholar has argued on the presence of Pala style in the Singhasari sculptures, this discussion remains disputed. This paper aims to re-examining the discussion, focusing on the elements that are often considered as Pala influence. It will question the narrative of influence and how the artistic development correlated with the context of new wave of Buddhist transmission.

Ariane Perrin – Department of Asian and North African Studies, Ca' Foscari University of Venice

The Art of Faith: New Data on the Early Buddhist Sculpture of Korea

Archaeological evidence reveals that Koguryŏ (37 BCE–668 CE) was the first kingdom to encounter and embrace Buddhism – a foreign system of belief – which would transform in a significant way the visual and material culture of ancient Korea from the fourth century CE onwards. However, little is known about precisely what form of the Buddhist faith was spread to the Korean peninsula. Similarly, there is little evidence to show what may have been the most popular visual representations in this early period. This paper presents new insights on the genesis of early Buddhist material culture by investigating several clay and votive metal Buddhist statues ascribed to the Koguryŏ which date presumably from the sixth century CE according to inscriptions engraved on their reverses. It also investigates the manufacturing methods and possible function of such sculptures. Some of these small votive statues are similar, if not identical, to ones found in China during the same period – the Northern and Southern Dynasties (386–581) – thus raising the issue of provenance, the existence of networks of exchange and the nature of such transactions in northeast Asia. Recently uncovered photographs by the present author of additional sculptures and fragments found in Korea's Japanese colonial-era archives (1910–45), that had never been published, further expand our knowledge of the meaning and functions of these sacred images. They reveal that there were other types of Buddhist sculptures from the Three Kingdoms period excavated in Korea that were forgotten in the post-colonial period.

Daniele Petrella – President of the International Research Institute for Archaeology and Ethnology

Onigasaki Archaeological Site: New Discoveries from IRIAE Archaeological Investigations on Tsushima Island

Tsushima Island is located in the southern part of Japan (Kyūshū). Geographically, it is closest to the Korean peninsula, from whose coasts it is about 50 km, and from those of Japan about 120 km. It is precisely its position that makes it a central point in the routes that since prehistoric times have connected not only Japan and the Korean peninsula but also the southern islands and the northernmost areas of the Sea of Japan. It was precisely these routes that attracted our attention to Tsushima Island. The archaeological research developed over the years at Korean and Kyūshū coastal sites has provided interesting data on one of the most significant materials in prehistoric studies of mankind: obsidian. Indeed, Neolithic obsidian points from the Japanese quarries of Koshidake, Hario, Ōzaki and Iki have been unearthed at important Korean archaeological sites. The presence of the same types of obsidian in Tsushima makes

the hypothesis extremely plausible that it played an important role in structuring the so-called 'obsidian routes' in the wake of which the relational dynamics that led to the development of the first organised cultures and societies in the area in question were implanted. The latest discoveries made at the Onigasaki site by the IRIAE team are changing the picture regarding the nature of the earliest contacts between the peoples bordering the Korea and Tsushima straits, and the 'obsidian routes' seem to have played a fundamental role in their development.

Panel 27 | 11:30 – 13:30, Room C128

Performing Archive: Animating, Contesting, Reclaiming Voices within Archives

Panel Description: What roles do archives perform in academic research? Whose voices do they amplify? Whose voices do they silence? This panel seeks to bring together ongoing research that employ performance art as a critical tool for examining the role of agency within archives. To “perform an archive” is to animate its seemingly static trait, to later interrogate the biases it holds. The papers presented explore different facets of archives through a variety of performance strategies: confronting their colonial underpinnings through a performance of embodied collective memories, critiquing their inherent masculinity through a performance derived from female kinship tradition, and challenging their nature of conservatism through contemporary, spiritual archive-making performance that involves nature itself as the main actor. When archives are reimagined as performative acts, they open up new possibilities for narration—allowing performers to not only tell but also re-shape (even fabulate) stories in real-time. The shift into three-dimensional materialisation invites spatial analysis, examining how archives could engage with the politics of space. At the end of this process, the showcase of the performance itself transforms the audience from passive readers to active participants, creating a more immersive, accessible dialogue that resonates with Asian cultural practices. “Performing archives” redirects attention from established academic voices to those at the margins—voices often silenced by traditional, text-based research. In doing so, it provokes the conventional narratives imposed by archives and elevates those that have long been neglected or intentionally erased.

Chair - Shiv K. Singh - Director of the Centre for Indian Studies

Aliansyah Caniago – Independent Artist, Indonesia

Palm to Palm

This project explores the intricate relationship between colonial exploitation and the disappearance of camphor trees in Sumatra by engaging with a range of archives, family histories, and collective memories. The loss of camphor tree, a critically endangered species once abundant in Sumatra, has deeply disrupted the kinship between the Batak people and the forest. This rupture has impacted livelihoods, driven migrations, and imposed modernity's demands, leading to intergenerational loss. A key focus of this research is the preserved *Dryobalanops aromatica*, specific camphor specimens at Kew Gardens' herbarium—colonial remnants of a living being that once held profound cultural significance. Rather than treating these specimens as static archival material, the project transforms them into an embodied experience through the intimate practice of hand massage using camphor balm. Drawing on the artist's childhood memory of receiving a similar message while listening to his grandmother's stories, the performance intertwines themes of migration, colonisation, and ecology. The balm melts into the skin, blending scents and warmth with personal and collective narratives, transforming them into living memories. Through this multisensory act, the artist "performs" the archive, inviting the audience to engage with these tactile memories. This reimagined interaction challenges the traditional boundaries of an archive, framing it as a dynamic space where memory, land, and identity converge. The performance itself underscores the archive's potential to embody the enduring effects of colonial histories on both cultural and ecological landscapes.

Feysa Poetry – PhD Candidate, Bartlett School of Architecture, UCL

The Worker and The Puppetmaster

Lasem, a port town on the north coast of Java, Indonesia, owes its development to the Batik industry which peaked in the early 1900s during the Dutch colonial era. Sidelined from mainstream Indonesian historiography for decades after independence, the town's history is only now accessible through the oral history of ageing local residents or colonial archives. A famous piece of report, *Batikrapport* written by the Rembang Regent in 1934 might be one of the most accessible archival materials that painted the lives of thousands of Batik workers involved in the industry. These workers, dominated by women artisans working from the Batik workshop owners' houses, were written merely as names and figures depicting the daily wages they received. Questioning the masculinity of this narration along with the erasure of women's and working-class voices in this archive, this project tries to fabulate the statistical data in the archive with the story of Lasem's Batik workers today, gathered through oral history. The performance takes form of *Wayang* (Javanese shadow puppetry) show, conventionally told in the town square by a *Dalang* (puppetmaster), a role exclusively trained for men. Performing the archive in this way aims to further highlight the gender inequality of voices that we hear in public, whether through colonial archives or through the modes of activation itself.

Brian Trinanda K. Adi – Ethnomusicologist, University of Amsterdam

Prasastu (Prasasti Tu)

This paper expands Christopher Small's concept of "musicking" by introducing the idea of "cosmological musicking," a framework that highlights the influence of cosmological and spiritual dimensions in shaping social relationships, negotiating cultural meanings, and fostering shared experiences and emotions. This concept emphasizes how musicking creates liminal spaces that spark transformational moments. By blending spiritual and social elements, cosmological musicking extends Small's framework to accommodate not only human interactions but also connections with non-human or spiritual beings. The research takes place in Muria Mountain, an important cultural site on the north coast of Java, where the author, together with locals, uses the medium of a cultural festival to stimulate these liminal spaces, prompting collective action and inward transformations of behaviour. During the festival, a monument called Prasastu (short for "Prasasti Pitu", translated to "Seven Inscription") was constructed using stones from seven springs from the mountain, with community representatives symbolically pouring water from each spring onto the monument then signing an inscription as a pact to care for the springs— creating a contemporary archive altogether. This performative act of archive-making positions cosmological musicking as an active cultural practice. Through performance, the past is reactivated in ways that transcend written records, dynamically preserving and transmitting both personal and communal memories. In this context, cosmological musicking becomes an archival act that not only preserves but revitalizes traditions, deepening the community's connection to memory, identity, and spirituality.

LUNCH | 13:30–15:00

AFTERNOON SESSION | 15:00 – 17:00

PANEL 28 | 15:00- 17:00, Anf. I

Intersections of Gender, Performance, and Material Culture across Historical Periods

Chair – Ann R. David - Distinguished Professor Emeritus, University of Bonn, Germany, Institute of Oriental and Asian Studies, Dept of Asian and Islamic Art History

Anjana M. Nair – PhD Candidate, University of Hyderabad

A Gendered Unravelling of Transcultural Encounters: Material Metamorphosis of Indian 'Religious' Objects in Transit

This paper proposes an extended framework for examining the long, entangled transcultural encounters of Indian religious historical objects that traverse spatial and

temporal borders through the agency of trade, diplomacy, colonialism, assimilation or resistance, thus accounting for their change and situatedness underneath a seemingly untampered surface. The foundation of this paper is based on the two ways of animating artifacts, highlighted using case-studies of how icons like the medieval south Indian 11th century CE bronze Vṛśabhavāhana-Śiva is experienced in the original Śvetāraṇyeśvara temple setting as origin-icon of divinity within what constitutes temple effect, vis-à-vis how a Western museum-viewer's gaze perceives it as an aesthetic icon of either wonderment or resonance. This paper adopts a cultural biographic method to study interpretive communities of response, which sheds light on the ways of seeing, different dimensions of patronage and connoisseurship, alterations in rank, fabrications for liturgical use, and negotiations in social value of artifacts like the 5'2" tall flywhisk bearing Didarganj Yakṣī sandstone figurine from 300 BCE- 200 CE Patna (India), serving as roving art ambassadors for India in various international festivals abroad since 1947. Thus, tensions inherent in the transition between cult value and exhibition value, colonial and postcolonial biases surrounding the issue of male gaze, the propriety of sending national treasures abroad vis-à-vis post-colonial pride, plus vexed legal questions regarding repatriation, gain prominence.

Giridhar Raghunathan - PhD Candidate, University of Roehampton, London

Narrativising Alternative Sexualities through Embodied Classical Indian Dance Practice

India is home to eight classical dance styles, including bharatanatyam. The form and structure of these dance styles is concretised by Hindu religious myths and concepts. The mythological construction of dance leads to the question whether 'classical' in the Indian performing arts context means canonical. While successful attempts at reconstruction of these dance-forms were carried out post India's independence from the British rule, Hinduism's religious underpinnings such as, dance as the means for the mortal to reach divinity, is commonly found in all these renewed classical forms. Within this backdrop, this lecture-demonstration deploys bharatanatyam for choreographing a secular piece on the theme of gay love. Bharatanatyam is a narrative technique with love and devotion as its two predominant themes. Mostly, a Hindu male deity such as Siva or Krishna is ascribed the status of the romantic hero, while the dancer embodies the role of the female protagonist in love. Both male and female dancers perform such pieces but the act of a queer/gay male dancer dancing his romantic love for a male deity/ mortal has escaped academic scholarship until recently. In this lecture-demonstration a traditional bharatanatyam piece will be performed live, followed by the examination of the performance through a queer lens, by analysing the four modes of abhinaya (performative communication) that emerge within this piece. This observation will aid in understanding and affirming how the contemporary practice of a traditionally canonical form can be reimagined to extrapolate the theme of alternative sexuality to create an inclusive performing arts practice. Video link of the performance: <https://youtu.be/TIZvjdfjKD4>.

Stuti Gandhi - Researcher, Center of Art & Archaeology at the American Institute of Indian Studies

Women in the Mirror: Gender and Power in Indian Toilet Imagery

This paper offers a critique of toilet imagery in Indian art, specifically examining paintings that portray women in the act of personal grooming and adornment (alankarana). Unlike their European counterparts, which often idealize women within themes of submission and virtue, Indian toilet imagery is celebrated as an expression of cultural identity and agency. However, these images also suggest that a woman's worth is linked to her appearance and domesticity. The occasional presence of a peeking lover, and the male artist's imagination shaping the scene, raises the question: who is the adornment truly for? The paper also explores the extent to which these representations include elements of subtle resistance, with women asserting agency within restrictive roles, even as they are conventionally lauded for their aesthetic appeal and cultural significance. This study analyses examples from various Indian painting schools within their South Asian socio-cultural contexts to show how they reinforce gender role expectations in art and everyday life and while contrasting these depictions with limited illustrations of men in grooming roles. It raises the question of whether we continue to carry the weight of historical imagery, as this enduring iconography has evolved from palm leaf manuscripts to 21st-century sculptures, prompting a closer look at how such imagery perpetuates and normalizes gendered power dynamics. The study ultimately advocates for a more nuanced and culturally specific approach to feminist art history, recognizing the complex and lasting interplay between art, life, and gender politics in South Asia.

Chandini Jaswal - MA Student Panjab University

Becoming 'Maryam': Mothering in the Early Mughal World. Understanding the Complexities of Motherhood in the Mughal Court Politics by Analysing Visual Culture

In the annals of Mughal history, women are conspicuously absent. Anonymised in court histories as *the Pardeh-gīyan* ("Veiled ones of the Kingdom") — women of the Mughal harem were acknowledged as individuals only when they became "Royal Mothers" to sons. Referred to only by their pious, maternal titles: *Marjam Mākanī* ("Mary of the World"), *Marjam uz-Zamānī* ("Mary of the Age") — the court histories stripped these women of their identity, silencing their political aspiration. In reality, however, it was often only through motherhood that royal women were guaranteed power. A Mughal Mother, if successful in raising a strong emperor candidate, could become a counsellor, an arbitrator, a trader, a patron, and a diplomat in the court. 'Mothering' not only made the biological mothers powerful, it also elevated her cohort: milk mothers, governesses, and even stepmothers. This research examines how motherhood was embodied in the Mughal world by analysing visual culture. Beginning with a discussion on the depictions of "pious mothers" in Mughal reproductions of "Mary and Child" and the elaborate ceremonies that the harem organised to reinforce their authority (such as the son's birth, circumcision, marriage, and coronation) — it highlights the strategic use of motherhood in asserting power and authority in Mughal court.

PANEL 29 | 15:00-17:00, Anf II

Art, Archaeology, and Cross-Cultural Comparisons

Chair - Arnaud Bertrand - Curator of Ancient Chinese and Korean Collections, Musée Guimet

Shih-han Wang - PhD., Department of East Asian Languages and Cultures at Columbia University, City of New York

“Heading South, North, and West:” Bronze Age Lower Yangtze Elites in the Broader Cultural Landscape

From the late Spring and Autumn period to the early Warring States period (ca. 550–350 BCE), large tombs on the southern bank of the lower Yangtze River often contained ceramic vessels imitating bronze wares. These imitations were modeled on prototypes from the Central Plains and Chu states, the Jianghuai, Jiangxi, and Lingnan regions, as well as local designs. Scholars often interpret this phenomenon as local elites imitating Central Plains rituals. However, such a Central Plains-centered view limits our understanding of the lower Yangtze elites, as it overlooks the influence of Lingnan and Jiangxi, as well as the lower Yangtze elites’ focus on water vessels and musical instruments, which contrasts with the food vessels found in the tombs of Jin and Chu elites. This paper re-centers the lower Yangtze elites and examines their ceramic choices as reflecting broader regional interactions. A comparison of the shapes, types, and combinations of these ceramics suggests that these elites interacted not only with the Central Plains and Chu, but also with the region’s West and South. Their preference for specific vessels shows they had no interest in adopting Central Plains mortuary practices. Instead, the hybrid assemblage popular in lower Yangtze elite tombs indicates that they developed their own distinct elite community, drawing influence from multiple regions rather than joining the Central Plains-Chu elite network.

Alex Kwok – Independent Scholar from Hong Kong

The Sword of Cai Gongzi Cong Reexamined: A Unique Turquoise-Inlaid Bronze Sword from Early Warring States Period of China

From the discovery of the sword in Anhui 1933, to dealers in old Shanghai, a competition of deciphering its inscription and revealing a forgotten marquise had quietly begun. The story begins from an auction sale in New York. Stephen Junkunc, III (c.1905-1978), the Budapest-born entrepreneur who emigrated to Chicago since his childhood, had amassed one of the most extensive collections of premium Chinese art in America during his lifetime. Forty years after he passed away, some of his collection was put on sale by his descendants in September 2019, among which there is an important and unique turquoise-inlaid bronze sword with an inscription bearing the name of Cai Gongzi Cong, son of Marquis Cai. Based on various sources from traditional Chinese epigraphy, diaries of scholars, letters between dealers and collectors, as well as some newly available old photographs in Europe and America, this paper will present the full provenance of this sword, along with a discussion on the identity of its owners,

from the second last Marquis Cai in early Warring States to collectors in the twentieth century. My article in Chinese on this topic has already been published in *Chinese Culture and Fine Arts Association Annual Journal*, Taipei, 1 July 2023, pp.62-69.

Liu Tian – Assistant Curator at the Asian Art Museum Berlin

Revisiting Astral Knowledge in Medieval Central Asia: The Transformative Iconography of Celestial Deities

The ancient oasis kingdoms on the edge of the Tarim Basin have been rich sources of archaeological discoveries that provide profound insights into the history, culture, and religious practices of Central Asia. Given the limited documentation of this regions in official historiography, the artifacts uncovered here can be crucial in deepening our understanding of medieval Central Asia. This paper will focus on the often-overlooked celestial imagery from the Tarim Basin, examining anthropomorphic depictions of sūrya (the Sun God), candra (the Moon God), rāśi (the Zodiac), and nakṣatra (lunar mansions). It investigates how astral knowledge was transmitted, transformed, and interpreted by the Old Uighurs from the 8th century to the 13th century. Through a detailed art historical analysis of these fragmented artefacts — examining their origins, symbolism, and functions —, this paper seeks to reveal a broader and more intricate network of celestial representations across the region. Ultimately, it calls for a reevaluation of the traditional narrative of a linear eastward transmission rout.

PANEL 30 | 15:00- 17:00, Anf. III

Post-war to Contemporary Art Addressing Social Trauma, Nationalism, and Urban Subcultures

Chair - Ayelet Zohar - Senior Lecturer at the History of Art Department, Tel Aviv University

Catarina Madeira – PhD Candidate, School of Arts and Humanities, University of Lisbon

Rebuilding a Nation: Osamu Tezuka's Manga and the Reconstruction of Japanese Post-War Identity

This proposal intends to explore further the role of the manga author Osamu Tezuka in shaping post-war Japan's cultural identity. Considered one of Japan's most influential creators, Tezuka's works are not only going to revolutionize the way manga is viewed and consumed but serve also as a mirror of the complex social, political and emotional landscape of this period. With the defeat in World War II, the nation was grappling with questions that revolve around identity, modernization and moral responsibility. His visionary storytelling extended beyond mere entertainment; it provided a medium through which post-war Japanese society could process its trauma and imagine

a future. Astro Boy embodied Japan's ambivalent relationship with technology and progress, symbolizing both the promise and perils of modernization. Taking some examples of somewhat extensive work like *Astro Boy*, *Blackjack* or *Phoenix*, we argue that Tezuka's narratives provide a space for the post war Japanese audiences process in their collective emotions like national trauma and also engage in self-reflection, they also emerged as a beacon of creativity, reflecting the collective hopes, anxieties, and aspirations of a generation seeking renewal. Using the manga as a medium to philosophical exploration, the works of Osamu Tezuka we believe that played a critical role in the reconstruction of Japanese identity and recovery and also the post-war cultural resurgence paving the way for the next generation of mangakas and consumption of manga.

Patricia Lenz – PhD Candidate, University of Zurich

War Picture Returns: Addressing Japanese Nationalism in the 1990s in the Works by Aida Makoto, Yanagi Yukinori, and Shimada Yoshiko

In 1995, artist Aida Makoto (*1965) created the painting "Beautiful Flag" depicting two girls in school uniforms facing each other while carrying the national flag of Japan and South Korea and standing on piles of rubble. This fictitious scene became the starting point for Aida's ten-part series "War Picture Returns" that addresses a range of topics related to Asia-Pacific War memories and displays a noticeable concern for nationalist visuality. Several years before Aida, conceptual artist Yanagi Yukinori (*1959) conceived a series of works incorporating the Japanese flag such as "Banzai Corner" (1991) that touched on issues of nationalism, ideology, and politics. Feminist artist and researcher Shimada Yoshiko (*1959) challenges dominant narratives on the role of Japanese women during the Asia-Pacific War in her "Past Imperfect" series (1991-1997). In doing so, she examines the overlap of sexual violence, nationalism, and the emperor-system. The three artists are part of a broader re-evaluation of Japan's wartime history and relationship to the U.S. in contemporary Japanese art during the 1990s. Beginning in the late 1980s with the death of Emperor Shōwa, the collapse of the Cold War system, and a growing civil society in its neighbouring countries, Japan was increasingly forced to address its military aggression in Asia. This presentation focuses on the works by Aida, Yanagi, and Shimada because of their exceptional concern with nationalist narratives and symbolism within war-related art at the time.

Shih-cheng Huang – PhD Candidate in the Department of History of Art and Archaeology at SOAS University of London

Provocative Bodies, Urban Resistance: 1960s Subcultures in Tōmatsu Shōmei's Oh! Shinjuku

This study delves into the photobook *Oh! Shinjuku*, published in 1969 by photographer Tōmatsu Shōmei (1930-2012), examining how it encapsulates the essence of Tokyo's urban landscape in the 1960s and how this work signalled a pivotal moment in Tomatsu's photographic practice. Despite previous scholarship focusing on his works related to the atomic bomb, social movements, and Okinawa, *Oh! Shinjuku* has not received comparable academic attention. This research addresses this gap by exploring the subcultural characteristics present in Tōmatsu's work from the 1960s, with particular emphasis on bodily expression as a form of societal resistance. By

situating *Oh! Shinjuku* — which engages with the Tokyo Olympics and Osaka Expo — within the broader context of postwar Japanese art, this study reveals Tōmatsu's connection to contemporaneous student movements, anti-war protests, and avant-garde art movements such as Neo-Dada and Zero Dimension, especially through his portrayal of marginalised figures, including students, prostitutes, and hippies. Moreover, the study highlights the importance of reassessing Tōmatsu's relationship with urban culture, arguing that his work functioned as an act of rebellion against state power. Emerging amid Japan's rapid economic growth and set against the backdrop of the Anpo protests and student activism, this research argues that *Oh! Shinjuku* subverted official narratives promoted during national events such as the Tokyo Olympics and Osaka Expo, which served as instruments of cultural propaganda. Through an analysis of urban transformation and protest imagery, this study probes how Tōmatsu's photography intersected with contemporary art movements and embodied provocative bodily expressions that challenged state authority.

Luci Rydzek – PhD Candidate, University of Lorraine

Film as Care Practice: Documentary Filmmaker Komori Haruka's Work with Victims of 3.11 in Japan

Following the triple disaster (earthquake, tsunami, and nuclear accident) of the 11th of March 2011 in the Tohoku area in Japan, many artists came to the stricken areas in order to be useful to the victims while questioning the social possibilities of their art. Among them, filmmaker Komori Haruka and her former classmate in Art studies, painter and writer Seo Natsumi, first arrived as volunteers and soon documented the post-disaster situation through videos, paintings and books. While the tsunami of 3.11 was broadly broadcast by TV channels, nuclear related issues and the living conditions of disaster refugees were not as covered. Many personalities pointed out that the government's "reconstruction" (*fukkō*) policy did not consider "human reconstruction" (*ningen no fukkō*) (Fukada 2012). In this context, and among the large production of amateur and professional films on 3.11, Komori made several films in partnership with Seo, such as the awarded *Double Layered Town* (2019), which questions the possibilities of the practice of care and the transmission of the memory of the disaster between non-direct victims (*hitōjisha*) and direct victims (*tōjisha*). This paper will question how film practice, in relation to other arts and artistic workshops, can be part of a care-giving gesture involving the sensibilities of individuals and questioning the notion of "victim", while differentiating itself from the modernist dehumanized reconstruction strategy and narration of the trauma as national.

PANEL 31 | 15:00-17:00, Anf. IV

Colonial Legacies, Wartime Art, and Modern Identity Struggles

Chair – Stephanie Su – Assistant Professor, University of Colorado Boulder

Gloria Yu Yang – Assistant Professor, Kyushu University, Japan

Revisiting Utopia: New Perspectives on Art and Exhibitions in Colonial Manchuria (1932–1945)

Scholarship on art and exhibitions in colonial Manchuria (1932-1945) has primarily focused on their role as visual propaganda, viewing them as tools for promoting the ideology of the puppet regime. For example, scholars interpret Japanese artists' depictions of Manchuria's landscapes as symbols of the utopian Japanese agricultural immigration projects. They also pointed out that official art exhibitions in colonial Manchuria, like those in other Japanese colonies, had Japanese juries establishing guidelines for creating art with "local characteristics." However, this colonizer/colonized dichotomy overlooks the nuanced and complex realities of colonial society and fails to explain the diverse artworks and art events produced during this period. This paper proposes a new approach that focuses on the circulation and exchange of people, ideas, and objects within the Japanese empire. First, using newly discovered materials, I examine the works and activities of several Chinese and Korean artists who lived in and visited colonial Manchuria, highlighting their struggles between political propaganda and artistic ambition. Second, I map the spaces of private exhibitions held in department stores and galleries, revealing a more dynamic and complete picture of artmaking and exhibiting in colonial Manchuria. This presentation uncovers the fluid social networks and diverse artistic activities in colonial Manchuria, challenging the current colonial framework. It reveals the multiple layers of colonial society and suggests new directions for further study.

Alice Bianchi – Associate Professor, Université de Paris, Department of East Asian Studies (LCAO); East Asian Civilizations Research Centre (CRCAO)

Art in Exile: The Album Refugees of the Sino-Japanese War (Kangzhan liumin tu) by Ye Yinquan

This paper examines "Refugees of the Sino-Japanese War" (*Kangzhan liumin tu*), an album of over 100 pages created by the Cantonese cartoonist and painter Ye Yinquan (1903-1969). The album was put together in 1943 from sketches made during Ye's flight from the advancing Japanese troops across the provinces of Guangdong and Guangxi. Focusing on the impact of war and famine on ordinary people that Ye encountered during his ordeal as a refugee, these pictures pay special attention to the fate of children, the "little refugees" (*xiao liumin*) whose hopelessly exposed and emaciated bodies feature constantly in the series. Close to the practice of *manhua* (cartoon) in their deceptively naïve imagery, these paintings stand apart from cartoons of wartime propaganda, showing few traces of the satirical language commonly associated with this genre. Contemporary viewers likened Ye to the Northern Song official Zheng Xia (1041-1119), who painted famine refugees (*Liumin tu*) in order to denounce the

misguided politics of the time. This paper will explore how Ye's album fits into Zheng Xia's long pictorial tradition of representing victims of disasters, and how it reinterprets and gives new meanings to key motifs. In particular, it will analyze to what degree new visual elements (of naked children's bodies) are deployed for political commentary to expose social contradictions.

Eugenia Bogdanova-Kummer – Associate Professor in Japanese Arts, Culture, and Heritage, Sainsbury Institute for the Study of Japanese Arts and Cultures, University of East Anglia

Nishikawa Yasushi: Japanese Calligrapher in Wartime Beijing

From the late 1930s, Japanese calligraphy has started to receive major financial and institutional support from the Japanese Empire, in stark contrast to its official marginalization during the Meiji period. Seen as an art form with the potential to bring together countries of the Sinosphere, which share writing culture and history embedded in Chinese characters, calligraphy started to be proactively employed by the Japanese Government for its international and colonial outreach. This talk is dedicated to the nexus between Japan's diplomatic institutions across East Asia and its calligraphic networks. In particular, I scrutinise the activity and agenda of the prominent Japanese calligrapher Nishikawa Yasushi (1902-1989), known as one of the most celebrated modern calligraphers and experts on Chinese calligraphic culture and history, during his assignment as a special researcher at the Japanese embassy in Beijing between 1938 and 1940. By investigating Nishikawa's activities, art works, and reports back to Japan, I question the way that Japanese calligraphers affiliated with Japan's diplomatic missions negotiated the cultural endeavours of the Japanese Empire in its colonies, as well as the role that these wartime activities played in the later trajectories of Japanese calligraphy in the second half of the twentieth century.

PANEL 32 | 15:00-17:00, Room B112.C

Artistic Hybridity, Missionary Collections, and European Reinterpretations of Chinese Art

Chair - Ariane Perrin – Department of Asian and North African Studies, Ca' Foscari University of Venice

Sun Jing - Associate Professor at the School of Humanities, Tsinghua University

Cross-Cultural Art and Religion: The Fusion of Chinese Lacquer and Christian Iconography in a 17th-Century Coromandel Screen

This article explores a 17th-century Coromandel screen housed in Lisbon's Oriente Museum, serving as a remarkable example of cross-cultural exchange between China and the West in both art and religion. The eight-panel screen uniquely combines

traditional Chinese kuancai lacquer techniques with Western Christian iconography, a significant departure from the more common Coromandel screens that typically depicted Chinese themes such as longevity or hunting scenes. The Christian imagery, likely derived from engravings brought to China by Jesuit missionaries — including those gifted by Matteo Ricci — highlights the missionaries' strategic use of art to convey religious messages. This blending of Chinese craftsmanship with Western religious art not only facilitated the Jesuits' efforts to spread Christianity in China but also allowed them to demonstrate their achievements to European patrons. From a material standpoint, the screen embodies the fusion of symbolic and functional elements, integrating European chiaroscuro techniques with Chinese modeling of forms. By incorporating both European biblical motifs and traditional Chinese flora and fauna, this screen exemplifies the broader processes of artistic innovation and religious dialogue that emerged from the global exchanges of the 17th century. This study sheds light on how these artistic forms served as tools for both cultural diplomacy and evangelization, reflecting the complex interplay between East and West during this period.

Sylvia Tongyan Qiu – PhD Candidate in Art History at UCLA

L'image survivante: The "Chinese Tartary" in 17th- and 18th- Century European Collections

From the Scythians, Huns, Turks, Uyghurs, Mongols, Tibetans, Cossacks to the Manchus, the term "Tartar" has been applied to numerous groups of people over a broad region, stretching from the Ural Mountains and Persia to the very eastern ends of Eurasia. By the 17th and the 18th centuries, a peculiar term has surfaced in Europe: "Chinese Tartary". Following the Ming-Qing transition, European accounts of the Manchu conquests allowed for a moment of rupture in the existing "Tartar" imaginaries and visual frameworks. Borrowing Didi-Huberman's terms, the "Tartary" was an "*image survivante*": an image that keeps reinventing itself in different iterations. From modern conspiracy theories on a now-lost "Tartarian Empire" to historical romanticization of "the Tartar," the image of Tartary lends itself easily into murky territories of Orientalism, nationalisms, Pan-Mongolism, Pan-Turkism, and all sorts of imaginations that rest on a dichotomy between the 'barbarian' and the civilisations of sedentary populations which the Tartar 'destroyed', 'disrupted', and continued to haunt. Beyond an outdated label, this paper suggests that it is worthy to consider the long-lasting repercussions of the "Tartary/ *Dada* 韃靼" complex which has been ingrained in art historical and archaeological studies of Late Imperial China, and in collections of "Chinese" art. Examining Qing court portraits and documents, works of European *chinoiserie* that purposefully dichotomized "(Han) Chinese" and "Tartary", and the changing demarcations of "Chinese Tartary" in cartography, this paper examines how the "Chinese Tartary" continues to press against established structures of knowledge in 17th- and 18th- century Europe and beyond.

Dinara V. Dubrovskaya – Professor at the State Academic University for the Humanities (GAUGN) and Head of the Arts and Material Culture Department at the Institute of Oriental Studies, Russian Academy of Sciences (IOS RAS) in Moscow

Introducing Neo-Chinoiserie through the Existential Abyss between Empress Eugénie's Chinese Salon (1863), Victor Hugo's Chinese Study (after 1855) and James Abbot McNeal Whistler's Peacock Room (1876–77)

The talk will introduce the concept of Neo-Chinoiserie, marking the worldview and stylistic gap between the romantic approach to Chinese artistic motifs in Europe in the 18th century and the paradigm, which started in the colonial in approach Fontainebleau Chinese Salon of the Empress Eugenie (1863) and was radically contrasted by two other interior design masterpieces: The lesser (and younger) one being Victor Hugo's Chinese Study (after 1855), executed in his apartment in the island of Guernsey and the bigger, later and most renowned one being James Abbot McNeal Whistler's Peacock Room in London (1876–77). All Neo-Chinoiserie enterprises were made possible by the looting of Emperor's Peking Summer Palace Yuanming Yuan and its Western Quarters Xi Yanglou in 1860 by the joint forces of Britain and France during the Second Opium War. The talk, illustrated by Neo-Orientalistic works, will offer rigorous stylistic analysis of all the three listed examples, arguing the necessity of introducing the term Neo(Post)-Chinoiserie. The presenter will analyze both paintings and applied artistic objects and their collections, such as Empress Eugenie Salon in Fontainebleau, her salon de Thé at Compiègne, Victor Hugo's Chinese Study and the Peacock Room, deconstructing the Gesamtkunstwerk of the iconic Whistler's Chinese Study and demonstrate the way this artist processed Chinese and general Eastern Asian art remaining astoundingly true to its spirit and thus utterly unique.

PANEL 33 | 15:00-17:00, Room C128

Missionary Collections

Chair - Hans Bjarne Thomsen - President of the EAAA, Professor, University of Zurich

Federica Bosio – PhD, University of Padua

The Chinese Collection of the Former San Rocco Convent: A Case of Missionary Collecting in Rovereto, Italy

Between the 19th and 20th centuries, many Italian convents and religious institutes established ethnographic museums within their walls, displaying objects sent by missionaries around the globe. In recent times, scholars have been mapping the morphology of this complex archipelago more precisely. Regarding collections of Asian objects, research has revealed the history and catalogued the holdings of some missionary museums, such as those in Milan, Bologna, Rome, Asti, Rimini, Fiesole. However, many 'islands' within this network remain largely unexplored, particularly

those associated with the Franciscan Order of Friars Minor. One such case is the museum of the former convent of San Rocco in Rovereto, now located at the Sanctuary of Madonna delle Grazie in Arco, a small town in northeastern Italy near Trento. This paper aims to introduce this collection into the critical discourse, tracing through archival documents its development (genesis, pillaging, reassembly, local and national exhibitions). This case study offers an opportunity to explore several key themes: the role of missionaries as intermediaries between their homeland and distant cultures, the common criteria they used in selecting objects to collect, and the various reasons behind the creation of the collection and museum: memorial, educational, financial and promotional. Moreover, this collection encourages reflection on the evolving role of missionary museums in contemporary society, raising questions about their cultural significance, the preservation of their collections, and the possibilities for their reinterpretation in light of changing perspectives on heritage, identity and global history.

Helena Motoh - Senior Research Fellow, Science and Research Centre Koper

Hidden in Plain Sight: Virgin Mary in a Missionary Collection

This paper examines a remarkable object within an early 20th-century Chinese collection assembled by the Franciscan missionary Peter Baptist Turk for the Provincial Museum in Ljubljana (now housed in the Slovene Ethnographic Museum). Among various Daoist and Buddhist sculptures, the collection contains a partially gilded female figurine made of white porcelain, which seemingly appears to be Guanyin. However, upon closer inspection, it exhibits clear characteristics of crypto-Christian representations of the Virgin Mary (referred to as “Maria Kannon” in the Japanese context, where this was a more common phenomenon). Notably, P. B. Turk did not recognize this distinction, categorizing the statue as part of a group of figurines representing Chinese local religions and labelling it as Buddhist. This paper provides a detailed analysis of the figurine’s ambiguous iconography and explores the labels and inventory texts associated with the statue, which reveal Turk’s interpretation of the object and help understand his failure to recognize it as an image from his own religion. The study further investigates Turk’s extensive writings — primarily journal articles — on these topics, shedding light on his understanding of the complex multireligious landscape of Southern China during his time there. Ultimately, this case study serves as a window into the complexities of missionary collecting practices, particularly in their representations of Chinese religions.

COFFEE BREAK | 17:00–17:30

Day 3

WEDNESDAY, 10 September 2025

 School of Arts and Humanities, University of Lisbon, Lisbon

REGISTRATION | 8:00–17:30 (Atrium Anf1)

MORNING SESSION | 09:00–11:00

PANEL 34 | 9:00-11:00, Anf.I

Entangled in Interaction: Network Approaches in Chinese Archaeology

Panel Description: Network approaches have long been powerful tools for examining interaction patterns in past societies, yet they remain underutilized in Chinese archaeology. Since the 1970s, frameworks like Social Network Analysis (SNA) and Actor Network Theory (ANT) have effectively conceptualized relationships between human and non-human entities (e.g., objects) across spatial, temporal, and social scales. These methods unravel how spatial and social patterns are shaped over time, making them essential for understanding complex interactions. Despite China's rich archaeological record, the application of network approaches has been surprisingly rare. This gap stands in contrast to the wealth of tomb assemblages, manuscripts, and epigraphic data, which reveal that social and material networks were crucial in shaping early Chinese empires. Our panel will show that studying social networks is vital to better understanding interactions across time, space, and social groups, offering new insights into early and early medieval Chinese societies through analyses of mortuary data, manuscripts, and epigraphic materials. **Maxim Korolkov** explores how greeting tablets from mortuary contexts strengthened social networks among provincial elites and integrated them into the political landscape of early China. **Jiayu Li** shows that mural paintings in early Chinese tombs staged social networks of tomb occupants in the mortuary context. **Alexander Campos Aran** focuses on epigraphic data of the Hexi Corridor to explain how local networks enabled movement after the fall of the Han dynasty. **Samira Müller** uses early Buddhist images from the Sichuan Basin to reconstruct the interregional networks of people, objects and ideas between Sichuan and Central Asia.

Chair- Annette Kieser – Institut für Sinologie und Ostasienkunde, University of Münster

Maxim Korolkov - PhD Heidelberg University, Germany

Communication Rituals, Social Networking, and Status Negotiation in the Han Provincial Society

Since the 1930s, archaeologists in China excavated several dozens of inscribed wooden tablets from the early Western Han (202 BCE–9 CE) through the Western Jin (260–316 CE) periods, which came to be known as greeting tablets. Their inscriptions contained the names and titles of their owners and, in some cases, the recipient's name and a formal phrase expressing concern about the recipient's wellbeing. According to the official histories and other records, imperial officials used these tablets for interpersonal communication, either by presenting them to each other on a meeting occasion or by sending a greeting tablet to inquire about the recipient's health or announce a visit. A unique collection of ten greeting tablets recovered from a tomb at Yinwan, in northern Jiangsu Province, sheds light on the interaction network of a late first-century BCE provincial scribe and the role these inscriptions likely played in manifesting these connections to the broader society. In this presentation, I explore how communication rituals focused on exchanging greeting tablets were instrumental in consolidating the provincial elite, developing its cultural identity, and integrating its members into the political landscape of the empire.

Jiayu Li - MA Ludwig Maximilians University (LMU) of Munich, Germany

Afterlife Connections: Social Networks in Eastern Han (25–220 CE) Tomb Imagery

Numerous murals from brick chamber tombs of the Eastern Han period (25–220 CE), have yielded inscriptions that accompany specific scenes such as processions, feasting, and groups of officials. The texts written in black and sometimes red ink provide detailed information not only on the occupants themselves, but on individuals that clearly were not buried in the respective tombs. We learn about personal names, ranks, and about subordinates of government bureaucrats. The inscriptions clearly outline the extensive social networks that the deceased maintained in life. It is striking that the inscriptions largely appear in the context of chariot processions. What kinds of processions are we witnessing? More important, why the need to emphasize the successful careers and social networks of tomb occupants? I will show that the inscriptions, in fact, maintained relationships with non-kin allies in the afterlife. Thus, murals transferred the most salient social and political ties of tomb occupants from their biological lives to their afterlives. Given that inscriptions inextricably were linked to traveling, I will argue that the dead not only sustained their erstwhile social networks, but forged new bonds after death. Tombs were not at all static still lifes, but venues of vibrant interpersonal exchanges among the dead.

Alexander Campos Aran – PhD Candidate and Research Associate at the Institute of Sinology of LMU Munich

A Brave New World: Frontier Networks in Post-Han China

Scholarship often views the period following the fall of the Han dynasty (206 BCE–220 CE) as a “dark age,” an era of political turmoil, prolonged warfare, and social upheaval and related sources are messy and confusing. Thus, archaeologists and

historians alike have largely neglected formative processes that happened during this period. After the collapse of the Han dynasty, new political centers, social networks and material culture emerged at the margins of the former empire, particularly the Hexi corridor in modern-day Gansu. This area has yielded a plethora of tombs dating from the Wei and Jin periods (220–420) that warrant systematic analysis. By combining mortuary data, epigraphic sources, excavated manuscripts, and Chinese historical sources, I will show that local actors took advantage of the lack of central authority by developing and sustaining socio-political networks. For instance, leading families in Dunhuang entered marriage alliances with groups in the Tarim Basin, thus linking neighboring regions. Contrary to popular notions of the Silk Road(s) that emphasize the role of governments in moving merchandise such as silk through the Hexi Corridor, my paper will explain that it was, in fact, members of local networks who facilitated the movement of people, animals, objects, and ideas. Their actions considerably enhanced connectivity across regions in a time when the area we today call China was immersed in conflicts and supposedly isolated from its neighbors. In short, I will explain that frontier networks actively generated movement processes and inter-regional interaction and thus significantly shaped post-Han society.

Samira Müller – Assistant Professor at Heidelberg University, Germany

Sichuan at the Crossroads: Early Buddhist Networks and Regional Interaction in the Eastern Han Period

Thanks to its central position between the Tibetan Plateau and East Asia, the Sichuan Basin developed into an important transit zone and became a hub to several interregional networks. Already in the second millennium BCE, local archaeological cultures such as *Sānxīngduī* 三星堆 show material connections to both the Central Plains and the area of modern Yunnan, while historical records like the *Shǐjì* 史記 speak of intricate fabrics being exported from this region to the north. These facts notwithstanding, the interregional network that enabled the movement of people, objects, and ideas between Sichuan, Central and Southern Eurasia remains poorly understood. Archaeologists and historians of early China have long focused on the study of connections to power centres in the Central Plains. Contrary to this sinocentric perspective, however, early Buddhist depictions in tombs dated to the late Eastern Han period (25–220 CE) in Sichuan seem to reflect connections which reached outside the region of Hàn Chinese influence. A small Buddha image in Leshan Mahao tomb no. 1 – gesturing the *abhaya mudrā* while grasping the end of the gown with the left hand – is closely connected to the Gandharan art style. By combining the analysis of specific features of early Chinese Buddha images with a close reading of transmitted texts, I will aim to reconstruct the possible networks which led to the transmission of this Buddha image, thereby portraying Sichuan's role in facilitating movement between Central and Eastern Eurasia in the beginning of the common era.

PANEL 35 | 9:00-11:00, Anf. II

Visual Representations of Animals in Epistemological Shifts and Culture Exchange (Part 1): Epistemological Shifts in Imaging Animals in Postmedieval China: 1100–1900

Panel Description: Animal watching and depicting are cultural practices. In postmedieval China, the worlds of natural, supernatural, and imaginary animals were coterminous with the daily lives of human beings. Depicted animals, as objects of human gaze, became the vehicles for expressing ideas, addressing agendas, and channelling emotions. Part I of this panel aims to explore how animal images spoke to epistemological paradigm changes and new social practices in postmedieval China, and more specifically, how local consciousness, empirical knowledge, and institutionalised painting practices gave shape to new forms of visual representation of animals. Qinxin He's paper examines how the theme of "Six Cranes" attributed to the Shu painting master Huang Quan was constructed as a "canon" in art historical narratives during the Song dynasty (960-1279). Fan Lin's paper examines how cats were turned from domesticated animals to pets and became a new painting subject during the Song dynasty. Meng Zhao's paper, focusing on a handscroll, *Extraordinary Fish*, by Qing (1644-1911) scholar-painter Zhao Zhiqian (1829-1884), shows how the visual accuracy of extraordinary sea creatures was informed, negated, and manipulated by various forms of knowledge. Ruowei Dai revisits the case of "Sum Xu" in Michał Boym's (1612-1659) *Flora Sinensis* and examines how knowledge about this ambivalent creature was generated, as well as how this reveals the complex relationship between its illustration and the accompanying text.

Chair/Discussant - Jeehee Hong - Associate Professor and Gretta Chambers Chair in East Asian Art History, McGill University Department of Art History and Communication Studies

Qinxin He - PhD Candidate, Leiden University

The Canonization of Huang Quan's Six-Crane Paintings in the Northern-Song China

The imagery of cranes during the Tang-Song transition was closely intertwined with the spread of Daoist beliefs, auspicious symbolism, and the domestication of cranes at the imperial court. Since the eleventh century, Huang Quan 黄筌 (ca. 903-965), the leading flower-and-bird painter of the Shu (934-965) court, has been widely recognized as the master of crane paintings and the founder of the paradigmatic mode known as "Six Cranes." This paper investigates the canonization and reception of Huang Quan's crane paintings during the Northern Song dynasty. Key questions include: What distinguishes Huang Quan's cranes in forms and functions from his predecessors like Xue Ji and other anonymous Tang-Song mural painters? What was the cultural significance of Huang Quan's cranes to Huizong and other Song viewers who collected

and appreciated Huang's paintings? How did the canonical mode of "Six Cranes" become associated with places, particularly with Sichuan? To address these questions, I propose that the high accessibility of Huang Quan's crane paintings during the Song, under the so-called "mere-exposure effect," enhanced viewers' affection toward his works, leading to the construction of the genealogy of masters from Xue Ji to Huang Quan. Additionally, through the mechanism of naming and the numerical template of six, Huang Quan's depiction of six different crane gestures as a set became a widely imitated meme, elevating his status as a leading figure in Shu painting.

Fan Lin – University Lecturer, Leiden University

A Cat That Does Not Catch Mice: Visual Representations of Cats as Domesticated Animals and Pets during the Song Dynasty

Even though there is no equivalent for the word, "pet," in classical Chinese, the practice of pet keeping is not solely confined to modern society. During the Song dynasty, cats became a popular subject for paintings and poetry, with rare breeds no longer expected to catch mice. Liberated from their duty, cats became individual beings by acquiring their own names, offering comfort to the lonely souls of poets, and accompanying children at play. To our modern eyes, human's love for cats is natural and intuitive. However, as this paper shows, the portrayal of cats in paintings and literature was deeply embedded in cultural and social practices. The first part of this paper examines the rise of cat-themed paintings within the framework of institutionalised painting academy; secondly, it investigates the cultural implications of human-cat intimacy through the lens of idealised domestic space; lastly, it explores the potential relationship between visual representations of cats and the social issues underlying the metaphorical use of 'a cat that does not catch mice.'

Meng Zhao – Postdoctoral Research Fellow, The University of Michigan

The Knowable Yet Strange in Zhao Zhiqian's Extraordinary Fish

During his sojourn in Wenzhou, a coastal city in southeast China, the scholar-artist Zhao Zhiqian (1829-1884) painted *Extraordinary Fish* — a handscroll that diverges from the typical subjects of Chinese painting by portraying a selective array of marine creatures, including octopus, swordfish, stingrays, cetacean, and crustaceans. In this handscroll, the visual narrative of an immense yet largely invisible underwater world is crafted through the adept integration of epistemic practices of referencing local gazetteers and region-specific information and incorporating practical knowledge of fisherman-informants. In contrast to natural illustrations of fish produced in the seventeenth and eighteenth centuries, typically viewed through the lens of natural history studies, *Extraordinary Fish* illuminates how empirical knowledge about aquatic fauna was perceived by the educated classes in late Qing China (1850-1912), particularly highlighting how the visual portrayal of marine variety cultivates a heightened sense of extraordinariness. This paper examines the balanced tension achieved between visual accuracy and the pictorial idea of uncommonness. Zhao's frequent approach of depicting atypical sea creatures, such as cetacean and butterfly ray, by drawing direct parallels to known animals like pig and swallow, often results in an uncanny visual effect that describes and alienates the depicted animals in equal measure. The

dramatic overlapping and juxtaposition of marine life against a neutral background—unprecedented in natural illustrations of previous centuries—further complicates the understanding of *Extraordinary Fish* as a crystallisation of Evidential Learning (*kaozheng*) actively pursued by Zhao himself. The embeddedness of local sea products within local environments and practices will also be accentuated.

PANEL 36 | 9:00-11:00, Anf. III

Speaking for the Marginalised: Mosque Architecture along the Indo-Pacific Rim

Panel Description: Recent studies have demonstrated the stylistic diversity of mosque architecture across the cultural contact zone of the Indo-Pacific region, not only within the Muslim-majority countries in Southeast Asia, but also within the non-Muslim-majority countries in East Asia. Yet essentialist views towards “Islamic” architecture remain in the mind of some, if not all, art and architectural historians, as an inherited Orientalist discourse of cultural stereotyping. In order to challenge this lingering bias, the proposed panel brings together experts who shed new light on the built environment of Northeast, East, and South Asia through the lens of mosques from the eighteenth to early twentieth century. This panel is structured according to the following geographical order (from north to south): (1) to unpack textual and visual sources concerning the state of mosques and other types of religious buildings in Muslim-majority societies across Northeast Asia during the time of Russian imperialism; (2) to contextualise Japan’s endeavor to integrate mosques into its modernising, urban landscape in the early twentieth century; (3) to consider how the architectural concept of mosques was formed and articulated in the coastal region of the Eastern Sea when so much of Inner and North Asia were under the Qing dynasty (1644-1912) administration as well as colonisation; (4) to offer an alternative narrative of the Indo-Saracenic design in the mosque architecture of Southeast Asia through the lens of the dome. Taken together, four papers make a joint-effort to illuminate the region’s hitherto unexplored process of Islamisation along the Indo-Pacific Rim in a synergic way, with the goal of expanding the research horizon of Islamic architecture into a wide cultural sphere of Asia.

Chair: Sami Luigi De Giosa - Assistant Professor at CFAD, University of Sharjah

Michael Erdman - British Library, UK

Collecting the Archive: Amassing Documentary Evidence of Turkic Islamic Architecture in Northeast Asia

Imperial expansion can have unintended, or unexpected, consequences. Among them is the settlement of subaltern communities in an empire’s new regions of influence.

This was the case of Northeast Asia in the late nineteenth and early twentieth centuries, when Russian eastward expansion created pathways for Tatar Muslims to establish themselves in Manchuria. The migrants, many of whom worked in industries connected with the railway or the textile trade, built homes, schools, shops, and, eventually, religious structures. In this paper, I will explore the myriad and diffuse sources through which we can reconstruct the physical imprint of Turkic Muslim communities on Manchuria, and, through the rise of Japanese imperial policy, Korea and Japan. I will detail the community and official publications that captured Muslim spaces in all three regions, the main players in the creation of these records, and the afterlife of this documentary evidence in the post-War period. By focusing on scholarly and community efforts at memorialisation and documentation, I will take the first steps towards the construction of a comprehensive virtual archive of Muslim Tatar's physical presence in Northeast Asia.

Yuka Kadoi - University of Vienna, Austria

In the Absence of the Colonial Gaze: How Mosque Architecture Was Introduced to the Land of the Rising Sun

Despite the country's geographical isolation or because of its unique location that served to avoid being colonised by European powers, Japan witnessed a short yet intense era of Islamisation during the first three decades of the twentieth century. Accompanied by the trajectories of religious activists fleeing the conflict zone across Eurasia, notably Tatar Muslims, as well as Muslim expatriates from South Asia with commercial interest, Islam finally reached the last stronghold of polytheism in Asia. Due to the sudden influx of these newcomers with Muslim background in the early 1920s, the need was by degrees felt among them to establish a place of worship and fellowship on the Japanese soil. With no previous mosque on the site, Japan accordingly made a unique effort to integrate hitherto unconventional buildings into the urban landscape of two cities — Tokyo and Kobe. By examining one of the earliest Japanese publications on Tokyo Mosque that appeared in *Kenchiku Zasshi* in 1938, I wish to readdress the following fundamental question: how a mosque could be built in a place where there was no pre-existing tradition of Islamic architecture, notably Japan. Albeit short in length, this publication epitomizes conceptual and linguistic challenges confronted by the inhabitants of an island county in Asia Pacific with a distinctive insular mindset.

Nancy Shatzman Steinhardt - University of Pennsylvania, USA

Ningbo Mosque: A Qing Mosque in a British Treaty Port

According to records, the coastal beauty spot Ningbo, on Hangzhou Bay east of Hangzhou and south of Shanghai, has had only one mosque through its history. This itself is puzzling: every other city on the East China Sea was a bustling port where Muslim traders docked and stayed for long periods. Each of those cities had at least one congregational mosque and several to many others during the active period of the Silk Road of the Sea (the eighth through twelfth centuries) and during the period of Mongol (1279-1368) rule when Muslims held government positions. The Ningbo Mosque one sees today was built in 1699 and greatly restored in 1796-1820, 1832, and 1869. It is a modest, unobtrusive mosque whose architecture is that of vernacular

South China. It is a dramatic contrast to contemporary mosques in South China such as Songjiang Mosque in Shanghai. During the mosque's last building period, Ningbo became one of five treaty ports opened to the British after the First Opium War (1839-1842); foreign architecture rose there in great numbers. This paper seeks to answer fundamental questions about Ningbo Mosque and mosques like it: Is its modest architecture a reflection of nineteenth-century mosque construction? Is it due to circumstances of Islam in Ningbo? Or is life in a nineteenth-century treaty port the most important factor in this mosque's construction?

Imran bin Tajudeen - National University of Singapore, Singapore

Colonial Sponsors and Indigenous Patrons in the Emergence of Domed Mosques in Southeast Asia: The Indo-Saracenic and Beyond

This paper will compare the vision of the domed mosque of two strains in a region where mosques were built for almost six centuries with layered roofs, not domes, over the prayer hall. The first is the domed mosques within and beyond the Indo-Saracenic idiom among British and Dutch architects for projects that were built as bequests for royal patrons but under the aegis of colonial dominions. These mosques are compared with what indigenous patrons built when they relied on indigenous or non-European builders to fashion mosques that featured domes. The paper examines what the differing choices and vocabulary signified and extends the discussion beyond the narrative of colonial agency and orientalism in Indo-Saracenic design.

PANEL 37 | 9:00-11:00, Anf. IV

Innovative Expressions of Chinese Calligraphy in Contemporary Times and their Data Knowledge Representation

Panel Description: Calligraphy is a central tenet of Chinese civilization and the chief of all the arts. It is characterized by an extremely coherent and powerful tradition, and it is strictly linked to the whole history of China. In contemporary times, calligraphy has undergone a radical change and has evolved into a plethora of different forms, characterized by hybridization and crossover experimentation, in all fields of visual and performing arts. These new artistic expressions powerfully resonate China's rich and enduring cultural tradition and at the same times opens calligraphy to the international art panorama. Based on the first results of the "WRITE" ERC funded project, this panel seeks to analyze some of these new expressions, proposing the first data model that is able to describe such multifaceted and complex data. The first paper of the panel specifically illustrates how digital technology affected the artistic production of several contemporary artists in different media areas to modernize the calligraphic medium. The second paper explores a feminine trend within the performance art calligraphic movement that inserts feminist or counter-patriarchal subjectivity narratives in an historically male-dominated field of practice. The third paper illustrates the intersection of graffiti and Chinese calligraphy in the contemporary urban context. Finally, the fourth paper illustrates the WRITE digital archive elaborated to collect, structure, and preserve the multifaceted domain of these artistic expressions and their data, and the three levels of analysis carried out on that data.

Chair- Adriana Iezzi - Full Professor, University of Bologna

Adriana Iezzi and Daniele Caccin – PhD, Research Fellow, University of Bologna

Chinese Calligraphy Meets the Digital: Exploring Multimedia and Technological Innovation in Contemporary Calligraphic Expression

This paper first gives an overview of the new forms of calligraphy emerged in contemporary China, outlining their main characteristics and proposing a media-based classification into four categories: **1)** contemporary visual art, **2)** applied and decorative arts, **3)** performing arts, and **4)** graffiti art. Within this framework, a theme that encompasses all four areas is then analyzed; this theme is the intersection of digital technology within the realm of Chinese modern calligraphic art. Departing from the days when calligraphy was confined to paper and ink, this art form is discovering an increasingly broad spectrum of possibilities for artistic expression, due to the enormous influence exerted by the digital trend. **1)** Several artists are actively engaged in "multimedia calligraphy" (Feng Mengbo, Zheng Guogu and Wang Tiande), employing installations, photographs, videos, digital techniques and software. **2)** Some of them also invent digital fonts (Xu Bing and Feng Mengbo), turning their artworks into

commodities. **3)** The calligraphy master Wang Dongling transforms calligraphy into performative actions using motion capture suit to create three-dimensional digital work with augmented reality. **4)** Graffiti writers (Blackzao and Creepy Mouse) turn Chinese characters into futuristic calligraffiti that emulates the digital world. Through the analysis of representative artworks exemplifying the enhancement of traditional forms with the integration of digital mediums, this paper aims to demonstrate how this trend of experimentation facilitated by digital technologies reflects a modern hybridization of calligraphy in several media areas, enabling the global dissemination and accessibility of this art.

Martina Merenda - PhD Candidate, University of Bologna

Calligraphy Means Feminine: A Focus on a Female Calligraphic Approach within Performance Art in Contemporary China

There are many similarities between calligraphy and performance art: **1)** the focus on the artist's action; **2)** the involvement of the artist's body; **3)** the "processual" and "spontaneous" (but not unplanned) manner; **4)** the concept of "experience"; **5)** the importance of the interaction with the public audience; **6)** the close relationship with other art forms (poetry and painting for calligraphy, dance, theatre, and music for performance art). Because of all these similarities between performance art and calligraphy, several contemporary Chinese artists are trying to interconnect these two forms of art into innovative artistic practices. Among them, there is a feminine trend that uses calligraphy in performative action to convey new conceptions related to gender (and) identity. This paper focuses on the analysis of representative artworks of three female artists, Li Xinmo (b. 1976), Echo Morgan (Xie Rong, b. 1983) and Wu Xixia (b. 1993), who belong to this trend. In their performances, these female artists reinterpret calligraphic practices, inserting their female bodies, histories and subjectivity into what has been historically a male-dominated field of practice. Regarding Chinese calligraphy as the symbol par excellence of a patriarchal culture and trying to re-write Chinese male-centered art history, they reinvent forms of calligraphy that insert a feminist or counter-patriarchal subjectivity. Calligraphy on body and in motion is so used to break the patriarchy wall affirming feminine identity.

Marta R. Bisceglia - PhD Candidate, University of Bologna

Chinese Calligraphy Meets Graffiti Writing: A New Narrative in Chinese Urban Art through Omeka S

This paper examines the intersection of graffiti and Chinese calligraphy, focusing on the emergence of a distinct "Chinese graffiti style" within the global art scene. Utilizing the Omeka S dataset as a primary resource, the study explores the works of contemporary graffiti artists from various urban centers in China, including Dohak625 (Guangzhou), Yellow Peril (Beijing), and Iron (Xi'an). These artists skillfully integrate ancient Chinese calligraphic scripts, cultural symbols, and visual elements into their work, blending them with the Western graffiti aesthetic. The artists analyzed in this study represent a diverse spectrum of backgrounds, ranging from academically trained professionals to practitioners of "old school" illegal bombing. Despite their varied experiences, they share a common objective: to fuse traditional Chinese art forms with modern

graffiti. This fusion generates a dynamic interplay between ancient calligraphy and contemporary street art, resulting in innovative interpretations of both. Through an analysis of their works, which combine calligraphic scripts, Chinese characters, cultural symbols, and graffiti tags, this paper provides a comprehensive overview of the incorporation of Chinese writing and calligraphy into contemporary graffiti across China, spanning from the early 2000s to the present. Furthermore, the presentation illustrates how these artworks are integrated into the Omeka S platform, highlighting innovative methods for archiving, cataloging, and analyzing contemporary urban art. This approach not only documents the evolution of graffiti in China but also enhances the visibility and scholarly discourse surrounding this unique artistic fusion.

Katarina Lučić - PhD Candidate, University of Bologna

Representing the Chinese Contemporary Calligraphy: The WRITE Digital Archive

This paper aims to present the ongoing work on the construction of the WRITE digital archive, which stores heterogeneous artworks belonging to the four WRITE collections: **1)** visual arts, **2)** decorative and applied arts, **3)** performing arts and **4)** graffiti art. The WRITE data model hence encompasses a comprehensive collection of Chinese contemporary calligraphic data stored in this archive. The methodology follows the principles of Semantic Web and in particular Linked Open Data. The WRITE data model is being built with the scope of obtaining knowledge from three types of analysis: **1)** artistic, **2)** linguistic and **3)** socio-political-economic. The model represents the artistic and technical features of the artworks, by also including other contextual aspects. A particular attention within the model is dedicated to the presence of the “calli-writing unit” within a specific artwork. These units are individually described from the artistic perspective, but the model strives to examine them also from a linguistic point of view. The base for the WRITE data model lays within reusing the Wikidata model. However, due to the lack of ontologies for describing calligraphy, the WRITE ontology was created (and is still being updated) in order to cover all the peculiarities related to Chinese contemporary calligraphy. In this way, the archive can offer insights into shared and diverging characteristics with traditional calligraphy. All the data stored in the archive can be browsed and queried, thus providing advanced valuable knowledge on these new forms of calligraphy.

PANEL 38 | 9:00-11:00 Room B112.B

Research on Palace Museums Artifacts from the Perspective of Cultural Exchange History

Panel Description: Panel Description: The artifacts of the Palace Museum represent the refined culture of China, while also showcasing significant cultural diversity. The Manchu, as the ruling ethnic group of the Qing Dynasty, had a relatively simple craft tradition and lacked a deep cultural foundation. After entering the Great Wall, they actively emulated and developed Han cultural crafts, while also learning from other cultures and crafts through avenues such as diplomacy, managing vassal states, tribute, and conquest. This panel will utilize Qing archives and artifacts in Palace Museums to focus on the influence of materials and techniques from Europe, West Asia, Central Asia, South Asia, and Southeast Asia on imperial workshop's production and royal collection. The aim is to explore the Qing Dynasty's strategies for assimilating diverse foreign cultures and expanding its cultural territory. Additionally, we will attempt to examine the outward effects on Europe, in order to garner academic attention towards the perspective of cultural exchange history.

Chair/Discussant - Nataša Vampelj Suhadolnik - Department of Asian Studies, Faculty of Arts, University of Ljubljana

Fuxiang Guo – Chief Scientist, Palace Museum, Beijing

The Echo of a Portrait of King Louis XV of France in the Imperial Palace of the Qing Dynasty – A Study of the Art Exchange between Chinese and French Courts Based on an Oil Painting of a Lady in Western Armor

This paper focuses on an oil painting of a lady in Western armor collected in the Qing Palace. The painting was exhibited at the Museum of the Board of Interior, Beijing in the early 20th century. It attracted widespread attention because the woman in the painting was identified as the Qianlong Emperor's Fragrant Concubine (Xiang Fei). In this paper, both Chinese and Western objects, archives, and documents are used to sort out the collection and cognitive history of the painting and rediscover its importance in the cultural exchange between the Chinese and French courts. This painting is not a Chinese traditional painting, but a Western-style oil painting. Comparing it with portraits of King Louis XV in armor shows that there are similarities between the two paintings in terms of picture structure, character attire, and other details. Therefore, the composition, attire, etc. of the painting are created largely based on the early portraits of French King Louis XV. By focusing on this painting, we can explore the history of Qing Dynasty oil painting being influenced by the West, especially France. This discovery provides new evidence for the art exchange between Chinese and French courts in the 18th century and provides new material for the research of the history of art exchange between China and the West.

Wei Chiang Chou – Curator, Hong Kong Palace Museum

“The Album of the Victory in the Pacification of Muslims” and the Remaking of Victory Illustrations in the Daoguang Period

During the early years of the Daoguang Emperor’s reign, a sudden incident occurred in southern Xinjiang, which had been stable for decades, involving an attack on the local karun. The leader of the uprising was Jahanghir Xoja (1790-1828), the grandson of the Muslim leader Burhan al-Din (?-1759), who had been conquered during the Qianlong period. The rebellion peaked in 1827, with several cities being captured by the insurgents. This suppression campaign lasted for several years and ultimately subdued the rebellion by capturing Jahanghir Xoja at the end of the same year, under the leadership of generals such as Chang Ling and Yang Fang. Starting in 1828, at the suggestion of officials, a set of ten victory illustrations and forty portraits of meritorious officials was created, emulating the practices of the Qianlong era. Copperplate engravings were also produced. Initially, there was hoped to send these copperplates to Europe for production, but this plan was not realized. As far as is known, this was the last batch of copperplate engravings created by the imperial workshop. There is a copy obtained by National Palace Museum. This topic has not yet been studied in depth, thus the purpose of this talk is to clarify the processes and circumstances of its creation and to analyse their content.

Yu-wen Weng – Assistant Curator, Hong Kong Palace Museum

Integration of Eastern Islamic Artifacts into Qing Court Aesthetics: The Political and Artistic Influence of Xinjiang’s Spoils during the Qianlong Era

The Western Regions historically served as a critical hub along the Silk Road, fostering deep connections with Central Asia and the Middle East through trade and cultural exchange. After the victory in the northwestern campaigns during the 24th year of Emperor Qianlong’s reign, these vast territories became part of the Qing Empire’s “Xinjiang.” The Silk Road became a smooth pathway, facilitating the resurgence of trade, with stability in Xinjiang and Central Asia. Islamic artifacts were transported to Beijing’s Forbidden City via Xinjiang, influencing court art. Qianlong highly regarded the success of the Xinjiang campaigns, considering the war spoils, tributes, and gifts obtained through Xinjiang as extensions of the campaign’s glory. He commanded the royal workshops, the “Zaobanchu,” to replicate and modify these Islamic artifacts or integrate them with traditional Qing aesthetics, thereby achieving a blend of Islamic and Chinese culture. It is noteworthy that most of the Islamic items introduced into the Qing court were from the Eastern Islamic—Persianate civilization, such as artifacts from India, Turkey, and Central Asia, mainly consisting of jade, weapons, textiles, and ornaments. These were not the central pillars of Islamic art, such as architecture and calligraphy. However, because these items were used in daily court life, they subtly influenced the Qing court’s craftsmanship and aesthetics, notably in jade carving, carpets, and decorations. These previously overlooked Islamic artifacts in the Qing court played a significant role in both artistic value and political symbolism.

Xuyang Gao – Assistant Curator, Hong Kong Palace Museum

Fantasy from the West: Swords and Sabres in the Qing Dynasty Emperors' Collection

This study examines the provenance, artistic styles, and material sources of armament collections in the Qing court, focusing on swords and sabres from the Kangxi to Qianlong period (1662-1799). Through meticulous historical and art historical analysis based on textual sources (e.g., *Qingshilu* (清實錄) and *Huojidang* (活計檔) and the Palace Museum collection, it is evident that Qing court sabres and swords were made from varied regions or highly influenced by weapon designs in Central Asia, as well as regions corresponding to present-day India and Nepal. Two cases are centred: **1)** Hilts in the Qing court highly likely originated from India and Nepal. The Qing court may have recreated the blades for these hilts for Qing dynasty Manchu warriors. **2)** Punch daggers (katar), widely used in India, were collected by the Qing court for display or actual use. Known from records, these weapons were believed to be from 廓爾喀 (Gurkha), present-day Nepal. These weapons reached the Qing court through tribute, warfare, and commercial exchange, with the British East India Company possibly facilitating some acquisitions. This research provides insights into material cultural exchanges between China, Central Asia, and India during this period, revealing that Qing dynasty military culture absorbed diverse regional influences rather than strictly adhering to Manchu traditions.

Selena Kaki Leung – PhD Candidate, Graduate Institute of Art History, National University of Taiwan

Fashion, Social Representation and Medium of Cultural Exchange: Women Hairpins in the Qing Court, from 18-19th Century

Women's hairpins, a quintessential element of Chinese material culture, served as symbols of social status and conveyed aspirations for happiness, fortune, wealth, and longevity. Inherited from the Song, Yuan, and Ming dynasties, Qing dynasty women's hairpins reflected a multicultural background, combining elements of Manchu, Han, and Mongol cultures. Concurrently, the establishment of the Canton Customs in 1685 facilitated the influx of materials and designs from Southeast Asia and the West, introducing new possibilities for women's hairpin design. Under these multi-ethnic, multicultural factors, and the powerful patronage of the Qianlong Emperor (1711-1799), the Qing court developed a new fashion style that increasingly incorporated Western glass and clock components into hairpin design. In the 19th century, women's hairpins emerged as a cultural symbol of China in Western discourse. Enameled hairpins, featuring Chinese knotting and lotus motifs, were showcased at the International Colonial and Export Exhibition in Amsterdam in 1883, attracting the attention from a million visitors and exhibitors from 28 nations. This paper explores the cultural exchanges centered around hairpins, focusing on the Qing court's adoption of Western materials and the emergence of Chinese-style hairpins in Europe during the 18th and 19th centuries.

PANEL 39 | 9:00-11:00 Room B112.C

Collecting Asia: Legacies, Provenance, and Display in Europe

Chair - Patricia Frick – Curator and Interim Director of LWL-Museum für Kunst und Kultur, Münster, Germany

Tina Berdajs – PhD, Faculty of Arts, University of Ljubljana and Science and Research Centre Koper

Beyond the Bequest: Unraveling the Provenance of East Asian Objects in the Skušek Collection

The paper presents continued research into the provenance of East Asian objects of the Skušek Collection kept at the Slovene Ethnographic Museum in Ljubljana, Slovenia. The collection was brought from China in 1920 by Ivan Skušek Jr. (1877–1947), officer of the Austro-Hungarian navy, and his wife Tsuneko Kondō Kawase (1893–1963; married Marija Skušek). Previous research has confirmed that the original scope of the collection was significantly larger than the “Skušek Collection,” which is today kept at the mentioned museum. It was determined that the main reason for the partial dispersion of the collection in its pre-museum life has often been the gifting of objects to Skušeks’ friends, acquaintances, and relatives. With new insights, information, and the advances in research of the original scope of the collection, this paper focuses on the provenance research of the objects, which were originally a part of the Skušeks’ collection but later found their way to the Slovene Ethnographic Museum via other channels or people and not through the owners’ initial bequest. The findings are supported by photographs of objects and interiors as well as an in-depth analysis of the documentation, including three different packing lists (dated 1917 and 1920), a list of Skušeks’ possessions (dated 1950), and two museum inventory books that recorded the collection after it was accessioned by first the National Museum of Slovenia and later by the Slovene Ethnographic Museum.

Kristīne Milere - Exhibition Curator, Latvian National Museum of Art / Art Museum RIGA BOURSE

Art of India from the Collection of the Latvian National Museum of Art: Towards a Decolonial Exhibition Curation

The Latvian National Museum of Art has the largest Indian art collection in the Baltic States. It has more than 500 objects of Indian material culture. The largest part of the collection was acquired during the 1950s, but no research was done on the collection until 2022 when a complete contextualization of the collection was carried out in cooperation with researchers in India. During the last few years, the questions of decolonization take an important role in how museums around the world research their collections, create exhibitions and communicate about this. Also in Latvia, similarly to elsewhere in the world, a Eurocentric point of view has prevailed. Postcolonial theories and critique are required in the Latvian cultural space to re-evaluate the old soviet terminology used to describe such objects and cultures and to avoid reproducing colonial ideas and move away from othering and looking at items in an exoticized light. In 2024 an exhibition project was carried out involving the Indian

community living in Latvia. Art is very present in every aspect of Indian life and culture be it people's households, religion and rituals, clothing, or accessories. The result of this collaboration with the community can be seen both in the selection of objects and in video stories, where community members talk about their culture, share memories, and look for connections with works in the museum's collection. This co-curation approach provided an opportunity to get acquainted with the objects from the source community's point of view, combining academic with cultural knowledge.

Ahmad Ginanjar Purnawibawa - PhD Candidate, University of Naples "L'Orientale", Lecturer at History Education Program, Universitas Pendidikan Ganesha and Jessica Rossi - PhD Student, University of Naples "L'Orientale"

Colonial Legacies and the Unchanging Fate of Indonesian Artifacts in Museums across Europe and Asia: Insights from the Delft Nusantara Museum Collections

The 2013 closure of the Delft Nusantara Museum in the Netherlands led to the deaccessioning of approximately 18,000 Indonesian artifacts. While some were repatriated to Indonesia, others found new homes in institutions across Europe and Asia. This paper critically examines how these relocations impact the cultural and historical narratives surrounding these objects, focusing on their current treatment and display in the Netherlands, the Asia Culture Center (ACC) in Gwangju, South Korea, and the Museum Nasional Indonesia (MNI). Using qualitative methods, including on-site exhibition analysis, this study reveals the persistence of colonial narratives in the portrayal of these artifacts, even within new institutional contexts. Although deaccessioning offered the potential for recontextualization and a renewed narrative, these objects often continue to reflect and reinforce colonial legacies, both overtly and subtly, within their new displays. This paper contributes to ongoing discourse in museum studies and postcolonial heritage management by questioning whether deaccessioning alone is sufficient to liberate cultural objects from colonial frameworks, highlighting the need for transformative approaches in museum practice and interpretation.

Klara Hrvatin – Lecturer and Researcher at the Department of Asian Studies, Faculty of Arts, University of Ljubljana

Early 20th Century Travels and Collecting of Asian Art in the Slovene Area: Ivan Jager and His Patron – Landlord Ivan Valenčič

Ivan Jager (1871–1959), one of the most important Slovenian collectors and architects, as well as a critic, philosopher and horticultural pioneer, travelled to Asia at the beginning of the 20th century. He was entrusted with the reconstruction of the Austro-Hungarian embassy in Beijing, which had been destroyed by the Boxer Rebellion, but later also travelled to Japan, which was to have a great influence on his work as an architect and collector of Asian art. His fascination with Asia is reflected in his extensive collection of objects relating to Japan and China, some of which are kept at the Slovenian Academy of Sciences and Arts (SAZU). These include around 300 woodcuts, books with woodcuts, Chinese textile embroideries, netsuke statues and sword handles. The lecture will focus on the relationship between Ivan Jager and the Austro-Hungarian reserve officer and landowner Ivan Valenčič (1871–1954), who

was closely associated with Ivan Jager. Based on their correspondence and the Asian objects that Jager sent to the landowner, it will open a new chapter in the collecting and acquisition of East Asian artefacts in Slovene area, at that time within the framework of the Austro-Hungarian monarchy, which was initiated by patronage.

COFFEE BREAK | 11:00–11:30

PANEL 40 | 11:30-13:30 Anf. I

Traditional Japanese Craft, Printmaking and Material Culture

Chair – Pedro Lage Correia – Director of the BA program in Asian Studies School of Arts and Humanities – University of Lisbon

Elena E. Voytishek - Professor at Novosibirsk State University (Russia); Visiting Professor at Kyoto University of Foreign Studies and the Nara National Research Institute for Cultural Properties (Japan)

Deities and Demons: Buddhist Images in Japanese Shougi Chess

The article examines the images of Buddhist deities and demons in various versions of Japanese traditional chess *shougi* (将棋), one of the most complex games in world culture. Against the background of a brief historical overview of the evolution of shogi chess, most attention is paid to the analysis of games with a large number of equipment. Based on the example of the “Giant Shougi” (大局将棋 Taikyoku Shougi), with a board of 36 x 36 squares and 804 pieces, invented at the end of the Edo period (1603–1868) and restored today by the efforts of scientists from the Institute of Entertainment Industry of Osaka University of Commerce, a number of important Buddhist characters and images are analyzed. One of the striking features of the game Giant Shogi is the presence of figures whose names are associated with Buddhist characters, images and legends. For example, there are such names of figures as “Ignorance” (無明 Mumyo), “Dharma” (法性 Hōsei), the symbol of powerful authority “Vajra” (金剛 Kongō); demons “Devadatta” (提婆 Daiba), “Rakshasas” (羅刹 Rasetsu) and “Yaksha” (夜叉 Yasha); the strong deity “Vajrapani”, protecting the law and Buddhism (金剛力士 Kongō rikishi); “white elephant” (白象 shirozo), “Drunken Elephant” (醉象, suizō), etc. All these names and images reflect the strong influence of Buddhist ideology in the periods when the games were created. The material of Japanese traditional games provides great opportunities for studying many historical and cultural phenomena of the past, when for centuries a significant role in ideological propaganda was given to the moral and value principles of Buddhism, many of which retain their spiritual

potential today. **Acknowledgment:** The study was carried out within the framework of the implementation of the State assignment of the Ministry of Education and Science No. FSUS-2024-0028 “Axiological potential of Buddhism in the context of international relations of Russia with the parties to East Asia: history and modernity.”

Kit Brooks – Curator of Asian Art, Princeton University Art Museum

Pocket Monsters: The Meaning and Significance of Wolf Netsuke

Once worshipped as sacred protectors of the rice, Japanese wolves were officially declared extinct in 1905 after a government subsidized extermination campaign. The shift in perception from divine beast to contaminated pest began in the late sixteenth century, with the rise of castle-building culture and increased urbanization. Such large-scale construction brought deforestation, destroying swathes of the wolves’ natural habitat and bringing humans and wolves into closer proximity. Dogs and wolves had long been known to steal corpses that were abandoned in graveyards, a frequent occurrence in times of pestilence. However, the introduction of rabies to the Japanese archipelago in 1732 caused a profound shift, with wolves increasingly understood as deranged and violent. In Edo period (1603–1868) art, wolves are most commonly depicted as *netsuke* — small ornamental toggles usually made of wood, bone, or ivory — where they are frequently represented as a starving wolf with a human skull. *Netsuke* have long been collected in Europe, admired for their artistry and the skill of their makers in producing miniature sculptures of remarkable skill and sensitivity. *Netsuke* of starving wolves raise the potential sociological motivations for a wearer to choose this particular motif as a personal emblem. Using examples of wolf *netsuke* drawn from European collections, and taking an ecocritical lens, this paper discusses the changing attitudes towards wolves in the eighteenth and nineteenth centuries and how this is manifest in material culture.

Sabine S. Bradel – Scientific Collaborator, Musée Jenisch Vevey

Before Nishiki-e: Suzuki Harunobu’s Professional Network 1760–1765

It is commonly assumed that the career of Suzuki Harunobu (1725?–1770) only commenced in 1765 with his illustrations for privately sponsored picture calendars produced in the novel “brocade print” (*nishiki-e*) technique. However, Harunobu made his debut as early as 1760 with single-sheet prints of kabuki plays (*shibai-e*) created in the reduced-colour *benizuri-e* technique. These were followed later in the same year by his first monochrome educational book (*kyōkun*). An analysis of Harunobu’s hitherto historiographically marginalised early publications reveals that he benefited from a complex professional network comprising both private and commercial sponsors in the crucial early years of his career. By tracing the formation and evolution of Harunobu’s professional network during the period between 1760 and 1765, it is possible to refute persistent false claims regarding his training and career, and to elucidate the means through which he eventually gained the attention of the wealthy patrons of his expensive *nishiki-e* works. As a result, questions that have remained unanswered for over a century of *ukiyo-e* scholarship can now be answered.

Ewa Machotka – Full Professor and Chair of East Asian Art History at the Institute of Art History, University of Zurich

Kawaraban Prints: A Visual Vocabulary of Natural Hazards in Early Modern Japan

This paper examines the depiction of natural disasters in early modern Japan, focusing on *kawaraban* (lit. “roof-tile print”) broadsheets — popular newsprints that frequently documented events such as earthquakes, floods, fires, and tsunamis. Unlike other pre-modern media, where disaster imagery was scarce, *kawaraban* employed distinct visual strategies to capture these events. Moving beyond the visual culture of the Great Ansei Earthquakes (1854–55) and the familiar *namazu-e* (catfish pictures), the paper explores a broader range of imagery related to natural hazards, analyzing how these events were perceived, managed, and represented. By comparing the representations of various disasters, this paper challenges the notion of “disaster” as a unified category, demonstrating how perceptions and depictions differed across societal, political, and environmental contexts. On one hand, it contributes to disaster studies by examining how themes of vulnerability, resilience, and risk were articulated in pre-modern non-Western visual culture. On the other hand, it considers the influence of non-anthropogenic factors, such as environmental history, in shaping visual culture, offering broader implications for art historiography.

PANEL 41 | 11:30-13:30 Anf. II

“Visual Representations of Animals in Epistemological Shifts and Culture Exchange (Part 2): Beyond Chinoiserie: Visual Representations of Animals in Cultural Exchange, 1700–1911.”

Panel Description: Moving beyond the binary framework interpreting chinoiserie as the referencing of Chinese elements in European designs, scholars have shifted their focus to its reverse route, referred to as “européenerie,” “euroiserie,” or “occidenterie” (Petra ten-Doesschate Chu, Ning Ding, Jonathan Hay, Kristina Kleutghen, and Jennifer Milam). Part II of this panel, using animals as its method, investigates the limitations of chinoiserie studies and explores alternative approaches to cultural exchanges between Qing China and beyond. The four papers in this part demonstrate that animal images in the context of cultural exchanges during the eighteenth and nineteenth centuries were products of multidirectional economic and cultural interactions, including mutual inspiration, appropriation, recontextualization, and misinterpretation, which led to a long-lasting impact on knowledge production. Erika Riccobon’s paper, looking into wall pictures of allegedly “Chinese” animals, including a lemur, in eighteenth-century Piedmont Italy, examines how a plethora of source information and material media

were reconfigured through the lenses of intellectual pursuits, economic interests, and colonial agendas, contributing to the creation of these fantasised animal images. By focusing on animal-shaped tureens used for banquets, Zixuan Li's paper draws attention to the mutual fertilisation of ceramic designs among various parties, including the Strasbourg, Meissen, the Dutch VOC, the Imperial Kiln in Jingdezhen, and the porcelain workshops in Guangzhou. Yinghe Jiang examines how ceramic dogs made in Dehua, Meissen, and Jingdezhen during the seventeenth and eighteenth centuries had an impact on each other's design and technology and how they shaped the rituals and customs surrounding cultural activities, such as banquets and diplomatic gift exchanges.

Chair - Zhaohui Liu - Professor, Dept. of Museology & Cultural Relics, Fudan University

Discussant - Anne Gerritsen - Professor of History, University of Warwick/ Chair of Asian Art, University of Leiden

Erika Riccobon - PhD Candidate at LIAS, Leiden University

*From "Birds and Flowers" to Menagerie of the Fantastic:
Chinese Wallpapers and Their Reinterpretations
in Savoy Piedmont (1730-1770s)*

In 1765, Christian Wehrin, a botanical illustrator and still life painter, depicts a lemur eating fruit and sitting between Chinese rocks on one of the doors of the Stupinigi Hunting Lodge. The Lodge is a Savoy residence for royal parties and hunting gatherings in Piedmont (present-day northern Italy). The image is part of a "menagerie of the fantastic," painted with tempera on wall canvas panels, over-doors and over-windows of the Game Room. How do we make sense of the animals and plants painted by Wehrin? To date, this type of eighteenth-century visual culture has often been considered through the lens of Chinoiserie, an artistic trend that reinterprets Chinese motifs as generically exotic. I will explore how eighteenth-century wall pictures, both those made in Guangzhou and their Piedmont's reinterpretations, dialectically absorbed new ways of looking at the natural world drawing on botanical art among other things. My overarching question is: were the so-called decorative arts of the period affected by the "nature-historical aesthetic" of scientific illustration? I will explore the cross-media circulations of species derived from the Chinese "birds and flowers" pictorial language; artists' pattern books; nature-historical illustrations; and wall hangings. By integrating these sources with archival research, I aim to highlight the multi-directional transitions from a "Chinese" idealised, virtual garden to an exotic, yet domesticated, land of plants and animals that complicates the binary understanding of the Asia/Europe exchange and situates Savoy Piedmont in the colonial agenda of European countries.

Zixuan Li - PhD Candidate, Fudan University

*The Cross-cultural Production of Ceramic Animal Tureens
between China and Europe in the Eighteenth Century*

This paper examines how animal-shaped ceramic tureens emerged from the convergence of cultural shifts in European dining aesthetics and the production of ceramic animal sculptures from the late seventeenth century onwards. In Europe,

the mediaeval custom of decorating dining tables with animal heads and feathers gradually transitioned towards the creation of lifelike animal sculptures made from edible materials, such as butter and sugar. At the same time, ceramic modellers in Meissen started producing ceramic animals drawing inspiration from Chinese examples. Arguably, the combination of these factors contributed to the development of the earliest soft-paste porcelain animal tureens in Strasbourg factories under Paul-Antoine Hannong. Shaped like hunted animals, these tureens reinforced the connection between taste and sight, symbolising a shift in western dietary culture, where prepared stews replaced the serving of whole animals. Far from being a one-way exchange, European ceramic tureens were soon shipped to Jingdezhen as prototypes for reproduction. The Chinese export porcelain versions, distinct from their European counterparts, incorporated the Chinese *xiangsheng* 像生 style and were therefore perceived by Europeans as desirably 'exotic.' Finally, these innovative export tureens were referenced in Chinese designs, as shown in export paintings from Guangzhou and the archive of the Imperial Workshop in Beijing. Therefore, this study illustrates the complex cultural dialogues between China and Europe, but also the intersections between dining cultural aesthetics, dietary shifts, and porcelain production in the early modern world.

Yinghe Jiang – Professor, Sun Yat-sen University

Jingdezhen, Dehua, and Meissen: Ceramic Dogs in the Seventeenth and Eighteenth Centuries

With the sharp expansion of trade on a global scale between the seventeenth and eighteenth centuries, Chinese ceramics became the "oriental" artworks that were mostly integrated and reinterpreted in European Rococo art. While Europeans flocked to ceramic production sites in China, they tirelessly searched for the secret of ceramic manufacturing, and, when they finally succeeded, contributed in turn to the production of Chinese export ceramic. The increasingly 'global' production of ceramics led to the making of ceramic dogs with different shapes and vibrant colours, both in China and Europe. Whether understood as works of art for display or objects for daily use, the ceramic dogs not only reflected relevant changes in the Sino-European ceramic trade, but also the feelings and affection towards dogs developed by certain segments of society. These dogs thus show a variety of possibilities for cross-cultural communication and interaction between China and Europe. When we gaze at Chinese and European ceramic dogs, we do not only perceive their cuteness, but also their role in conveying the different economic, political, and artistic patterns in China and Europe. The purpose of this study is to explore the ways in which handicrafts impacted on society by comparing various types of Chinese and European ceramic dogs produced in the seventeenth and eighteenth centuries in Jingdezhen, Dehua, and Meissen, while also examining the cultural exchanges and social changes involved in the emergence of ceramic dogs. Ceramic dogs made in different places involved the development, diffusion, and renewal of technology. Finally, to better grasp the cultural meanings associated with these objects, this paper also pays attention to the social activities that they mediated, such as diplomatic gift giving practices and banquets.

PANEL 42 | 11:30-13:30 Anf III

Collecting, Displaying, and Interpreting Chinese Art in Early 20th-Century Europe

Chair – Ching-ling Wang - Curator of East Asian Art, Rijksmuseum Amsterdam

Yifan Qiu – PhD Candidate, SOAS, University of London

London Pioneers: Studying, Collecting and Displaying Chinese Tomb Figurines, 1910-1936

Since the end of the 19th century, railway constructions in China caused numerous burial objects unearthed, regarded as new categories of collections. Among them, spirit artifacts (mingqi), generally eschewed by Chinese collectors, were prevalent among Western collectors and museums, especially Chinese tomb figurines during the first half of the 20th century. At that time, the Western intellectual system of Chinese study and traditional Chinese collecting dogma had become a discipline; and the mass supply of high-quality traditional collectables, e.g. imperial-tasted collections, and other newly available objects impacted the international art market with stable and frequent international trade conditions. Thus, it is reasonable to consider how tomb figurines competed with other Chinese objects and even objects from other Asian cultures among international art markets. As the 1920s to 1937 were purported the “golden age” for collecting Chinese objects; the earliest exhibition containing tomb figurines outside China was held in London in 1910; and the most influential Chinese art exhibition in the first half of the 20th century was also held in London from 1935 to 1936. This paper will elaborate on how Chinese tomb figurines were classified, recognised, appreciated and collected, displayed and curated from individual and public perspectives, taking collecting context of London as a case study. Using the evidence from published and archival sources to answer how this archaeological object became collectables, as well as how London took the leading position for shaping the taste.

Xialing Liu – PhD, Central Academy of Fine Arts in Beijing
and Visiting Scholar at Utrecht University in the Netherlands

Two Cities on Lacquer Screen: Tracing the Macao and Canton City View-Themed Chinese Lacquer Screen at the Museum of Oriental, Lisbon

The Museum of the Orient in Lisbon, Portugal, holds a particularly distinctive lacquer screen. The front panel, rendered in red lacquer with gold accents, depicts a panoramic view of Macau, featuring iconic landmarks such as St. Paul's Church and ships with Portuguese flags. The reverse side, in black lacquer with gold detailing, portrays a cityscape of Guangzhou. The screen's frame is adorned with black lacquer and gold floral motifs, as well as depictions of antiquities. This screen could aptly be described as “A Tale of Two Cities” captured in lacquer. While scholars currently date it to the mid-18th century, its origin is simply marked as China, suggesting the need for further investigation. My research first focuses on the geographical and architectural details within the screen's cityscapes, specifically examining the maps of Macau and

Guangzhou that likely informed these designs. The Macau cityscape appears to echo the tradition of the “The Seven Hills of Rome” (*Septem montes Romae*) a concept rooted in Roman urbanism, which also influenced Portuguese city planning. Next, I will categorize the ships on the screen based on their ownership — whether foreign or Chinese — along with their function and structural characteristics and compare these representations with actual ship designs of the time. Additionally, I will analyze the stylistic rendering of natural elements such as foliage, water, rocks, and bridges. By scrutinizing these details, I will compare this screen to other mid-18th-century export lacquer screens, noting that its decorative style closely parallels the export lacquerware produced in Guangzhou during that period. Similar decorative patterns can be found on lacquer screens that have since been incorporated into lacquer rooms in European palaces. Furthermore, I will investigate the themes and origins of the artifacts and floral motifs that adorn the frame. In conclusion, this research deepens our understanding of the provenance of this lacquer screen, proposing that it likely originates from mid-to late-18th century Guangzhou. The unique juxtaposition of Macau and Guangzhou on a single screen compels us to move beyond viewing it merely as export art, decorative art, or functional furniture. Rather, it should be seen as a significant historical document, offering rich insights into the trade connections between Macau, Guangzhou, and Portugal during this period.

Anna Antonini – MUDEC (Comune di Milano) Curator for East Asian Collections

Carlo Puini's Collection and the Forgotten East Asian Art Collections in Musei d'Arte at Castello Sforzesco in Milan

During 1926 the board of Musei d'Arte at Castello Sforzesco owned by the City of Milan, decided unexpectedly to run in a competition with Venice, Florence and Rome to buy the famous sinologist Carlo Puini's Chinese bronze collection. Milan won and the collection became part of the east Asian collections of Musei d'Arte and arrived by the end of the year in Castello Sforzesco, where was immediately temporary exposed. This episode led the municipality to the aim of opening two big halls dedicated to East Asian Art inside Musei d'Arte. A doctor passionate of numismatic and maiolica was appointed as curator and, by 1930, the halls were opened. Despite the importance of the collection from Japan and the Puini collection, the museum has not been relevant to the orientalist school in Italy and remained unconsidered by international scholars such as Bernard Berenson, Oswald Siren and Giuseppe Tucci. During WWII the collections were dismantled to be saved, and then, after the war, never reopened. The paper will analyse through archival files and informal sources like newspaper and magazine, the reasons and the succession of events that led the Puini collection to Milan and the process of organizing the new display, giving a fresco of the perception of oriental art in Italy at the time.

Yang Hu - MA Student, Utrecht University

All Things Chinese: The Formation of Dutch Ethnographic Collections of China

The Low Countries were among the first Western regions to obtain a diverse collection of Chinese objects, ranging from the so-called “applied arts” such as porcelain and lacquerware to the more mundane items. This research mainly traces the Dutch

ethnographic collecting of Chinese material culture from the late seventeenth to early twentieth centuries. While previous research has largely centred on Dutch perspectives, this study also examines Chinese initiatives, exploring the motivating factors and the local responses to Dutch ethnographic collecting. Particularly, it looks at the role of religious congregations, as some of them possessed systematic collections of Chinese objects including not only everyday utilities but also paintings and calligraphy. Religious efforts have often been overlooked compared to the more elite, mercantile, or scholarly Chinese collections, though missionary museums and exhibitions also had substantial influences on the nineteenth- and twentieth-century Dutch cultural landscape. This research focuses on selected case studies of key Chinese collections in the Netherlands composed by, for instance, the wealthy lawyer Jean Theodore Royer and a Catholic congregation in Steyl. It investigates the aims and contexts that shaped different practices of ethnographic collecting, as well as their mutual influences. Ultimately, the aim of this study is to disentangle the historical formation of the ethnographic collections as presented today in the Netherlands, thereby offering a clearer understanding of the often-blurred boundaries between Chinese objects as art and as ethnographic materials, and providing insights for relevant institutions.

PANEL 43 | 11:30-13:30 Anf IV

Material Legacies: Production, Memory, and Heritage in Southeast Asia

Chair - Sandra Jasmin Schlage - Research Assistant and Lecturer, University of Bonn

Ellen Hsieh – Associate Professor, Institute of Anthropology, National Tsing Hua University, Taiwan

From Nisa to Manila: The Production of Inlaid Earthenware in Early Modern Philippines

Porcelain-inlaid earthenware is a distinctive type of ware, discovered exclusively in the Manila area of the Philippines and in the San Diego shipwreck, sunk in 1600. Using white body fragments from Chinese Jingdezhen porcelain, its decorative tradition can be linked to feldspar-inlaid ware from Mexico and quartz-inlaid pottery from the central Iberian Peninsula, known as *enchinado* in Spanish and *cerâmica empedrada* in Portuguese. Archaeological discoveries reveal that this design was applied to both small and large artifacts. Despite attention from scholars, it remains unclear why this type of ware, as depicted in the still-life paintings of Josefa de Óbidos, was produced in Spanish Manila. This research investigates archaeological materials and visual evidence, examines surviving production activities in Nisa, Portugal, and Ceclavín, Spain, and explores the cultural significance of inlaid earthenware in early modern Europe. Through these efforts, the study uncovers the cultural exchanges and global networks that connected Asia, Europe, and the Americas, as well as the complex colonial dynamics of the Spanish Philippines from multiple perspectives. Although the ware's production followed the tradition of *Barros Estremoz*, it was not necessarily driven by nostalgia from the colonists. Instead, based on the knowledge

of earthenware usage among early modern European elites, the sensory experiences these objects provided may have offered Iberians an alternative way to imagine and engage with Asia, reflecting broader colonial ambitions.

Myra Mentari Abubakar – PhD, Australian National University

Narratives in Stone: The Art of Memory-Making in Southeast Asia's Public Monuments

Memorial sites are more than just physical structures, they are cultural narratives that communicate the values, histories, and ideologies of a nation. This paper examines how public memorials in Southeast Asia utilize architectural styles, iconography, and inscriptions to narrate the stories of national heroes, transforming these sites into powerful tools for memory-making. Drawing on examples from across the region, this study explores how memorials embody both regional characteristics and national ideals, revealing the tensions and alignments between local identities and the state's broader nationalist agenda. By treating memorial sites as visual texts, the paper will analyze the ways in which artistic elements are employed to commemorate heroism and sacrifice, while also reflecting Southeast Asia's historical complexity and cultural diversity. The paper aims to highlight how these memorials not only commemorate individuals but also engage with the political and cultural discourses of their respective nations. By examining the intersection of art, memory, and nationalism, the study seeks to uncover how states utilize public monuments to create a shared historical consciousness, promote national unity, and strengthen cultural identity. The paper will also consider how these sites, while rooted in specific local contexts, engage with global audiences, drawing attention to their transnational significance as tools for cultural diplomacy and heritage tourism.

Phyllis SY Lau-Casson – PhD, Department of History of Art and Archaeology, SOAS, University of London

A Reassessment of the So-called Prakhon Chai Bronzes

An initial small group of metal sculptures, reportedly from a hoard, first appeared on the art market in 1965. Known as the 'Prakhon Chai bronzes' despite the obscurity of their origins, these sculptures were attributed to the 7th to 9th century CE and treated as archaeological works from Prasat Plai Bat II. Over time, their number grew exponentially. However, some have since been identified as forgeries.

This research is the first detailed reassessment of this enigmatic group. It unfolds through two major lines of enquiry. First, the art historical analysis reviews the origins of the find alongside the technical aspects, iconography, and style of the over 100 'Buddhist' statues. This investigation re-evaluates whether there is sufficient evidence to establish two propositions: (i) the statues plausibly came from the same origin and time, and (ii) they belonged to the cultural materials of Buddhist communities. Second, the market analysis examines the genesis and development of related narratives and discourses. It assesses how a network of actors influenced and shaped public perceptions about every aspect of the statues. Based on the findings, I contend that the notion of a so-called Prakhon Chai hoard/group of statues is essentially a market construct.

Asian Art in Planetary Perspective

Panel Description: The past two decades have witnessed the emergence and establishment of ecocritical art history. Now, there is a strong contingent of art historians tackling issues related to human participation in and impact on the environment. Affirming the ecocritical approach and engaging with recent scholarship in Asian art history, this panel extends our analytical scope to the planetary. A recently published global history of Asian art concluded with a call for a planetary turn (Lee and Hutton 2023, 354-363). What does planetary perspective mean for the study of Asian art? How could historians of Asian art and architecture effectively address historical and contemporary issues of ecological and planetary relevance? What new methods and analytical insight could planetary perspectives bring to ecocritical art history? To address these questions, Asian Art in Planetary Perspective puts the on-going research of art historians working in diverse sub-fields of Asian art and architecture into conversation about methods and strategies, definitions and concepts, as well as concrete case studies that may be described as “planetary.” Individual contributions focus on planet Earth as art-historical agent, Indian Ocean objects, flora and fauna in Southeast Asia, Mongolian environmental art, and lunar samples in China. A plenary response and a roundtable discussion complement five individual case studies. Closely engaging with ecocritical research in non-Asian art history, this panel envisions a planetary approach to art history that would complement and advance established methodologies in the humanities to illuminate the art histories of human-nonhuman relations within the ecosystems on and around planet Earth.

Chair - De-nin Lee - Professor of Art History & Associate Chair of Faculty Development, Department of Visual & Media Arts, Emerson College, Boston, MA, USA

Discussant - Aurelia Campbell - Associate Professor of East Asian Art History and Department Chair, Art, Art History, and Film Faculty, Boston College

De-nin Lee – Professor of Art History & Associate Chair of Faculty Development, Department of Visual & Media Arts, Emerson College, Boston, USA

Tectonic Shifts in Art History

The field of art history has long been shaped by chronological, geographical, and cultural boundaries, yielding the many subfields of art historical specialization: pre-Columbian art, the Italian Renaissance, Chinese landscape painting, and so forth. These boundaries were informed foremost by human histories, and the non-human has, not surprisingly, receded into the background. The Anthropocene thesis, with its recognition of the convergence of human and so-called natural histories, presents a challenge to such neat categories of specializations. From an ecocritical and earth-centered perspective, planetary ecologies cut across time and space, and art historians perforce must consider both the narrow provincialisms of their particular subfields as well as the inextricable embeddedness of all subfields within a web of relationships subject to geological, atmospheric, and ecological conditions. This paper considers Earth as an agent in art history, palpable and visible particularly in the experience and

record of tectonic forces. Taking an eleventh-century image, “Precious Blossom Cliff” by Song-dynasty painter and Song-dynasty government official Li Gonglin (ca. 1041–1106),” as a point of departure, I consider how art is expressive of both a particular human being and a vital planet. I set an exploration of Song-dynasty perceptions of vitality and modern alongside geological understanding, especially as captured in the drawing, “Unconformity at Jedburgh, Borders” by John Clerk (1728–1812), which was the basis for an illustration in the groundbreaking *Theory of the Earth* by Clerk’s friend, James Hutton (1726–97).

Anna Grasskamp – Associate Professor of Art History and Visual Studies, Department of Philosophy, Classics, History of Art and Ideas, University of Oslo, Norway

Diving for Ocean Objects: Art, Resources and Global Connections

Works of art are repositories of environmental knowledge. Paintings, sculptures, and artifacts preserve material evidence of the use of natural resources like mineral pigments, plant-based dyes, and precious metals, and contribute to a visual archive of human interaction with nature by providing pictorial records of mining and deforestation. Objects from the ocean such as pearls, shells and coral lend themselves particularly well for investigations into ecological interconnections across maritime boundaries when used in early modern art. Yet, how do they relate to representations and uses of other resources in art across Eurasia, a space dominated by European colonial and Chinese economic spheres of influence, in an era of early modern globalization from 1500 to 1800? Through a number of transcultural examples selected from the Indian ocean area this paper will examine conceptualizations of underwater diving as related to and different from underground mining to complicate our understanding of extraction processes and their multiple relations to practices of craftsmanship and art making.

Emily Teo – Postdoctoral Fellow, Gotha Research Centre, University of Erfurt, Germany

Drawing Nature in Colonial Southeast Asia, 1770-1830

How are representations of nature culturally, politically, and historically contingent, and what can they tell us about the complex relationship between artistic production and the environment? The paper presents an important episode in the history of human-nature interactions. European colonial expansion in Southeast Asia was accompanied by a systematic documentation of local ecology, to further scientific knowledge and to identify cash crops. As newcomers to foreign environments, European colonialists relied on local guides to gather specimens, and on immigrant artists, trained in Chinese painting traditions and given cursory instruction in European scientific drawing conventions. Interactions between patron, artists, and guides led to the production of thousands of natural history watercolors. Sketched and painted on European paper, depicting tropical flora and fauna, using pigments and adhesives made from local plants and minerals, these vibrantly colored artworks defy conventional cultural categories. A union of different knowledge systems, techniques, and materials, they have been described as “hybrid” and “transcultural”. Historically, these drawings were read as realistic records of Southeast Asian flora and fauna. The paper proposes that they are instead revelatory of how historical actors from various backgrounds observed and documented the environment. Using approaches from postcolonial studies and

ecocriticism, the paper sketches a history of human interaction with nature. While the colonial archive obscures the role of local actors, artworks can reveal the historical power structures, economic circumstances and knowledge systems that influenced the production of natural history knowledge in colonial contexts.

Uranhimeg (Orna) Tsultem – Associate Professor and Edgar and Dorothy Fehnel Chair in International Studies, Herron School of Art and Design, Indiana University Indianapolis, USA

Global Nomadic Art Project: East Asian Ecologies of Environmental Art

The discourse of the Anthropocene is central to the discussion of climate change and environmental issues, which are, according to art historian T. J. Demos, “first and foremost a *political crisis* (italics are original)” that is continued based on the colonialist attitudes of “destructive and utilitarian, idealized and exoticized...structuring of nature” (Demos 2016). Calling for “decolonizing nature,” he further critiques neoliberal governments and the global capital circulation markets they maintain for corporations as corrupted systems which effectively encourage depletion of natural resources and ecological destruction for the sake of economic wealth. My approach to the Anthropocene is not limited to the analysis of political failures of neoliberalism. Inspired by De-nin Lee’s edited volume that aimed at revealing deep connections between art and environment (Lee 2019), my research asks how we can further people’s thinking about nature as an inseparable part of our daily lives and repair – in practice and in academic discourse– the nature-culture divide. My research introduces environmental projects conducted in East Asia as part of environmental consciousness and (re)connection with nature. In this presentation, I will introduce a Mongolian artist Amarsaikhan and his artwork in 2019-2023 within a global outreach of a South-Korean environmental Global Nomadic Art Project (GNAP). My research aims to contribute to reimagining art history from a planetary perspective by addressing GNAP and Amarsaikhan’s landscape projects as approaches to the climate change from alternative perspectives of subjectivity and personal reflections on nature around the world.

Feng Schöneweiß – Postdoctoral Fellow, 4A_Lab, Kunsthistorisches Institut in Florenz – Max-Planck-Institut (KHI) and Prussian Cultural Heritage Foundation, Germany

Moon Rocks in China: Energy, Provenance, and the Methodological Challenges of Planetary Heritage

This paper presents a critical study of moon rocks in China, aiming to advance the methodology for the study of planetary heritage. With seemingly straightforward provenance, what does the interpretation of moon rocks reveal in the contexts of renewed space competition, heated global politics, and the Anthropocene? To tackle such methodological challenges, this paper focuses on the accession, display, and interpretation of lunar samples in China since 2020. It first presents a chronology of the outer-space missions launched by China Lunar Exploration Project (CLEP) to acquire lunar samples, including a calculation of the fuel expenditure relative to the retrieved lunar samples. The paper moves on to examine the display of moon rocks at the National Museum of China in February 2021, the establishment of lunar sample storage base in Mao Zedong’s hometown Shaoshan, Hu’nan, in December 2021, and the samples as diplomatic gifts between China and Russia. The paper concludes with

an analysis of visual, textual, and curatorial evidence interpreting the samples' provenance, laying an essential claim on the ownership of both the samples and their origin. The paper argues that the accession and presentation of moon rocks, arguably the most energy-consuming exhibits, expose how Chinese Communist Party's global ambition is deeply rooted in neo-colonialism, neo-nationalism, and lunar imperialism. As the paper will show, planetary heritage demands a new framework of analysis that incorporates the methods of ecocritical art history, provenance research, museum and heritage studies, energy history, and science and technology studies.

Aurelia Campbell - Associate Professor of East Asian Art History and Department Chair, Art, Art History, and Film Faculty, Boston College

Ming Tombs from an Environmental Perspective

How did environment and climate affect the way people buried their dead? My paper explores this question in relation to tombs built during the Ming dynasty (1368-1644) in China. The cultural elites of the prosperous Jiangnan region were predominately buried within wooden coffins placed in simple pit tombs. These tomb types differ significantly from those constructed by wealthy landowners in the north of the country during the centuries prior, which created virtual underground residences for the dead. The shift to simple pit tombs in the Ming dynasty has generally been explained as a response to the ideas put forth in the writings of the Confucian literati, which advocated for simple burials. This essay instead examines these tombs as responding to environmental concerns specific to the Jiangnan region, while also considering the how local craft industries, themselves products of the local environment, impacted the production of the grave goods.

PANEL 45 | 11:30-13:30 Room B112.C

Transmission and Transformation in Chinese Ceramic Traditions

Chair - Sabrina Rastelli - Professor, Chinese Art and Archaeology. Chief Editor of Marco Polo. Studies in Global Europe-Asia Connections. Ca' Foscari University. Department of Asian and North African Studies

Robert Żukowski - Institute of Archaeology and Ethnology of the Polish Academy of Sciences

Tang Dynasty Luxury Export Ceramics. Green Glazed Moulded Vessels from Binh Son Museum in Vietnam

In the last years of the past century the discovery of the Belitung shipwreck, sunken in the Gelasa Strait electrified archaeologists and historians worldwide. Since then, at least two other wrecks of merchant ships travelling between China and the Persian Gulf have been researched, namely Phanom Surin, found in 2013 at Samut Sakhon Province in Thailand and Chau Tan, discovered in the area of Binh Son, Quang Ngai province, Vietnam in 2011 All these discoveries and subsequent research brought to

light invaluable data and broadened largely our knowledge of the beginnings of the maritime trade in Asia. In 2020, a large number of ceramics were accidentally found by fishermen in the area of Con Dao Island in Southern Vietnam. They probably come from another Tang dynasty shipwreck sunken in the area of Southern Vietnam. A group of 34 small green-glazed vessels with relief decorations are stored in the collection of the Center for Southeast Asian Archaeology, Quang Ngai station in Binh Son, Vietnam. Their analysis sheds light on the development process of ceramic production for export in China.

Wei-tien Chang – PhD Candidate, Institute of Sinology at the Ludwig-Maximilian University in Munich, Germany

Çintamani? Some “Dotted-Motifs” Found on Chinese Blue and White Ceramics of the 14th Century

This paper is based on the *çintamani*, a motif of Buddhist origin that entered into Islamic and Chinese art around the ninth century. It basically consists of three globes within a triangular form and was generally represented by dots, globes or circles. The distribution of *çintamani* in Eurasien could be the result of cultural influences from Central Asia. Since influence occurs always mutual, as it entered the given decorative system, meanings and functions were added or transformed. For instance, *çintamani* in Ottoman art no longer meant 'wish-fulfilling jewel, 'but symbolized political power with a talismanic function. Little has been discussed, that *çintamani* equally appear on Chinese ceramics from the ninth century onwards, almost in parallel with Islamic ceramics. Motifs consisting of four, five or seven globes with the same background can also be found, especially on 14th century blue and white ceramics. They were mainly applied by dotting and were used both as secondary and main motifs. Dotted decorated ceramics were always associated with a ceremonial occasion, not just daily use. As secondary motifs, they were often combined with traditional Chinese motifs to bring happiness, good fortune or prosperity. These later objects were often designed specifically for the Yuan court or elite. In short, these dotted motifs reflect not only a Central Asian influence but also localized foreign motifs that spice up Chinese decorative themes with a nomadic festive atmosphere.

Jakub Maršálek - Associate Professor, Charles University, Prague

Imitations of Ceramic Vessels with Domed Top in the Northwest China

Ceramic vessels with domed top, the so-called *he*, are viewed as one of the hallmarks of the long-distance contacts in the beginning of the Chinese Bronze Age. They are regularly put into an association with the highly organized polities in the middle Yellow River valley, and their occurrence in various distant areas is interpreted as evidence of relations of these polities, concretely that centered in Erlitou. This does also apply to the Northwest China where this type of vessel occurred in the Qijia Culture period. Its penetration to the Northwest is put into an association with the development of the long-distance contacts between the middle Yellow River valley and the western regions. However, as already pointed out by Louisa G. Fitzgerald-Huber, first occurrence of the vessels with domed top in the broader middle Yellow River region even predated the Erlitou period, as attested for instance by their exemplars unearthed at Xiawanggang in the southern Henan Province. Recently, Shi Tao has emphasized an importance of

the exchange route directly connecting this site with the Chinese Northwest. As I will suggest, this opinion is supported by crude local imitations of the vessels with domed top which appeared in the Northwest already during the Late Neolithic Machang period. These imitations were unearthed at the sites on the northeastern rim of the Tibetan Plateau, thus suggesting early importance of this area in the connections with the east.

LUNCH | 13:30–15:00

AFTERNOON SESSION | 15:00 – 16:30

PANEL 46 | 15:00 - 16:30 Anf. I

Colonial-era Architectural and Visual Exchanges between South Asia and Europe

Chair - Sandra Jasmin Schlage - Research Assistant and Lecturer, University of Bonn

Abu Bakkar Siddique – Adjunct Faculty, Center for General Education (CGED), International Islamic University Chittagong, Bangladesh

European Influence on Nawabi Architecture of Murshidabad

The Nawabs (Rulers of Bengal Subah) played a significant role in the history of Bengal and their capital city, Murshidabad, became a thriving centre of political, economic, and cultural activity under their rule. Particularly, the Nawabi architecture of Murshidabad reflects a rich synthesis of traditional Mughal, regional Bengali, and European elements. This research explores the specific impact of European influence on the architectural landscape of Murshidabad during the 18th and 19th centuries, a period marked by intense cultural exchange and political transition in India. The consolidation of British power in Bengal, following the Battle of Plassey (1757), ushered in a phase of European aesthetic infiltration into local architectural practices. The huge palaces, religious and public buildings underwent a transformation during this time, blending traditional Mughal and Bengali styles with features derived from European such as Neo-classical columns, Palladian windows, arcades, symmetrical facades and various decorations into Nawabi constructions of Murshidabad

Sebastian R. Prange – Associate Professor, Department of Asian Studies.
The University of British Columbia

A Cradle of German Orientalism: Balthasar Springer's Voyage to India

Edward Said deliberately excluded Germany from his enormously influential study of Western Orientalism, stating that the country lacked the prerequisite national interest in the East. However, German-speaking merchants and agents were present at the very outset of Europe's encounter and engagement with Asia—a presence that laid the foundations for a specifically German Orientalism. In 1505, Balthasar Springer travelled to Asia on a German merchant ship that accompanied the Portuguese fleet commanded by Francisco d'Almeida. He recorded his experiences and observations in a diary known as *Die Merfart* ("The Sea Voyage"), which was accompanied by a series of masterful woodcuts by Hans Burgkmaier the Elder. Springer's *Merfart* became a primary vehicle through which intelligence of the newly accessible Orient reached Germany. It represents the fusion of a newly awakened popular curiosity about Asia with a surge of German mercantilism, as well as the synthesis of Springer's literary account and Burgkmaier's artful illustrations within the new medium of the printed book. Situated at the intersection of a proto-ethnological fascination with the exotic and a mercantile attention to the riches of Asia, the book offers insights into the knowledge, consciousness, and categorization of the Orient in early modern Germany. This paper examines the popularity, influence, and afterlife of Springer's *Die Merfart* to argue that it forms an important trajectory in how the German-speaking world came to understand India — and, vis-à-vis these new global horizons, also came to understand itself.

PANEL 47 | 15:00-16:30 Anf II

Food and Drinking Vessels: Their Impacts on the Material Culture of China and Beyond

Panel Description: From stem cups to ewers, from lacquer boxes to Yixing ware, many Chinese objects regarded as “works of art” were in fact created for eating and drinking. However, their practical functions, the original settings for their usage, and their roles within China’s food culture are often neglected. This panel aims to restore the original functions of these objects and investigate their significance with this new approach. By re-situating vessels in their original context of eating and drinking, this panel seeks to offer new interpretations of what these objects can tell us about China’s past and their enduring impacts on the material culture in China and beyond. By examining literary and archaeological evidence of China’s middle period, Yi Chen reveals how exotic drinking vessels from Central Asia, initially regarded as novel luxuries, have profoundly changed drinking practices in China, as well as material culture and social roles associated with drinking. Nicole Chiang investigates how eating and drinking on excursions reflects the changes of attitudes toward pleasure in Chinese history and how portable boxes used for picnics were transformed to boxes of curiosities at the Qing imperial court. James C.S. Lin discusses how the new method for preparing tea popularised in the Ming dynasty led to new types of tea vessels. Focusing on Yixing ware, the paper illustrates Yixing’s persistent significance in China and its adaptation in Europe.

Chair - Nixi Cura - Honorary Professorial Research Fellow, University of Glasgow

Yi Chen – Independent Scholar

Drinking Like a Chinese, or not? – Changes in Drinking Practices in China’s Middle Period

Drinking played important roles in ancient China. Alcoholic beverages were not only consumed for pleasure and celebration but were also an important offering to ancestors and deities at ritual ceremonies. Drinking vessels began to be an essential part of funerary goods in the Yellow River valley as early as the late Neolithic period in the third millennium BC and evolved into an elaborate ritual object system in the Shang dynasty (1600 – 1046 BC). However, the custom and role of drinking in China were not static, and changes were often evidenced in the associated material culture. Some of the most significant changes in drinking custom in China occurred during the so-called middle period, spanning several dynasties from the third to the tenth century, a period of intensive exchanges between China and its neighbouring cultures in Eurasia. In addition to the explosion of literature and documentation of alcoholic beverages, binge drinking behaviours, and feasting, material culture of the time also featured a variety of new drinking vessels, including drinking cups of various forms

but generally smaller sizes and drink containers such as the *huping* ewer and later the *zhuzi / pianti* ewer, which served drinks in a different way than in the past, when drinks were mainly ladled rather than poured in cups or bowls. By examining these changes in material culture against textual records, this paper will investigate the new drinking practices in China's middle period, as well as their long-term impact on Chinese drinking custom and social roles.

Nicole Chiang – Curator, Hong Kong Palace Museum

Packing the Perfect Picnic: From Picnic Sets to Boxes of Curiosities

Antique Chinese eating and drinking utensils are often studied as works of art, and in such contexts their original functions are often forgotten. A few studies and exhibitions have attempted to reconnect these vessels with their past. Current scholarship, however, has not investigated the concept of mobility in Chinese food culture. By exploring the transferring of food as well as the movements of eating and drinking utensils, this paper aims to provide a new perspective on eating and drinking vessels used on excursions and to examine their impacts on the material culture of late imperial China. Eating and drinking at scenic spots is an important tradition in Chinese culture. With improvements in transportation and the flourishing of the economy, by the late Ming dynasty, going on outings with food and drinks became a norm. As a contemporary travel note testifies: "...people from near and far travel by boat, carrying wine and food... They ride horses, donkeys, or sedan chairs, all carrying food and drinking vessels..." Utensils suitable for picnics became widespread with the new trend. Ming literati paid great attention to the paraphernalia used for excursions, attaching particular importance to portable boxes and stoves. Many books of the time not only emphasised the practicality of these objects but also discussed the difference between elegant and vulgar ones, contributing to the shaping of literati taste. In the Qing dynasty, multi-layered boxes used on outings came to influence the packaging of objects and the court turned them into boxes of curiosities.

James Lin – Senior Curator, Fitzwilliam Museum, Cambridge University

Catering for Afterlife

The new method for preparing tea drinking in the Ming dynasty (1368-1644) resulted in the adoption of new vessels, such as tea pots, small tea cups, tea caddies and other tools. Teawares made in special kind of red clay in Yixing, Zhejiang province began to develop, known as Yixing *zisha* tea pots. New types of teawares in porcelain also became popular in Jingdezhen, Jiangxi province during this period. During the reign of the Wanli Emperor (1572-1620), the kilns at Jingdezhen became the main production centre for porcelain exports to Europe, including large quantity of teawares. The spread of tea drinking and teawares in Europe as a result of maritime trade, led to the distinct tea cultures and inventions of teawares in Europe, such as milk jugs and sugar bowls. The Yixing teapots and porcelain teawares from Jingdezhen were found in some shipwrecks, such as Nanking cargo of 1752 and Desaru shipwreck dating to 1840. Those that safely arrived in Europe were largely copied by various porcelain workshops with some variations. Although tea pots in *famille verte*, *famille rose* and blue-and-white were largely produced in Jingdezhen for the export market and copied

in Europe, but they were hardly seen in China and the Yixing tea pot remained a Chinese favourite. This research aims to discuss the objects that were invented due to the new fashion and how they were adapted in a new culture.

PANEL 48 | 15:00-16:30 Anf III

Migration of Artisans: Geographical mobility, Innovation, and Circulation of Knowledge

Panel Description: The movement of artisans has been a crucial, albeit often understudied, process in the birth of new artistic styles and forms that transcended the boundaries of time, space, and medium. As artisans migrated, they facilitated the introduction of knowledge from their repertoires of skills and artistic traditions, while adapting to local materials and working conditions. The current panel aims to explore the migration of skilled artisans during the fifteenth to eighteenth centuries, a time marked by exchanges in trade, materials, and techniques. Focusing on different patterns of movement and forms of connectedness, the panelists address key questions such as: How was technical knowledge transferred from one place to another? What new ideas and innovations arose from these technical exchanges? And how did they engage in the process of adaptation to new working environments? In this panel, Shengnan Dong presents a case study on the construction of the Chung Riwoche Stupa in Tibet during the fifteenth century and examines the transmission of architectural skills through the relocation of underrepresented artisans from varied regions. Judy Law focuses on the migration of potters from Jingdezhen to Zhangzhou and their significant role in facilitating the development of new porcelain products at the Zhangzhou kilns during the late sixteenth and early seventeenth centuries. Kexin Ma explores the dynamic movement of artisans at the Qing Yongzheng court (1723–35) involved in the production of the Guwan tu handscrolls, delving into their agency in promoting a syncretic style for the court's painting products.

Chair - Anne Gerritsen - Professor of History, University of Warwick/ Chair of Asian Art, University of Leiden

Shengnan Dong – SOAS University of London

Temporary Migration: Artisan Mobility and Material Circulation in Architectural Construction of Fifteenth-century Tibet

This paper examines patterns of artisan migration and the transfer of architectural skills through the construction of the Chung Riwoche Stupa, located in the western end of Lato. Unlike other major fifteenth-century Buddhist landmarks, which were typically constructed in capital cities by competing dominions seeking to assert their authority, the Chung Riwoche project was built far from any political centre, presenting a unique case of skill transfer and resource circulation. Focusing on the often-overlooked

artisans rather than the architect Tangtong Gyelpo (1361–1485), this paper explores how craftsmen from distinct regions were relocated to Chung Riwoche to contribute to the stupa's construction. The temporality of their migration and their varied origins highlight a broader pattern of labor mobility in architectural construction during this period. The artisans must have been familiar with the other stupas of the same style and brought with them the techniques required for this type of stupa building. This is further illustrated by the close similarity of architectural details between these structures. Further investigated are the practical challenges these artisans faced, such as sourcing and transporting materials that were unavailable locally. It also considers the recent construction of an iron bridge, which greatly facilitated the migration of labourers from Lower Ngari and allowed for the transportation of building materials, such as wood, which was central to the project. Ultimately, this study offers new insights into the ways travelling artisans facilitated the transformation of a borderland into an important sacred place in fifteenth-century Tibet.

Judy Law – University of Warwick

From Jingdezhen to Zhangzhou: Porcelain, Trade and Technological Exchange in Late Ming China

From the sixteenth century, the establishment of global maritime trade networks that spanned Asia and Europe resulted in a drastic increase in world demand for Chinese commodities, triggering an immense inflow of silver into the Ming empire. Zhangzhou, situated on the southern coast of Fujian province, largely benefited from the lucrative maritime trade and the insatiable demand for Chinese goods from overseas markets, especially after the lift of the sea ban on the Yuegang seaport in 1567. To meet the growing demand for blue and white porcelain, a large-scale ceramic production centre was formed along the Jiulongjiang river basin in the hinterland of Yuegang. During the late Ming period, other than the world-renowned Jingdezhen kilns in Jiangxi, Zhangzhou kilns in Fujian were also primary producers of export porcelain. Significantly, porcelain provides striking evidence of the artistic and technological exchanges between the two kilns, even though they were geographically distant. By examining the widespread archaeological materials, this paper considers that it is possible to trace the stylistic transition of Zhangzhou porcelain. It suggests the economic development of Zhangzhou guaranteed success and prosperity, which attracted skilled Jingdezhen artisans with advanced techniques to relocate to the region in search of better employment opportunities, leading to technological advancement and innovations of Zhangzhou kilns in the early seventeenth century. The case demonstrates how two kilns from distinct regions of China were connected to satisfy the diverse needs of customers during the rapid expansion of the world market in a globalizing era.

Kexin Ma – College of William and Mary

Manufacturing Handscrolls: Artisan Mobilization and Syncretism in Painting at the Yongzheng Court (1723–35)

This paper delves into the multidirectional movement of artisans serving at the Qing court during the Yongzheng reign (1723–35) through the lens of two handscrolls entitled *Guwan tu* 古玩圖 (Pictures of Ancient Playthings). Each scroll, presumably part

of a series, measures over 2000 centimetres in length and 60 centimetres in width, depicting nearly 500 objects in a European-inspired illusionistic manner. The making of these scrolls entails the mobilisation of artisans from varied workshops at the court, including those from outside the imperial capital, whose contributions have often been overshadowed by the resulting artworks. By reconstructing the scrolls' production process — from their mounting to the rendition of the objects — using records from the imperial archives, this paper explores how artisans relocated to the court and engaged with technical knowledge and visual traditions derived from earlier periods, contemporary practices, and those from outside China to produce innovative imperial products. Special focus will be given to specific groups of artisans, such as the *nanjiang* 南匠, or southern artisans, mostly from the Jiangnan area, and local painters who had knowledge of European painting techniques. Their working routines, agency in adopting varied artistic approaches, and their negotiation with the imperial patron will be examined in detail. Through this investigation, the paper argues that the migration of artisans was key to the creation of distinctive visual forms at the Yongzheng court, contributing to the syncretic nature of Qing imperial products, which are often seen as bound by standardised manufacturing norms.

PANEL 49 | 15:00-16:30 Anf IV

Ambivalent Movements: Travel as Represented in 20th Century East Asian Visual Culture

Panel Description: Natural disasters and ensuing famine, the rise of middle-class leisure travel, the professionalisation of journalistic careers, radical political movements and state-building activities, among other events, all resulted in the ever-increasing mobility of people into, out of and within China over the course of the twentieth century. This panel will focus on the representations engendered by those movements and migrations, specifically in the visual arts of China and Japan during the twentieth century. Recent literature on the relationship between Republican-era infrastructure projects and landscape painting and photography (Noth 2022), and between plein-air drafting and China's state construction projects during the 1950s (Ho 2020), have provided rich insights into the experiences of artists over the course of their travels, whether carried out by choice or by necessity. Building on these valuable contributions, this panel expands the scope of that subjectivity to include those image-makers who may not have identified as artists at all, those working outside of mainland China or East Asia and those whose cultural production may have, until recently, not been thought of as 'art' to begin with. Further, this panel seeks to investigate the ambivalence or disjunction between an individual's experience of travel, and the representation of that travel in visual form, either through the individual's own efforts or through those of the state.

Chair - Juliane Noth - PhD Candidate, Charles University

Stephanie Su – Assistant Professor, University of Colorado Boulder

Chasing Lights: Onchi Kōshirō's Travel in Wartime China

On April 20, 1939, one of the most important print artists in twentieth-century Japan, Onchi Kōshirō (1891-1955), embarked on a trip to China. During the next 40 days, Onchi traveled around cities in southern China under Japanese occupation, such as Shanghai, Nanjing, Suzhou, and Hangzhou, and documented his experiences with prints, sketches, and photographs. This series of works was unusual. Unlike other war campaign paintings, which usually depicted Japanese soldiers' bravery, strength, and endurance, Onchi's works focused on China's poetic landscapes. Through architecture and different types of transportation, Onchi played with lighting effects and simple composition to portray a peaceful world without any suffering. Centering on this series of works, this paper asks how a modern artist like Onchi negotiated the tension of artistic freedom and the political needs of the Japanese empire. What did Chinese landscape mean for a modernist artist like Onchi? What could the Chinese landscape offer to Japanese artists that the landscape of Japan could not? What did he try to explore in works of different mediums? Onchi had been experimenting with and blending different artistic mediums through his versatile skills in printmaking, book design, poetry, and painting. Although the Japanese government sponsored this trip, Onchi's work avoided the political overtones and created his aesthetic realm. Through visual and textual analysis, this paper argues that the Chinese landscape not only stimulated Japanese artists' creativity but also exposed problems of modernity.

Mariia Guleva – PhD Candidate, Charles University

Homescapes, Foreignscapes: Representations of China and the World in Magazine Cartoons during the 1950s

Chinese cartoonists of the 1950s, such as Mi Gu 米谷 (1918–1986) and Hua Junwu 华君武 (1915–2010), had rich experiences of travelling: in the 1950s they traversed China and, at times, visited other countries, primarily within the socialist camp but also reaching into the capitalist world. The very nature of cartoonists' profession meant that they produced numerous sketches which were published afterwards, sometimes as albums and other times as multi-panel sets in newspapers and magazines. The themes and compositions of such travel sketches were defined by ideological conditions of China in the 1950s, so Paris and London were represented less as unique cityscapes and more as sites of human suffering and injustice. Moscow, Beijing, or Yunnan, on the other hand, were visualised so as to convey the sense of space and light. These principles and the selective gaze distinguishable in such cartoons certainly came into contradiction with cartoonists' personal experiences of the places they visited. In this talk I propose to ponder the strategies of exoticising, domesticating, and alienating landscapes in the cartoons published in *Manhua* 漫画 magazine between 1950 and 1960, when all under heaven was constructed anew into the national domain of the People's Republic of China, the space of international socialist fraternity, and the lands yet unsaved from their capitalist or colonial state. I also turn to the cartoonists' memories of their travels, however laconic they are, to juxtapose the ideologically determined representations against later personal views.

Elizabeth Emrich-Rougé – Visiting Research Fellow, Cambridge University

Flooded Streets and Mountain Peaks: Travel and the Development of Luo Gusun's Photojournalism, 1931-1937

Travel, as a leisure activity and sometime political necessity, has a long association with artists in China. Late nineteenth and twentieth-century photography created in connection with travel sometimes embodied literati traditions of painting and landscape viewing as well as the political and economic interests of the state and of private enterprise. (Ho 2020; Corrigan and Tung 2022; Noth 2022; Moore 2022). However, less attention has been given to how travel intertwined with the practice of photojournalistic photography. Further, while photojournalism in early twentieth-century China has been discussed in relation to war and upheaval (Gao 2023), there has been very little analysis of the photographs of sporting events or coverage of natural disasters in magazines like *Zhonghua Yuebao* (*Central China Monthly*), on the front page of the Saturday photography supplement to the *Dongnan Ribao* (*Southeast Daily*), usually featuring women or children. In point of fact, photographs by the photojournalist, cartoonist and artist Luo Gusun (羅穀蓀, n.d.) were published in all of the above-mentioned contexts, and others, including journals produced by photographic artist groups like the Black and White Society, and those by politically active cartoon artists. Therefore, this paper seeks to enrich our understanding of photojournalism in Republican-era China by focusing on the work of Luo Gusun and how travel contributed to the development of his photojournalistic career through quotidian and current events imagery.

Transformations in Religious Expression: Place, Faith, and Material Cultures in Japan

Panel Description: This panel investigates the dynamic interplay between local places, faith, and material culture by focusing on how religious practices and texts are manifested through material culture across various regions of Japan. The first presentation examines visual representations of a 14th-century Japanese text across multiple historical periods. Analyzing illustrated works, manga, the locations of commemorative monuments, and other depictions from the early-modern period to the present reveals how the work and its author have been enshrined within Japan's collective cultural memory. The second one explores archaeological findings in Kyushu, where discoveries of Christian artifacts from the late 16th century have revealed the integration of Christianity into local religious practices, suggesting how foreign faiths were localized and reflected in regional material culture. The third one investigates the legacy of Takayama Ukon, a Christian leader from Japan's late 16th and early 17th centuries, and how his memory has been visually immortalized through statues, paintings, and monuments in diverse locales, including Japan and the Philippines. The final one focuses on "visiting deities" (*raihōshin*) in Japan's Southwestern Islands and the use of minimally processed natural materials, such as straw, to show how these materials shape both religious experience and the material culture of the communities involved. The four presenters highlight the pivotal role of regional context, spiritual traditions, and physical artifacts in influencing religious expression and preserving collective memory by combining literary analysis, visual representations, and archaeological findings.

Chair/Discussant - Christopher M. Mayo - Professor, Nagoya Gakuin University

Christopher M. Mayo - Professor, Nagoya Gakuin University

Tsurezuregusa's Visual Transformations: A Dynamic Legacy from Medieval to Modern Japan

This presentation explores the visual transformations of a 14th-century Japanese text from medieval times to the present. Although usually treated purely as a literary work by scholars, Kenkō Hōshi's *Tsurezuregusa* (Essays in Idleness) is deeply rooted in specific historical places, events, and cultural traditions that provide critical context to its essays. Recently, researchers have begun to look beyond *Tsurezuregusa's* literary merit to uncover its wealth of material concerning medieval culture, including people, places, and traditions. From the early modern period, the text began to accrue additional content, and this presentation aims to understand better some of the meanings that people imbued it with, the significance they drew from it, and the mediums they used to visualize it. In addition to commentaries that substantially increased the amount of text in *Tsurezuregusa*, there were new embellishments in the form of illustrations that

accompanied the text. Beyond the text, biographies were fashioned to complement it. Moreover, new historical sites were created to give physical shape to the words on paper. By examining how these re-imaginings have taken shape, this presentation demonstrates how Tsurezuregusa has been firmly embedded in Japan's collective memory, illustrating the dynamic interaction between written descriptions and visual depictions.

Toshio Kage – Professor, Nagoya Gakuin University

Excavating the Residence of Ōtomo Sōrin, a Christian Daimyo in Bungo, Japan

In present-day Ōita City on the island of Kyushu, excavations of the residence (yakata) of the Ōtomo, a prominent daimyo house from the Warring States period, and the medieval city of Funai in Bungo Province, have been ongoing for 25 years. Numerous structures have been uncovered, including medieval daimyo residences, temples, warrior houses, townhouses, and roads. Among the many artifacts found, some are unsurprisingly related to Christianity. Among the Christian artifacts unearthed in Funai, medals (medai) are common. The most significant example is the so-called Veronica medal, which has images of Christ on one side and the Madonna on the other. These medals are believed to have been locally made in Funai, based on the ones introduced by missionaries. Furthermore, multiple burial sites containing human remains have been found at the former church site in Funai. Eight of these graves are presumed to contain the remains of infants who may have died at an orphanage. These graves date from the 1570s and 1580s. Christian graves, with the deceased laid out in rectangular wooden coffins, were found alongside non-Christian graves, where bodies were buried in the traditional Japanese crouched position in square wooden coffins. This arrangement suggests that people who died in hospitals or church-related facilities were buried together, regardless of their faith, reflecting a spirit of religious inclusivity.

Namie Murata – M.Div. Equivalent Student, Christ Bible Seminary

From Exile to Beatification: The Cultural and Religious Commemoration of Takayama Ukon

Takayama Ukon is known as a Christian daimyō who was formally recognized as “Blessed” by the Pope in 2016. However, how his “image” has evolved over the roughly four centuries since his time remains largely unexplored. Investigating how his flexible and evolving persona has been shaped through monuments, paintings, and relics is essential. During the time when Ukon was active as a Christian daimyō, he gave up his status and wealth for his faith and was ultimately exiled, dying in Manila in 1615. However, after Christian prohibition from the 17th to the 19th centuries, how has Ukon's image been remembered and passed down through later generations? This issue extends beyond simple historical evaluation and should be examined from various perspectives. In particular, the paintings and statues depicting Ukon serve as significant media, symbolizing his faith and hardships and reflecting how he has been remembered in Europe, Southeast Asia, and Japan. These works emphasize Ukon's religious strength and his image as a martyr during the period of Christian persecution

while also reflecting the syncretism of Shinto and Buddhism and the fusion of cultures. Additionally, relics and archaeological sites related to Ukon that have been discovered offer important insights into his faith and daily life. By studying these materials, we can better understand the role Ukon played, not only as a historical figure but also in shaping the understanding of the Christian faith and culture in Japan.

Kiyoshi Miyasaka – Associate Professor, Nagoya Gakuin University

Nature Embodied: Exploring the Role of “Grass-Clad” Visiting Deities in Japanese

In various regions of Asia, including Japan, rituals honoring raihōshin (“visiting deities”), who bestow blessings from the otherworld, have been passed down through generations. In Japan, folklorist Orikuchi Shinobu considered them to be marebito, a concept that has become integral to understanding Japanese religious practices. While the rites and legends surrounding them exhibit wide diversity, the deities frequently wear plant materials such as straw and leaves in their natural state, prompting their collective identification in Japan as “grass-clad deities.” Though earlier research has alluded to the relationship between visiting deities and their “grass-clad” appearance, it has rarely been treated as a central focus of study. This presentation introduces key raihōshin rituals from Japan’s southwestern islands, including Akusekijima’s “Boze,” Miyakojima’s “Paantu,” Ishigakijima’s “Mayunganashi,” and Iriomotejima’s “Akamata and Kuromata,” to explore the symbolic meanings of their minimally processed plant costumes. It reexamines one symbolic framework present in prior scholarship: how “grass” signifies the natural world (the otherworld) contrasted with the human cultural world and the interpretations of the visiting deity’s masked face peeking through the grass as a personification of nature.

PANEL 51 | 15:00-16:30 Room B112.C

Symbolism of Animals and Landscapes in Chinese Art Tradition

Chair - Arnaud Bertrand - Curator of Ancient Chinese and Korean collections, Musée Guimet

Yue Kuang – PhD candidate, Free University of Berlin

All Rare and Exotic Beasts Assemble in the Great Ming: The Handscroll of Real and Imaginary Animals

The handscroll *Bestiary of Real and Imaginary Animals*, dating to the Ming dynasty and currently housed in the Smithsonian National Museum of Asian Art, depicts 105 creatures set against continuous landscapes. Notably, it features both traditional mythical beasts and rare tribute animals from foreign lands. This paper examines the reasons for depicting such a diverse array of animals and their underlying significance.

First, I will reconstruct the original context of the handscroll's production. By analyzing tribute histories and the portrayal of tribute animals like rhinoceroses and giraffes, as well as the brushwork style, I argue that the handscroll was likely produced by a mid-to late-Ming court painter for an audience of the emperor or high-ranking officials. Second, I will interpret the selection of fantastic beasts in the handscroll. By examining textual and visual representations of these fantastic beasts from earlier periods to the Ming dynasty, I will reveal how court painters deliberately chose such figures to convey auspicious omens and symbolize the concept of tribute from all nations to the Ming court. Finally, by considering the political context, I will demonstrate how the court painter employed a naturalistic style to create a sense of "reality", uniting animals from different times and places to construct a vision of rare creatures converging under Ming rule, reinforcing the narrative of the Ming Empire as the center of a cosmopolitan world order.

Yuxi Pan - PhD Candidate, SOAS University of London

Merging Landscape with Animal: Realism, Idealism and Archaism in the Horse Paintings of Zhao Mengfu and Zhao Yong

Previous scholarship on horse paintings in the Yuan Dynasty has largely focused on how the painting styles drew from Tang and Northern Song masters like Han Gan and Li Gonglin. However, this focus overlooks a significant innovation in Yuan horse paintings: the integration of landscape and animals. This new compositional approach, also seen in paintings of other animals such as eagles, marks a distinct trend. In this paper, I examine works by Zhao Mengfu and his son, Zhao Yong, to explore how they craft narratives by combining horses, grooms, riders, and the landscapes of northern China. Firstly, I investigate whether these artistic arrangements embody natural conditions and the hunting activities of Mongol nobility, contextualizing the paintings within the intertwined relationships between horses, humans, and the environment. Secondly, I examine the relationship between 'Subject' (主) and 'Guest' (賓) in these paintings, as highlighted in contemporary painting theories. These works challenge the traditional view that landscapes, figures, or horses are the sole 'subjects,' with 'guest' elements regarded as supplementary or secondary. I argue that the 'guest' elements are instead cleverly utilized to complement or accentuate the 'subjects,' thereby creating an idealized vision. Finally, I analyze the painting techniques, concepts and objectives of Zhao Mengfu and Zhao Yong, contending that they blend realism, idealism and archaism in their horse paintings, challenging the prevailing view that Yuan painters predominantly adhered to an archaic style.

Yan (Fiona) Lin – Associate Professor Northwestern Polytechnical University, Xi'an

Crafting Identity: The 'Animal Style' Gold Artefacts Found in the Majiayuan Cemetery (4th–3rd c. BCE), North-West China and Eastern Eurasia

The 'animal style' is a recurring theme in ornamentation of gold artefacts in early China as evidenced in rich mortuary evidence from the elite burials dating from the 4th century to the 3rd century BCE found in north-west China. At the Majiayuan cemetery at Zhangjiachuan in Gansu, a large number of gold plaques were embossed or carved

with zoomorphic figures, such as ibex, tiger, deer, birds of prey, and fantastic beasts. These animal figures notably represent a variety of contemporary types and imagery used to decorate the gold and silver artefacts found in the elite burials in other parts of north-west China, and large kurgans in the Altai region, Kazakhstan and southern Siberia, which has arisen a wider interest to investigate artistic exchange and technology transfer in Eurasian antiquity. Little was known about their users and producers outside of contemporary writing until the last two decades. The increased scientific analyses dedicated to technological characterization of early gold found in north-west China, provide important clues to understand the meaningful use and production techniques of 'animal style' gold artefacts, however, the dynamics of interaction networks between north-west China and the central Asian steppes received little attention. The current study presents interdisciplinary research with a comprehensive comparison in terms of styles, iconographies and techniques in light of the Majiayuan excavations and other archaeological discoveries in Eastern Eurasia, allowing us to investigate the possible provenances and craftsmanship traditions involved in the production and consumption of the 'animal style' objects at regional scale.


COFFEE BREAK | 16:30 - 17:00

GENERAL ASSEMBLY | 17:00 - 18:00 ANF. I

EAAA + ACN EUROPE MEETING | 18:30 ANF. I

Day 4

Thursday, 11 September 2025

 Museum of Orient (Fundação Oriente)


Optional program for participants by the University of Lisbon's Centre of Archaeology:

Kawano Kazutaka - Director of the Curatorial Research Department, Tokyo National Museum

Visualized Death Images: Comparative Archaeology of Japanese Kofun Tumuli and Northwestern Iberian Colored Dolmens

In Japanese archaeology, *sōshoku kofun* (decorated tombs) refer collectively to mounded tombs and *yokoana-kei* tombs (side-opening tombs carved into cliffs), where pictorial renditions were applied to the internal burial facilities using reliefs, incisions, and paintings. These depictions include both geometric and figurative patterns. Japanese archaeologists have been actively employing new analytical and recording methods in their investigations of *sōshoku* tombs. Notably, the image analysis technique known as “decorrelation stretch,” which enhances pictorial motifs and patterns by altering colour profiles, has led to significant advances in the comparative study of prehistoric paintings. Recently, scholars have suggested situating decorated tombs within the broader context of world human history by comparing their patterns and artistic techniques with those found in cave paintings. This has led to the hypothesis that decorated tombs with mural walls may have originated from the northwestern Iberian Peninsula, where cave paintings created by early *Homo sapiens* are densely concentrated. When focusing on motifs, scholars have observed that, while cave paintings and rock art are distributed globally, decorated tombs can be categorised into four distinct groups. These findings strongly suggest that comparative studies of decorated tombs have the potential to enhance our global understanding of the significance of *sōshoku* tombs within human history.

LUNCH | 13:00– 14:30

 Gulbenkian Museum (*Fundação Gulbenkian*)

INTRODUCTION TO THE GULBENKIAN MUSEUM COLLECTION | 15:00

Day 5

Friday, 12 September 2025

 School of Arts and Humanities, University of Lisbon, Lisbon

REGISTRATION | 8:00–17:30 (Atrium Anf1)

MORNING SESSION | 09:00–11:00

PANEL 52 | 9:00 - 11:00 Anf. I

Interdisciplinary Studies of Mortuary Practices, Symbolism, and Regional Variations

Chair- Elisabetta Colla - CH-ULisboa; UNIARQ; ACN and ACN-Europe and EAAA

Qipeng Yan – Curator of Henan Provincial Institute of Cultural Relics and Archaeology, China and the PhD Candidate in Archaeology, Zhengzhou University

*Tang Dynasty Disasters and Humanitarian Responses:
An Anthropological Investigation of the Human Remains Burial
Pit at Tang Kaiyuan Temple, China*

The burial pit site at Tang Kaiyuan Temple consists of 14 individual burial pits. Based on the site's stratigraphy, unearthed artifacts, and dating results, it is estimated to date to the mid-to-late Tang Dynasty. These burial pits represent short-term, one-time burial events. The human remains were arranged in an orderly manner, layered one over the other, with each pit containing approximately 100 to 200 individuals. In total, the site is believed to hold the remains of nearly a thousand individuals. After two years of laboratory research and cleaning, we have completed the excavation of six burial pits, identifying and statistically analyzing the minimum number of individuals, their sex, and their age at death. Using a combination of dating techniques, paleodemography, paleopathology, 3D imaging and reconstruction, and ancient pathogen DNA analysis, we discovered several key features of the site: it holds a large number of human remains, concentrated in a specific time period, buried on a large scale in a short time frame. The individuals buried were local residents of the Central Plains, showing a high rate of juvenile mortality and a relatively low average age at death, with low trauma rates and evidence of non-lethal infectious diseases. This suggests that the individuals died due to unnatural causes, likely related to epidemic outbreaks in the Central Plains during the mid-to-late Tang Dynasty. Furthermore, the burial practices are strongly linked to temple-based care and burial, indicating a unique form of funerary behavior.

This discovery is the first of its kind in China, making it a site of significant historical importance.

Fan Zhang - Assistant Professor, Tulane Univer

Underground Peony Flowers: Spatiality, Entanglement, and Identity in Liao Tombs

This paper examines peony flowers depicted in tombs of the Liao Dynasty, a regime established by the nomadic Khitan people and controlled North China from the 10th to the 12th century. By tracing the changing locations of peony flowers in the burial space, ranging from funerary beds and sarcophagi to walls of tomb chambers, this paper articulates different layers of spatiality associated with peony's presence in mortuary architecture. Employing the framework of "entanglement" by Ian Hodder, this paper interprets the spatiality through the lens of human-nature relationship. I argue that, on the one hand, peony flowers depicted on funerary beds and sarcophagi mirror flower paintings on screens that create an intimate space around the human body. The flower and the deceased are intertwined — the screen decorated with peony flowers enclosed space, which became the extension of the deceased's body. On the other hand, tomb murals featuring peony flowers, which usually coexisted with *taihu-rock* and insects, transform the burial space into a garden, bridging the human living quarter and the natural landscape. Lastly, this paper explores peony flowers' symbolic meaning as part of the royal regalia by examining contemporaneous textual sources. Through a comparative analysis of peony flower paintings from the Tang, Song, and Liao Dynasty, I explain how the Kitan elites appropriated the visual rhetoric of peony flower originating from the Han Chinese visual tradition to assert its legitimate rule over the Chinese land.

Laetitia Chhiv – Postdoctoral Researcher, CRCAO (Paris)

A Scholar's Journey to the Afterlife: Case Study of Wangjiazui Tomb M798, Late 4th Century BC, Hubei, China

The M798 tomb from Wangjiazui cemetery was unearthed in 2021 near the middle reaches of the Yangtze River, which formed the heart of China's Chu kingdom between the 7th and 3rd centuries BC, and where tens of thousands of burials have been excavated in contemporary times. This tomb, which is dated to the end of the 4th century BC, displays many features typical of Chu kingdom during this period. Above all, it is one of the few antique Chinese tombs to have yielded a batch of inscribed bamboo slips of exceptional volume and content. The textual corpus, which includes 3,200 bamboo slips, consists of long series of sayings attributed to Confucius (551-479 BC), collections of poems, as well as the oldest musical scores unearthed in China. The discovery of such a huge corpus in this grave leads us to consider the deceased's social class. For this purpose, we will examine the structure of the tomb, the composition and organization of the funerary material, which we will relate to the manuscripts stored in the coffin. We will then determine that the tomb's occupant was a Chu kingdom scholar. This case study will provide the basis for a more general reflection on the identity and attributes of "scholars" during this period of Chinese antiquity.

Chun-I Lin – Assistant Professor, The Graduate Institute of Art History at National Taiwan University

Transmission of Burial Customs between Luoyang and the Northeast Frontier of the Tang Empire: Taking the Yellowish Lead-Glazed Figurines as a Case Study

Yellowish lead-glazed figurines were a type of figurine with a white clay body and a transparent lead-glaze with a yellow or green tint. They were produced during the early Tang dynasty. The Luoyang area (present-day Luoyang, Henan province) was a major production center and was the Eastern Capital of the Tang Empire from 657 CE. A large number of these figurines, almost identical to those found in Luoyang, have been discovered in Liucheng (present-day Chaoyang, Liaoning province), a military center on the northeastern frontier over a thousand kilometers from Luoyang. Many scholars have suggested that these figurines were produced in the Luoyang area and then transported to Liucheng. This paper will re-examine this hypothesis and investigate how and why the designs and the repertoire of Luoyang figurines became popular in the northeastern frontier. While most studies focus on the figurines themselves, this paper emphasizes their archaeological context and the cultural background of the tomb owners, as revealed in their epitaphs. It will begin by demonstrating that in present-day Chaoyang, tombs containing yellowish lead-glazed figurines are distinct from other local tombs in terms of their structures and the assemblages of burial goods, and are similar to the tombs in present-day Luoyang. It will then investigate how and why these figurines were transmitted to and became popular in Chaoyang, arguing that this was primarily based on the social status of the tomb owners and the network of officials and officers across the Tang Empire.

Architectures of Enjoyment In Urban Japan

Panel Description: As Henri Lefebvre explains in *Toward an Architecture of Enjoyment*, architecture is a question of speculation, asking us to consider the necessary link between space and *jouissance* as one of bodily immediacy. Lucas Ferraço Nassif starts the discussion by bringing together the Japanese fashion designer Rei Kawakubo and her brand *Comme des Garçons* with Ferenczi's speculations on a boy relearning to live underwater, in a bathtub. In both cases, everyday architectures become modes of access to a possibility of enjoyment and becoming. Helena Čapková then examines the post-1923 Tokyo cityscape as a foreign organism designed for enjoyment as seen in particular in the works of Sutemi Horiguchi, Antonin Raymond and Wajirō Kon. Christophe Thouny in turn takes the example of Kon's 1929 *New Guidebook to Greater Tokyo* and his modernologist surveys of the near-suburban park of Inokashira to explain Kon's theory of urban dwelling as a question of aesthetics, the possibility to encounter "accidental beauty". In conclusion, Toshiya Ueno considers the place of Tokyo in postwar urban visual culture, in particular through the works of Wim Wenders, Ozu Yasujirō and Félix Guattari. Looking at Wender's 2023 *Perfect Days*, Ueno warns us of a reading of the urban landscape too complicit with neoliberal urbanism and argues for the need of an ecosophy to reopen Tokyo to an urban future.

Chair/Discussant - Helena Čapková Associate - Professor, Ritsumeikan University

Lucas Ferraço Nassif – Researcher, Nova Institute of Philosophy, NOVA-FCSH, Lisbon

Kawakubo Rei and The War Machine: Compositions

Sandor Ferenczi, when writing *Thalassa* (1924) on the theory of genitality, brings the case of a young homosexual man who manages to live underwater by using a long tube to breathe while lying on the bottom of a bathtub. The psychoanalyst states that the case is an instance of the maintenance of an archaic aquatic status or fetal situation that is kept in the body by the unconscious throughout the evolution of the species. Studying the fashion of Rei Kawakubo's *Comme des Garçons*, my presentation aims at complexifying the concept of the sea of the Thalassa – its importance when thinking the libido, the drives, and the relation between the death drive and *jouissance* – by working with Gilles Deleuze and Félix Guattari's notion of the war machine and its agency. Like the boys, how is it possible to live underwater? What is produced by the intensity of an assemblage: by a bathtub filled with warm water, a long tube, and a mouth? I intend to elaborate on the weapons of a war machine Rei Kawakubo designs, their relations to movement, and her composition of *scenarios*, of both narratives and spaces. Her collections, concerned with the invention of new modes of perception and affection, may tension the smooth and the striated spaces, ornamentally writing a story of perspectivist navel combats. Rei Kawakubo's productions are not clothes, but objects that meet other objects, manifestations of forces, desiring actions – *Body Meets Dress, Dress Meets Body* (1997).

Helena Čapková – Associate Professor, Ritsumeikan University

Foreign Tokyo – Modernizing for Enjoyment

The point of departure for exploration of Tokyo cityscape in this paper will be the monumental destruction of the Japanese capital in the earthquake of September 1st, 1923. Although foreign or hybrid architectural style was promoted as an appropriate typology for new public buildings from the Meiji period onwards, the trend had outgrown the strategy and foreign or hybrid style architecture was becoming more and more prominent in the city, city centre specifically. The earthquake provided the architects with unprecedented opportunity to redesign the city according to their and their clients' different agendas. We will look at a small group of architects who represent different approaches toward the reconstruction which ultimately transformed Tokyo into an unusual, and to a great extent foreign organism. The group includes architect Sutemi Horiguchi and his ideas about new Japanese modern architecture, architect Antonin Raymond and his Japanese design office that built in a variety of hybrid architectural for corporate, public as well as private clientele, and finally architect and theorist Wajirō Kon whose writing captured the gradual and ongoing transformation of architecture in dynamic relationship with life, its demands as well as navigation within it.

Christophe Thouny – Associate Professor, Ritsumeikan University

Dwelling in Passing: Encounters with Accidental Beauty in Post-1923 Tokyo

Urban modernity in Japan has been historically understood as an experience of radical disorientation and loss, while also being part of a global movement of urbanization. Evanescence might be the term that best captures this experience, and the urban architect and ethnographer Wajirō Kon precisely attempted to give shape to this everyday experience of evanescence in what he called modernology, the science of modern urban everyday life. In this presentation, I discuss Kon's radical intervention in theories of urban experiences by combining functional design and aesthetics in post-1923 Tokyo. In difference to contemporary discussions of urban experiences in terms of alienation, functionalism and consumerism, Kon tried to record urban everyday experiences through the evanescent use of objects and places. This was for him first a question of dwelling, and in particular of finding the appropriate dwelling form for experiencing an insistent urban situation already planetary. Starting from a discussion of post-earthquake shelters and the short-lived Barrack Decoration Company, it becomes clear that urban dwelling implied for Kon, and us, a generative tension between need and pleasure, and in particular the capacity to encounter what he called "accidental beauty". Taking the case of the 1925-27 surveys of the western near-suburban park of Inokashira and the modernist 1929 *New Guidebook to Greater Tokyo*, I show in conclusion how the barrack becomes the minimal urban dwelling form, from Kon's pre-1923 studies of country housing to post-war urban everyday life studies.

Toshiya Ueno – Professor, Wakō University

(Im)Perfect Days in the Future Archeology of Tokyo

Almost 40 years ago, the German director Wim Wenders made a film titled *Tokyo-Ga* dedicated to the Japanese director Yasujiro Ōzu. In this film, Wenders tried to dig out

and articulate a series of layers of Japanese culture, gestures, urbanism, fashions, architecture, aesthetic etc... Félix Guattari's friend, Franco 'Bifo' Berardi addressed this film in his reading of Guattari and urban (spatial) unconsciousness, while Gilles Deleuze was famously inspired by Ozu for thinking cinema. Last year, Wenders presented a new film titled *Perfect Days*, again featuring both the cityscape and mindscape of Tokyo, with the special appearance of Min Tanaka, a Butoh dancer who visited and performed in La Borde Clinique and had an interview with Guattari in the mid 1980's in Tokyo. As I show in this presentation, this film is highly problematical, not only because it is supported by a major Japanese neoliberal corporation, but also because of the way it flirts with critical aspects of contemporary Japan, namely gentrification, the rise of control society, mental woes under the neoliberal economy, acceleration of semio-info capitalism, postmedia tactics, Japanoid unconsciousness, schizoanalytical enjoyment etc... In conclusion, I argue that Guattarian ecosophy can allow us to open an as yet unknown plane toward a future archeology of Tokyo.

PANEL 54 | 9:00 - 11:00 Anf III

Rediscovering Asian Art Collections in Italy: Census, Research and Reconstruction

Panel Description: A wide variety of collections of Asian art, archaeology and ethnography are kept in Italian State, Civic, Diocesan, and private institutions. Recognising the richness of this heritage, in the 1980s and 2000s the then National Museum of Oriental Art (MNAO) launched the "Oriental Art in Italy" project. The aim was to map and catalogue these collections, bringing to light a sometimes-forgotten heritage, and to create a network promoting relations between specialists and institutions. This project was given new impetus by the agreement between ACN – Europe and the Museo delle Civiltà, Rome, which inherited the functions of the MNAO in 2016. In recent years, research programmes have stemmed from the census project and from other unrelated initiatives. The focus is on the history and nature of collections from different regions of Asia or belonging to specific cultural domains relevant to the Italian context, such as the Islamic civilization. Furthermore, work is carried out to virtually reconnect series of artworks dispersed in different Italian museums, or between Italy and Asia. The panel will present some of these ongoing census, research and reconstruction activities. Their common aims are: to recover and rethink the history of relations between Italy and Asian countries; to raise awareness of the need to protect and valorise a heritage often neglected despite the importance of the collections in the region; to open up the possibility of organising joint exhibitions and educational programmes to disseminate knowledge of Asian cultures among the different audiences of museums, schools, universities and cultural institutions.

Chair - Despina Zernioti - C.M.G., Director of the Corfu Museum of Asian Art

Laura Giuliano – PhD, Museo delle Civiltà, Rome, Italian Ministry of Culture

Recomposing Gandhāran Collections between Italy and Pakistan

A significant part of the Gandhāran collection in the Museo delle Civiltà, Rome, comes from the excavations of the Italian Archaeological Mission of the ISMEO in the Swat Valley, Pakistan, which has been active since 1955. From the early 1960s, following an agreement between the Pakistani and Italian governments, a selection of the artefacts were given as a deposit to the former Museo Nazionale d'Arte Orientale, founded in 1957, while the rest went in the Archaeological Museum of Swat, inaugurated in Saidu Sharif in 1963. Finally, in 1976, with the emergence of a new awareness of cultural heritage, it was decided not to export the artworks, preserving them in their original context. For over sixty years, the “twin” museums in Rome and in Saidu Sharif have been the poles of the impressive research activity carried out on the collections by Domenico Faccenna and many other scholars. In line with this tradition, the Museo delle Civiltà is developing a project aimed at the virtual reconstruction of several series of Gandhāran reliefs from the excavations, preserved in the two museums. Through a careful stylistic, iconographic and technical analysis, it has been possible to recombine homogeneous groups of fragments from specific monuments. Among the examples to be presented in the paper is the case of the reliefs that decorated Stūpa 38 of Saidu Sharif I: meticulous study made it possible to reconstruct the monument with its frieze, to create a virtual rendering of the *stūpa*, ideally bringing the two collections together.

Valentina Laviola – Postdoctoral Research Fellow University of Naples L'Orientale Adjunct Professor University “G. d’Annunzio” Chieti

Iranian Archaeological and Artistic Heritage in Rome. From Census to Awareness and Study

Though the Iranian archaeological and artistic heritage preserved in Rome and its province is wide and remarkable, awareness of its consistence and importance is low. The census project sponsored by ISMEO and University of Naples L'Orientale started with the ambitious target of recording thousands of finds, preserved in different museums and institutions, covering a chronological span that stretches from Antiquity to the Modern Period. A variety of materials is involved: from earthenware and bones retrieved from archaeological sites excavated by Italian missions in Shahr-i Sokhta and Dahan-i Ghulaman to the far technically advanced production of Islamic pottery from Nishapur and Kashan; from Luristan silverware to medieval Islamic bronze metalwork and coins; but also paper manuscripts pages and seals and talismans made of semi-precious stones. Starting from a bilingual (Italian – English) database, the digitalization of Iranian finds is moving to an online repository, allowing a process of entries' review. Parallel to census is the bibliographical research, of pivotal importance in finding further finds and identifying which ones have been already studied and published. Collected data consent to launch new studies addressing multiple questions about understudied classes of objects, provenance, ways of acquisition (archaeological excavations led by Italian Missions in Iran, purchase from private collectors, donations), history of collectors, and Italian relations with Iran.

Giulia Pra Floriani – Marie Skłodowska-Curie Postdoctoral Fellow · Università Ca' Foscari Venezia

Towards a “Museo Orientale” - Giuseppe Tucci's Quest to Create an Asian Collection in Rome

Despite its history of cultural exchange with Asia established through missionary work, 1930s Rome lacked a structured foundation for developing “Oriental studies.” The Italian Institute for the Middle and Far East (IsMEO), established by Giovanni Gentile and Giuseppe Tucci in 1933, set out to provide such a basic scholarly framework with regular language classes, an updated library, and a specialized museum, as well as to promote the development of economic ties between Italy and Asian nations. In this talk, I reconstruct Tucci's quest and commitment to establish and maintain an Asian art collection at IsMEO's headquarters at Palazzo Brancaccio, Rome. The “Museo Orientale” opened in 1936 and, despite a two-year interruption caused by World War II, survived until 1957, when its collection was deposited in the newly established National Museum of Oriental Art (Museo Nazionale d'Arte Orientale). A study of IsMEO's museum collection is critical because it reveals the original research interest of the institute's members and its entanglement with the political scene. Further, numerous Italian and European scholars researching Asia and the Middle East developed their research and, ultimately, their contribution to the field based on the objects collected at IsMEO. In the present, scholars, students, and the general audience still access those objects in the collections of the Museum of Civilizations (Museo delle Civiltà, former Museo Nazionale d'Arte Orientale “Giuseppe Tucci”), thus their role in shaping the understanding of Asia in Italy cannot be understated.

Elisabetta Raffo – Director of the Bruschetti Foundation for Islamic and Asian Art

The Bruschetti Foundation for Islamic and Asian Art. From a Private Passion to a Public Project: Goals and Challenges

What does collecting Islamic art mean? *“It is an exquisitely beautiful and personal experience that can become educational for oneself and for others. Over time, I have contributed, in one way or another, to the expansion of scholarship through scientific publications, symposiums, and the preservation of objects that belonged to both myself and others”*. These are the words of Alessandro Bruschetti (1939-2021) in the catalogue of the exhibition *Arts of the East: Highlights of Islamic Art from the Bruschetti Collection* (Toronto, Aga Khan Museum | September 23, 2017 - January 21, 2018). Today, the Bruschetti Foundation has the task of transforming a passion into a project: preserving and making available to the public the extraordinary material and spiritual heritage that one entrepreneur, collector and connoisseur gathered since the 1960's. Over 750 works of art (8th-18th century) from the Eurasian and Mediterranean regions, over 3,000 photographs from the 19th and 20th century, a library of over 40,000 volumes and cultural activities including, exhibitions, publications, conferences and restorations dedicated to preserving heritage and promoting the knowledge of Islamic and Asian Art, especially in relation to European and Italian Art, are in the process of being catalogued, researched and presented, always looking at the five UN “P” goals of the 2030 Agenda for Sustainable Development: Peace, Planet, People, Prosperity, Partnership. There is a lot more to do: only through collaborations we can develop the knowledge of Asian and Islamic art in Italy, highlighting how our heritage owes to them.

Iaria Bellucci - PhD Candidate, University Niccolò Cusano, Rome and Lecturer at the Catholic University of the Sacred Heart, Brescia

The Relevance of Networking to Enhance and Maintain Asian Heritage in Italy

Italian institutions are custodian of an important heritage of Asian art. This is the result of centuries of trade and cultural exchanges that have influenced the taste of Italian collectors and stimulated the emergence of scholars and *connoisseurs*. Although the majority of these gatherings is related to Far East Asia - mainly China and Japan - the arts of Central Asia, South Asia and Southeast Asia are well represented. Moreover, collections of Islamic art include mostly objects from West Asia, but also artworks from other areas of the Islamic civilization. These materials are often not on display and scattered in museums whose focus is not on Asian art, hence remaining unrecognized and understated. The initial section of this poster provides a survey of the current state of the census of Asian art collections in Italy, a project initiated in the 1980s and recently revitalized. This mapping investigates institutions, foundations, and private collections. While private collections are challenging to identify, they are essential for understanding the social impact of collecting. Furthermore, historically, some private collections have formed the original core of significant museum collections. The second part of the poster will present the ongoing projects that aim to preserve this legacy. I will detail the efforts of various entities: institutions, individuals, and associations, that are actively working to enhance, restore, study, and safeguard this valuable heritage. Giving voice to these projects will hopefully lead to create a more cohesive environment for the conservation and appreciation of Asian art in Italy.

PANEL 55 | 9:00 - 11:00 Room B112.B

Images on the Move, Across China and Beyond

Panel Description: This panel will explore the dynamic process by which images, when adapted to different media, evoke a range of interpretations and emotional responses, and engage with broader socio-political agendas. By examining case studies of transmedial images across painting, printing, rubbing, photography, and more, our four papers highlight how materiality, formats, techniques, and genres reshape viewers' perceptions and experiences through reproduction, recontextualization, and appropriation across social and cultural boundaries. Susan Huang traces several seventeenth-century Dutch travel book illustrations back to their Chinese Buddhist woodcut sources, revealing how European engravers used copperplate etching to simulate the look of both calligraphic brushstrokes and the types of mark endemic to woodblock prints. Jennifer Chang studies the theme of *kezi tu* (mother tutoring sons), which traversed multiple media, such as porcelain, woodblock prints, and literati paintings, exploring how this recurring motif facilitated defining social identities in different contexts. Tingting Xu's paper addresses documentality and commemoration across court art, portraiture, and war pictures, using paintings and photographs of the 1886 Naval Inspection under the supervision of Prince Yihuan. Lia Wei tracks generations of rubbings taken from a sixth-century Chinese *moya* inscription, focusing on how their circulation and reproduction among Japanese calligraphers at the turn of the twentieth century were profoundly shaped by evolving artistic inquiries and political dynamics.

Chair/ Discussant - Lei Xue - Associate Professor of Art History at Oregon State University

Shih-shan Susan Huang – Associate Professor, Rice University

Buddhist Woodcut-inspired Copperplate Illustrations in the 17th Century Dutch Travel Book

Buddhist woodblock images had reached European audiences by the seventeenth century. They were seen as prime visual examples of Chinese art, religion, and culture. This is best manifested in four horizontally composed illustrations in *Gedenkwaardig bedryf der Nederlandsche Oostindische Maetschappye* compiled by Olfert Dapper in 1670, and now collected as four individual prints at the Rijksmuseum. Although the four illustrations were made by using copperplate etching, a technique quite different from Chinese woodblock printing, they are different from other copperplate etchings found in the same book. By downplaying the use of chiaroscuro to minimize modeling of form and depictions of cast shadow, the four simulate the linear quality of traditional Chinese woodcuts and appear comparatively “flat.” Transcribed Chinese inscriptions embedded in the images are largely legible, although the one in the first illustration bears reverse characters: when flipped, they are partially legible. The four illustrations mimic the standard format of Chinese Buddhist printed frontispieces and compare most closely with the fully illustrated 80-juan Avatamsaka Sutra, widely reproduced in south

China in the late Ming period in the late sixteenth and seventeenth centuries, especially the woodcuts associated with Zhang Shishan's sutra printshop, located south of the Northern Temple in Suzhou. Comparable pictorial features range from compositional schemes to individual figures, furniture, floor tiles, trees, and mountains. While the techniques of woodblock printing and etching are very different, the use of a range of thin to thick lines in some mountain contours are quite similar, evoking Chinese calligraphic brushstrokes.

Jennifer Chih-chie Chang – Research Associate, The Fitzwilliam Museum, University of Cambridge

Recognising Kezi tu: 19th-century Literati Images of Mothers Tutoring Their Sons

The creation and display of *kezi tu* or *kedu tu*, image of mothers tutoring their sons, became popular in the late imperial China. This theme appeared in various media, including porcelain, wood-block prints, and literati paintings. Through two case studies, *Shen Xie's Autumn Sound in the Lantern-lit Shadow* (1817) and Qian Du's *Serving Meals to Mother* (1833), this paper examines the circulation of *kezi tu* among 19th-century literati. Many of these images have long been overlooked or misinterpreted as conventional landscapes due to their subtle presentations. By referring to previous textual studies and newly uncovered visual materials, I have identified recurring motifs and settings typical of *kezi tu*. The pictorial model was well established, with artists consistently producing similar images, while viewers responded with family, recognisable phrases. Based on the inscribed colophons and other contemporary records, I argue that the emergence of *kezi tu* was associated with constructing identities for both mothers and sons. For the mothers, they were portrayed as well-educated gentry women capable of teaching their young children to read classical texts. As for the sons, they were featured as filial men achieving success in officialdom and remaining dedicated to their families. Through the commissioning and circulation of *kezi tu*, patrons promoted personal and family reputations, and the shared experiences of viewers helped to form a sense of community identity.

Tingting Xu – Assistant Professor, University of Rochester

True and/or Real: Photography of the 1886 Naval Inspection

Between 1884 and 1894, the late Qing court launched a total of five series of naval inspections in the Bohai Gulf, with the purposes of conducting military training, and more importantly, showcasing its sea power, and reversing the image of weakness it had left to foreign countries from the Opium Wars. The 1886 inspection was the third one in the series, and was held at the heyday of the Northern Fleet. A comprehensive visual program that recorded and commemorated the inspection was launched by Prince Yihuan, then its superintendent, and a lover of photography. Executed under Yihuan's supervision, with collaboration between the Cantonese photographer Liang Shitai and the painter Qingkuan, this visual program created a dynamic, multimedia platform that foregrounded the use of the camera to achieve the desired effect of accuracy and truthfulness. Photographs were both the completed final works and the intermediate products serving as the painters' references. How was their truthfulness conceived, used, and interpreted, and what were the late Qing subjects' notions of medium

and documentation? I argue that the critical, photographic truthfulness consisted of Yihuan's belief in himself, and paradoxically, was part of his idealism which had arisen from the rift between the high and late Qing. It opened up visual imaginations for the prince's lyric configurations of time and narrative on a transhistorical level.

Lia Wei – Assistant Professor, INALCO, Institut national des langues et civilisations orientales

Rubbings and Their Derivates: In Situ versus Traveling Legacies of Cliff inscriptions by Zheng Daozhao

In this paper (co-authored with Ashikari Kento, Kyoto University), rubbings from Zheng Daozhao's cliff carvings (*moya shike*) and their derivates will be explored in terms of materiality and visual qualities, but also according to their cultural context of (re) production. The first generation of rubbings of Zheng Daozhao's oeuvre was brought to Japan by Yang Shoujing (1839-1915). A double outline version of this publication was produced by Kusakabe Meikaku. Pupils of Kusakabe such as Yoshida Hōchiku (1890-1940) or Yamamoto Kyōzan, were deeply influenced by these calligraphy models. Yamamoto published elaborate collotypes of the models with Hakubundō in Osaka, while Yoshida's calligraphic oeuvre eventually managed to be erected at the foot of Mount Yunfeng in the 2000s after a seven years' long negotiation with local authorities. The diffusion of calligraphic models in Japan thus had a feedback effect in situ. Beyond the agency of Japanese calligraphy amateurs who acted as donors for the heritagization of the sites since the opening of the PRC in the 1980s, modern epigraphic endeavors were added to the inscribed landscapes by Zheng Daozhao. However, during our last survey in Mount Yunfeng in September 2024, we were able to find the stele only thanks to our local guide: it was invisible from the road, enclosed by a fence and the path leading to it is invaded by vegetation. The same is true for the modern cliff carvings — a "Japanese stele forest" — that developed on the back of Mount Yunfeng.

PANEL 56 | 9:00 - 11:00 Room C128

Restoration, Re-assembly, Re-Use: Material-Artistic Processes in the (Re) Inscription of Power and Identities in South Asian Frontiers

Panel Description: This panel focuses on interrelated artistic processes of restoration, re-assembly, and (re)use and how artistic-material practices were inextricably tied to the (re)inscription of power and identities. The panel consists of three case studies from three specific South Asian frontiers. The first paper examines the Buddhist murals of Jampa Lhakhang in Mustang, questioning how the reuse of religious

iconography serves to consolidate power and shape Mustang's political identity in a fragmented religiopolitical landscape. The second paper focuses on the re-assembly of gravestones in a church in Southwest India, exploring how their re-inscription and re-contextualization act as agents of re-telling community memory and how these gravestones become material agents in reconstituting the historical narrative of identity. The third paper examines the re-assembly of inscribed and non-inscribed panels on pulpits in two mosques in the port city of Calicut, Southwest India. The re-assembly of older inscriptions, along with newer ones, investigates the act of sewing panels belonging to various historical periods. Beyond aesthetic issues, these acts become ideo-political contestations, reflecting the shifting political landscape of colonial globalism in the littorals. The panel complicates these artistic processes in three different sacred architectural sites and how material agents, people, and their broader geo-cultural contexts resonate with one another, cutting through temporal and cultural specificities. Religious sites and material-artistic processes are constitutively imbricated in re-articulating and re-inscribing power and identities. Panel organised by Jahfar Shareef Pokkanali, Chen Ping-Yang, and Kevin Frank Fernandes; chaired by Sandra Jasmin Schlage, Research assistant and lecturer, University of Bonn.

Chair - Sandra Jasmin Schlage - *Research Assistant and Lecturer, University of Bonn*

Jahfar Shareef Pokkanali - *PhD Candidate, University of Bonn*

*Ideo-political Contestations in the Inscriptional Re-assembly:
The Minbars of Congregational Mosques in the Port City
of Calicut, Southwest India*

This paper explores the renovations of two adjacent mosques in Calicut's medieval quarter, Kuttichira, with a particular focus on the reconstruction and beautification of their minbars between the 17th and the early decades of the 20th century. The study complicates restoration within the broader processes of historical disruptions, displacements, and negotiations in the Indian Ocean world, spanning the Portuguese to the British periods. Comparing inscribed wooden panels — juxtaposing older fragments with newly created pieces — underscores the intentionality behind their reassembly, revealing it as a response to both political and aesthetic issues faced by the mosque's patrons. The paper positions minbars as active agents embedded within a network of religious and political significations. The piecing together of older and newer fragments was a deliberate act, and the inscriptions, far from being neutral, became layered subtexts that encoded ideological meanings, offering insights into how these mosques operated as contested spaces of political and religious assertion during periods of colonial incursion. The reassembled inscribed wooden fragments, with their mix of styles and inscriptions from different periods, act as palimpsests that trace the historical trajectories of both continuity and disruption. By foregrounding these complexities, the paper highlights how these sites became loci for the negotiation of religious, political identities, with the minbars serving as embodiments of the region's contested histories.

Ping-Yang Chen – PhD Candidate, University of Bonn

The King's Encyclopedia: A Buddhist Pantheon Adorned by Murals in Jampa Lhakhang of Mustang

In the Tibeto-Himalayan artistic context, an encyclopedic pantheon refers to the visualization of a comprehensive and canonical assembly of Tibetan Buddhist deities and figures, while emphasizing doctrinal hierarchy. Jampa Lhakhang, a Tibetan Buddhist temple completed in 1448 CE in Mustang, Nepal, under the patronage of the Mustang Kingdom's royal household, is one such example. The initial construction of this temple mirrors the rise of the Mustang Kingdom in the Himalayan frontier during the first half of the fifteenth century. This presentation focuses specifically on the remaining fifteenth-century murals within this monument, examining how the dignitaries of the emergent Mustang Kingdom — amid a politically and religiously fragmented landscape — utilized the representation of an encyclopedic pantheon to adorn their newly-built royal temple. It traces the development of the encyclopedic pantheon in artistic patronages, where the consistent introduction of Indian Buddhist teachings was visualized. It explores how the patrons employed such artistic expressions to integrate the religious and political heritages of the past, projecting their vision of an emerging Buddhist kingdom within the uncertain religiopolitical environment of the fifteenth century. The artistic patronage represents a conscious reuse and adaptation of established traditions, deliberately creating a connection with past dynasties and religious affiliations, thereby playing a central role in the formation of state identity, while its content reflects the avant-garde religious idioms of the period.

Kevin Frank Fernandes – PhD Candidate University of Bonn

Piecing Together Smashed Gravestones: Narrating Community through the Floor Marble Plaques of Milagres Church, Mangalore, India

This paper focuses on graves within the historic Our Lady of Miracles church, Mangalore, South India. An important part of studying churches and churchyards is the study of burial sites and related spatial practices, such as gravestones, graveyards, mausoleums, etc. The study of the change in patterns of burial inside churches (who is included and who is excluded) reveals changes in interactions between church hierarchies. Following the collapse of a few gravestones in the church flooring, the entire church flooring was removed and replaced, without any consideration of the grave sites. By examining this renovation, this paper seeks to open debates surrounding the signification of these gravestones as material agents in (re)articulating the history of the community in the region and how it is being told through the display of gravestones. The concern of the paper shifts between the aesthetic-material properties of the gravestone to their renewed signification gained in their restoration. Thus, I approach the gravestones material source of investigating the socio-cultural contestation within the community, the city and the faith. The idea of reassembly, reuse, and reclamation of public space will be explored by examining the ongoing documentation work by actors in the community. The paper will then become a case study to understand the churches of Mangalore, their relevance to the community, as well as make a case for more sensitive and nuanced attempts at maintenance of these spaces.

COFFEE BREAK | 11:00–11:30

PANEL 57 | 11:30 - 13:30 Anf. I

Expression, Politics, and Reinterpretation in Chinese Visual Culture

Chair - Catarina Madeira - PhD Candidate, School of Arts and Humanities, University of Lisbon

Siyi Zeng - PhD Candidate, Free University of Berlin

*Local Journey, Visual Tradition, and Familial Commemoration
in Handscroll Format: A Case Study of The Clear and Distant
Landscape of Wuxing* 吳興清遠圖

The Clear and Distant Landscape of Wuxing, in the collection of Shanghai Museum, includes Zhao Mengfu's original *Wuxing Painting*, a copy by his grandson-in-law Cui Fu, *Wuxing Record* transcribed by his son Zhao Yi, and colophons by family friends. It presents the waterscape of Jade Lake and the surrounding mountain ranges, reflecting the collective artistic achievement of the Zhao family of Wuxing and the Cui family of Wulin, along with their long-standing friendship over four generations. By incorporating the literary concept "the clear and distant landscape of Wuxing" into landscape painting, Zhao Mengfu connected his depiction of landscape to an upstream journey along Jade Lake on a fishing boat. With a painter's eye, he arranged and grouped the mountain ranges, transforming the real-world visual experience — "encircled by mountains" — into linear landscapes that juxtapose multiple temporal-spatial dimensions and perspectives within the painting. He demonstrated a deep familiarity with the local scenery as a native and established a new visual tradition. Under his influence as a cultural authority, four generations of his family engaged in both the visual representation and the intellectual discourse surrounding this concept. This study situates the handscroll within the context of family commemoration, exploring how its historical evolution fosters a deeper viewing experience. Considering the significant external changes and corresponding fates of the Zhao and Cui families over four generations, I examine how their depictions of local landscape serve as a framework for their national, ethnic, and familial narratives.

Qian Zhan – PhD Candidate, Free University of Berlin

Rescue or Perversion? Reinterpretation of Zheng Sixiao's Ink Orchid

The painting *Ink Orchid*, currently housed in the Osaka City Museum of Fine Arts, was executed by Zheng Sixiao (1241-1318) during the transition from the Song to the Yuan dynasty. As a classic representation of orchid from this period, it has garnered significant scholarly attention worldwide in recent years. Among the existing studies, the works

of Huang Xiaofeng and Liu Yuzhen are particularly noteworthy. Their perspectives differ significantly, with their debate primarily focusing on Zheng Sixiao's identity as a yimin painter and the symbolic meaning of the "rootless orchid" in the painting. This paper seeks to engage with these interpretations while attempting to transcend their frameworks by integrating Zheng Sixiao's Confucian identity with his Daoist thoughts and practices for a fresh interpretation of the painting. Firstly, the paper will analyze the painting's style, focusing on the depiction of orchids, the accompanying poetry, and the details of the seals, while addressing gaps in existing research. Secondly, this paper will examine the content of the poetic inscriptions, seals, and postscript, aiming to reconstruct the meanings of core images such as "Xihuang," "Qingfeng," and "Gujin" from Zheng Sixiao's corpus. Finally, the paper will contextualize the "image" and "text" of the painting within the framework of Zheng Sixiao's Confucian identity and his profound Daoist thoughts, demonstrating that Ink Orchid reflects the integration of Confucian and Daoist philosophical traditions. Additionally, the painting may have close ties to Daoist ritual practices in terms of its function.

Rachel Leung - Assistant Curator, Hong Kong Palace Museum, PhD Candidate, The Chinese University of Hong Kong

Wielding the Brush: Political Significance of the Kangxi Emperor's Calligraphy

When studying the Kangxi emperor's (r. 1662–1722) political deployment of calligraphy, scholars have traditionally given an overview of the bestowal of his brush traces. The result is a crippling partial discourse that neglects other types of calligraphic activities, specific contexts of creation that could be drastically different from one another, and works that were not primarily made as gifts. It calls for a comprehensive study to understand why and how the Kangxi emperor employed calligraphy to advance his political agenda at different points in his sixty-years reign. As the first step towards this goal, this paper traces the early development of the Kangxi emperor's calligraphic enterprise drawing upon textual records and existing works of calligraphy. It first investigates when and why the emperor first resorted to calligraphy as a political means. It then examines the formal, textual, material, and symbolic aspects of works created at that time to understand how they operated and what they respectively intended to achieve. I argue that it was in the early period of his rule from 1671 to 1681 that the emperor first integrated calligraphy into his rulership. Struggling to win the devastating civil war known as the Revolt of Three Feudatories (1673–1681), he exploited the potent and versatile symbolic power of calligraphy to implement and promote his adoption of Confucian institutions in a bid to garner support from the Chinese elite class of literati.

PANEL 58 | 11:30 - 13:30 Anf II

Ceramic Production, Trade Networks, and Stylistic Evolution across Dynasties

Chair - Luís Urbano Afonso - Senior Associate Professor, ARTIS, Department of History

Sangrou Pan - Associate Professor, School of Humanities, Beijing

Lapis lazuli and “Chinoiserie”: The Color Taste of Blue in West Asia and China Ceramics, 13th -14th Century

French historian Michel Pastoureau once concluded that “there is not a trans-cultural standard” for color, and it is difficult to have a clear discussion on the ways in which colors are perceived and expressed in different regions and civilizations. But during 13th to 14th century, a blue whirlwind blew across West Asia and China, which can help us to re-examine this special natural and cultural phenomenon. Through the successive emergence of gilded cobalt blue glazed tiles, gilded cobalt blue ceramics and blue and white porcelain, a “cobalt blue road” closely connected the Ilkhanate with Yuan dynasty. Along with the spread of raw materials, techniques, patterns and craftsmen along this route, a color taste of blue that imitated the visual effect of lapis lazuli was also born in the process of constant interaction between the two sides.

Shanshan Li - PhD Candidate, Department of History, Sun Yat-sen University

Mário Varela Gomes - Retired Professor NOVA, Lisbon

Sino-Portuguese Porcelain Trade (16th–18th Centuries): Archaeological Insights from Portugal as a Consumer Region

This study provides a comprehensive analysis of Chinese porcelain unearthed from 16th to 18th century archaeological sites across Portugal. Focusing on its distribution, typologies, chronologies, decorative styles, and functions, the research traces the evolution and distinctive phases of the Sino-Portuguese porcelain trade during this period. From Portugal’s perspective as a key consumer region, the study investigates the geographic distribution of Chinese porcelain and its circulation across various social strata and regions. By classifying porcelain types and forms, the research further investigates its uses in daily life and its top-down social functions within religious, aristocratic, and bourgeois contexts. A key focus of this study is the analysis of decorative styles, delving into common motifs and painting techniques, and interpreting how these were understood and integrated into Portuguese material culture. This study highlights the distinct patterns of Chinese porcelain circulation and consumption in Portugal, underscoring the pivotal role of this trade in the broader context of early globalization and the cross-cultural exchanges it fostered.

Tzuhan Chiu - PhD Candidate in Art History at Charles University, Prague

A Study on the Variation and Later Configuration of the Deer Motif on Chinese Export Porcelain in the Late Ming Dynasty

The deer motif was a prominent decorative theme in Chinese ceramics and art; the word for “deer” (鹿, lu) is a homophone for “prosperity” (祿, lu), symbolizing wealth and nobility in Chinese culture. With this auspicious meaning, the deer became a significant motif in Ming Dynasty ceramics. This study explores the variation and later configuration of the deer motif across different types of ceramics, focusing on how these designs evolved in response to diverse demands during the late Ming Dynasty, particularly in Kraak Porcelain and Zhangzhou (Swatow) wares. From the detailed “hundred deer” motif in domestic ceramics — preserved in collections such as the Östasiatiska Museet and the Porzellansammlung — to the porcelain ceiling of the Santos Palace in Lisbon, an early European Chinese porcelain collection, these objects reflect the reception of Chinese export ware by European aristocrats at the dawn of international trade. As time progressed, a more abstract, stylized version of the deer motif was introduced in later works, raising the question of how this motif’s style developed over time. How was the style of the decoration developed? In the context of the mass production of Chinese export ceramics in the late Ming period, these later configurations may represent strategic adaptations to meet market demands. This paper will analyze the evolution of the deer motif in both export and domestic markets, while investigating the trade networks that shaped production during the late Ming Dynasty.

Eline Van Den Berg - Independent Curator and Researcher of Asian Ceramics, Museo Internazionale delle Ceramiche (Faenza, Italy)

Redevelopment Gallery of Asian Ceramics - Museo Internazionale delle Ceramiche, Faenza (Italy)

The presentation will give an impression of the new permanent display for the gallery of Asian ceramics that is currently being developed by the MIC together with external curator Eline van den Berg. The storyline and various themes selected for the new display will be listed, together with 2-3 exemplary objects and contextual images per theme. A floor map of the gallery will show the new lay-out. The current gallery is mostly academically focussed with many objects on display and long texts. The average visitor gets a bit lost in the information provided. As with every museum collection, you have to work with the objects collected by predecessors, meaning that some parts of the collection are under- and others overrepresented. The goal is to find a coherent display that shows the important developments in Asian ceramics, predominantly China and Japan, such as the development of glazes and the invention of porcelain. The use and appreciation locally will be highlighted with overlapping themes, such as scholarly life, tea culture, rituals and symbolism. An important part of the display will focus on the dispersion of Asian ceramics within Asia proper, East Africa, the Middle East and Europe. Contemporary ceramics will be placed in between the different themes and form a dialogue with the historical objects, showing how many traditions of the past continue to this day.

PANEL 59 | 11:30 - 13:30 Anf III

Political, Historical, and Ideological Narratives in Art

Chair - Yuka Kadoi - University of Vienna, Austria

Alexander Cichan - PhD Candidate, University of British Columbia

Visions of World History: Constructions of Visual Discourse in Illustrated Histories from Mongol Iran

I am a PhD candidate in art history currently working on a dissertation that addresses visualizations of universality in illustrated history manuscripts from Mongol Iran (1256-1335). The dissertation will explore how the Mongols re-imagined Persianate notions of historical time by inscribing their image onto visions of the ancient past. A crucial aspect of my dissertation is the creation of what I am referring to as a new visual discourse under the Mongols, one that incorporated a variety of cross-cultural borrowings. My hope for the dissertation and this potential conference paper is to examine further the possibilities underlying images that articulated a purposeful creation of a temporal-ideological complex that drew upon contributions from other Asian cultures. But how did the Mongols craft this new visual discourse, and what are some ways art historians could approach the extensive presence of cross-cultural borrowings in hybrid imagery? My proposal for this conference would be to place manuscript illustration practices from histories like the *Jāmī' al-Tawārīkh* (Compendium of Chronicles) or Bal'ami's *Tārīkh-nāma* into the context of artistic practices across the Mongol empire to demonstrate how the Mongols were importing visual elements from diverse locales in order to craft a new historical ontology. This could involve surveying visual borrowings from Chinese landscape paintings or even pre-Mongol Islamicate painting practices. My goal would be to show how pictorial narrative can contribute to visualizations of temporality and how this could aid in expressions of a new world historical ideology. Thank you for the opportunity to apply for the EAAA conference.

Raheleh Kheradmand - PhD Candidate in Archeology at Tarbiat Modares University;

Saeedeh Poorabedini - PhD Candidate in Archeology at Tehran University

The Concealed Ideology of Iran-Šahr in Qajar-Era Tilework: A Case Study of Golestan Palace and the Teymurtash House

Art has long served as a tool for rulers to project power and legitimacy. Tilework, an integral part of Iranian architecture, has been employed by artists to inscribe societal beliefs, customs, and culture onto buildings, serving as a visual record of the past. This study aims to explore the political and cultural motivations behind the Qajar rulers' revival of ancient Iranian imagery, as exemplified in tilework. Qajar monarchs utilized tilework as a means of visual representation, imbuing their structures with not only aesthetic appeal but also a profound sense of identity. This research, categorized as fundamental and historical, employs a descriptive-analytical approach. Data was collected through a combination of library research and on-site investigations at Golestan Palace and the Teymurtash House. The findings indicate that the replication

of ancient Iranian royal imagery in Qajar art was more than a mere stylistic choice; it was a reflection of the broader concept of Iran- Šahr, employed by the Qajar state to legitimize its rule and bestow a divine aura upon the monarchy.

Natalia V. Safonova - Research Fellow, Institute of Oriental Studies, Russian Academy of Science

Contemporary Artists in Dagestan: In Search of Their Identity

The process of defining national identity is one of the most significant and complicated for contemporary artists in the Caucasus region. Not only the artists, but art critics, culturologists and museum workers are engaged in determining the traditional ethnic features of the Caucasian art. Their dialogue or its absence characterizes the complex and multidimensional process of artistic comprehension of reality. To define this process, the modern trends of art historiography on history of Dagestan Soviet art has to be considered, as well as some aspects of contemporary artists' activities related to the search and articulation of their ethnic identity.

Mário Varela Gomes - Retired Professor, NOVA University, Lisbon

The Almost Disappeared Ancient Portuguese Fort of Quelba / Khor Kalba (Sharjah, UAE) – Identification and Results of Archaeological Excavation

Local tradition, literary information and, particularly, the presentations in the “Books of Fortresses”, indicated the presence of small fortification in Kalba. The site was locally known as having once been a Portuguese fort, which the sea waters and the lack of resistance of the mud walls with which it was built made it disappear, and another one having been built in the vicinities. Archaeological excavations that we carried out there, between 2017 and 2020, led to the identification of that defensive device, erected in the first half of the 17th century and abandoned a few years later. Both the structures and the exhumed remains indicate commercial contacts with different areas of the Arabian Peninsula, as well as with Iran, China and possibly the northeast African coast. The fortification of Khor Kalba, certainly a support point for Portuguese navigations and a small commercial outpost, was part of a network of similar establishments distributed along the Arabian coast of the Indian Ocean and the Arabian Persian Gulf, reflecting an ambitious control program for the area, which did not dismiss the collaboration of the local communities, aspects that Archaeology has been revealing.

PANEL 60 | 11:30 - 13:30 Anf IV

Landscapes of Meaning: Heritage, Memory, and Identity in Asian Gardens (Part I)

Panel Description: This panel examines the evolving meanings embedded in Asian landscapes, focusing on how gardens and waterscapes reflect cultural heritage, shape collective memory, and foster identity. Through diverse case studies from China and Korea, the panel explores how traditional philosophies, historical practices, and contemporary heritage frameworks intersect to define and preserve these spaces in a changing world. One key theme is how urban waterscapes, such as lakes integrated into city environments, are not only aesthetic spaces but also reflect governance strategies that balance public and private interests. The discussions highlight the role of infrastructure, legal measures, and community participation in maintaining these spaces as shared heritage sites. The panel also delves into the global and national recognition of garden heritage, investigating how criteria such as World Heritage designations shape contemporary perceptions. Traditional gardens are explored as dynamic cultural landscapes, with historical artworks offering insights into shifting attitudes toward these spaces over time. Another focus is on the philosophical and therapeutic dimensions of landscapes, particularly the use of medicinal plants in Chinese garden design. The panel considers how Taoist, Confucian, and Buddhist ideals influenced the development of gardens as places of healing and reflection, connecting past practices with modern interpretations of well-being. By bringing together these perspectives, the panel aims to uncover the deeper cultural and philosophical meanings of Asian landscapes. It highlights the importance of gardens and waterscapes not only as heritage sites but as living, evolving spaces that embody the values, memories, and identities of the societies that cultivate them.

Chair- Jongsang Sung - Professor, Seoul National University

Discussants - Lin Zhang - Beijing University of Civil Engineering and Architecture, China, and **Yiwei Chen** - South China Agricultural University, China

Antonio Mezcua López - Professor at Department of General Linguistics and Literature Theory, Granada University, Spain

Urban-lakes Typology and the Hangzhou's West Lake

Although Hangzhou's West Lake is regarded as a very special case in China's urban and landscape-garden history, this paper aims to prove the opposite; Hangzhou West Lake is actually, a very fortunate case of a general trend-development of waterscapes cities in the swamp environments of China. There are other West Lakes in China that present similar developments and layouts. We will focus in the comparison with other urban lakes (some then also West Lakes) showing that the problems and the developments of these spaces had much in common with the Hangzhou's one. Thus, the notion of public space was crucial to their survival, as the management of these Lakes strongly

depends on legal measures and public works to maintain the space out from private farming invasion (which causes siltation) and to construct bridges, kiosks and pavilions that embellished all the places turning the space in a proper landscape environment. After the establishment of this general trend of city waterscapes we will discuss the several reasons why Hangzhou West Lake came to be the more famous and almost the unique case that overshadowed the other Lakes.

Shanshan Liu - Associate Professor at Beijing University of Civil Engineering and Architecture

The Ideological Origins of Medicinal Plant Landscaping in Traditional Chinese Gardens

Medicinal plant landscaping is a distinctive phenomenon in Chinese garden art with a long history of development, reflecting the ancient Chinese people's unique understanding of nature and life. It emphasizes the concept of harmonious coexistence between human and nature and the pursuit of physical and mental balance in daily life. By examining and interpreting the origins and ideological contents of medicinal plant landscaping, this study provides insights into the intrinsic dynamics of traditional Chinese garden development and its contemporary inheritance and innovation. The ideological origins of medicinal plant landscaping in Chinese gardens are closely related to traditional cultures such as Taoism, medicine, Confucianism, and Buddhism:

- 1)** Medicinal plants are important elements in the theme landscaping of garden paradises, symbolizing the Taoist ideal of longevity.
- 2)** Medicinal plant landscapes in gardens provide a place for medical practitioners to cultivate medicinal materials.
- 3)** Confucian literati used the cultivation and appreciation of medicinal plants in gardens to shape the identity of recluses, demonstrate extensive knowledge, and exhibit benevolence.
- 4)** Buddhists used medicinal plants to create sacred Buddhist realms and used medicinal materials as metaphors for Buddhist teachings.

PANEL 61 | 11:30 - 13:30 Room B112.B

Localising the Global Seventeenth Century: Art and Material Culture in China

Panel Description: The seventeenth century was not a period during which China operated in isolation. Inhabitants of the coastal regions encountered Japanese pirates and Portuguese traders, land-bound embassies from afar journeyed to Beijing, and silver imports fuelled the booming late Ming economy. The emperor was intrigued by European cartography introduced by the Jesuits, court officials discussed the merits of foreign sciences, and artists debated the pros and cons of European and Chinese painting methods. In short, encounters and ensuing exchanges conjured an array of artistic responses in specific locales. In some instances, these consisted of localising technological knowledge and production methods from abroad; in other instances, these responses reinforced existing knowledge as well as artistic theories and practices. This panel aims to rebalance the importance given to processes of transculturation which sometimes gloss over the specific details of the happenings on the ground (e.g., Éva Forgács, 2008; Claudia Mattos, 2014). Combining a variety of methodological approaches and materials, this panel seeks to parse the meaning of the global in the local context of seventeenth-century Chinese art. By exploring the tensions and harmonies between the global and the local, we hope to refine our understanding of processes of transculturation and their art histories, perhaps best conceived as a collection of localised responses in late Ming and early Qing China.

Chair- Henning von Mirbach - Lecturer in Early Modern Chinese Art and Architecture, The Courtauld Institute of Art, University of London and, **Mariana Zegianini** - Lecturer – Arts of China, SOAS, University of London

Discussant - Lihong Liu - Sally Michelson Davidson Professor of Chinese Arts and Cultures & Assistant Professor of History of Art, University of Michigan

Soo Hyun Yoon - Independent Scholar

A Study of Three Horizontal Sundials of Novel Methods: How European Astronomical Knowledge Was Sinicized, Materialized, and Exported in Seventeenth-century Beijing

The activities of the Jesuits in seventeenth-century China, welcomed at the Chinese imperial court for their expertise in Western astronomy, cartography, and calendar-making, have been extensively studied in the context of early modern global exchanges. However, the subsequent spread of the scientific and cultural legacy of these missionaries to surrounding countries remains less well understood, despite its significance as evidence of Beijing's status as an international intellectual hub. My study examines three Horizontal Sundials of Novel Methods, Beijing-made astronomical instruments designed by the German-born missionary Johann Adam Schall von Bell (1591–1666), and demonstrates how two of them came to symbolize the scientific

achievements of the early Qing court when Crown Prince Sohyeon (1612–1645) of the Joseon Kingdom (1392–1897) brought them back to his home country after nine years as a royal hostage in Beijing. By analyzing the differences in size, material, inscriptions, and adornments between the sundials sent to Joseon and the one kept at the imperial court of the Shunzhi emperor (r. 1644–1661), I argue that the former embodies the diplomatic intent of displaying the superiority of the Qing court to that of Joseon, materializing the imported Western knowledge in a recognizably Sinicized fashion. Through my study of the Novel Methods sundials which served different functions at ‘home’ — the Forbidden City — and ‘abroad’ — Joseon’s capital Hanyang, I propose that Beijing’s cosmopolitan nature should be read as one of its defining ‘local’ characteristics in the seventeenth-century.

Ning Tang - PhD Candidate, National Taiwan University

Chinese Flower, Western Branch: Xiang Shengmo’s Flower Paintings and the Varied Reception of Western Pictorial Ideas in Seventeenth-century China

The Sino-Western artistic exchange of the seventeenth century is often framed as “impact-response” (e.g., Cahill 1982, and more broadly, Fairbank 1954). These discussions usually treat China as a monolithic receiving entity, ignoring the period’s intense class and gender conflicts that also impacted the visual arts. This study re-examines the seventeenth-century Sino-Western artistic exchange through Xiang Shengmo’s (1597–1658) flower paintings, an often-overlooked genre. As the grandson of the most prominent art collector of the Ming dynasty (1368–1644), Xiang was a literatus painter with access to a wide variety of visual resources. His flower paintings, especially those depicting tree branches, not only align with Chinese literati traditions, but also exhibit remarkable perceptions of corporeal solidity. This paper argues that Xiang took inspiration from Western visual resources to realize his vision of three-dimensionality and corporeality. Other key features of Xiang’s paintings that reveal the reception of Western pictorial ideas are their bright coloration and the absence of inscriptions. In contrast, Xiang’s light petals and flat vases without any three-dimensional presence suggest simultaneous resistance to Western visual stimuli. This paper situates Xiang’s eclectic approach within a larger context of “literati painting” that catered to popular tastes and the creation of which was motivated by factors of marketability. At the same time, Xiang’s diverse painterly oeuvre was quickly assimilated by contemporaneous literati painters who localized his new style. The paper thus attempts to reconstruct varied acceptances of Western techniques among different social and artist groups in China.

Yutong Li - Postdoctoral Fellow of Global Asia, NYU Shanghai

Transborder Trade and the Mobile “Other”: Depicting Foreigners in Seventeenth-century China and Japan

This paper examines how the global art trade impacted the production of the ethnocultural “other” within premodern East Asian pictorial tradition. Preceding modern discussions of race and ethnicity, the Chinese developed an indigenous epistemic system of identifying and categorizing foreigners (yi) based on their geographical proximity

to China. From the sixteenth century onwards, textual and visual knowledge of the ethnocultural other flourished in the Chinese open print and art market, incorporating information about European arrivals along China's southeast coast into an indigenous knowledge system about foreigners. These prints, reaching Japan via international trade facilitated by Dutch merchants in Nagasaki, spurred the Japanese imagination and imaginary production about foreigners. Two 17th-century polychromatic single-sheet prints exemplify this exchange. One was produced in China and depicted model figures of foreigners from forty-eight countries, including Japan and the Netherlands. The other was made in Japan, demonstrating similar composition and content with nuanced modifications. Notably, the Japanese version omits Japan from the original Chinese array, substituting it with two Chinese figures representative of the Ming (1368–1644) and Qing (1644–1911) dynasties. Complemented by discussions of other paintings, prints, and treatises, this study explores the ambiguities, fissures, and deviations that arise when civilizational ideals, concepts of center versus periphery, and relevant artistic practices traverse and manifest across borders through global and transborder trade.

Niko Ruijia Ma - PhD Candidate, Leiden University

*The Mandarins of the Nanshufang and “Western”
Art in Kangxi-period Beijing (c. 1700)*

During the reign of the Kangxi Emperor (1666–1722), Beijing emerged as a distinctive cultural and political hub of the Qing Empire (1644–1911), functioning as an inter-regional metropolis that attracted diverse visitors from around the globe. Engagement with global people, art, materials and knowledge became a vibrant part of court life, as well as that of the city. Among the people who regularly frequented and crossed into both spheres was a group of Han literati-mandarins, who served as the emperor's literary secretaries primarily in the Nanshufang (“Southern Study”). Deeply rooted in the literary and political culture inherited from the Ming dynasty (1368–1644), these officials experienced and interpreted global art and materials within the palace in a particular way and employed familiar forms of Chinese poetry and prose to express their encounters with the unfamiliar. This paper delineates the Nanshufang group as a liminal body between the Qing court and the city of Beijing and decodes what “western” objects were referenced in the officials' writings. Focusing on Gao Shiqi (1645–1703), Li Guangdi (1642–1718) and Wang Hongxu (1645–1723), the paper reveals a unique portrayal of the kaleidoscopic imperial art collection housed in the imperial garden as well as in other repositories to which these mandarin-literati had access. Tracing how the Nanshufang enabled mandarins to encounter the global, the paper argues that culturally conditioned processes of sense-making made it possible for early Qing high officials to localize the encountered global art and knowledge on their own terms.

Transnational Narratives in Mediating Modern and Contemporary Chinese Art: Identity, Collection, and Exhibition

Panel Description: This panel aims to explore the intersection between modern and contemporary Chinese art, identity politics, and the narratives of art collection. It refreshes our perspectives and approaches in studying Asian art through a mobile, transregional, and transnational lens. With a shared focus on exhibition and collection studies, these papers provide a coherent exploration of the fluid, multi-layered processes of identity and boundary making in Chinese art. The first paper sets the stage of the evolving discourse of *wenrenhua* (literati painting). By examining three major exhibitions in the 1930s and 1960s, Li contends that the conceptualisation of *wenrenhua* has led to a transformation in the Palace Museum's painting collection through nuanced curatorial approaches. Hua's paper will study the notions of transnational and transregional dissemination of modern Chinese art through the case study of Wu Guanzhong and his exhibition-making processes in Hong Kong under British rule, reconsidered in the local and global contexts. Zhao moves into the 21st century by exploring contemporary Chinese art's integration within the framework of (re-)globalization. She investigates how economic and ideological forces shape the presentation and perception of Chinese art in the contemporary era. Last but not least, Sinelnik delves into ecocriticism in émigré Chinese art as she discusses a collaborative moving image work created by Yan Wang Preston and Monty Adkins. Situated against the backdrop of post-Brexit British socio-political landscape, Sinelnik examines how it challenges prejudices towards cultural diversity, hopefully opening up new ways of thinking about Chinese art in the global context.

Chair - Anna Grasskamp - University of Oslo, Norway

Discussant - Yupin Chung - Glasgow Museums, United Kingdom

Shuo Sue Hua - University of Hong Kong

Transcultural Interpretations of Twentieth-Century Chinese Art: Exhibiting Wu Guanzhong in Hong Kong and beyond

From the 1940s through the 1970s, a paradigm shift in art history emerged towards transcultural exchange in the Chinese art world. The field of inquiry about modern art was expanded to include multilayered perspectives that extended beyond national and regional borders. This shift increased the need for a comprehensive understanding of modern Chinese artists and their artistic trajectories from transcultural perspectives, and with critical reflexivity on the porousness of boundaries in East Asian art history. This study explores how art intermediaries have played a role in exhibiting the modern Chinese painter Wu Guanzhong's (1919-2010). It investigates exhibitions as crucial sites and visual fields for the viewing and transcultural interpretation of modern Chinese art. This paper suggests that scholars, curators, artists, collectors, and dealers of late

twentieth-century Hong Kong have fostered the understanding and appreciation of Wu's paintings from a transcultural perspective. Through both public and private exhibitions, and news media in Hong Kong, Singapore, and Tokyo, I argue that they consider and conceptualize the notions of transnational and transregional mobility of modern Chinese art in the transculturally connected art world of East Asia.

Xing Zhao - Nanjing University, China

Capitalizing on Art and Artifying Capitals: China's Journey to Venice and Scandal around the Kenya Pavilion

Embedded in a globalized framework, contemporary Chinese art operates as a powerful network of socio-economic and ideological relationships. Both China and Chinese artists have been assimilated into the global art system, which is firmly built on the basis of capitalism. The world saw a surge in artistic activism in the years between 2008 and 2014, with biennales emerging as the gravitational field in which left-wing theories critically addressed economic and cultural exploitation, as well as the disparities arising from the global capitalist system. While western discourses on contemporary art rejected complicity with the neo-liberal order, refusing to be reduced to 'a consumable sign of opposition', the Chinese artworld still upheld neo-liberal values at the Venice Biennale. The incidents involving Chinese artists 'renting' the Kenya Pavilion and representing Kenya for the 55th and 56th Venice Biennales in 2013 and 2015 became viral media sensations, prompting accusations of 'neo-liberalism' and 'neo-colonialism'. This article takes the Venetian farce, with a focus on the Kenya Pavilion, as the point of departure to investigate the fame-driven image of China.

Alina Sinelnik - Honorary Fellow in the School of Modern Languages and Cultures , Durham University, United Kingdom

With Love. From an Invader: Attitudes towards Migration through an Ecocritical Lens in Yan Wang Preston and Monty Adkins's Moving-Image Work

This paper delves into the moving-image work *With Love. From an Invader*. (2020-2021) by Chinese British artist Yan Wang Preston and British composer Monty Adkins, exploring how the artists employ an ecocritical lens to deconstruct Western-British socio-political prejudices towards cultural diversity. Comprising four panels, the installation centres on the rhododendron woody plant in Burnley (Lancashire). Originally brought to the UK from Spain, China and other locations during the colonial period, the plant is now the subject of the government-led campaign for eradication on the grounds that it is capable to 'out-compete native flora' (National Trust for Scotland). Drawn to the parallel between the government policy on rhododendrons and the Brexit campaign's anti-migrant stance, Wang Preston and Adkins embarked on photo-, video- and audio-recording the local heart-shaped rhododendron for 12 months from March 2020 to March 2021. Drawing from interviews with the artists as well as bioinformatician Alan Elliott and photography curator Zelda Cheatle, the paper will argue that the work positions this 'unwelcome alien' (Forestry and Land Scotland) as an integral part of the British landscape, welcomed by local resident animals. The paper will further show how the work's questioning of the ambiguity around what makes an "alien" plant welcome or unwelcome stands as a metaphor for exploring the

cultural alienation of immigrants in the UK. The paper will end with the analysis of this work's curatorial mediation at the Royal Botanic Garden Edinburgh in 2022, and the cultural implications of this within the context of the post-Brexit British society.

Zhaoxue Li - Nanjing University, China; Toyo University, Japan

Creating Narratives of the Palace Museum Collection by Wenrenhua (Literati Painting): Three Chinese Art Exhibitions from the 1930s to the 1960s

Wenrenhua (literati painting) is regarded as one of the most representative concepts in the history of Chinese art, a type of painting that places emphasis on the artist's personality and internal thoughts. However, *Wenrenhua* is a new concept constructed only in modern times, and the idea of *Wenrenhua* that emerged during the New Cultural Movement (1910s-1920s) was influenced by anti-traditional revolutionary consciousness. Increased recognition of the concept's modern roots has led to an academic debate regarding the dichotomy between *Wenrenhua* and the paintings of the Palace Museum Collection, considered symbols of imperial orthodoxy. How could the revolutionary concept of *wenrenhua* have been reconciled with the collections of the Palace Museum at that time? This paper examines how the New Cultural Movement's idea of *wenrenhua* and the conservative and orthodox pre-modern ideals of the Palace Museum collection were manifested, interpreted and resolved through three exhibitions from the 1930s to the 1960s: the International Exhibition of Chinese Art, the Second National Art Exhibition, and Chinese Art Treasures. Through these exhibitions, *wenrenhua* transformed the painting collections in the Palace Museum from imperial arts first to "literati arts" representing revolution, and then to "aristocratic literati arts" representing new conceptions of orthodoxy. This transformation eventually led to the adoption of many of these works as "national treasures" in the 1960s.

LUNCH | 13:30–15:00

PANEL 63 | 15:00 - 16:30 Anf. I

Iconography and Narrative in South Asia

Chair - Laura Giuliano – PhD, Museo delle Civiltà, Rome, Italian Ministry of Culture

Daljit Ami - Director of the Educational Multimedia Research Centre at Punjabi University, Patiala

Bhangra: A Confidant of the Partition Refugee and a Vehicle of National Imagination

This article explores the evolution of Bhangra from a traditional Punjabi male folk dance to its current form as widely recognised and practiced. It argues that the current

form of Bhangra was constituted through two intertwined processes in postcolonial India; namely, the broader project of nation-building and the specific experiences of rehabilitation of partition refugees. Using media archaeology, archival records, interviews, and the performances of the dance form in films and protests, the study maps the transformation of Bhangra in the two decades following independence and partition in order to make this argument. Originally a rural celebration of the rabi harvest, Bhangra was traditionally performed across West Punjab, most of which became part of Pakistan. After partition, refugees from West Punjab introduced Bhangra to the Malwa region of East Punjab. Emerging from refugee camps, Bhangra became an essential component of nation-building and cultural integration. It shifted from a rural, communal dance to a semi-circle stage performance, absorbing other folk dances like Luddi, Jhumar, and Dhamal. The article argues that Bhangra worked as a register which recorded the diverse experiences of partition refugees who performed in state functions, celluloid, youth festivals and international outreach programs of the post-colonial state. The article invites a reading of Bhangra as an ambivalent expression which assimilates mourning of partition and celebration of independence; it integrates the refugee into the mainstream and articulates their anxieties on the staccato beats of the drum.

Chiara Policardi - Research Fellow, University of Milan

Vāhanas in the Art of Ancient India: On Early Attestations in Iconography and Texts

As is well known, *vāhanas*, animal or hybrid figures associated with most Hindu deities, represent a phenomenon whose genesis or matrix remains an unsolved Indological knot. To shed light on such an issue, investigating attestations relating to the formative phase of the divine 'vehicles' appears highly significant. This paper analyses a series of sculptures of *yakṣas*, *yakṣiṇīs*, and '*devatās*' depicted life-size standing on animal, hybrid, and anthropomorphic figures on pillars of the *vedikā* of the Bharhut *stūpa*. Many are identified by their accompanying inscriptions. The monument, made *suganaṃ raje* 'during the *Śuṅga reign*' according to an inscription (CII 2.2: 11-12; Salomon 1998: 141, 227), is only partially preserved. Nonetheless, thanks to the richness of its iconographic and epigraphic tissue, it weaves a vivid glimpse into the world of beliefs of the centuries straddling the Common Era. The Bharhut *stūpa* assumes importance far beyond the realm of ancient Buddhism. It has been argued that this is probably the earliest firm evidence of an association between deities and vehicles, which, from then on, will be common in South Asian visual arts (e.g. Dallapiccola 2012); nonetheless, a study that systematically investigates these figures in light of the iconographic and literary vocabulary of ancient India is still missing. Through comparison with roughly contemporary and Kuṣāṇa representations (especially, *yakṣī* figures found at Mathura) and the examination of a few textual passages, from both Buddhist and Hindu literature, some observations on the formative phase of the *vāhana* phenomenon will be advanced.

Nicoletta Fazio - Senior Curator of Iran and Central Asia
at the Museum of Islamic Art, Doha

After Dark: The Colours of the Night in Firdausi's Shāhnāma

Since the beginning of time, human beings have found comfort in filling the cold of the night with words and images shared around the warming light of a fire. The hours following the sunset seem to be the ideal temporal frame and aesthetic dimension for the narrated word, pausing all activities to give space to fantastic tales and legends of ancestors, a practice that continues with enduring charm in today's bedtime stories. Thinking of night tales and their enthralling power, the mind naturally goes to the stories of 'Alf laylah wa-laylah, whose origins can be traced back to ancient South Asian traditions amply circulating in pre-Islamic Iran and Central Asia, and whose echoes can be heard in the poetic tradition of New Persian developing at the turn of the 5th century AH/11th century CE. This paper focuses on the exploration of the night landscapes, the nocturnal animals populating such dark places, the words, the colours, and the images used to describe them in the epic space of one foundational text of Persian literature, Firdausi's Shāhnāma (completed 1010 CE). Packed with action, the night becomes the stage of extraordinary events, for love, death, and dream visions. In Firdausi these elements strongly emerge through careful choice of words and original crafting of metaphors. By juxtaposing selected passages of Firdausi's text with illustrations of Shāhnāma manuscripts, this paper aims to shed light on the translation process of poetic words into evocative images in pre-modern Persian manuscript culture.

PANEL 64 | 15:00-16:30 Anf II

Cross-border Artistic Dialogues: From Historical Painting Manuals to Contemporary Community Art

Chair - Catarina Madeira - PhD Candidate, School of Arts and Humanities,
University of Lisbon

Freya Terryn - Postdoctoral Researcher, Institute for the Study
of Civilisations, Arts and Lettres, UCLouvain (Belgium)

Japanese Art as Diplomacy and Collectible: The Dual Lives of Painting Manuals in Belgian Institutions

This presentation focuses on Japanese woodblock-printed painting manuals produced from the mid-17th to early 20th centuries. These manuals disseminated various artistic lineages, schools, and styles, while serving multiple purposes: educating readers, whether through general knowledge or painting techniques, reproducing the works of contemporary or deceased artists, and providing a visual medium for entertainment and amusement. These manuals, preserved in two Belgian institutions — the Patrimonial Reserve of UCLouvain (Louvain-la-Neuve) and the Royal Museum of Art and History (Brussels) — reflect distinct histories of collection. One collection was donated by the Japanese government in the aftermath of World War I as part of the restoration of the Louvain University Library, symbolizing the cultural and educational

exchange between Japan and the West. The other collection, however, was amassed by Belgian art collectors during the height of Japonisme, reflecting Western fascination with Japanese art. Despite these differing origins, both collections represent curated examples of Japanese culture tailored to Western audiences. My research aims to highlight the dual roles these painting manuals played: in Japan, they facilitated self-tutorship in painting, while in Belgium, they contributed to the Western interpretation and appreciation of Japanese art. By examining the formation of these collections, I aim to explore how their purposes diverged — one being a diplomatic gesture, the other rooted in personal and cultural fascination. In the end, my research seeks to provide fresh perspectives on the act of collecting itself — examining the contrasts between Japan’s cultural exportation and the Western acquisition of these works.

Gunhild Borggreen – Associate Professor, Art History and Visual Culture, University of Copenhagen

Transcultural Positions in Abstract Art: Asger Jorn and Morita Shiryū

This presentation looks at the contact between the Danish artist Asger Jorn (1914-1973) and the Japanese calligrapher Morita Shiryū (1912-1998). Asger Jorn was one of the founders of the European avant-garde art group Cobra, while Morita Shiryū was a founding member of the Japanese avant-garde calligraphy group Bokujinkai. The two artists were part of the global connections between avant-garde calligraphy and abstract art in the 1950s, in which artists sought to communicate across national, aesthetic, and conceptual boundaries. While recent years have seen numerous studies on the relationship between Japanese avant-garde calligraphy and American Abstract Expressionism and European Art Informel, there has been little attention to the artistic collaboration between Danish and Japanese artists within modernist art. Individual artists and groups in both Denmark and Japan were negotiating their cultural identity within a contradictory framework of being a citizen of a particular (and peripheral) nation state and being a creative human being with aesthetic sensibilities and artistic practices that formed alliances across national borders. A transcultural approach aims at dismantling the conventional dichotomy between the West and the non-West, which rests on an asymmetrical relationship of power. In this presentation, I apply a transcultural approach to archival source material, while also arguing that Asger Jorn and Morita Shiryū themselves took a transcultural position in the way in which they envisioned non-figurative art as a means to re-build a global humanity in the Postwar period.

Mengfei Pan - Assistant Professor, Faculty of Tourism and Community Development, Kokugakuin University, Japan

Chiiki āto (Community-based Art) and Art Tourism in Japan: A Case Study of The Echigo-Tsumari Art Triennial

Since the 1990s, the number and scale of art projects, particularly “art festivals” held annually, biennially, or triennially at specific locations, have grown rapidly in Japan. This paper examines the Echigo-Tsumari Art Triennial (ETAT), also known as “Daichi no geijutsusai” (Art Festival of the Land), and demonstrates how it serves as a prototype of the rural art festival and symbolizes the rise of “chiiki āto.” Established in 2001, ETAT established the method and raison d’être of “chiiki āto” under the charismatic director

Fram Kitagawa who expects this type of event to revive the region. Kitagawa sees art as an instrument to achieve these goals. A number of art festivals and artistic practices since 2000 resonate with this vision. However, this tendency attracts criticisms in both art studies and community studies, as each warily observes the encroachment of the other. Fujita Naoya coins the term “chiiki āto,” referring to “art events named after a specific region” (2016), which signals criticisms from the art side. Fujita understands “chiiki āto” as a new art genre derived from contemporary art. Using ETAT as a case study, this paper compares the festival with other similar concepts developed in the Western context, including “relational aesthetics” by Nicolas Bourriaud (1998) and “socially engaged art” by Nato Thompson (2012). It argues that as art tourism takes shape, “chiiki āto” serves both as a means and an end in achieving the missions of the various actors.

PANEL 65 | 15:00-16:30 Anf III

Anticolonial, Postcolonial, and Decolonial Responses in Asian Art and Architecture

Panel Description: This panel explores how art and architecture across the continent of Asia confronted the various forces of colonialism and imperialism during the 19th and 20th centuries. This was a time of intense cultural revision, interchange, and adaptation. Case studies that span various Asian geographies will enable panelists to emphasize how, in and through their work, artists and architects have navigated the tensions that accompanied tradition and modernity, self-expression and authority, as well as local and foreign identities. The arts of Asia have been profoundly affected by colonial encounters and these have been expressed in subtle and not so subtle ways, reinterpreting indigenous conventions while appropriating foreign styles. In practice, they have incorporated techniques and aesthetics sensibilities alien to their native lands. However, they also managed to express their own identity with a sense of cultural resilience and even integrated anticolonial feelings within their artistic output. The resulting art is therefore not only diverse across the various Asian geographies, but the art of each region provides a rich visual palimpsest of layered meanings and aesthetic styles. Papers in this panel will explore such anticolonial, decolonial, and postcolonial responses to art making across Asia.

Chair – Alison Ohta – Royal Asiatic Society

Sami De Giosa - Assistant Professor at CFAD, University of Sharjah

*Between Traditional Nativism and Modern Realities:
Case Studies of Colonial and Cultural Imprints on Mosque
Architecture in Modern Turkey and Central Asia*

This paper is centred on the long-lasting effect that occupation, colonialism, and internal unrest had on architectural and artistic modes in Turkish and Central Asian

Mosques during the late 19th and early 20th centuries. Using case studies - two Dungan mosques located in Kyrgyzstan and Kazakhstan, and mosques built in Turkey under the reign of Sultan AbdulHamid II (r.1876-1909) – the study illustrates how these buildings became sites of convergence between local Islamic traditions and external influences, where co-optation of cultural tropes and resistance lived side by side. The research examines the ways in which social and cultural struggles influenced architectural elements in these mosques. The discussion will assess how European and other architectural styles were absorbed and reinterpreted within the framework of Islamic art, contributing to the emergence of a new paradigm. In Central Asia and Turkey, Islamic societies were transformed assuming new hybrid identities that had to navigate new influences as well as new political orders.

Juan De Lara - Fellow at the University of Oxford – Khalili Research Centre

Reevaluating Asia-America Material Culture during the Viceregal Period (1535-1898)

The study of material culture in Asia and America during the Viceregal period (1535–1898) has often been constrained by Eurocentric perspectives that overlook the significant influence of Asian art and trade in shaping the artistic and cultural landscape of both America and Europe. Scholarly examinations of American Viceregal and European art from this era have frequently disregarded the central role of Asia. This oversight has resulted in a failure to study materials and artistic expressions that flourished in the New World, that shaped artistic production of the Americas and Europe. By the mid-18th century, Mexico City had transformed from a provincial capital into the wealthiest metropolis of its time, with a legitimate claim to being the de facto capital of the Spanish Empire, perhaps even more so than Madrid. Its position, nearly equidistant between Spain and China, enabled it to become the articulator of the global economy of the time, and via its silver, to consolidate the international markets of the globe. The Philippines, part of the same Viceroyalty, and named by Carlos Quirino as the “colony of a colony,” was integral to gather and transport a wide array of goods from Asian trade centres, including Goa, the Sultanate of Aceh, Malaysia, China, and Japan that via the ‘Galeon de Manila’ to Mexico city and redistributed to Europe. Given this extensive and dynamic exchange, is it not time to reconsider the way we approach the study of art and material culture during the Viceregal era? This presentation will address this question by examining issues of attribution in the production of silver filigree and the trade of coconuts as case studies that exemplify this problem.

Seif El Rashidi - Art Historian and Heritage Preservation Specialist

Art On Strong Foundations, with Open Windows: The Artistic Initiatives of Habib Gorgi and Ramses Wissa Wassef

Habib Gorgi (1869-1965) and Ramses Wissa Wassef (1911-1974) were two Egyptian intellectuals involved in the Egyptian art scene in the early 20th century, and at the helm of progressive arts education movements at a time when modern Egypt was reflecting on and reshaping its identity as a modern nation state. Both men dedicated much of their lives to arts educational initiatives that encouraged artistic creativity as a form of self-expression, working with children of limited financial means, with no formal arts

education, inspiring them non prescriptively through storytelling and exposure to the world around them to create. Habib Gorgi, Chief inspector of Arts Education in Egyptian Schools mainly did this through clay – enabling what he saw as the forgotten genes of the ancient Egyptian sculptors to come to life, and working with children who had no real art education to produce remarkably moving expressions of Egyptian life. Ramses Wissa Wassef worked with villagers on a wide range of media, but is best known for tapestry weaving that awed the art establishment around the world with its expressive ability. Both of these men saw this form of progressive art education as a means of building a sense of pride in young Egyptians. That said, their artistic endeavours were open to the world and to other forms of artistic expressions, not indigenous to Egypt. Ramses Wissa Wassef in particular looked east, and adopted the east Asian technique of batik-making in an Egyptian context, nurturing two generations of village children, whose subject matter was generally inspired by their locale, but whose techniques came from far afield. This paper looks at these two related experiments through the lens of arts as a form of self- expression, and specifically the incorporation of an East Asian art form- batik – into a West Asian context.

Mehreen Chida-Razvi – Independent Scholar, London

Picturing the City: Company Painting Panoramas Produced in a Colonial Context

During the early modern era, distinctive painting styles associated with the great courts of South Asia emerged, including the Mughals and the surrounding regional courts of Rajasthan, the Pahari Hills, and the Deccan. At times, local artists moved between the courts, in the process expanding their artistic repertoire and learning new styles. During the eighteenth century, as British presence increased in the region (as well as that of other Europeans), local artists began to work for these new patrons, leading to the emergence of the 'company style' of painting. This was a style practiced by local South Asian artists trained in traditional methods but who adapted their style to the preferred aesthetics of their new, European patrons. Company painting covered all genres, but a new type of image that emerged was the cityscape panorama, in particular those of the great fort-palaces of Delhi, Agra, and Lahore. These were created for multiple reasons, but in each instance the incorporation of European perspective, techniques, and an interest in documentation, led to a very particular type of image being produced. This paper will contrast the panoramas of Delhi and Agra forts, which were taken over by the British and exhibit an interest in urbanism, military documentation, and engineering, with those of Lahore, including from the Sikh period, which exhibit a more sweeping 'local' feel. It will explore how local artists, despite working for European patrons, were still able to express their own cultural identity within a colonial context.

Dreamy and Idealized Nature: The Artistic Conception of Gardens as a Cultural and Life History (Part 2)

Panel Description: The artistic conception of gardens is a core concept in garden design, which expresses the imagery and typical natural environment of garden landscapes through the designer's conceptual creation, and reveals the ideological implications. The artistic conception of gardens is not only a perfect integration of nature and culture, but also a reflection of people's aesthetic pursuit and a carrier of cultural inheritance. The formation and development of garden imagery are closely related to the life philosophy and aesthetic pursuit of ancient literati. Ancient literati expressed their pursuit of natural beauty and longing for an ideal life through gardens. The elements of rockeries, ponds, pavilions, and buildings in gardens are not only material existence, but also spiritual sustenance. Literati express their emotions and thoughts through gardens, making them an external manifestation of their spiritual world. Gardens are also important places for literati's art and daily activities. The artistic activities carried out by literati in gardens are also extremely rich. Literati enjoy creating poetry and paintings in gardens, incorporating the beautiful scenery of gardens into their artistic works, resulting in many masterpieces that have been passed down through generations. In addition to artistic creation, gardens are also an important part of the daily life of literati. Garden activities such as visiting gardens, admiring flowers and the moon, incense burning activities, and drinking tea and playing chess were all ways of leisure and entertainment for ancient literati. Especially literati and scholars often gather and exchange ideas in gardens, reciting poetry and painting, forming a unique garden culture. The buildings in the garden also provide places for people to rest and entertain, promoting the development of social activities. In summary, ancient gardens are not only the crystallization of art, but also an important part of people's lives, reflecting the wisdom and taste of ancient literati. In this group, we have gathered scholars in the field of garden culture and art history to discuss the importance of gardens as a carrier of culture and life. At the same time, we will also focus on the core theme of "Dreamy and Idealized Nature", and truly feel the artistic value of gardens from the typical life experiences of ancient literati. In the latter part of the session, questions and discussions will be shared by everyone, including the audience.

Chair – Shanshan Liu – Associate Professor at Beijing University of Civil Engineering and Architecture

Jongsang Sung – Organizer, Professor at Graduate School of Environmental Studies, Seoul National University, Korea

Ideals and Imagination Represented in the Painting of Joseon Literati Garden

A garden has various meanings and utility. It can be a place where people can think quietly or enjoy the beauty of nature comfortably, but it also serves as a medium

to deliver philosophical, theological, and political narratives and messages as “the whole of dreamy and idealized nature” (St-Denis 2007). Intellectuals during the Joseon Dynasty (1392-1910) enjoyed the garden in various ways. Existing poems and paintings clearly show them enjoying the garden, transcending various art genres such as poetry, music, and painting in the garden. In particular, paintings such as Ahoei-do and Gyehoe-do, which depict their gatherings, usually with a few close acquaintances or groups in the garden. In this paper I will focus on a somewhat different picture from such painting; the picture of the garden itself. It can be said to be a pure garden painting in that only the garden was drawn excluding any people or groups. Here, I will consider the following three paintings: Mongyudowon-do (1447), Soswaewon-do (1755) and Kyujanggak-do(1776). The subjects who made these paintings are different from each other: a prince (Mongyudowon-do), a scholar (Soswaewon-do), and a king (Gyujanggak-do). Why did they draw the garden as a picture? In this paper, I would like to read the background and meaning of those three paintings created in the Joseon Dynasty. By reading the private sense and aesthetics contained in the garden painting, as well as personal or contemporary social and national ideals and beliefs, we are able to enrich the meaning and utility of the garden.

Huang Xiao - Associate Professor at Beijing Forestry University

Painterly Landscape Gardening: Liu Dunzhen's Contemporary Practice of Rockery Making in Zhan Garden

The gardening concept of “painterly landscape gardening” was established in the late Ming Dynasty, and still has application value in the context of the contemporary landscape architecture discipline, which emphasizes the continuation of traditional gardening wisdom in practice. Liu Dunzhen, a pioneer in the research and design of traditional Chinese gardens, consciously used the concept of “painterly landscape gardening” to guide his design of Zhan Garden in Nanjing in the 1950s and 1960s, particularly in terms of rockery making, which complemented his research on classical gardens as indicated in his works Classical Gardens of Suzhou that was carried out during the same period. The results of his research on classical gardens were applied to the design of Zhan Garden, and the practical experience of Zhan Garden was categorized into the framework of his knowledge and research on classical gardens. This research aims to explore the ways in which the concept of “painterly landscape gardening” is applied in Liu Dunzhen's contemporary practice of rockery making in Zhan Garden. The results of the research show that in terms of the renovation of the north rockery in Zhan Garden, Liu Dunzhen referred to the “Small Axe-cut Texture Stroke” painting technique of painter Yan Ciping and the “Bent-ribbon Texture Stroke” painting technique of painter Ni Zan to shape the texture of stones, and created a lofty and profound pictorial space by borrowing from pictorial theories. The design of the south wigwam incorporates the painting styles of painters Ma Yuan and Huang Gongwang, creating a craggy, deep and natural mood through the form of rockery and pool and the detailed stacking of stones. Stacked stones near the stream in the west rockery adopt the “Hemp fibre Texture Stroke” painting technique of painter Huang Gongwang, presenting a rounded and soft aesthetic feeling. Liu Dunzhen's practice of painterly rockery making not only explores the comprehensive arrangement of stone utilization and style selection, but also provides valuable experience for contemporary gardening practice and useful inspirations for the modern translation of traditional culture.

PANEL 67 | 15:00-16:30 Room B112.B

Identities and Cross-Cultural Exchanges

Chair – Pedro Lage Correia – Director of the BA program in Asian Studies School of Arts and Humanities – University of Lisbon

Sarah Brühl - PhD Student, Freie Universität Berlin

Traveling Iconographies – North Korean Murals in the Independence Memorial Museum in Namibia

Opened in 2014, the Independence Memorial Museum in Windhoek is a three-story museum dedicated to Namibia's anti-colonial resistance against German colonial rule and the national liberation struggle during the South African apartheid regime. It was designed and built by the North Korean company Mansudae Overseas Projects, which carried out numerous construction projects in predominantly African countries from the 1970s until the 2010s. The museum represents a transfer in which a North Korean model with specific visual codes was translated to fit the local Namibian historical context. Through analyzing the artworks on display this paper aims to understand why the North Korean visual language was attractive to young, post-colonial Namibia. The museum displays several large murals by North Korean artists that depict episodes from Namibian history in a visual language reminiscent of socialist realism. The analysis of the creation process of these murals seeks to retrace the transcultural entanglements between North Korean art and the Namibian historical context. The objective is to show how archetypal motifs like heroic leaders, breaking chains, and mother and child were translated into the North Korean visual language and then exported to African states like Namibia.

Beatrix Mecsi - Associate Professor with a Habilitation, Head of Korean Studies Department, ELTE University Budapest

National Identity and Cultural Interactions in Korean Art History Writing: Representations in High School Textbooks from the 1950's to the Present

This paper examines the changing narratives of Korean art history in South Korean high school textbooks from the 1950s to the present, exploring how national identity and cultural interactions are represented in these educational materials. Key questions include whether Korean art is portrayed as distinct or as a cultural bridge between China and Japan, and how its representation has changed in response to shifting socio-political contexts. This study conducts both quantitative and qualitative analyses, employing text and image analysis methods. By examining the linguistic choices, rhetoric, and structural composition of the textbooks, it sheds light on evolving educational narratives surrounding Korean art. This research highlights how Korean art has been variably positioned as a unique cultural asset or contextualized in terms of international cultural relations. The approach incorporates philological discourse and narrative analysis to identify shifts in historical emphasis — such as the glorification of the Unified Silla period in early textbooks and the subsequent reevaluation of Koryŏ and Chosŏn art. The study reveals how political changes and educational policies have shaped these narratives, shifting from subjective judgments influenced by colonial

contexts to more objective, data-driven analyses reflecting the perspectives of a new generation of art historians trained in Western academia. This research provides a detailed examination of the content, form, and underlying ideologies of Korean art history education, offering new insights into the construction and transformation of national identity through art education.

Meta Sekar Puji Astuti - Permanent Lecturer at Hasanuddin University, Indonesia

Kuronbo Visualized: Reexamining 'Jagatara Jinbutsu' and Indonesian Slave Representations in Dejima's Isolation-Era Art

This paper investigates artistic representations of Indonesian slaves in Dejima during Japan's sakoku period (1639-1853), focusing on the "Jagatara Jinbutsu" artwork and related paintings termed "kuronbo" - meaning "dark-skinned male," now recognized as pejorative. Through works by kara-e mekiki painters like Kawahara Keiga and Ishizaki Yuji, and Tokugawa-era artist Shiba Kokan, this study illuminates the socio-cultural dynamics of isolated Dejima and the often-overlooked presence of Indonesian laborers. Using Arnold Hauser's Social History of Art methodology, which connects artistic production to broader contexts, this study examines how these artworks reflect and were shaped by complex power dynamics and cultural exchanges in Dejima. Combining field studies at Nagasaki and Leiden museums with archival analysis, the research traces the evolution of kuronbo imagery and its impacts. The findings reveal how these portrayals documented Indonesian slaves' roles in trade operations, particularly sugar and copper trading. These representations highlight cultural exchanges between Indonesian slaves and Japanese society, facilitating economic activities. These influences left an indelible mark on Nagasaki, evident in traditions like the Nagasaki kite festival. Nagasaki's designation as part of the "Sugar Road Heritage" further exemplifies this impact. By critically re-examining these artistic representations, this study challenges conventional historiographies and contributes to current trends in global slavery studies, focusing on the agency of enslaved Southeast Asians and their influence on global trade and cultural exchange. It addresses ethical considerations of historical terminology and representation, offering new perspectives on how art reflected and shaped cross-cultural interactions during Japan's period of limited international contact.

COFFEE BREAK | 16.30–17.00

FAREWELL DINNER (OPTIONAL) | 18:30



Conference General Information

📅 8-13 September 2025



Conference General Information

The main conference programme will take place on the days 8th, 9th, 10th and 12th of September at the School of Arts and Humanities, University of Lisbon. On the 11th of September the conference will take place at the Fundação Oriente (Museum of Oriente) from 9:00- 13:00 and from 14:30-18:00 at Fundação Gulbenkian (Gulbenkian Museum). The addresses are as follows:

School of Arts and Humanities (Faculdade de Letras), University of Lisbon

Alameda da Universidade
1600-214, Lisbon
Portugal



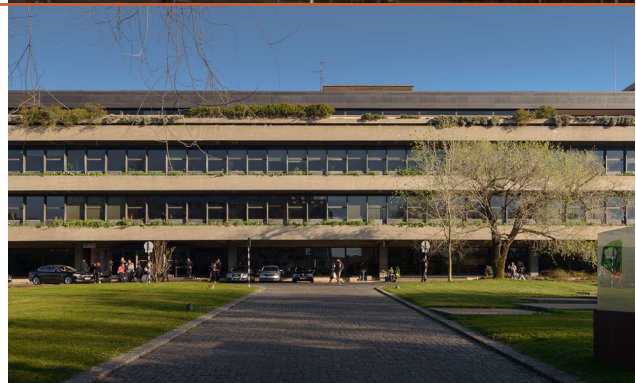
Fundação Oriente

Avenida Brasília, Doca de Alcântara (North)
1350-352, Lisbon
Portugal



Fundação Gulbenkian

Av. de Berna, 45A
1067-001, Lisbon
Portugal



We kindly ask you to review the conference programme to check for the designated rooms and consult the faculty layout for the room's locations. Conference panels will take place in the main building in Anf I., Anf II, Anf III, Anf IV and Room C128; and in the faculty's library in Room B112.B and B112. C. Upon entering the main building of the faculty at the end of the corridor you will find the registration area. Staff will be readily available to answer any questions, provide directions and any sort of assistance.



Registration

The registration for the conference will start at 8:00 am on the 8th of September and will be open until 17:30 pm except on Thursday the 11th of September. The registration area can be found at the end of the corridor of the main building of the School of Arts and Humanities.

Payment on site

For those paying the conference fee on site, we accept the fees in euro, bank transfer, or card payments. If you decide to pay in euros, we kindly ask you to bring the exact amount.

Contact Information

During the conference, please feel free to approach any of the members of the staff, there will be three zones where you can find staff members: at the main entrance, where the registration will take place (**in front of Anf. I**), at **Anf III**. and **Anf IV**. and at the library building.

Presentation Guidelines

Each presenter will have **20 minutes** for their presentation, followed by **10 minutes** for discussion. The molds of the discussion period are at the discretion of the session chair, meaning it can be done immediately after each presentation or in conjunction at the end of all panel presentations.

Please take into consideration that in panels with more than four presentations, the total time available for discussion should be reduced to be able to accommodate the additional presenters.

Presenters are requested to bring their presentations on a **USB drive**, saved in both **PowerPoint** and **PDF** formats to ensure compatibility and ease of access.

Technical Information

All of the rooms used in the Conference are equipped with a computer. The use of personal computers is strongly discouraged.

We recommend allowing enough time to arrive at the allocated room, transfer your presentation file, and perform any necessary tests. Staff members will be available on-site to ensure everything runs smoothly and to provide technical support if needed.

Internet Access (Wi-Fi)

Internet access will be available throughout the conference via the **eduroam** network. If you are affiliated with an institution that uses eduroam, you can connect using your existing credentials. For participants who are unable to access eduroam, a separate Wi-Fi network and password will be provided on the first day of the conference.

Coffee Breaks and Meals

Welcome reception:

On the first day of the conference, the 8th of September, we invite all the participants to join us for a welcome reception at 19:00 pm. The reception will take place at the main entrance of the faculty. It will be our pleasure to host you for an engaging and enjoyable evening.

Coffee Breaks:

The coffee breaks will be taking place in 3 different places: close to the main entrance, in the corridor at the right side between Anf. I and room C128, at the Anf. III and IV hall and at the library building. There will be an assortment of cakes, mini sandwiches that are suitable for both vegetarians and vegans, fruits and drinks like coffee, tea and juice.

Lunch:

 **Bar do Atrium**

 **Minicampus**

 **Bar Românicas**

*Please note that all of these are marked in the faculty blueprint also provided in this booklet

Outside of School of Arts and Humanities:

 **Reitoria**
Alameda da Universidade
1649-004 Lisboa

 **Bar de Direito**
Alameda da Universidade
1649-004 Lisboa

*All of the places suggested are within walking distance of the faculty. To buy lunch in the social canteen please refer to the pictures below to know how to do it.

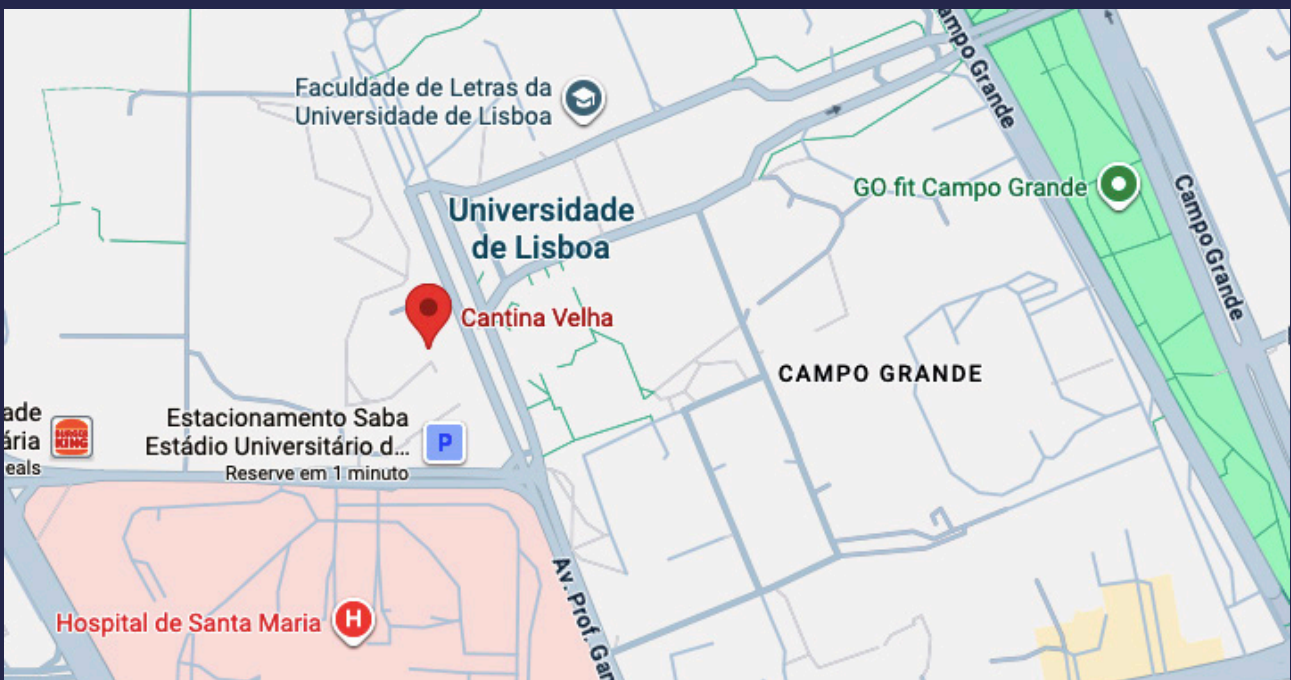
Farewell Dinner:

The Farewell Dinner will take place on Friday the 12th of September at the Social Canteen. The Social Canteen is within walking distance of the faculty. This dinner is optional and will have the cost of 18 euros, if you are interested in joining us, please register using the link provided on the conference website.

We would be delighted to have you join us!



FAREWELL DINNER

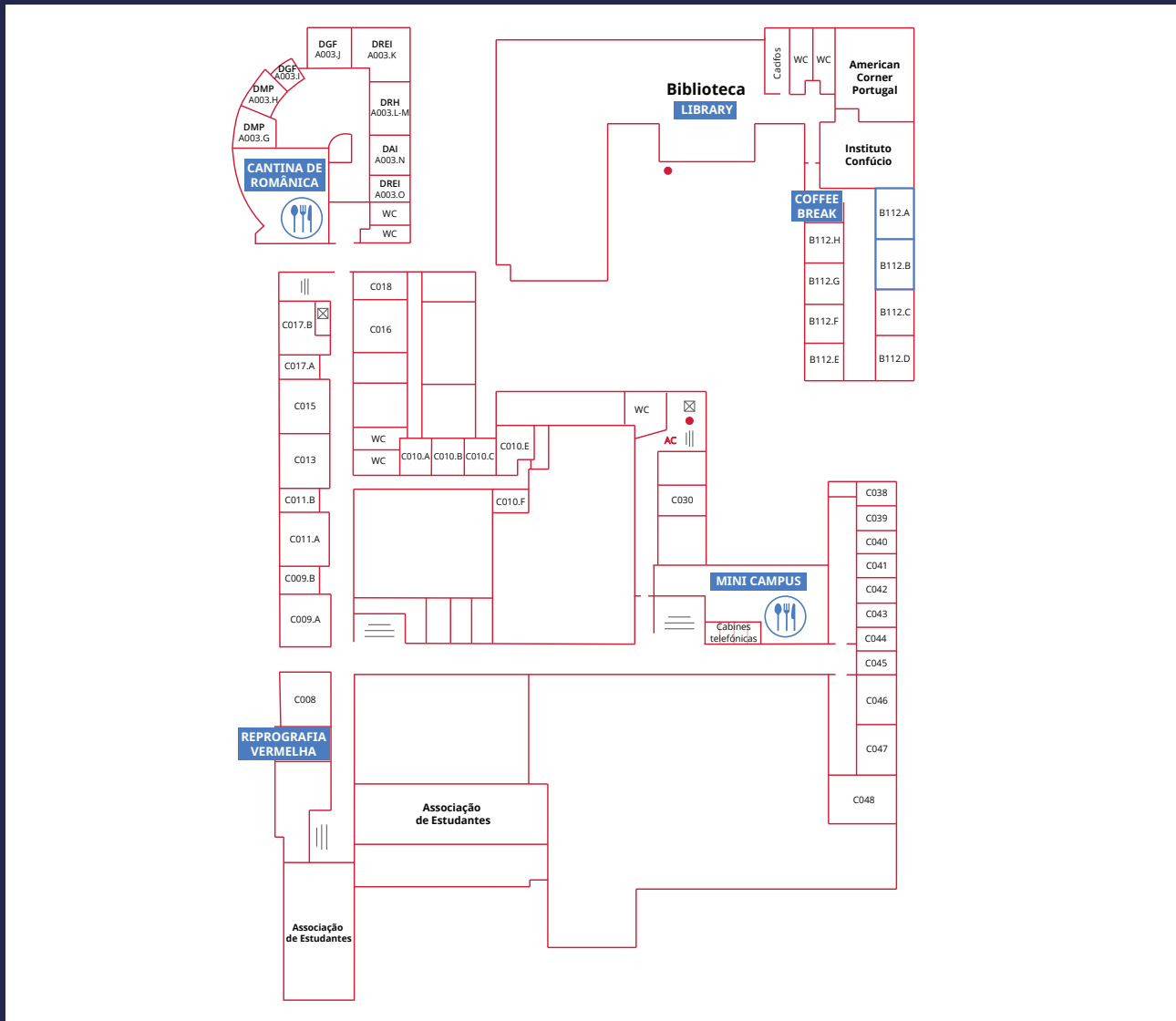


18:30 – 21:00 | Friday, 12 September 2025

CANTINA VELHA

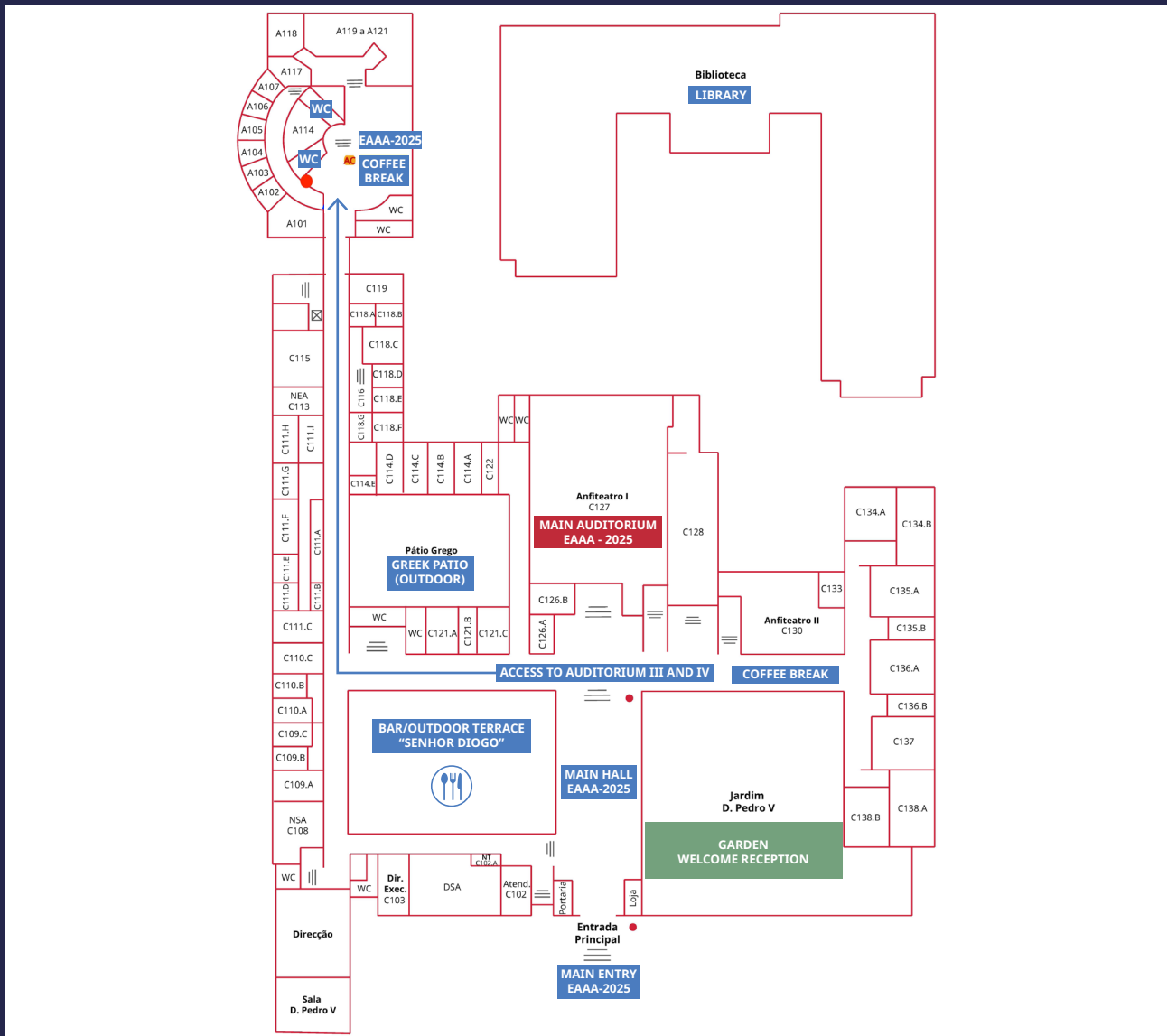
Refeitório I - SASULisboa

Av. Prof. Gama Pinto, 1600-192 Lisboa



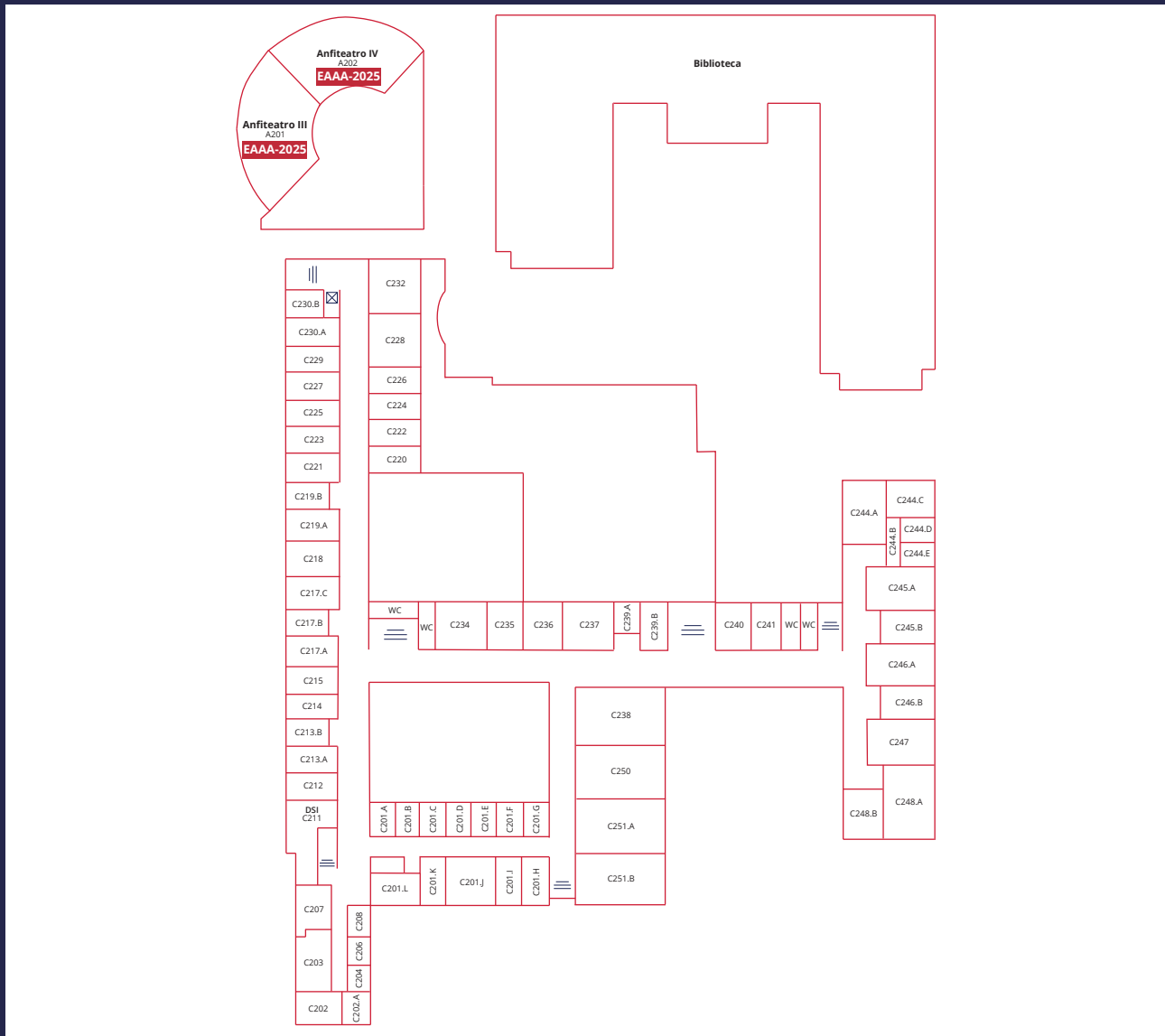
LEGENDA

AC	Acesso aos centros de investigação: <ul style="list-style-type: none"> • Centro de Estudos Anglísticos • Centro de Estudos Clássicos • Centro de Estudos Comparatistas • Centro de Estudos de Teatro • Centro de Filosofia • Centro de Literaturas e Culturas Lusófonas e Europeias (CLEPUL) • Instituto Alexandre Herculano (Centro de História) 	DMP - A003.G e H	Divisão de Manutenção e Património
C016	Centro de Arqueologia (UNIARQ)	DRH - A003.L e M	Divisão de Recursos Humanos
C030	Centro de Línguas (CLI)	DREI - A003.K e O	Divisão de Relações Externas e Internacionais <ul style="list-style-type: none"> • Núcleo de Alunni e Mecenato • Núcleo de Cooperação Internacional • Núcleo de Imagem e Comunicação • Núcleo de Orientação de Carreira e Apoio ao Estudante
C037 a C045	Centro de Linguística	C018	Programa em PLE
C009.B	Conselho Pedagógico	C048	Sala de TIC
C010.A a C010.F	Departamento de Estudos Clássicos	C047	Sala de Vídeo
DAI - A003.N	Divisão de Apoio à Investigação	C046	Tradução
DGF - A003.I e J	Divisão de Gestão Financeira <ul style="list-style-type: none"> • Núcleo de Contabilidade e Prestação de Contas • Núcleo de Compras • Núcleo de Tesouraria 	●	Acesso Mobilidade Reduzida <i>Access - Reduced Mobility</i>
		≡	Escadas
		⊠	Elevador



LEGENDA

I C127	Anfiteatro	III e IV AC	Acesso aos Anfiteatros
II C130	Anfiteatro	A119 A A121	Departamento de Românicas e Lusofonia
C133	Cátedra de Estudos Sefarditas "Alberto Benveniste"	(ICLP) C114.A a C114.E	Instituto de Cultura e Língua Portuguesa
C116	Centro de Arqueologia (UNIARQ)	A101	Instituto de Estudos Árabes e Islâmicos
C126.A e C126.B	Centro de Estudos Eslovos	A103	Instituto de História Contemporânea
C122	Centro de Estudos Indianos	C121.A a C121.C	Instituto de História de Arte (ARTIS)
C118.A a C118.G	Centro de História	A104	Instituto de História Medieval
A107	Centro de Iranologia	C109.A	Instituto Fernão Lopes
C110.A a C110.C	Departamento de História	A102	Instituto Histórico Infante D. Henrique
DSA	Divisão de Serviços Académicos	A105	Instituto Oriental
A106	Gabinete de Apoio Psicopedagógico	NEA - C113	Núcleo de Expediente e Arquivo
C119	Lisbon Baby Lab C119	NT - C102.A	Núcleo de Tesouraria
A117	Divisão de Estratégia, Planeamento e Acreditação	NSA - C108	Núcleo de Secretariado de Áreas
A118	UNIARQ	C115	Sala de Investigadores Virgínia Rau
		C109.B	Sala Infante D. Henrique
		C109.C	Sala Lambrino-Buescu
		●	Acesso Mobilidade Reduzida Access - Reduced Mobility
		≡	Escadas
		⊠	Elevador



LEGENDA

A201	Anfiteatro III (Access by floor 1/piso 1)	C202 e C202.A	Eye Tracking
A202	Anfiteatro IV (Access by floor 1/piso 1)	C230.A	Lisbon Baby Lab
C237	Associação para o Desenvolvimento da Faculdade de Letras (ADFLUL)	C230.B	Laboratório de Fonética e Fonologia
C234 e C235	Centro de Avaliação e Certificação de Português Língua Estrangeira (CAPLE)	C206	Programa em Estudos Comparatistas
C212 a C218	Centro de Estudos Anglisticos	C244.B a C244.E	Programa em Teoria da Literatura
C241	Centro de Exames de Português Língua Estrangeira (CEPLE)	C204	Programa em Tradução e Interpretação
C201.A a C201.L	Centro de Filosofia	C228	Sala Leite de Vasconcelos
C239.A	Centro de Línguas (CLI), Secretariado	C232	Sala Lindley Cintra
C219.A, C219.B, C221 e C223	Departamento de Estudos Germanísticos	C229	Sala Maria Helena Mira Mateus
C207, C220, C222, C224, C225, C226, C227	Departamento de Linguística Geral e Românica	C201.J	Sala Mattos Romão C201.J
DSI - C211	Divisão de Serviços de Informática	C201.I	Sala Pedro Hispano
		●	Acesso Mobilidade Reduzida Access - Reduced Mobility
		≡	Escadas
		⊠	Elevador

Getting to the Conference Location

The conference will take place [School of Arts and Humanities \(Faculdade de Letras\), University of Lisbon](#), which is located in the city centre, at [Alameda da Universidade, 1600-214, Lisbon, Portugal](#). Due to its location, it is easily accessible either by metro, urban bus service – Carris, suburban bus service, suburban train service or car.

By metro:

Public transportation tickets can be paid on the spot, to ride on **Lisbon METRO** you can simply [tap your card](#) (Visa, Indra, Cybersource, Li1lepay, and Unicre; if you have apple pay, you can use your phone) on the gate validator to pay for your fare and open the gate. Another option is also a [navegante® occasional card](#).

Metro stations located close to the venue are:

- Cidade Universitária subway station (yellow line) near the University Hall (commonly known as Reitoria);
- Campo Grande subway station (green and yellow line) next to the Museum of Lisbon;
- From the Airport: take the red line (direction “São Sebastião”) and change either at “Alameda” (to the green line) or at “Saldanha” (to the yellow line).

[Lisbon Metro Map](#) 

By urban bus service – Carris:

The venue can be accessed by [urban bus service – Carris](#) through service lines:

- **731, 735, 738, 755, 764** and **768** (Near the University Hall and Cidade Universitária subway station);
- Service lines **731, 735, 738** and **755** (by Alameda da Universidade);
- Service lines **701, 717, 736, 750, 767** and **207** (By the Campo Grande gardens, near the Faculty of Sciences – night service).

By suburban bus service:

The venue can also be accessed through suburban bus service by service line 3702 from Carris Metropolitana (to the Setubal Peninsula) to a station nearby the University Hall and Cidade Universitária subway station. Several suburban services stop near the Campo Grande subway station (to areas north of Lisbon).

By suburban bus service:

The closest train station from the Centre is Entrecampos station, easily accessed by subway (yellow line) and Fertagus service (to the Setúbal Peninsula) by Sintra Line (to areas West of Lisbon) or Azambuja line (to areas Northeast of Lisbon).

Furthermore, Entrecampos is serviced by several long-distance train services reaching all the main urban centres in Portugal, including Aveiro, Braga, Coimbra, Évora, Faro, Leiria and Oporto.

From the Orient Foundation to the Gulbenkian Foundation

By Metro:

- Walk from Museu do Oriente to **Santos** station (approx. 8 min).
- Take the **Cascais Line train** to **Cais do Sodré** (2 min).
- Change to the **Green Metro Line** towards **Telheiras**.
- At **Alameda**, change to the **Red Line** towards **São Sebastião**.
- Exit at **São Sebastião** — the Gulbenkian Foundation is a short walk away.

By Tram:

- Take tram **15E** or **18E** from Santos area to Cais do Sodré.
- Follow the same **Green+Red line** route as above.

By urban bus service:

- Bus **728** from **Museu do Oriente** towards **Portela**.
- Change at **Avenida da República** for bus **716** towards **Benfica**.
- Get off at Gulbenkian

To Further Enjoy your Stay in Lisbon

While at the conference we also encourage you to take full advantage of your time in Lisbon, by exploring the city's rich history, vibrant culture, and its cuisine. From the charming streets of Alfama to Mosteiro dos Jerónimos in Belém or even the several Miradouros across the city that offer a spectacular view, Lisbon offers something for every interest. Be sure not to miss our most iconic sweet the *Pastel de Nata*, a delicious custard tart that is best enjoyed warm with a dash of cinnamon.



Please feel free to take up some of these recommendations:

Cultural Activities:

- **Casa da Ásia:** a collection dedicated to Asian Art right at the heart of Chiado, in the downtown. (Tickets already in the conference bag)
- **Castelo de São Jorge:** if you feel courageous to walk one of Lisbon 7 hills, you will find a Castel from the XI century that offers a stunning view of the city.
- **National Museum of Art:** the largest public collection of Portuguese and European art from the Middle Ages to the XIX century including what are considered National Treasures.
- **Centro Científico e Cultural de Macau:** is the only one allusive to the Macanese culture outside of the territory of the Popular Republic of China. (Tickets already in the conference bag)
- **Fundação Oriente:** the Museu do Oriente is a multicultural museum that preserves, in all its aspects, the tangible and intangible heritage of various Asian countries through its two collections: Portuguese Presence in Asia and Kwok On. ((Tickets already in the conference bag)
- **Centro Cultural de Belém** – At CCB you can find The Museum of Contemporary Art and Architecture Center, house of names like Amedeo Modigliani, Amadeo de Souza-Cardoso, Marcel Duchamp among others.

We also recommend you check Strolls through Lisbon with the link below. This is a new publication by Lisboa Cultura. In this booklet Lisboa Cultura suggests 5 walks through different areas of the city and 4 routes with the following main themes:

- Archaeology;
- Personalities;
- Contemporary Art;
- Books and Documents.

In these strolls you will be able to explore 25 cultural spaces under Lisboa Cultura management. The information in the booklet is both in Portuguese and English.

[passeios por lisboa 130x195-040725-dupla-site-low](#)



Restaurants:

Lisbon offers a vibrant and diverse culinary scene with something for every taste and preference: from traditional Portuguese cuisine to international flavors. Whether you're looking for a quick bite or a fine dining experience, the city has plenty to explore. We also recommend using **The Fork** app, which not only helps you discover great restaurants but often provides valuable discounts on meals.

Pasteis de Nata and other pastries:

- Manteigaria
- Pastéis de Belém
- Vegan Nata Chiado
- Confeitaria Nacional



Whether you're discovering Lisbon for the first time or returning to explore it further, we hope these suggestions help you make the most of your stay. The city offers a perfect balance of history, culture, and charm, providing countless opportunities to relax and explore beyond the conference sessions. Even if cultural activities aren't on your agenda, we encourage you to simply enjoy the atmosphere: stroll through Lisbon's lively streets, take in the views from its many *miradouros*, or unwind at a café and soak up the city's unique rhythm.

Please note that these are just a few suggestions. If you'd like other recommendations, feel free to speak with any of our staff, we'll be happy to help!

Accompanying Events

On the last day of the conference, 13 September 2025, the organisers have prepared three optional excursions to visit three beautiful locations around Lisbon.

MORNING | Saturday, 13 September 2025

Trip to the National Palace of Sintra – Palace and Gardens

A visit to the National Palace of Sintra, means travelling through a thousand years of history. It is considered one of the oldest palace in Portugal and it is located at the heart of Sintra, defining its landscape with the unmistakable silhouette formed by its two conical chimneys crowning the royal kitchen, there stands the only palace that spans the entire history of Portugal.

This trip is limited to a maximum of 40 participants

The present-day Palace of Sintra is the result of centuries of development, with its origins likely dating back to the 10th or 11th century during Moorish rule. Over time, it evolved through successive extensions and modifications, eventually becoming the oldest palace in Portugal. By the late Middle Ages, it had become a key royal residence, serving as the centre of a vast estate managed by the Queens of Portugal and a favoured retreat for the monarchy. Its last royal resident was Queen Maria Pia of Savoy.

The area's rich hunting grounds, the cool summer climate, and the need for refuge during outbreaks of plague in the capital all contributed to the palace's popularity as a royal residence.

A custodian of memories and silent witness to some of the most significant episodes in Portugal's history, the Palace of Sintra offers visitors a journey through time and a glimpse into lives and eras far removed from our own.

For more read:

<https://www.parquesdesintra.pt/en/parks-monuments/national-palace-of-sintra/>



Trip to the Gardens and National Palace of Queluz

Palácio Nacional de Queluz e Jardins

A visit to the National Palace of Queluz, is a journey through a luxurious royal residence. The charm of the Palace lies both in its imposing presence and the rich exuberance of its architectural details, closely intertwined with the lives of three generations of the Portuguese Royal Family and the setting for many deeply emotional moments. Moreover, the Palace reflects the evolving tastes and styles of different eras, transitioning from Baroque to Rococo and finally to Neoclassicism.

Its surrounding scenic gardens invite you for a “stroll” through a period in which the court organized sumptuous parties and that hold the memories of trips by gondola along the canal, theatre, hunting, musical and literary performances, masked balls, games and open-air recitals. A dreamlike scenario, animated by the waterfalls and delicate water games.

For more read:

<https://www.parquesdesintra.pt/en/parks-monuments/national-palace-and-gardens-of-queluz/history/>

This trip is limited to a maximum of 40 participants



Trip to the National Palace of Mafra Palácio Nacional de Mafra

A visit to the National Palace of Mafra, is a journey through one of the largest monuments in Europe. This Baroque architectural complex comprises a royal palace, basilica, convent, gardens, and a game reserve. Construction began in 1717, with the basilica being consecrated in 1730. The site houses significant collections of Italian sculpture, Italian and Portuguese paintings, ecclesiastical vestments, an impressive library, two carillons, six historic organs, and an 18th-century infirmary. It has been inscribed on the UNESCO World Heritage List since 2019.

This trip is limited to a maximum of 40 participants

The palace was commissioned in 1711 by King D. João V as an expression of gratitude following the birth of his firstborn son, fulfilling a vow made to mark this significant event. Designed as a grand symbol of royal power and religious devotion, it served not only as a religious and architectural statement but also played an important role in the political and cultural life of the nation. During the reign of Prince D. João VI, it functioned as a state residence, reinforcing its status as a key royal landmark.

Following the Napoleonic invasions, the palace's role shifted, as it began to house military barracks while still occasionally serving as a seasonal residence for the royal family. It remained a significant royal residence in the early 20th century. In fact, D. Manuel II, the last King of Portugal, was residing at the palace when the monarchy was overthrown on 5 October 1910, prompting his exile and marking the end of the Portuguese monarchy. The palace thus stands not only as a remarkable architectural achievement but also as a silent witness to pivotal moments in Portuguese history.

For more read:

<https://www.museusemonumentos.pt/en/museus-e-monumentos/palacio-nacional-de-mafra>



Trip to the Albuquerque Foundation

A visit to the Albuquerque Foundation is a journey through one of the largest private collections of Asian ceramics in Portugal. Situated in Sintra, this cultural institution is devoted to the exhibition and study of both Chinese export ceramics and contemporary ceramic art. The collection was assembled by Renato de Albuquerque, the foundation's founder and namesake.

This trip is limited to a maximum of 40 participants

The Albuquerque Foundation seeks to foster debate and reflect on the artistic, cultural, and historical significance of ceramic production. Its exhibition program features a permanent display of works from the Albuquerque Chinese Ceramic Collection, alongside solo exhibitions by contemporary artists exploring ceramics in an expanded context. Artists, scholars, and curators are regularly invited to take part in both short- and long-term residencies, where research into the Collection may serve as a foundation for new artistic creations, academic studies, and innovative exhibition projects.

The former Quinta de São João was refurbished and extended to accommodate the wide-ranging activities of the Albuquerque Foundation. It houses a specialized library and the Albuquerque Collection, which is preserved according to strict museum standards. Additionally, there is a concept store presenting and selling works by Portuguese ceramists, as well as a café with a terrace offering views over the extensive gardens and the Sintra landscape, both included on the UNESCO World Heritage List.

For more read:

<https://albuquerquefoundation.pt/visit-us/>





Alphabetical Index of Participants

📅 8-13 September 2025



A

Aayushi Jain
Abu Bakkar Siddique
Adriana Iezzi
Ahmad Ginanjar Purnawibawa
Ahmad Kholdun Ibnu Sholah
Alex Kwok
Alexander Campos Aran
Alexander Cichan
Alexandra Curvelo
Alexandra Năchescu
Aliansyah Caniago
Alice Bianchi
Alina Sinelnyk
Alison Ohta
Ana Fernandes Pinto
Anjana M. Nair
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Anna Grasskamp
Anna-Luise Biernatzki
Anne Gerritsen
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Aurelia Campbell
Ayelet Zohar

B

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Brian Trinanda K. Adi
Burglind Jungmann

C

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Catarina Madeira
Celine Lai
Chandini Jaswal
Cheng He
Chiara Policardi
Chinchi (Charlotte) Yang
Ching-ling Wang
Christophe Thouny
Christopher M. Mayo
Chun-I Lin
Crystal (Weiting) Yu

D

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Daljit Ami
Daniele Caccin
Daniele Petrella
De-nin Lee
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Despina Zernioti
Dinara V. Dubrovskaya

E

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Eline Van Den Berg
Elisabetta Colla
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Elizabeth Emrich-Rougé
Ellen Hsieh
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Emily Teo
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Eriko Tomizawa-Kay
Eugenia Bogdanova-Kummer
Ewa Machotka

F

Fan Lin
Fan Liu
Fan Zhang
Federica Bosio
Feng Schöneweiß
Feysa Poetry

F

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Fuxiang Guo

G

Giridhar Raghunathan
Giulia Pra Floriani
Gloria Yu Yang
Guilherme Oliveira Martins
Gunhild Borggreen
Gurvendra Pratap Kushwaha

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Imran bin Tajudeen
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Kelly Midori McCormick
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Kexin Ma
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Kit Brooks
Kiyoshi Miyasaka
Klara Hrvatin
Kosuke Fujiki
Kristīne Milere

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Lei Xue
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Lucas Ferraço Nassif
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M Mariana Zegianini
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Mia Yinxing Liu
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Mário Varela Gomes

N Namie Murata
Nancy Shatzman Steinhardt
Natalia V. Safonova
Nataša Vampelj Suhadolnik
Neeraja Poddar
Nicolas Revire
Nicole Chiang
Nicoletta Fazio
Niko Ruijia Ma
Ning Tang
Nixi Cura
Noa Hegesh

O Okyang Chae-Duporge

P Partha Mitter
Patricia Frick
Patricia Lenz
Pedro Lage Correia
Phyllis SY Lau-Casson
Ping-Yang Chen
Prasanna Mallik

Q Qian Zhan
Qinxin He
Qipeng Yan

R Rachel Leung
Raheleh Kheradmand
Raju Kalidos Kesava Rajarajan
Robert Żukowski
Romina Bartocci
Rui Xavier
Ruwei Dai

S Sabine S. Bradel
Sabrina Rastelli
Saeedeh Poorabedini
Saima Syed
Sami De Giosa
Samira Müller
Sandra Jasmin Schlage
Sangrou Pan
Sebastian R. Prange
Seif El Rashidi
Selena Ka Ki Leung
Serenella Mancini
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Shengnan Dong
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Sherry Fowler
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Shih-han Wang
Shih-shan Susan Huang
Shing Müller
Shiv K. Singh

S

Shuo Sue Hua
Siyi Zeng
Sofia Campos Lopes
Sono Yuan Sekino-Werhahn
Soohyun Yoon
Stephanie Su
Stuti Gandhi
Sun Jing
Susan Eberhard
Sylvia Tongyan Qi

T

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Tingting Xu
Toshio Kage
Toshiya Ueno
Tzuhan Chiu

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Urmimala Sarkar Munsi

V

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Vera Mariz

W

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Wei Sun
Wei-tien Chang

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Xiao Sheng
Xiliang Jiang
Xing Zhao
Xuyang Gao

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Yayuan Chi
Yeonsoo Chee
Yi Chen
Yifan Qiu
Yinghe Jiang
Yixing Zhou
Yiyang Sun
Youenhee Kho
Yu-wen Weng
Yue Kuang
Yuka Kadoi
Yukinobu Abe
Yupin Chung
Yutong Li
Yuxi Pan

Z

Zhaohui Liu
Zhaoxue Li
Zixuan Li
Zoe Song-Yi Kwok

