



**THE MECHANICS OF CHANGE:  
THE AESTHETICS OF CHINESE CERAMICS IN THE NORTHERN  
SONG (960-1127) AND EARLY JIN (1127-1234) DYNASTIES**

Prof. Dr. Sabrina Rastelli (Ca'Foscari University)



Friday, 11th December 2020, 18:15–19:15

Online lecture (Zoom)

*The lecture will be held in English and is open to the public. Please join the lecture in Zoom using the link or the meeting ID and passcode provided below.*

*In case of questions, please contact the Section for East Asian Art History: [kgoa@khist.uzh.ch](mailto:kgoa@khist.uzh.ch)*

## **Abstract**

Song dynasty (960-1279) ceramics are often considered the most accomplished in the history of this material in China, although in recent years the market has favoured later wares produced at Jingdezhen for the imperial house of the Ming (1368-1644) and Qing (1644-1911) periods. Song manufacture was indeed impressive in terms of quality, variety and quantity, as reported in many literary documents written over the centuries by eager connoisseurs and confirmed by archaeological excavations carried out since the 1950s. The approach adopted in this paper rests mainly on archaeological data, that is, it will analyse production in the eleventh and early twelfth centuries relying on excavated evidence to understand the mechanics of aesthetic change. For too long the appreciation of Song wares and the interpretation of archaeological results have been subordinated to scholarly writings, which can offer some guidance, but are not consistent. Song records are scarce and tend to be rather concise; Ming and Qing texts are more numerous, but less reliable, as the time gap is wider and rather than reflecting the appreciation of ceramics in the Song dynasty, they mirror the admiration that later connoisseurs had for Song wares – or what they thought was Song. As such, it is a very interesting phenomenon, worth studying in relation to appreciation and collecting in the Ming and Qing dynasties, but it should no longer be applied to interpret Song ceramics.

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## **Zoom:**

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