

European Association  
for Asian Art and  
Archaeology



University of  
Zurich <sup>UZH</sup>  
Section for East Asian Art

Second Conference of the  
European Association for  
Asian Art and Archaeology

Program and Abstracts

University of Zurich, Switzerland  
August 24–27, 2017

GEORG UND BERTHA  
SCHWYZER-WINIKER  
STIFTUNG



蔣經國國際學術交流基金會  
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Schweizer Verein für den kunsthistorischen Nachwuchs



PROGRAM AND ABSTRACTS

**2ND CONFERENCE OF THE  
EUROPEAN ASSOCIATION FOR ASIAN ART AND ARCHAEOLOGY**

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University of Zurich, Switzerland  
August 24–27, 2017

## 2ND CONFERENCE OF THE EUROPEAN ASSOCIATION FOR ASIAN ART AND ARCHAEOLOGY

August 24–27, 2017. University of Zurich, Switzerland

Website: [www.ea-aaa2017.ch](http://www.ea-aaa2017.ch)

Program and Abstracts

The conference is jointly organized by the European Association for Asian Art and Archaeology (EAAA) and the Section for East Asian Art, University of Zurich, and takes place at the University of Zurich. The organizing team would like to thank all supporters for their generous financial assistance.

### Organization

Hans Bjarne Thomsen (University of Zurich & EAAA)

Nataša Vampelj Suhadolnik (University of Ljubljana & EAAA)

Anna Hagdorn (University of Zurich)

Sabine Bradel (University of Zurich)

Natasha Fischer-Vaidya (University of Zurich)

Alina Martimyanova (University of Zurich)

Polina Chizhova (University of Zurich)

Julia Lechbinskaya (University of Zurich)

Hannah Wepler (University of Zurich)

### Team of Helpers

Sabrina Fantuzzi

Yana Glatz

Anna Elisabeth Herren

Brigitte Huber

Henna Keski-Mäenpää

Oliver Lormann

Angela Mittler

Yoko Okaya

Anjuli Ramdenee

Sarah Rebecca Schmid

Marina van Spyk

Maria Stepanova

Claudia Strauss

Ke-Ren Wang

University of Zurich

Section for East Asian Art

Gablerstrasse 14, 8002 Zurich

[www.khist.uzh.ch/ostasien](http://www.khist.uzh.ch/ostasien)

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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 and the University of Zurich it is a great honour to welcome all of you to the EAAA 2<sup>nd</sup> international conference, hosted by the Section for East Asian Art at the Institute of Art History, University of Zurich.

The European Association for Asian Art and Archaeology is the main academic society for Asian art and archaeology in Europe. It is an international, voluntary, independent, non-governmental and non-profit academic organisation 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.

The University of Zurich is the only institution of higher learning in Switzerland where the subject of East Asian art history can be studied as a full program. The broader aim of the department is to promote the discipline of East Asian art history, not only in Switzerland, but also on an international stage. For this reason, the Section for East Asian Art is proud to host this major conference that will bring together over two hundred speakers from across the world.

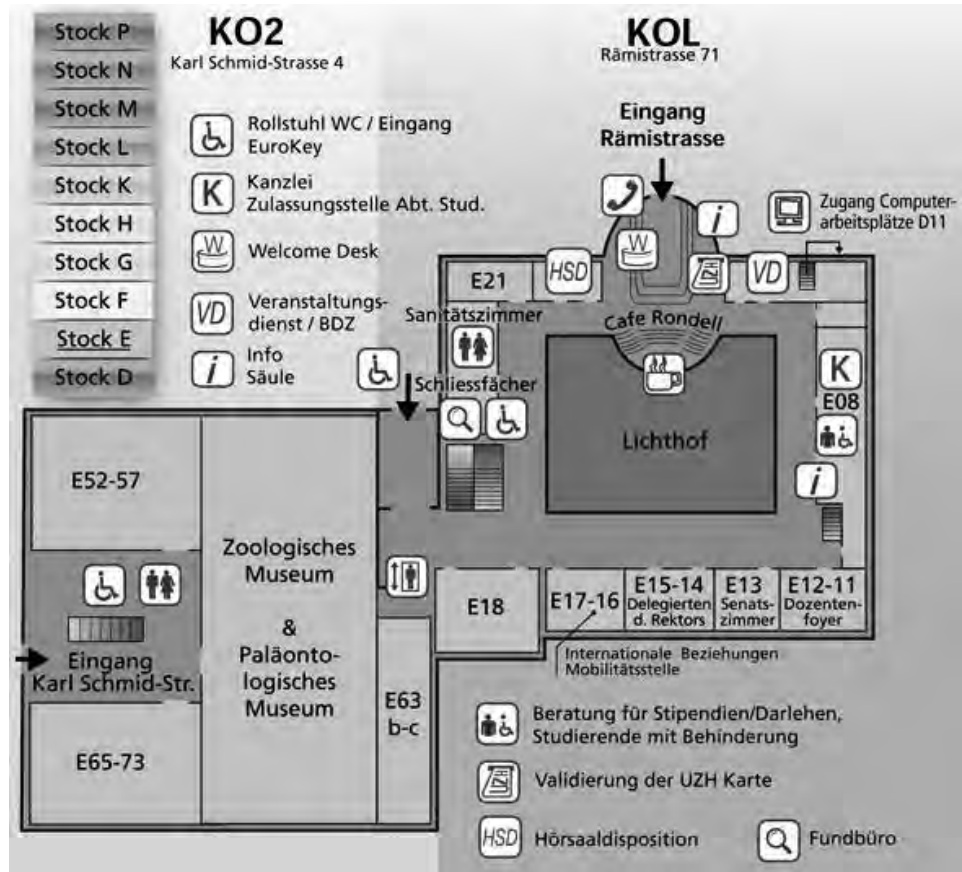
The purposes of the conference are multifold. We hope to open dialogues between scholars of Asian art and archaeology and to offer a platform for the presentation and discussion of recent research and for highlighting the significance of Asian art and archaeology collections in European collections and 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.

The program of the 2<sup>nd</sup> EAAA conference offers a wide range of topics, which will be presented by scholars from 27 countries and arranged in 48 panels. In looking forward to this rich and varied program, we are convinced that these contributions will help trace new theoretical and methodological pathways in Asian art history.

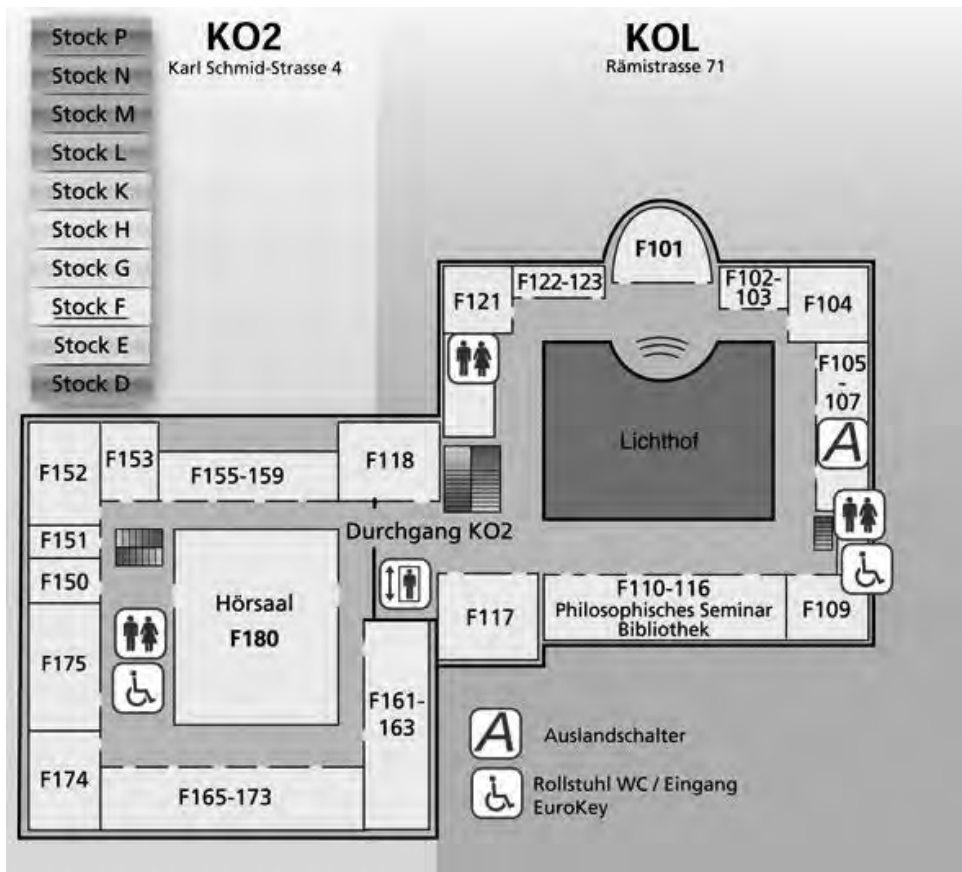
We would like to take this opportunity to extend our gratitude to all the foundations and supporters who have made this conference possible: Georg und Bertha Schwyzer-Winiker Foundation; Chiang Ching-kuo Foundation for International Scholarly Exchange; Hochschulstiftung, University of Zurich; Korea Foundation; Swiss National Science Foundation; City of Zurich; Canton of Zurich; articulations | association suisse pour la relève en histoire de l'art | Schweizer Verein für den kunsthistorischen Nachwuchs.

Your EAAA conference organization team

LEVEL E



LEVEL F





**Thursday, August 24, 2017**

	<b>KOL-F-101 (213 seats)</b>	<b>KOL-F-104 (142 seats)</b>	<b>KO2-F-152 (90 seats)</b>	<b>KOL-F-18 (90 seats)</b>	<b>KO2-F-174 (70 seats)</b>	<b>KO2-F-175 (70 seats)</b>
<b>09:30–10:00</b>	<b>OPENING/Welcome</b> EAAA and UZH					
<b>10:00–12:00</b>	<b>Panel 1</b> Tracing Networks, the Materiality of Exotica and Associated Identities in Ancient Eurasia (5th C. BC–5th C. CE)	<b>Panel 2</b> Reproduction as Artistic Transmitter: Visual Knowledge and Evidential Documents in Edo and Meiji Japan	<b>Panel 3</b> Contemporary Chinese Art I	<b>Panel 4</b> India	<b>Panel 5</b> Towards New Horizons: Discovering “Korean History/Art History” through Archaeology”	
<b>12:00–13:30</b>	<b>LUNCH BREAK</b>					
	<b>EAAA EDITORIAL BOARD MEETING; KO2-F-156 (12:00–13:00)</b>					
<b>13:30–15:30</b>	<b>Panel 6</b> Territorial Borders, Cultural Margins and the Identity of Tomb Occupants in Early Dynastic, Imperial and Medieval China I	<b>Panel 7</b> Exploring the Aesthetic and Spiritual: Transnational Networks in Modern Japan	<b>Panel 8</b> Contemporary Chinese Art II	<b>Panel 9</b> Archaeology and Iconography in Indian Temples	<b>Panel 10</b> Early Chinese Tombs	
<b>15:30–16:00</b>	<b>COFFEE &amp; TEA BREAK; Lichthof Nord</b>					
<b>16:00–18:00</b>	<b>Panel 11</b> Territorial Borders, Cultural Margins and the Identity of Tomb Occupants in Early Dynastic, Imperial and Medieval China II	<b>Panel 12</b> Art and Politics: Twentieth and Twenty-First Century East Asia	<b>Panel 13</b> China: Words and Images	<b>Panel 14</b> The Portrait in Asian Buddhism: Representation, Function and Reception CANCELLED	<b>Panel 15</b> Mural Painting in Han China: Re-Examining the Origins and Development of the Genre	
<b>18:30–19:30</b>	<b>KEYNOTE LECTURE</b> Ashura's Face; Yukio LIPPIT, <i>Harvard University, USA</i>					
<b>19:30–21:00</b>	<b>WELCOME RECEPTION; Lichthof Nord</b>					

**Friday, August 25, 2017**

09:00-11:00	KOL-F-101 (213 seats)	KOL-F-104 (142 seats)	KO2-F-152 (90 seats)	KOL-F-18 (90 seats)	KO2-F-174 (70 seats)	KO2-F-175 (70 seats)
	<u>Panel 16</u>	<u>Panel 17</u>	<u>Panel 18</u>	<u>Panel 19</u>	<u>Panel 20</u>	<u>Panel 21</u>
	Aspects of Korean Buddhist Material Culture and Architecture	China: Paintings and Prints	Viewing Japan	Transcultural Trajectories in South Asian Visual Arts	Japan and Korea through Visual Culture	
11:00-11:30	COFFEE & TEA BREAK; in front of KOL-F-101/KOL-F-104					
11:30-13:30	<u>Panel 21</u>	<u>Panel 22</u>	<u>Panel 23</u>	<u>Panel 24</u>	<u>Panel 25</u>	<u>Panel 26</u>
	Reception, Misunderstanding, and Manipulation: Workings in [Korean] Art History	China: Imagining Nature	Influence of East Asian Art on European Artistic Development	China: Appropriation of History	Colonial Collecting Practices of Tibetan Art and Material Culture	
13:30-14:30	LUNCH BREAK					
14:30-16:30	CITY TOURS ZURICH					
16:40-16:50	EAAA BOARD MEETING I; KO2-F-156					
17:00-19:00	CHINESE CULTURAL RELICS INFORMATION SESSION; KOL-F-101					
	<u>Panel 26</u>	<u>Panel 27</u>	<u>Panel 28</u>	<u>Panel 29</u>	<u>Panel 30</u>	<u>Panel 31</u>
	Between Imagination and Representation: Neo-Confucian Literati Gardens of the Joseon Dynasty	Architecture and Gardens	Material Symbols in the Early State Formation of Japan (3rd to Early 7th Centuries A.D.)	Questioning Identity: Different Perspectives on Identities in Asia	Collecting China	
19:30-20:30	KEYNOTE LECTURE					
	Korea through the Foreign Lens: Photographs by Burton Holmes and Jack London; Burglind JUNG MANN, <i>University of California Los Angeles, USA</i>					

**Saturday, August 26, 2017**

	KOL-F-101 (213 seats)	KOL-F-104 (142 seats)	KO2-F-152 (90 seats)	KOL-F-18 (90 seats)	KO2-F-174 (70 seats)	KO2-F-175 (70 seats)
09:00-11:00	<u>Panel 31</u> Arts for the Empire: Political Expansions, Cultural Encounters, and Imperial Representations in China	<u>Panel 32</u> East Asian Archaeology	<u>Panel 33</u> New Insights into Anthropomorphic Masks of Central Asia	<u>Panel 34</u> Authenticity and the Art Market in China 1600-2000	<u>Panel 35</u> Prehistoric Interactions and Early Material Culture	<u>Panel 36</u> Reinventing Traditional Images: Visual Ideologies in Contemporary East Asia
11:00-11:30	<b>COFFEE &amp; TEA BREAK; Lighthof Nord; sponsored by Chinese Cultural Relics, the English edition of <i>Wenwu</i> (文物), published by East View Press</b>					
11:30-12:30	EAAA GENERAL ASSEMBLY					
12:30-14:00	<b>LUNCH BREAK</b>					
14:00-16:00	<u>Panel 37</u> Buddhist Life and Space	<u>Panel 38</u> Chinese and Central Asian Textiles from Han to Yuan Dynasty	<u>Panel 39</u> Terms and Conditions: Words that Shape Art and Its Histories I	<u>Panel 40</u> Asian Artefacts in European Collections before 1940: Background Stories	<u>Panel 41</u> India: Words and Images CANCELLED	<u>Panel 42</u> Agency and Materiality in Cultural Dynamics
16:00-16:30	<b>COFFEE &amp; TEA BREAK; Lighthof Nord</b>					
16:30-18:30	<u>Panel 43</u> Chinese Burial Custom CANCELLED	<u>Panel 44</u> Art and Reproduction in Republican China	<u>Panel 45</u> Terms and Conditions: Words That Shape Art and Its Histories II	<u>Round Table 46</u> Identification, Categorization and Digitization of East Asian Art Objects in Local Collections of Different European Countries	<u>Panel 47</u> Re-Examining South Asia	<u>Panel 48</u> "Scrolling"
19:00-21:00	EAAA BOARD MEETING II; KO2-F-156					

**Sunday, August 27, 2017**

10:00-17:00	<b>OPTIONAL POST-CONFERENCE MUSEUM SUNDAY</b>					
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## Thursday, August 24, 2017

### Keynote Lecture

Thu 18:30–19:30; KOL-F-101

#### **Ashura's Face**

Yukio LIPPIT, *Harvard University, USA*

### Panel 1

Thu 10:00–12:00; KOL-F-104

#### **Tracing Networks, the Materiality of Exotica and Associated Identities in Ancient Eurasia (5th Century BC–5th Century CE)**

Chaired by Annette KIESER, *University of Münster, Germany*

Gatekeepers to the Other World: Human-faced Guardian Beasts and Demon Warriors in the Northern Wei Pingcheng Period

Chin-Yin TSENG, *Dunhuang Academy, China*

Baiji Tomb and Its Eurasian Context

Chen LI, *Tongji University, China*

Technology Transfer in Early Iron Age Altai and China: A Case Study on Prestige Gold

Yan LIU, *Ashmolean Museum of Art and Archaeology, United Kingdom*

Analytical Study of the Manufacturing Techniques of Granulated Gold Ornaments from Tomb 1 of Xigou Cemetery at Barköl Kazakh, Xinjiang

Panpan TAN, *Northwestern Polytechnical University, China* (presenting)

Junchang YANG, *Northwestern Polytechnical University, China*

Discussant: Xuan CHEN, *Palace Museum, China*

### Panel 2

Thu 10:00–12:00; KO2-F-152

#### **Reproduction as Artistic Transmitter: Visual Knowledge and Evidential Documents in Edo and Meiji Japan**

Chaired by Frank FELTENS, *Freer | Sackler Galleries, USA*, and Katharina RODE, *Heidelberg University, Germany*

Our Foreign Selves: Layers of China in the Identity of Yosa Buson (1716–1784)

Frank FELTENS, *Freer | Sackler Galleries, USA*

Adaptation, Emulation, and Amelioration in the Pre-Nishiki-e Prints of Suzuki Harunobu  
Sabine BRADEL, *University of Zurich, Switzerland*

Literati Painting for Children: The Painting Manual Kanga Dokugaku Fu  
Katharina RODE, *Heidelberg University, Germany*

Early Japanese Spirit Photography and the Question of Photographic Reproduction  
Mio WAKITA, *Heidelberg University, Germany*

Discussant: Frank FELTENS, *Freer | Sackler Galleries, USA*

### Panel 3

*Thu 10:00–12:00; KOL-E-18*

#### **Contemporary Chinese Art I**

In-Between: The Liminality of Contemporary Chinese Art  
Bérangère AMBLARD, *Institute of Transtextual and Transcultural Studies, France*

Avoiding the Brushwork: Radical Declination from Tradition in the Movement of Experimental Ink and Wash Painting in Mainland China  
Daniela ZHANG CZIRÁKOVÁ, *Slovak Academy of Sciences, Slovakia*

From Form to Content: Independent Curators and Chinese Experimental Art in the Nineties  
Yanna TONG, *Autonomous University of Madrid, Spain*

“Westernization” Against “Sinization” in Chinese Contemporary Graffiti: A Comparison Between the ABS Crew and the Kwan-yin Clan  
Adriana IEZZI, *University of Bologna, Italy*

### Panel 4

*Thu 10:00–12:00; KO2-F-174*

#### **India**

Renaissance of Art and Philosophy: The Vidyashankara Temple at Sringeri  
Niharika K. SANKRITYAYAN, *Indian Institute of Technology Mandi, India*

Indus Civilisation and Post-Indus Villages in NW India: Transformations and Innovations of Ceramic Industries in the Bronze Age of South Asia  
Alessandro CECCARELLI, *University of Cambridge, United Kingdom*

Art at Sannati: An Early Historic Buddhist Settlement in North Karnataka, India  
Hema THAKUR, *National Institute of Advanced Studies, India*

Social Status of an Art-Person in Classical India  
Barbara BANASIK, *University of Warsaw, Poland*

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Panel 5

*Thu 10:00–12:00; KO2-F-175*

**Towards New Horizons: Discovering "Korean History/Art History through Archaeology"**

Chaired by James B. LEWIS, *University of Oxford, United Kingdom*

Addressing Koguryŏ History through Royal Tombs in Ji'an

Mark E. BYINGTON, *Harvard University, USA*

Unlocking the Textually Invisible: An Archaeological Study of the Yongsan River Basin between the 4th–6th Century CE

Dennis LEE, *Yonsei University, South Korea*

The Invention of "Mt. Gyeryong Style Buncheong" in 1927

Seung Yeon SANG, *Harvard Art Museum, USA*

The Autonomy of Archaeology as an Academic Field and Seoul National University (1961–1981)

Luis BOTELLA, *University of Malaga, Spain*

Discussant: James B. LEWIS, *University of Oxford, United Kingdom*

Panel 6

*Thu 13:30–15:30; KOL-F-104*

**Territorial Borders, Cultural Margins and the Identity of Tomb Occupants in Early Dynastic, Imperial and Medieval China I**

Chaired by LIU Yan, *Ashmolean Museum of Art and Archaeology, United Kingdom*

Migrants in Anyang: The Tomb of Mr. Chang and Related Issues

Maria KHAYUTINA, *Ludwig-Maximilian University Munich, Germany*

Identity of Tomb Occupants at Baifu in the Northeastern Frontier of the Western Zhou during Mid-10th Century BCE

SUN Yan, *Gettysburg College, USA*

On the Edge: The Politics of Death in the Borderlands, c. 100 CE

Katheryn M. LINDUFF, *University of Pittsburgh, USA*

Karen S. RUBINSON, *New York University, USA*

Investigating the Identity of Early Niche Grave Occupants in the Turfan Basin

Ilse TIMPERMAN, *SOAS University of London, United Kingdom*

Panel 7

*Thu 13:30–15:30; KO2-F-152*

**Exploring the Aesthetic and Spiritual: Transnational Networks in Modern Japan**

Chaired by Brij TANKHA, *University of Delhi, India*

The Garakuta Network: Re-Thinking *Nihon Bijutsu* in a Global Context

Helena CAPKOVÁ, *Waseda University, Japan*

Networks of Play, Networks of Subversion: Miyatake Gaikotsu and the Recovery of Ukiyo-e

Brij TANKHA, *University of Delhi, India*

Theosophical Network between Modern China and Japan: Variations of “Universal Brotherhood”

Chienhui CHUANG, *Osaka University, Japan*

Discussant: Toshio AKAI, *Kobe Gakuin University, Japan*

Panel 8

*Thu 13:30–15:30; KOL-E-18*

**Contemporary Chinese Art II**

Archiving the Everyday in the Practices of Contemporary Chinese Artists

WANG Ruobing, *Lasalle College of the Arts, Singapore*

The Self in Contemporary Chinese Artists

Kwankiu LEUNG, *Royal College of Art, United Kingdom*

From Aesthetics to Ethics: Landscape Representation in Chinese Contemporary Art

Elena MACRI, *University of Naples “L’Orientale,” Italy*

Art as Counter-Memory: Contemporary Lens-Based Art in East Asia

Nayun JANG, *The Courtauld Institute of Art, United Kingdom*

Panel 9

*Thu 13:30–15:30; KO2-F-174*

**Archaeology and Iconography in Indian Temples**

The Gauri Shankar Temple of Dashed: An Introduction of its Architecture and Iconographic System

Gerald KOZICZ, *Technical University of Graz, Austria*

Valley of the Gods: The Small Stone Shrine of Gauri Sankar

Marina DUROVKA, *Technical University of Graz, Austria*



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From Kuraiya Bir to Kadwaha: The Iconography and Symbolism of Temple Lalatābimbas (c. 8–11th Centuries CE)

Seema BAWA, *University of Delhi, India*

Stelle Kramrisch and the Hindu Temple

Verena WIDORN, *University of Vienna, Austria*

#### Panel 10

*Thu 13:30–15:30; KO2-F-175*

#### **Early Chinese Tombs**

The Chime of Five (4+1) Bells Excavated in 2013 in the Tomb M111 of Yejiashan Graveyard is a Key-Jalon in the History of Chinese Music

Veronique Alexandre JOURNEAU, *Paris-Sorbonne University, France*

The Drapery of the Marquis Yi of Zeng and its Design

ZHANG Changping, *Wuhan University, China*

The Decorative Pattern of Chu Tomb-Protecting Beasts, and Their Use of Guiding the Soul to the Heaven

Ding LAN, *South-Central University for Nationalities, China*

#### Panel 11

*Thu 16:00–18:00; KOL-F-104*

#### **Territorial Borders, Cultural Margins and the Identity of Tomb Occupants in Early Dynastic, Imperial and Medieval China II**

Chaired by LIU Yan, *Ashmolean Museum of Art and Archaeology, United Kingdom*

Migrant and Immigrant Identities in the Hexi Corridor During the Han Empire

Alice YAO, *University of Chicago, USA*

Funerary Behavior and the Determination of Identity at the Southern Imperial Margin: A View from Yulin Commandery's Graves during the Han Dynasty

Francis ALLARD, *Indiana University of Pennsylvania, USA*

Was It a Xianbei or Was It a Chinese? Interpretation of Some Burial Customs under the Northern Wei Dynasty (386–534)

Shing MUELLER, *Ludwig-Maximilian University Munich, Germany*

Locals, Long-Term Settlers, Newcomers? Identity of Tomb Occupants in a Time of Migration (220–589)

Annette KIESER, *University of Münster, Germany*

Panel 12

*Thu 16:00–18:00; KO2-F-152*

**Art and Politics: Twentieth and Twenty-First Century East Asia**

Chaired by Sarah TEASLEY, *Royal College of Art, United Kingdom*

Fashioning Fascism: Yokoyama Taikan's Paintings of Mount Fuji  
Asato IKEDA, *Fordham University, USA*

China's Hui Muslims and Constructing 'Islam with Chinese Characteristics'  
Zara ARSHAD, *Victoria and Albert Museum, United Kingdom*

Dancing at the End of Pax Americana: Cultural Contortions at the Dawn of The Donald  
Tyler RUSSELL, *Centre A: Vancouver International Centre for Contemporary Asian Art, Canada*

Crisis, Community & Design: Post-3/11 Design in Japan & the Modern Experience  
Sarah TEASLEY, *Royal College of Art, United Kingdom*

Discussant: Tyler RUSSELL, *Centre A: Vancouver International Centre for Contemporary Asian Art, Canada*

Panel 13

*Thu 16:00–18:00; KOL-E-18*

**China: Words and Images**

Violence as the Symbol of Morality: Erotic Images Circulated in the News Pictorials in Late Qing  
(ca. 1880s–1911)  
Zhen JIA, *Hong Kong Baptist University, Hong Kong*

Words and Images between Observed Reality and Written Texts: Walter Bosshard (1892–1975) and his  
Photographic Work in Manchukuo  
Anna Elisabeth HERREN, *University of Zurich, Switzerland*

Qi Baishi in Prague and the Canon Formation of Chinese Daxieyi Painting Style  
Chinchi YANG, *SOAS University of London, United Kingdom*

Enshrining Neolithic Pottery: Narratives on Prehistoric Past in Contemporary Museums in China  
Sofia BOLLO, *University of Zurich, Switzerland*

Panel 14

*Thu 16:00–18:00; KO2-F-174*

**The Portrait in Asian Buddhism: Representation, Function and Reception**

**CANCELLED**

Panel 15

*Thu 16:00–18:00; KO2-F-175*

**Mural Painting in Han China: Re-Examining the Origins and Development of the Genre**

Chaired by Allison R. MILLER, *Southwestern University, USA*

The Status of the Mural in Early Han Art: Reflections from the Shi Yuan Tomb

Allison R. MILLER, *Southwestern University, USA*

New Approaches to Tomb Murals along the Han Northern Frontier

Leslie V. WALLACE, *Coastal Carolina University, USA*

Rethinking Chariot Processions in Han Tomb Murals

Carrie (Huichih) CHUANG, *Tainan National University of the Arts, Republic of China*

Dress and Status in Han Dynasty Wall Paintings

Sheri A. LULLO, *Union College, USA*

Discussant: Ariane PERRIN, *The Centre for Studies on China, Korea and Japan (UMR 8173), France*

## Friday, August 25, 2017

### Keynote Lecture

*Fri 19:30–20:30; KOL-F-101*

**Korea through the Foreign Lens: Photographs by Burton Holmes and Jack London**  
Burglind JUNGMANN, *University of California Los Angeles, USA*

### Panel 16

*Fri 09:00–11:00; KOL-F-104*

#### **Aspects of Korean Buddhist Material Culture and Architecture**

Buddhist Lacquer Objects of Anapji: Some Thoughts on a Genuine Lacquer Tradition in Korea  
Margarete PRÜCH, *Heidelberg University, Germany*

The Buried Dome of Sökkuram: The Silla-Korean Buddhist Sanctuary and Its Iranian Cognates  
Minku KIM, *The Chinese University of Hong Kong, Hong Kong*

The Tripitaka Koreana, the Korean Canon of Buddhist Scripture, and the Jikji  
Soon-Chim JUNG, *Independent Scholar, Münster, Germany*

A Group of Nine Goryeo Lacquered Sutra Chests Inlaid with Mother-of-Pearl  
Patricia FRICK, *Museum of Lacquer Art Münster, Germany*

Visual Representations of Arhats in Korea in Context: The Concept, the Forms and the Influence  
Beatrix MECSEI, *Eötvös Loránd University, Hungary*

### Panel 17

*Fri 09:00–11:00; KO2-F-152*

#### **China: Paintings and Prints**

Authentication of “Clothes of The Water Mill” with Archaeological Objects  
Baihua REN, *University of Glasgow, United Kingdom*

Turning Point: Wang Hui (1632–1717) and Xu Qianxue (1631–1694)  
Chin-Sung CHANG, *Seoul National University, Korea*

Andrew Chinn and Fay Chong: Asian Masters of American Art  
James Walter ELLIS, *Hong Kong Baptist University, Hong Kong*

“When red is placed near yellow, the light is dazzling...”: “Song of the Color Matching” and Other Precepts of Folk Art in the Chinese Printmaking Tradition  
Alina MARTIMYANOVA, *University of Zurich, Switzerland*

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**Panel 18**

*Fri 09:00–11:00; KOL-E-18*

**Viewing Japan**

Specialist's Discourses and a Skip in East Asian Art History: The Bumpy History of Research on Japanese Architecture

Beate LÖFFLER, *University of Duisburg-Essen, Germany*

Behind the Collections' Growth: The Aura of Ukiyo-e Prints at the Heart of Europe

Markéta HÁNOVÁ, *National Gallery in Prague, Czech Republic*

Japanese Arts and Crafts for Soviet Public (1957 The State Hermitage Museum Acquisition and Exhibitions Across the Country)

Anna EGOROVA, *Hermitage Museum, Russia*

Presentation and Rationale of an eLearning Platform on Kofun-Period Archaeology

Stephanie SANTSCI, *British Museum, United Kingdom*

**Panel 19**

*Fri 09:00–11:00; KO2-F-174*

**Transcultural Trajectories in South Asian Visual Arts**

Chaired by Isabella NARDI, *Cleveland State University, USA*

Remotely Connected: The Nilgiri Mountains Culture of South India

Daniela De SIMONE, *British Museum, United Kingdom*

Muslim Icons: Sufi Saints as Agents of Transculturation in Early-Modern India

Murad MUMTAZ, *University of Virginia, USA*

Between Indian Miniature Painting and Photography: Popular Manorath Illustrations from Nathdwara

Isabella NARDI, *Cleveland State University, USA*

Splitting the Goddess, Splitting the Yoni: Origins of the Yoginīs at Kāmākhyā

Paolo Eugenio ROSATI, *University of Rome, Italy*

**Panel 20**

*Fri 09:00–11:00; KO2-F-175*

**Japan and Korea through Visual Culture**

Picture Postcards in Slovenia: 1890s–1910s

Chikako SHIGEMORI BUCAR, *University of Ljubljana, Slovenia*

Japanese War Kimonos: History, Connectivities and Meanings

Klaus FRIESE, *University of Zurich, Switzerland; Ludwig-Maximilian University Munich, Germany*

Capturing Occupied Korea: The Photograph Collection of Dr. Alice Keller (1896–1992)

Rebeca GOMEZ MORILLA, *University of Zurich, Switzerland*

Intercultural Exchange: Children's Drawings from Japan in Switzerland from 1930 to 1970

Anna LEHNINGER, *Archive of Children's Drawings, Pestalozzianum Foundation, Switzerland*

### Panel 21

*Fri 11:30–13:30; KOL-F-104*

#### **Reception, Misunderstanding, and Manipulation: Workings in [Korean] Art History**

Chaired by Burglind JUNGMANN, *University of California Los Angeles, USA*

Tired of Embroidery: Remembering Sin Saimdang (1504–1551) and Maria Sybilla Merian (1647–1717)

Burglind JUNGMANN, *University of California Los Angeles, USA*

Fish Out of Water: The Transmission and Manipulation of Nature Studies in the Late Chosŏn Dynasty

Nathaniel KINGDON, *University of California Los Angeles, USA*

The Dark Side of Genre Paintings in Late Chosŏn Korea (1700–1850)

J.P. PARK, *University of California Riverside, USA*

Suzhou Pian as Inspiration for Chosŏn Court Painting

Yoonjung SEO, *Free University of Berlin, Germany*

Discussant: Youn-mi KIM, *Ewha Womans University, Korea*

### Panel 22

*Fri 11:30–13:30; KO2-F-152*

#### **China: Imagining Nature**

Evolution, Adaptation, or Innovation: The Emergence of Shuang-long-bing-hu in Tang China

Chun-I LIN, *SOAS University of London, United Kingdom*

Artistic Characteristics of Yixing Red Stoneware: From an Example of Brush Pot in Groningen Museum

Ruoming WU, *Nankai University, China*

Stone Sculptures of Dogs in South China: Origins and Semantics

Maria A. KUDINOVA, *Novosibirsk State University, Russia* (presenting)

Sergey A. KOMISSAROV, *Novosibirsk State University, Russia*

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Presenting the Mastiff: Animal Encounters and Qing Authority in Frontier Areas  
Lianming WANG, *Heidelberg University, Germany*

Panel 23

*Fri 11:30–13:30; KOL-E-18*

**Influence of East Asian Art on European Artistic Development**

Christian Art under the Shogun's Rage: A Reconsideration of the Role of Christian Brotherhoods in the Production of Art after 1614 in Japan

Jose BLANCO-PERALES, *University of Oviedo, Spain*

A Curious Comedy at the Court of Louis XIV in 1700: The "Masquerade of the King of China"

Bruno BENTZ, *University of Paris IV-Sorbonne, France*

The Construction of Chinoiserie Gardens in 18th Century Sanssouci in Potsdam, Prussia

Sheng-Ching CHANG, *Fu Jen University, Republic of China*

Some Examples of Interior Chinese-Style Decorations in Czechia

Lucie OLIVOVÁ, *Masaryk University, Czech Republic*

Panel 24

*Fri 13:30–15:30; KO2-F-174*

**China: Appropriation of History**

The "Neolithisation" of Southern China?

Lena WESEMANN, *Free University of Berlin, Germany*

Negotiating Statecraft and Handicraft: Qianlong (r. 1736–1795)'s Appropriation of Ming Official Carved Lacquer

Zhenpeng ZHAN, *The Chinese University of Hong Kong, Hong Kong*

Collection, Application, Processing: Yixing Wares in the Qing Court (1644–1911)

SUN Yue, *Heidelberg University, Germany*

Panel 25

*Fri 11:30–13:30; KO2-F-175*

**Colonial Collecting Practices of Tibetan Art and Material Culture**

Chaired by Regina HÖFER, *University of Bonn, Germany*

Constructing the Land of Mystery in London and Berlin: The Tibetan Collection of L. A. Waddell

Regina HÖFER, *University of Bonn, Germany*

Touristing in Ladakh: The Relative Value of an 'Inauthentic' Tibetan Collection  
Inbal LIVNE, *Powell-Cotton Museum, United Kingdom*

A Political Officer's Tibet Collection: John Claude White and Complicated Notions of Collecting in  
Sikkim, Bhutan, and Tibet  
Emma MARTIN, *University of Manchester, United Kingdom*

Tibetan Treasures of the Weltmuseum Wien: A Critical Analysis of René de Nebesky-Wojkowitz's  
Policy of Collecting  
Uwe NIEBUHR, *University of Vienna, Austria*  
Verena WIDORN, *University of Vienna, Austria*

### Panel 26

*Fri 17:00–19:00; KOL-F-104*

#### **Between Imagination and Representation: Neo-Confucian Literati Gardens of the Joseon Dynasty**

Chaired by Jeong-hee LEE-KALISCH, *Free University of Berlin, Germany*

Giving a Name and Making a Poem: The Aesthetics of Invisibility in Joseon Literati Gardens  
SUNG Jongsang, *Seoul National University, Korea*

Between the Imagination of Ideals and the Representation of Gardens: Soswaewon (Garden of  
Vivifying Purification) as an Example  
Jeong-hee LEE-KALISCH, *Free University of Berlin, Germany*

Composition of Figures and Activities in Garden Use in Joseon Dynasty  
LEE Jaei, *Seoul National University, South Korea*

"Re"-presentation of a Korean Literati Garden in the West: The Korean Garden in Berlin  
Maria SOBOTKA, *Free University of Berlin, Germany*

Round table discussion

### Panel 27

*Fri 17:00–19:00; KO2-F-152*

#### **Architecture and Gardens**

Ornamentation of the Qutb Minar between Hindu East and Islamic East  
Hee Sook LEE-NIINIOJA, *Independent Scholar, Helsinki, Finland*

Beyond Mughal Garden Waterworks: Some Aspects of Water Usage in Lahore  
Amna Saeed GILLANI, *University of Bonn, Germany*



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**Panel 28**

*Fri 17:00–19:00; KOL-E-18*

**Material Symbols in the Early State Formation of Japan (3rd to Early 7th Centuries A.D.)**

Chaired by Ken'ichi SASAKI, *Meiji University, Japan*

Bronze Mirrors as Status Symbols in the Process of Early State Formation

Shin'ya FUKUNAGA, *Osaka University, Japan*

Analyses of Internal Burial Facilities as an Approach to Social Stratification

Akira SEIKE, *Okayama University, Japan*

The Design of Iron Weapons and the Emergence of Political Identities in the State Formation of Japan

Takehiko MATSUGI, *National Museum of Japanese History, Japan*

Distributing the "Standard" of Mound Construction to Local Elites as an Example of Inalienable Wealth

Ken'ichi SASAKI, *Meiji University, Japan*

**Panel 29**

*Fri 17:00–19:00; KO2-F-174*

**Questioning Identity: Different Perspectives on Identities in Asia**

Chaired by Julia HOLZ, *University of Bonn, Germany*, Sandra SCHLAGE, *University of Bonn, Germany*, and Rebekka WELKER, *University of Bonn, Germany*

Queer Identity: The Case of Contemporary Pakistani Art

Waheeda BANO BALOCH, *University of Sindh, Pakistan; University of Bonn, Germany*

Identity Challenged: The Body in Contemporary Vietnamese Art

Julia HOLZ, *University of Bonn, Germany*

Identities of Bharata Nāṭyam Dancers in Tamil Nadu at the Beginning of the 21st Century

Sandra SCHLAGE, *University of Bonn, Germany*

Identity and Alterity in the Pictures of the Basel Mission, Shown in the *Evangelische Heidenbote* from 1859 till 1863

Rebekka WELKER, *University of Bonn, Germany*

Panel 30

*Fri 17:00–19:00; KO2-F-175*

**Collecting China**

A Handscroll in the Former Collection of Pan Shicheng (c. 1804–1873), Legendary Merchant and Connoisseur from Canton

*Xiaoxin LI, SOAS University of London, United Kingdom*

From Gathering to Research: Chinese Objects of the First Third of the Nineteenth Century in the Collections of the Museum of Anthropology and Ethnography

*Polina RUD, Peter the Great Museum of Anthropology and Ethnography, Russia*

Collecting Early China: The British Museum and The Karlbeck Syndicate (1930–1934)

*Valérie JURGENS, Independent Scholar, Zurich, Switzerland*

Study on Robert van Gulik's Appreciation and Collection of Chinese Calligraphy and Painting

*SHI Ye, Shanghai Normal University, China*

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## Saturday, August 26, 2017

### Panel 31

*Sat 09:00–11:00; KOL-F-101*

#### **Arts for the Empire: Political Expansions, Cultural Encounters, and Imperial Representations in China**

Chaired by Yu-chih LAI, *Princeton University, USA*

Regulating the Empire: A Study on Illustrated Regulations for Ceremonial Paraphernalia of the Qing Dynasty

Yu-chih LAI, *Princeton University, USA*

More than Writing: Efficacious Words, Decorative Scripts, and Cross-Cultural Encounters in Tang China

Hui-Wen LU, *National Taiwan University, Republic of China*

The Making and Reinvention of the Dijian tushuo 帝鑑圖說 for the Empires

Li-chiang LIN, *National Taiwan Normal University, Republic of China*

Cultural Contending: Kangxi Painted Enamelware as Global Competitor

Ching-fei SHIH, *National Taiwan University, Republic of China*

### Panel 32

*Sat 09:00–11:00; KOL-F-104*

#### **East Asian Archaeology**

Across the Sea: The Newly Discovered Wa (Ancient Japan) Armours and Helmets in the Southwestern Part of the Korean Peninsula

Ariane PERRIN, *The Centre for Studies on China, Korea and Japan (UMR 8173), France*

An Outstanding Painting on Hemp in the Guimet Museum Collection: The « Archeological Conservation » Contribution

Valerie ZALESKI, *Guimet Museum, France*

Violaine GARCIA, *Independent Conservator, Montreuil-sous-Bois, France*

Decorated Tombs in Southwest Japan: Behind the Identity and the Socio-Political Developments of the Late Kofun Society in Kyūshū

Claudia ZANCAN, *Leiden University, the Netherlands*

From "Picture Coins" to "Real Money": Art and Archaeology in Early Japanese Currency

Ethan I. SEGAL, *Michigan State University, USA*

Panel 33

*Sat 09:00–11:00, KO2-F-152*

**New Insights into Anthropomorphic Masks of Central Asia**

Anthropomorphic Mask-Faces of the Sayan-Altai Region in Bronze Age: New Imaging and Tracing of Karakol Burial Mounds

Alexander PAKHUNOV, *Russian Academy of Sciences, Russia*

Masks in the Crafts and Rock Carvings (South Siberia, Central Asia and Far East)

Ekaterina DEVLAT, *Russian Academy of Sciences, Russia*

Anthropomorphic Masks in Medieval Art of Central Asia

Galina KOROL, *Russian Academy of Sciences, Russia*

Panel 34

*Sat 09:00–11:00; KOL-E-18*

**Authenticity and the Art Market in China 1600–2000**

Chaired by CHIEN Li-kuei, *The Hong Kong Polytechnic University, Hong Kong*

Traces of Authenticity: Seventeenth-Century Forgeries of Wen Zhengming's Calligraphy in Clerical Script

CHIEN Li-kuei, *The Hong Kong Polytechnic University, Hong Kong*

Marketing the Masters: Revision and Consumption of Calligraphy in the Late Ming

XUE Lei, *University of Oregon, USA*

"Fakes" as Educational Materials: The Study Collection at the Museum of East Asian Art, Bath

Nicole CHIANG, *The Museum of East Asian Art, United Kingdom*

Distinction: The Practice and Legacy of the "Album to See the Large within the Small"

WANG Ching-ling, *Rijksmuseum, Amsterdam, the Netherlands*

Discussant: Nicole CHIANG, *The Museum of East Asian Art, United Kingdom*

Panel 35

*Sat 09:00–11:00; KO2-F-174*

**Prehistoric Interactions and Early Material Culture**

Jade Technologies and Raw Material Exchanges in Prehistoric Northeast Asia: An Archaeological Study of Nephrite Accessories

TANG Chung, *Chinese University of Hong Kong, Hong Kong*

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A Study on the Guqin Image on the Bronze Mirrors' Ornamentation during the Han Dynasty  
Mei-Yen LEE, *National Pingtung University, Republic of China*

Prehistoric Interactions in Xinjiang: A Re-Evaluation of the Bronze Age Remains in the Pamir Region  
Marcella FESTA, *Ca' Foscari University of Venice, Italy*

Panel 36

*Sat 09:00–11:00; KO2-F-175*

**Reinventing Traditional Images: Visual Ideologies in Contemporary East Asia**

Chaired by Simon KANER, *University of East Anglia and Sainsbury Institute for the Study of Japanese Arts and Cultures, United Kingdom*

“Booming Jomon”? Prehistoric Material Culture and Its Perception in Contemporary Japan  
Ilona BAUSCH, *The University of Tokyo, Japan*

Fluffy Trees and Dragons: Forests in Children's Internet in China  
Annika PISSIN, *Lund University, Sweden*

A Patchwork of Gold Leaf and Manga Outlines: The Invention of Cool Japan's Historic Roots  
Daan KOK, *National Museum of Ethnology, the Netherlands*

How Buddha Works: Zen in Contemporary East Asian Art  
Paramita PAUL, *Amsterdam University College, the Netherlands*

Discussant: Simon KANER, *University of East Anglia and Sainsbury Institute for the Study of Japanese Arts and Cultures, United Kingdom*

Panel 37

*Sat 14:00–16:00; KOL-F-101*

**Buddhist Life and Space**

Where Did the Buddhist Monks Live and Translate in Yungang?  
Joy Lidu YI, *Florida International University, USA*

The Experience of Seeing: The Lingyan Temple Luohan Sculptures and Song Dynasty Visual Practices  
Rebecca BIEBERLY, *Oakland University, USA*

The Geographic Opening to the Secular Space: The Rise of Buddhist Shuilu Halls and Murals in the Ming Dynasty  
Yi LIU, *Nanjing University, China*

The Way of Agarwood: From China to the Korean Peninsula  
Anna S. SHMAKOVA, *Novosibirsk State National Research University, Russia* (presenting)  
Elena E. VOYTISHEK, *Novosibirsk State National Research University, Russia*

Panel 38

*Sat 14:00–16:00; KOL-F-104*

**Chinese and Central Asian Textiles from Han to Yuan Dynasty**

Chaired by Shing MÜLLER, *Ludwig-Maximilian University Munich, Germany*, and Helen PERSSON, *Swedish History Museum, Sweden*

Chinese Jin-Silks with Inscriptions: Witnesses of Social Culture and Beliefs in Han-Period  
Michèle GRIEDER, *Abegg Foundation, Switzerland*

The Embroidered Chinese Garment at the Abegg-Stiftung: A New Insight into the Material and Visual Culture of Early Medieval China  
Julia ESCHER, *University of Zurich, Switzerland*  
Caroline VOGT, *Abegg Foundation, Switzerland*

Seventh to Ninth Century Woven Silks with Bold Patterns of Animals and Birds  
Regula SCHORTA, *Abegg Foundation, Switzerland*

The Tiny Motifs Tartar Cloths of the Vestments of Benedict XI in Perugia  
Maria Ludovica ROSATI, *Independent Scholar, Turin, Italy*

Discussants: Shing MÜLLER, *Ludwig-Maximilian University Munich, Germany*, and Helen PERSSON, *Swedish History Museum, Sweden*

Panel 39

*Sat 14:00–16:00; KO2-F-152*

**Terms and Conditions: Words That Shape Art and Its Histories I**

Chaired by Maki FUKUOKA, *University of Leeds, United Kingdom*, and Mingyuan HU, *University of Leeds, United Kingdom*

The Japanese Reception of Gonse's and Anderson's Histories of Japanese Art: Translating the Concept of Self-Reference  
Sonia COMAN, *Columbia University, USA*

Staggered Hangings: The Reception of the Term "kakemono" in the West  
Radu LECA, *Sainsbury Institute for the Study of Japanese Arts and Cultures, United Kingdom*

Forms of Idol  
Maki FUKUOKA, *University of Leeds, United Kingdom*

Discussant: Sho KONISHI, *University of Oxford, United Kingdom*

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Panel 40

*Sat 14:00–16:00; KOL-E-18*

**Asian Artefacts in European Collections before 1940: Background Stories**

Chaired by Michaela PEJCOCHOVÁ, *National Gallery in Prague, Czech Republic*

The Yuanmingyuan in Britain and France: Collecting and Displaying Objects from the ‘Summer Palace’ in the West

Louise TYTHACOTT, *SOAS University of London, United Kingdom*

From Tomb to Museum: The Journey of a Chinese Bronze Vessel Over Three Thousand Years

Lyce JANKOWSKI, *University of Oxford, United Kingdom*

The Acquisition of Ukiyo-e Prints from Private Collections in the State Museum of Oriental Art (Moscow, Russia)

Anna PUSHAKOVA, *State Museum of Oriental Art, Russia*

Re-Discovering the Arts of China through Native Sources: Laurence Binyon, George Eumorfopoulos and Their Taste in Chinese Painting

Ying-Ling Michelle HUANG, *Lingnan University, Hong Kong*

Discussant: Christine HOWALD, *Technical University of Berlin, Germany*

Panel 41

*Sat 14:00–16:00; KO2-F-174*

**India: Words and Images**

**CANCELLED**

Panel 42

*Sat 14:00–16:00; KO2-F-175*

**Agency and Materiality in Cultural Dynamics**

Chaired by Kitty ZIJLMANS, *Leiden University, the Netherlands*

The Art Object in the Nexus of Social Relationships: Contemporary Art from East Asia

Kitty ZIJLMANS, *Leiden University, the Netherlands*

Trans-Media Display and Everyday Encounter: The Transcultural Agency of a Chinese Painting Motif

Feng HE, *Heidelberg University, Germany*

Performative Power of Chinese Export Paintings: Outlook on a New 'Horizon'  
Rosalien VAN DER POEL, *National Museum of Ethnology, the Netherlands*

Discussant: Marc BOUMEESTER, *ArtEZ University of the Arts, the Netherlands*

Panel 43

*Sat 16:30–18:30; KOL-F-101*

**Chinese Burial Custom**

**CANCELLED**

Panel 44

*Sat 16:30–18:30; KOL-F-104*

**Art and Reproduction in Republican China**

Chaired by Sarah E. FRASER, *Heidelberg University, Germany*

The Printed Landscape: Photo-Books and Famous Places in Early Twentieth Century China  
Marine CABOS, *Independent Scholar, Paris, France*

Crossing Boundaries: The Interplay of Painting and Printing in the Works of Jin Cheng (1878–1926)  
Tian S. LIANG, *University of Oxford, United Kingdom*

Publishing Modern Ink Painting around 1930: Venues and Strategies  
Juliane NOTH, *Free University of Berlin, Germany*

The Issue of Reproduction: Ink Painters and Photography in China (1920–1950)  
Mia Yinxiang LIU, *Bates College, USA*

Discussant: Sarah E. FRASER, *Heidelberg University, Germany*

Panel 45

*Sat 16:30–18:30; KO2-F-152*

**Terms and Conditions: Words That Shape Art and Its Histories II**

Chaired by Maki FUKUOKA, *University of Leeds, United Kingdom*, and Mingyuan HU, *University of Leeds, United Kingdom*

The Space That Never Was  
Mingyuan HU, *University of Leeds, United Kingdom*



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Philology of the “Image” in Japanese Art History  
Kristopher W. KERSEY, *University of Richmond, USA*

Awakenings and Entrances: Staging Civility in Twentieth Century China  
Ros HOLMES, *University of Oxford, United Kingdom*

Discussant: Catherine STUER, *Denison University, USA*

#### Round Table 46

*Sat 16:30–18:30; KOL-E-18*

#### **Identification, Categorization and Digitization of East Asian Art Objects in Local Collections of Different European Countries**

Chaired by Nataša VAMPELJ SUHADOLNIK, *University of Ljubljana, Slovenia*

Hidden in Plain Sight: Chinese Objects in Welsh Collections  
Thomas JANSEN, *University of Wales Trinity St. David, United Kingdom*

East Asian Collections in Hungary  
Beatrix MECSEI, *Eötvös Loránd University, Hungary*

Surveying East Asian Art in Austrian Collections  
Lukas NICKEL, *University of Vienna, Austria*

Examining East Asian Art Objects in Switzerland  
Hans Bjarne THOMSEN, *University of Zurich, Switzerland*

Identification, Categorization and Digitization of East Asian Art Objects in Slovenia  
Nataša VAMPELJ SUHADOLNIK, *University of Ljubljana, Slovenia*

China Art Research Network (CARN): Mapping Chinese Objects/Collections in the UK  
Minna TÖRMÄ, *University of Glasgow, United Kingdom*

#### Panel 47

*Sat 16:30–18:30; KO2-F-174*

#### **Re-Examining South Asia**

A Look through the Archives: Suratkhana at Amber-Jaipur in the 18th Century  
Shaikha MISHRA, *Mehrangarh Museum, Jodhpur, India*

Unity in Diversity: The Birla Temple in Delhi as an Example of National Art  
Dorota KAMIŃSKA-JONES, *Nicolaus Copernicus University, Poland*  
Agnieszka STASZCZYK, *Jagiellonian University, Poland*

Artistic Autonomy in Indian Art after Independence: Indianness in Art and the Female Voices  
Mia Dora PRVAN, *University of Bonn, Germany*

Art of Loss: Wooden Ancestral Effigies in Kalash Valley  
Ali Kalhoro ZULFIQAR, *Pakistan Institute of Development Economics (PIDE), Pakistan*

Panel 48

*Sat 16:30–18:30; KO2-F-175*

**"Scrolling"**

Chaired by Pika GHOSH, *University of North Carolina, USA*

Moving through Story  
Anna Lise SEASTRAND, *University of Chicago, USA*

Transforming Geography into Religious Topography: The Philadelphia Museum of Art's  
Gosainkund Scroll  
Neeraja PODDAR, *The City Palace Museum Udaipur, India*

The Bundle and the Text: The Materiality of Rolled Mughal Farmans  
Sylvia HOUGHTELING, *Bryn Mawr College, USA*

The Whole as a Scroll: Cyclical Manuscripts from an Aerial Perspective  
Yael RICE, *Amherst College, USA*

Discussant: Mary Beth HESTON, *College of Charleston, USA*

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## Thursday, August 24, 2017

### Keynote Lecture

Thu 18:30–19:30; KOL-F-101

### **Ashura's Face**

Yukio LIPPIT, *Harvard University, USA*

No work of Japanese sculpture has been the subject of as much attention and rapturous commentary from writers, philosophers, and critics than Kofukuji's *Ashura* (dated 734), not perhaps the most famous piece of sculpture in Japan after the Great Buddha at Todaiji itself. This lecture offers a new interpretation of the sculpture's enigmatic expression by examining the ways in which *Ashura* catalyzed the religious imagination in relation to its ritual context, architectural setting, and the materiality of dry lacquer technique. *Ashura* allows us to better understand a new paradigm of temple hall in the ancient imperial capital of Nara, one that emerged in the wake of new forms of Buddhist knowledge and practice spreading throughout East Asia.

### Panel 1

Thu 10:00–12:00; KOL-F-104

### **Tracing Networks, the Materiality of Exotica and Associated Identities in Ancient Eurasia (5th Century BC–5th Century CE)**

Chaired by Annette KIESER, *University of Münster, Germany*

Discussant: Xuan CHEN, *Palace Museum, China*

This panel focuses on the archaeological evidence of cultural contact in ancient Eurasia during the fifth century BCE and the fifth century CE. Its primary concern is the interpretation of exotica. Within the archaeological discourse, exotica, as a specific type of image, material or object, are closely linked to cultural mixtures from different origins and their interconnection with people's mobility patterns and cultural encounters. The exotica bring to the viewer a sense of wonder and amazement by inserting itself into the existing repertoire in a rather unexpected manner that stirs the senses of its beholder. Indeed, how exotica were transferred, acquired, and deployed into the new host culture are questions addressed by the speakers in this panel. But even more importantly, the acquisition of technology involved in the creation of such exotica also deserves our attention.

Speakers in this panel seek to approach exotica not simply as imports of long-distance exchanges, but by looking at their materiality, which is intrinsically linked to the ways in which knowledge and technology were transmitted. Using multi-disciplinary methods, our speakers present an array of case studies that highlight these new approaches. Papers on peculiar tomb structures, portable artifacts, skillful goldsmith practices, and funerary settings that echo Buddhist images all attempt to interpret such exotic features by addressing how local societies responded to new cultural stimuli. The aim of this panel is to bring together historians, archaeologists, and art historians who share the same challenges in tackling the notion of exotica as objects of wonder that traveled across ancient Eurasia.

## **Gatekeepers to the Other World: Human-faced Guardian Beasts and Demon Warriors in the Northern Wei Pingcheng Period**

Chin-Yin TSENG, *Dunhuang Academy, China*

Indian influence on Chinese culture is, for the most part, seen through the lens of Buddhism. Despite its foreignness, Buddhism was probably one of the aspects of Indian culture that was easiest to be adopted by the Chinese consciousness. An important aspect of Buddhism's appeal for the Chinese was its wealth of mythology, in particular, its demonology. I would like to advance the argument that Buddhist caves and tomb settings in the Northern Wei Pingcheng period (398–494 CE) produced visual representations that mutually impacted the two conceptual spaces.

New forms and meanings derived out of this mythological amalgamation produced the sudden appearance of a specific type of monster figure in the representation of human-faced guardian beasts to be found in tombs dated to the early Northern Wei, such as the tombs of Yanbei Shiyuan M2, Song Shaozu and Sima Jinlong. These human-faced guardian beasts echo the portrayal of demonic figures in the "Subjugation of Māra" narrative mural on the south wall of Mogao Cave 254, in which the combination of the animal head and human figure is an exact reversal in representation of the guardian beasts. The concept of merging human and bestial forms to create an otherworldly figure with supernatural powers that suits the viewer's wildest imagination, which seems to be a binding notion between the two visual traditions. Either as guardians of tombs or demonic warriors of cave temples, this duality of combining human and bestial forms allows for the figural representations depicted to cross between the human world and the world of the unknown.

### **Baiji Tomb and Its Eurasian Context**

Chen LI, *Tongji University, China*

Baiji Tomb (late second century CE) in Xuzhou, Jiangsu Province, China, is one of several hundred stone chamber tombs with relief images that survive from the Eastern Han period (25–220 CE). It has been regarded as an ordinary Han stone tomb since the excavation in 1956. Very few scholars have noticed its exotic elements, which are subject matter of this paper.

Firstly, faceted columns and pilasters in the central chamber were common architectural elements in Classical antiquity, including the Hellenistic world. The combination of columns standing on the back of rams might also refer to a Western Asian practice. Secondly, the stepped ceilings in all main chambers of the Baiji Tomb have prototypes in Scythian stone chamber tombs found on the northern coast of the Black Sea. Moreover, mouldings, mostly cavetto mouldings, were used to cover transitions between stone ceilings/walls and walls/floors of the tomb. Mouldings never appeared in Chinese decorative art before the Han, but existed in abundance in Classical architecture.

Such similarities between Baiji Tomb and Western examples are not likely to be coincidences or separate lines of evolution, but would suggest connections between the two. This paper will reconsider the Baiji tomb, as well as Han stone carved tombs as a whole, within the Eurasian context, to examine the exotic elements' possible journey to China, and to illuminate the ways through which exotica were not merely borrowed, but also assimilated within the Chinese tradition.

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**Technology Transfer in Early Iron Age Altai and China: A Case Study on Prestige Gold**

Yan LIU, *Ashmolean Museum of Art and Archaeology, United Kingdom*

This paper discusses the transfer of images and techniques relating to the Scytho-Siberian goldsmith practice in the early Iron Age (5th–3rd c. BC) Eurasia in light of archaeological discoveries in northwest China, eastern Kazakhstan and the Altai Mountains region. In previous studies, the mobility, including trade, migration, invasion, marriage and other mechanisms have often been used to explain the contacts and interactions over very large distances during the early Iron Age.

In this paper, I emphasize two themes in the shared image and techniques. First, the gold artifacts with animal style, the mold-pressing technique, and the use for body adornment constitute a shared set of material expression of status and identity in nomadic groups. The trans-regional similarities in expression of status through personal gold ornaments and burial practice from South Siberia to northwest China not only indicate exchange of information between different communities, also provide clues about the ways in which knowledge flow and technology were transmitted across geographical distance and cultural boundaries. This is far more complex than simple movement of object and people.

Second, the technology transfer sometimes involves an element of resistance to the imposition of alien cultural values and patterns. Regional difference in local adaption of Scytho-Siberian goldsmith techniques and images is archaeologically recognizable when comparing the prestige objects from the northwest frontier zone, the northern Chinese states (Qin, Yan and Zhao) with those of the Chu state in central China.

**Analytical Study of the Manufacturing Techniques of Granulated Gold Ornaments from Tomb 1 of Xigou Cemetery at Barköl Kazakh, Xinjiang**

Panpan TAN, *Northwestern Polytechnical University, China* (presenting)

Junchang YANG, *Northwestern Polytechnical University, China*

This article focuses on a group of gold ornaments produced with the granulation technique. The earliest evidence of granulation was seen on the decoration of the gold artifacts in Royal cemetery at Ur during the second half of the third millennium BC. The material under discussion includes three gold artifacts recently discovered from the tomb no. 1 (dated to the 4th - 3rd century BC) at Xigou cemetery in Barköl Kazakh, Xinjiang. The metallurgic study has been undertaken through non-destructive analysis, including 3D microscope, Scanning Electron Microscopy with Energy Dispersive Spectrometer (SEM-EDS). The gold artifacts showed a variety of ornamentations and dimensions. Two trumpet-shaped ornaments were decorated with linear granules, measuring 0.5-0.7 mm in diameters. The gold earring had more intricate design, comprising both linear granules and the cluster ones, about 0.5mm and 1mm in diameters.

The elemental analysis gives further information on compositional variations of gold alloys and solders in these gold objects. The analysis result reveals the presence of solder joints between the grains and substrates, and some grains were deformed after soldering. The higher percentage of silver in jointing part indicates the use of solders with rich silver element. The metallurgical study of Xigou gold represents similar technological characteristic in soldering with a comparison of the gold artifacts discovered from the contemporary pre-Qin burials at Majiayuan cemetery in Zhangjiachuan, Gansu. The scientific analysis of Xigou gold provides new insights into the provenance and manufacturing techniques of granulation in the north-west China and cultural contacts with the Eurasian steppes.

Panel 2

*Thu 10:00–12:00; KO2-F-152*

**Reproduction as Artistic Transmitter: Visual Knowledge and Evidential Documents in Edo and Meiji Japan**

Chaired by Frank FELTENS, *Freer | Sackler Galleries, USA*, and Katharina RODE, *Heidelberg University, Germany*

Discussant: Frank FELTENS, *Freer | Sackler Galleries, USA*

Starting with the early modern period, Japan witnessed a revolution of knowledge through reproduction. The proliferation of various forms of reproductive techniques instigated a commodification of artistic, literary, and scientific information, which previously had been safeguarded by a limited number of esoteric peer groups. Knowledge and talent spread into the vernacular realm, leading to an unprecedented level of creativity. Printing played a key role here, paving the way for later innovations. With its technological vision and the indexicality of its image, the advent of photography further complicated the relation between visual reproduction and its evidential credibility as knowledge transmitter.

This panel examines the far-reaching implications of visual reproduction for the transmission of knowledge and visual innovations in early modern and modernizing Japan. Four papers examine key aspects of reproduction ranging from the eighteenth to the twentieth century. By focusing on important artists – Yosa Buson and Suzuki Harunobu – and technologies – print and photography – the panel illustrates how reproduction made artistic knowledge more accessible, engendered new ideas, and challenged the aesthetic perception of people in their time.

**Our Foreign Selves: Layers of China in the Identity of Yosa Buson (1716–1784)**

Frank FELTENS, *Freer | Sackler Galleries, USA*

Yosa Buson was a restless man. His travels brought him to the furthest reaches of northern Japan in a constant quest to seek new inspiration. While many of Buson's paintings are inscribed with elegant verses in literary Chinese, they are more than a mere reflection of a longing for China. Instead, Buson's works can be read as visualizations of his intellectual universe, of which China was all but one aspect among many. Buson's paintings embody a larger heterogeneity that is filled with idealizing notions of China, landscape, and life itself. Buson is a case in point for early modern intellectual multiculturalism and mankind's fascination with the Other.

Buson accessed elements of his country's past and foreign lands through a limited number of printed publications. This bookish approach enabled Buson to absorb intellectual tidbits and weave them into the fabric of his own identity. Print publications also supplied Buson with a means to access techniques and notions of ink. They instigated a paradoxical process of creating free-flowing, virtuoso paintings by channeling static, mechanical prints. Printed matter supplied artists like Buson with a means to reach far beyond their local confines and enabled them to assume multilayered identities. By focusing on a pair of screens by Buson at the Freer|Sackler Galleries – *Clear Evening on a Willow Bank, Fishing on a River After Rain* – I will show how elements with foreign origins provided the foundation for building a distinctly local identity, one that fused Self and Other with surprising ease.

### **Adaptation, Emulation, and Amelioration in the Pre-Nishiki-e Prints of Suzuki Harunobu**

Sabine BRADEL, *University of Zurich, Switzerland*

Throughout his career, Suzuki Harunobu (1725?–1770) freely copied, borrowed, and translated compositional elements and stylistic devices from established ukiyo-e masters. While questions regarding his artistic training still remain unsolved, Harunobu's pre-*nishiki-e* (brocade pictures) publications depict Kabuki scenes in the style of Torii Kiyomitsu and Kiyohiro. Especially Kiyomitsu's formula for depicting *onnagata* (male performers in female roles) as delicate, slender beauties strongly influenced Harunobu's expression of what would later be termed the "Harunobu musume," or "Harunobu girl."

Moreover, these early works already display Harunobu's striking and utterly original outlook on ukiyo-e art, which set the artist apart from his contemporaries. Minor but crucial alterations to an existing print design and the addition of elaborate backgrounds spanning over the entire paper surface lead to more balanced and richer compositions. In these enhanced works not only the narrativity of Harunobu's own design is strengthened but it also conveys a stronger visual impact on the viewer. This achievement draws an additional connection to Harunobu's experience in the field of illustrated books, which also depended on coherent narration and offered enough space for elaborate background designs through its double-page format.

I focus on Harunobu's single-sheet prints before the advent of *nishiki-e* production and the interplay between these designs and his early *ehon* (picture books). In doing so, I hope to demonstrate how the artist refined and amplified his own artistic vocabulary by fusing existing stylistic formulas with his own unique vision.

### **Literati Painting for Children: The Painting Manual Kanga Dokugaku Fu**

Katharina RODE, *Heidelberg University, Germany*

In the wake of Japan's progressive modernization efforts, didactic publications on painting experienced a conceptual split: in pre-modern formats like *gafu* (painting manuals) or *tehon* (model books), and the modern category of *zuga kyōkasho* (drawing books). While drawing books feature in research on Japan's modern educational system, Meiji-period descendants of pre-modern formats have received little scholarly attention.

In my presentation, I examine how the author Matsuoka Masamori (dates unknown) made a painting manual for children by heavily relying on earlier publications such as the *Kaishien gaden* (C. *Jièzǐyuán huàzhuàn*; The Mustard Seed Garden Painting Manual). The borrowing of visual and textual models was an idiosyncratic characteristic of this publication genre. Publications on Chinese-style painting were popular since the late seventeenth century. But such manuals witnessed their final peak in popularity during the craze for Chinese culture that happened in Japan during the 1880s.

The *Kanga dokugaku fu* (Self-Study Book for Chinese Painting; 1882) was released in reaction to the success of Chinese-style painting at the national expositions, held in Tokyo 1881 and 1882. The publication consists of two crammed volumes intended for amateur study. Throughout the book Matsuoka gives borrowed and seemingly genuine step-by-step examples, usually supplemented with his own short explanations or captions to make the illustrations more accessible. He also omits lengthy explanations. These factors suggest that Matsuoka may have engineered the book for the painting education of children. I argue that the *Kanga dokugaku fu* presents a fusion of pre-modern conventions in editing and the modern idea of painting manuals as educational tools for children.

## **Early Japanese Spirit Photography and the Question of Photographic Reproduction**

Mio WAKITA, *Heidelberg University, Germany*

Japan's encounter with photography since 1848 transformed its previous concepts of vision and visuality. The reproductive capacity of the new medium also provoked a heated discussion on the authenticity of photographic images within Meiji society. Although the emerging modern sciences quickly adopted photography for its visual verisimilitude, the new visual technology encountered increasing skepticism regarding its capacity of reproducing both spiritual and evidential "truths."

Taking early Japanese spirit photography as a case study, I explore the rhetoric of photography's claim for authenticity in visual reproduction by focusing on its contemporary epistemological frameworks. My discussion revolves around the tensions between modern and pre-modern systems of knowledge, as well as the ideas of photography's vision within Meiji society and contemporary discourses on the paranormal. In doing so, this paper seeks to reconsider the conceptual dimensions of reproduction in late nineteenth- and twentieth-century visual practices in Japan.

### Panel 3

*Thu 10:00–12:00; KOL-E-18*

## **Contemporary Chinese Art I**

### **In-Between: The Liminality of Contemporary Chinese Art**

Bérangère AMBLARD, *Institute of Trans textual and Transcultural Studies, France*

Works of art made in China since the 1990s have been created in the context of the country's transition into a market economy — a period of reform and opening to the West which has significantly modified its reality. Artists are the observers of the continuous upheaval of a Chinese landscape that is far from being serene or impassive. New consumption patterns, massive population displacements to newly developed urban centers, and a recent fascination with personal economic gain, are all mutations that came to be driving forces for the artistic creation. Maleonn 马良, Chen Wei 陈维 and Li Wei's 李韦 photographic works blur the boundaries between real and imaginary. Yang Yongliang 杨永梁 pictures the idea of transition, of mutation in photographs that seem to depict lyrical landscapes but are in fact made of an accumulation of skyscrapers. (De-)construction is also central in Cao Fei's 曹斐 virtual world which is in constant movement.

I argue that the country's transitional state finds echoes in many works of art that embody the in-betweenness of liminality. First used by Arnold van Gennep and later adopted by Victor Turner, the anthropologic concept of liminality characterizes the intermediate stage of rituals, during which participants have already departed from their pre-ritual status but have not yet transitioned into their post-ritual one. This state of ambiguity can be applied to many contemporary Chinese artworks. It is the signification of the different manifestations of liminality in the artworks that I would like to question.



### **Avoiding the Brushwork: Radical Declination from Tradition in the Movement of Experimental Ink and Wash Painting in Mainland China**

Daniela ZHANG CZIRÁKOVÁ, *Slovak Academy of Sciences, Slovakia*

This paper focuses on the radical flow in the Movement of Experimental Ink and Wash Painting, which was formed in mainland China in the late eighties and whose protagonists have been using the name of the movement in organizing exhibitions till present. Efforts to reform the contemporary Chinese painting with ink, led to form a movement where some of its leaders, as Zhang Yu, one of the founders and main representatives of the movement, as well as Liu Zijian and others expressed the view that it is necessary to avoid the calligraphic brushstrokes which are too closely linked to the Chinese tradition. This will be demonstrated in this article in showing their most representative works as examples. Some representatives of this stream within the movement, as the named artists, were even able to avoid any use of a brush, while others tried to avoid only calligraphic brushstrokes typical for *kuangcao* and brushwork was used by some of them mainly for dipping (*ran*), not as a mean of expression in style of painting *xieyi* (recording ideas) which used to be typical for Chinese ink painting.

The theoretical solution for making this uneasy decision is understandable – in involving ink and wash painting and trying to avoid all the restriction of traditional painting, in maintaining brushwork, one of the most significant attribute of Chinese painting, it cannot be called truly make the strong line between contemporary art and tradition. Each line of ink made by Chinese brush is bearing the features of tradition, no matter the painting or calligraphy. But how can one to do ink painting in

avoiding one of the fundamental techniques of painting? We can find very few authors decided to walk this extremely difficult path. In searching for authors whose are really doing Chinese ink painting without brush, I have found only few of them and some of their solutions are even abandoning ink. Authors successfully avoiding the brushworks will be mentioned as the most important. But as the difficulty of the technique causes only a very limited number of authors would fit to this criteria, I decided to broaden the scope to more artists devoting ink painting whose are avoiding calligraphic brushstrokes.

### **From Form to Content: Independent Curators and Chinese Experimental Art in the Nineties**

Yanna TONG, *Autonomous University of Madrid, Spain*

The rise of independent curators in the nineties of the last century in China partly liberated the experimental art from the control of official system. With private fund and resources like personal contacts and networks, these independent curators successfully brought the experimental art to an open and official exhibition space. However, the contribution of these curators is not limited in expose experiment art to the public, but more importantly, they intervened Chinese contemporary art by clarify the concept of experiment with art theory, both in the aspect of art language and the reflection of social problems. The present research focuses on the three exhibitions of the mid- nineties in the purpose to reveal how the experimental art had be adopted by more artists in the nineties with the promotion of independent curators: (1). *Installation: the orientation of the language* organized by Wang Nanming in Shanghai Children's Library in 1995, (2). *In the name of art* held by Zhu Qi in Shanghai Liu Haishu Art Museum in 1996 and (3). *Cartoon generation with integrated media* presented by Yang Xiaoyan in Guangzhou South China Normal University (1996).

### **“Westernization” Against “Sinization” in Chinese Contemporary Graffiti: A Comparison Between the ABS Crew and the Kwan-yin Clan**

Adriana IEZZI, *University of Bologna, Italy*

“Graffiti art” (*tuya yishu* 涂鸦艺术) appeared in China in the 90s but it was only in the early 21st century that it became a noticeable artistic phenomenon present in the main Chinese cities, becoming popular especially in Beijing and Shanghai. If we look at the artistic production of the main Chinese crews, we can recognize *two main trends*: i) one that encourages *a process of Westernization*, promoting the use of Latin alphabet and English language and engaging frequent collaborations with foreign brands like Puma, Adidas, Red bull, Nike, etc.; ii) one opposed trend that encourages a process of “*sinization*” of graffiti art, promoting for the first time in the history of graffiti the use of Chinese characters and traditional aesthetics elements (i.e. pieces of calligraphy, classical poetry, landscape or bamboo painting arrangement etc.), in order to create a “*Chinese graffiti style*” (*Zhongguo tese de tuya yishu* 中国特色的涂鸦艺术). This paper aims at analyzing these opposite trends, focusing on the artworks of two of the *leading crews in Beijing*: i) *the ABS crew*, the main actor of the Westernization trend, and ii) *the Kwan-yin Clan*, the most representative example of the development of the notion of Chineseness in contemporary graffiti.

#### Panel 4

Thu 10:00–12:00; KO2-F-174

### **India**

#### **Renaissance of Art and Philosophy: The Vidyashankara Temple at Sringeri**

Niharika K. SANKRITYAYAN, *Indian Institute of Technology Mandi, India*

The Vidyashankara temple at Sringeri is located in the Chikamagalur district of Karnataka. It is believed to be built on the bank of Tunga river as a memorial to the tenth acharya of the Sringeri *matha*, Shri Vidyasahankara. It has a unique plan and layout which is an outcome of a mixture of styles. It is composed of two apses, joined by a rectangular central piece. The shikhara rises over the western apse, in three distinct tiers of circular stories or *talas* of gradually fading diameter and height. The temple has six entrances and entering the temple from the eastern doorway, flanked by *Shaiva dwarapalas* signals a change in style from Hoysala-influenced exterior to a Tamil Dravida-influenced interior. Another unique feature of the temple is the twelve zodiac pillars. The zodiac pillars are so constructed and arranged that the early morning rays of the sun fall on one of them in the order of the twelve solar months. The western apse has the garbhagriha, housing the Vidyashankara *linga*. What is extraordinary about the temple is the rich tradition of philosophy that found its way into Indian art and architecture. As the Vidyashankara temple is attached to the Sringeri matha, reflects the philosophy of Adi Shankaracharya. Of his principle teachings, the *Panchayatana puja*, the depiction of the *Shanamathas*, and the importance given to the guru are the dominant themes in this temple. The paper will assess the architecture of the Vidyashankara temple, which led to a splendid renaissance of art and philosophy during the Vijayanagara period.

### **Indus Civilisation and Post-Indus Villages in NW India: Transformations and Innovations of Ceramic Industries in the Bronze Age of South Asia**

Alessandro CECCARELLI, *University of Cambridge, United Kingdom*

The paper will present preliminary results of ceramic analysis on assemblages from the excavations at Bahola and Alamgirpur, Northwestern India. These results are part of a current PhD research project, which aims to trace phenomena of social reproduction and change in Bronze Age villages in South Asia through a technological and compositional study of Indus Urban, Post-Urban and Post-Indus ceramic industries. In this study, morpho-stylistic and scientific analysis are used to explore not only ceramic production and distribution, but also co-dependent socio-material agencies and cultural choices related to small rural communities; amongst others factors, Indus urban development and decline will be considered in order to assess ceramic materials consumed at small-scale settlements. Technological diversities and the full trajectory of the *chaîne opératoire* for the production of a large variety of pottery types during the Harappan, Late Harappan (c. 2500–1600 BC) and Protohistoric (PGW, possibly c. 1300/1200–500 BC) periods in NW India will be identified; finally, pottery will be also used as a tool for understanding possible technological and social changes which might have taken place in the arouse of a weakening of the Indian summer monsoon (ISM) at c. 2200–2100 BC. After providing an overview of the broad PhD research project and its methodology, results obtained in the last decades from analytical studies on Indian pottery will be briefly summarised; and lastly, preliminary results of the current project will be proposed.

### **Art at Sannati: An Early Historic Buddhist Settlement in North Karnataka, India**

Hema THAKUR, *National Institute of Advanced Studies, India*

Sannati (taluk Chittapura, district Gulbarga) is a Maurya-Satavahana settlement with some evidence for the megalithic age. Sannati, particularly Kanaganahalli and other adjacent sites such as Anegutti, Benagutti, Hasargundgi are well endowed with structural remains of Buddhist affiliation, particularly stupas. The Mahastupa at Kanaganahalli is richly embellished with sculptural representations many of which are stories from Jatakas, depictions of royalty including portrait of emperor Asoka, Dhamachakra depictions, stupa and worship of relics, monastic complexes, Nagas, Yakshis, wheel of life (Bhavachakra), noblemen, retinue, vehicles and mounts, common men and servants, etc. There are many standing and seated images of Buddha. The sculptural art is immensely useful for understanding contemporary society and prevailing religious beliefs and practices. It is important to bear in mind that there must have been wealthy sections that supported typical Buddhist art and other associated paraphernalia. Here, inscriptions provide useful information. Inscriptions paleographically datable from 3rd BC to 2nd AD in Brahmi characters and Prakrit language have been found. At Kanaganahalli alone two hundred and seventy inscriptions have been reported. Many of these inscriptions are donative and provide information about the social background of the donors and places where they hailed from. The main aim of the paper would be to understand the socio-political and economic context of the contemporary art.

### **Social Status of an Art-Person in Classical India**

Barbara BANASIK, *University of Warsaw, Poland*

The core of Brahmanical theory of art in India is expressed in Sanskrit technical treatises (*śāstra*). Their authors are believed to be ancient sages, who possessed the knowledge unknown to people. As there are many kinds of art, there are also various types of texts – *śilpa-śāstras* (plastic arts), *vāstu-śāstras* (construction), *nāṭya-śāstras* (theatre), *nṛṭya-śāstras* (dance), etc. Some of them begin with a description of the origins of art, which reveal the circumstances under which these secret rules were announced to

authors. Nevertheless, the practitioners who possessed this divine knowledge had a very low social status. They were shown in treatises as Śudras (NŚ 36.39; MM 5.14, MM 9.95, etc.), even though they created artefacts, which were marked with divine presence. Social structure is also strongly depicted in these *śāstras* in the form of rules considering the process of art-making, materials and types of artwork. This analysis explores not only recommendations for art-persons directly expressed in technical treatises, but also mythological parts describing origins and constitution of art in order to answer the question about the sources of the low social status of art-persons.

The discussion is based on the analysis of Sanskrit texts originating in Classical Period (2nd BCE–12th CE) – *Nāṭyaśāstra*, *Abhinaya-darpana*, *Viṣṇu-dharmôttara-purana* and *Mayamata*. They are investigated in terms of narrative structure, in consideration of reconstructing the process of art-making, identification of constituent elements of artwork and the position of art-person.

#### Panel 5

*Thu 10:00–12:00; KO2-F-175*

### **Towards New Horizons: Discovering "Korean History/Art History through Archaeology"**

Chaired by James B. LEWIS, *University of Oxford, United Kingdom*

Discussant: James B. LEWIS, *University of Oxford, United Kingdom*

The ongoing progress of archaeological work in modern Korea poses a methodological challenge to history and art history, both fields long accustomed to using textual sources to formulate arguments about historical identity and visual culture. This panel seeks to explore the new range of possibilities in the scholarly reconstruction of Korean history and art history by foregrounding and making use of the actual assessment of archaeological data. It also attempts to reexamine the institutional and polity emphasis of colonial studies on Korean archaeology and to discuss the Japanese legacy in the postcolonial scholarship. Mark Byington analyzes the archaeological findings of Koguryō's royal tombs to reconstruct the lost history of its early and middle period despite of the sparse written sources. Dennis Lee discusses a textually invisible polity between the 4th and 6th centuries on the basis of the archaeological discoveries in the Yōngsan River basin. Seung Yeon Sang probes a dominant value system and aesthetic agency that framed and wielded strong influence on the 1927 archaeological investigation of old kiln sites in Mt. Gyeryong to critically reassess colonial-era archaeology. Luis Botella queries the ways that the academic discipline of archaeology came into existence institutionally in Korea when the department of archaeology was first established in Seoul National University in 1961. Ranging from the analysis of the continued archaeological data to historiographical studies of Korean archaeology, these four papers will offer new modes of understanding and examining the unquestioned parameters of Korean history and art history.

#### **Addressing Koguryō History through Royal Tombs in Ji'an**

Mark E. BYINGTON, *Harvard University, USA*

The history of Koguryō's early and middle period (ca. first century to 426) is known to us in fragmentary form through records in Chinese dynastic histories and remnants of Koguryō's own early literary tradition, preserved in the *Koguryō Annals* of the twelfth-century *Samguk sagi*. In addition to the problem of distinguishing between mythology and historical events, the fragmented nature of the

written record leaves us with many gaps in the basic history of the Koguryŏ polity. One serious problem involves the date of the first major relocation of the Koguryŏ capital from Cholbon (modern Huanren) to Kungnae (modern Ji'an), with most scholars interpreting the *Koguryŏ Annals* as indicating that this occurred in 3 CE, while other evidence points to a removal circa 200 CE. This problem has been difficult to resolve due to the paucity of documentary evidence, but this situation is changing with the continued archaeological work in the Huanren and Ji'an regions. This paper will address this problem through an analysis of royal tombs in the Ji'an region, examining both tomb architecture and art to establish (1) a working definition of what constitutes a royal tomb in Koguryŏ; (2) a relative sequence of royal tombs; and (3) an approximate absolute chronology for the royal tombs and their associations with known Koguryŏ rulers. This analysis, along with a critique of the methods used for dating the tombs in Chinese scholarship, will then inform a reexamination of the problem of the first transfer of the Koguryŏ capital.

### **Unlocking the Textually Invisible: An Archaeological Study of the Yongsan River Basin between the 4th–6th Century CE**

Dennis LEE, *Yonsei University, South Korea*

Narratives of state formation and development on the Korean peninsula between the 4th to 7th centuries CE focus primarily on the historical states of Koguryŏ, Paekche, Silla, and the polities collectively known as Kaya. This approach, however, precludes the existence of textually invisible polities or cultures that may have existed on the Korean peninsula prior to the early 6th century. Consequently, interpretations of archaeological material in traditionally peripheral territories of historical states are automatically assumed to be proto-historical remnants (i.e. Mahan, Chinhan, etc.) merely waiting to be annexed by the traditional historical states. This paper will examine the peculiarities of burial mounds of the Yŏngsan River basin and its independent development between the 4th and 6th centuries CE in comparison to neighboring Paekche and Kaya burial culture. I argue that the material record shows that a historically invisible yet distinct culture existed in the Yŏngsan River basin that remained autonomous until its absorption into Paekche in the early 6th century.

### **The Invention of “Mt. Gyeryong Style Buncheong” in 1927**

Seung Yeon SANG, *Harvard Art Museum, USA*

The 1927 archaeological excavation in Mt. Gyeryong, Chungcheong Province in Korea served to promote a group of *buncheong* wares with iron-painted design. As a result, they have achieved iconic status as representative of “Mt. Gyeryong” style in and outside Korea. This was the earliest archaeological investigation of these old kiln sites under the direction of the Japanese colonial administration of Korea (1910–1945). As it marked a starting point for the scholarly study of ceramic history, the excavated materials including sherds and fragments were analyzed as empirical evidence and brought to the museums. My paper will elucidate how this archaeological investigation was in fact initiated by the Japanese demand for Korean *buncheong* wares and its finds were ultimately used

to support the historical significance of the Japanese discovery of Korean ceramics in the sixteenth century. In 1997, the new systematic excavations have yielded important information that iron-painted *buncheong* wares took up only 13.3 percentage of the total number of ceramics unearthed in Mt. Gyeryong, yet this group continues to represent “Mt. Gyeryong” style. In the paper, I will argue that even though empirical data gathered from Mt. Gyeryong in 1927 supplied the main body of evidence in the stylization of the “Mt. Gyeryong” ceramic tradition, they were inevitably called upon a dominant narrative pattern of value judgments that privileged a certain type of *buncheong* wares for their embodiment of distinctly Japanese aesthetic sensibilities.

### **The Autonomy of Archaeology as an Academic Field and Seoul National University (1961–1981)**

Luis BOTELLA, *University of Malaga, Spain*

The academic definition of archaeology meant the organization of an academic field of inquiry autonomous from other fields. Such process implies the organization of independent structures through their institutionalization and professionalization. The community of Korean archaeology practitioners established the autonomy of the field in a long process. This paper aims to study the particularities of this process through the case of the Department of Archaeology at Seoul National University. The department started in 1961 as the Department of Anthropology and Archaeology with Kim Won-yong's appointment as Chair of the department, and became the Department of Archaeology in 1975. The department was one of the key institutions that contributed to the configuration of archaeology as an independent field. The history of the department shows the separation from the field of anthropology, but also shows the relationships with the field of art history

in a moment when the field of archaeology was moving away. In order to present this process, the paper will look at the institutional evolution of the department in relation to its professor's specialization, showing some of the tensions of the process. Furthermore, it will present the discourse over the field by members of the department in relation to the configuration of an autonomous field. In this regard, the consideration of colonial archaeology was one of the elements mobilized by Korean archaeologists in this process.

#### Panel 6

*Thu 13:30–15:30; KOL-F-104*

### **Territorial Borders, Cultural Margins and the Identity of Tomb Occupants in Early Dynastic, Imperial and Medieval China I**

Chaired by LIU Yan, *Ashmolean Museum of Art and Archaeology, United Kingdom*

As historical, anthropological and archaeological studies have made clear, the borders of polities are best understood as dynamic and typically non-coterminous margins reflecting the uneven military, administrative and cultural infiltration of peripheral areas. To be sure, the military incorporation of border areas sometimes remains seriously out of step with the process of culture change among local native groups, whose behaviors in any case underscore the reality that individuals themselves vary in their willingness to adopt the customs and beliefs of the encroaching polity.

For these reasons, archaeologists and historians often face the difficult task - more acute in areas with limited or absent textual records - of determining the identity of tomb occupants, as when tomb contents and structure point to the equally plausible burials of state administrators, colonists, or acculturated locals. Importantly, this remains a challenge not only in border areas, but also in more central locations characterized by long-term native resistance to state control.

This panel brings together historians and archaeologists who have addressed these issues in their attempt to clarify the nature and pace of culture change along China's borders during early dynastic, imperial and medieval periods. Along with reviewing the historical and archaeological background of their respective areas, the presenters discuss their approaches to addressing this challenge, including the careful study of grave good assemblages, tomb structure, and burial locations.

**Migrants in Anyang: The Tomb of Mr. Chang and Related Issues**Maria KHAYUTINA, *Ludwig-Maximilian University Munich, Germany*

Tomb M54 at Huayuanzhuang in Anyang is located to the south-east from the area of palaces and temples at Xiaotun, ca. 500 m from the famous tomb of Fu Hao, and is dated around 1200 BCE. It has yielded many bronze vessels and weapons, identifying its occupant as a high-ranked member of elite with military power. Most bronzes bear an emblem transliterated as Chang and combined with the ya graph, understood as a title. The same emblem has been attested otherwise on bronzes from a large ramped tomb in Taiqinggong in Luyi in south-eastern Henan, ca. 450 km from Anyang, dated around 1050 BCE. Its occupant was buried with bronzes identifying him as Chang zi Kou, 'Kou, son of the Chang [lineage]'. This second find makes clear that Chang was a name of a lineage. It is likely that the main seat of the Chang lineage was not in Anyang but somewhere else, although not necessarily in Taiqinggong. A bio-molecular test of bone remains of Mr. Chang from Huayuanzhuang corroborates that he was not a native of the Central Plains, but suggests that he came from an area where people's diet was based on rice, supposedly, somewhere in the south. In the present paper, I analyse other objects from his tomb that have parallels on various sites in the valleys of Huai and Yangzi rivers, as well as in Hunan. Particularly noteworthy is a pottery vessel that could be used to smelt bronze in the Yangzi valley and further south. Its inclusion in the grave goods may suggest that Mr. Chang, or, perhaps, the Chang lineage in general, was engaged in the organization of metal supply from the south to Anyang.

In the next part, I consider other finds testifying about the presence of migrants in Anyang. I draw attention to a relation between some of these finds and locations of workshops. I suppose that immigration was one of the reasons of the Shang technological progress and perhaps one of the cornerstones of its economic system.

**Identity of Tomb Occupants at Baifu in the Northeastern Frontier of the Western Zhou during Mid-10th Century BCE**SUN Yan, *Gettysburg College, USA*

The installation of the Yan in late 11th c. BCE marked the intention of the Zhou to incorporate the land in the northeast beyond the middle Yellow River Valley into its territory. What the Zhou considered as their new territory in the northeast in present day northern Hebei is also the homeland of various indigenous groups active in the region as early as 1400 BCE. This paper aims to examine how material remains and mortuary practice of two burials of mid-10th c. BCE at Baifu speak about the complexity of identity building in the Zhou northeastern frontier. The diverse cultural affiliations, the Shang, the Zhou and the Northern Zone, revealed from the two burials pose a serious challenge to pin down the identity of tomb occupants. Current interpretations of material remains from Baifu tombs assign the deceased to either the Yan colonists, or acculturated locals or individuals from further north in the steppe based on references to selected material remains in tombs. Through examination of the assemblage and placement of burial goods and mortuary practices, this paper proposes that the study of the identity of tomb occupants at Baifu can't be isolated from the complex geo-political situations in the region and shall be discussed in the context of dynamic interactions among various groups who were active in the region including the Yan (the Zhou regional state), remnants of the Shang, local communities and groups west of the Taihang mountains.

**On the Edge: The Politics of Death in the Borderlands, c. 100 CE**

Katheryn M. LINDUFF, *University of Pittsburgh, USA*

Karen S. RUBINSON, *New York University, USA*

This paper will consider what message is projected in burials with assorted local, non-local or non-locally inspired grave deposits by looking closely at two assemblages, one in Afghanistan (Tillya Tepe) and the other in China (Guoxi, Xinjiang). Materials in those tombs connect imagery from the Near East, Hellenistic Central Asia, southwest Asia, present-day India and China. They also display granulation, inlay and lost wax/lost textile technologies that were imported into the region from Western Asia and China. The comparison of these two settings will document the preference for exotics typical of borderlands, especially in times of expansion, political ambition and unrest. Assuming that the choice of materials for one's tomb is deliberate and not incidental, we argue that the individuals buried were probably lesser leaders and their partners with some authority and that their tombs represent the unequal distribution of power. They were members of communities bordered by larger, more stable polities, making the politics of frontiers an important framework within which to understand these assemblages.

**Investigating the Identity of Early Niche Grave Occupants in the Turfan Basin**

Ilse TIMPERMAN, *SOAS University of London, United Kingdom*

This paper investigates the identity of early niche grave occupants in the Turfan Basin and explores how such burial practices integrated differently with local customs, depending on the community who adopted them.

Historic records inform us of shifting allegiances in these western territories, notably between the Han and the Xiongnu. The emergence of niche graves around 200 BCE against this historical background provides an interesting case to investigate how local burial customs were affected by such power shifts, or how they were not.

This research focuses on the archaeological record and tells an alternative and more nuanced story independent of ethno-historical narratives. It investigates mortuary visibility and highlights the role of local communities in their decision to adopt or reject innovative burial rituals.

This paper further illustrates how quantitative analyses can open up new perspectives in understanding the complex identity of grave occupants, especially in Inner Asia, in a context of quickly shifting power configurations.



Panel 7

Thu 13:30–15:30; KO2-F-152

**Exploring the Aesthetic and Spiritual: Transnational Networks in Modern Japan**

Chaired by Brij TANKHA, *University of Delhi, India*

Discussant: Toshio AKAI, *Kobe Gakuin University, Japan*

This panel examines two transnational networks, the Garakutashū (1919–1940) and the Theosophical Society, to see how these informal groups articulated a people-centred agenda through their conceptualisations, practice and collections to define new ways of being modern.

Informal social networks, such as art collectors' clubs or societies exploring art, spirituality, and ways of being modern have been largely ignored, even though they played a very vigorous role, within Japan but were intimately part of global intellectual transnational cultural landscape. These networks drew on earlier histories, brought together a diverse group of people of different nationalities, gender, and social status but all driven by shared intellectual concerns. And worked to address the fissures that Western modernity created: between the physical and the spiritual, the modern and traditional, and between high and low art. Through their conceptualizations, practice and collections they defined new ways of being modern.

These two, over-lapping groups bring together Asians, Europeans and Japanese exploring new notions of spirituality, art practice and collections and through their work makes possible a critical engagement with ideas such as expressed by Walter Benjamin, drawing upon a genealogy that goes back to Goethe's "The Collector and His Circle" Benjamin, in the Arcades Project, and elsewhere, argued that the collector is in a privileged position to communicate experience in a period (the modern) when true experience has become inaccessible.

The Garakutashū and the TS networks were articulating a new mode of comprehending beauty and knowledge that went against the established conventions.

**The Garakuta Network: Re-Thinking *Nihon Bijutsu* in a Global Context**

Helena CAPKOVÁ, *Waseda University, Japan*

The Garakutashū (1919–1940) created spaces for exchange and discussion bringing the local and the global in a dynamic and creative interaction that did not jettison the past. The name Garakutashū can be translated as 'Circle for Studying Curios' that is all the ordinary everyday things that were becoming a part of modern Japanese culture. While seeking beauty in the ordinary, in ways comparable to Yanagi Sōetsu and the Mingei movement's objectives, the Garakutashū approach was strikingly different. The eccentric artist Mita Heibonji, created an actual temple and took the name Heibonji or 'temple of the ordinary', as meeting place for intellectuals who had a passion for collecting, novelties and ideas from abroad.

The group was composed of people from diverse occupations, interests and gender, and included people such as the American anthropologist Frederick Starr, the Indian studio potter Gurcharan Singh, Polish artists Zina and Stefan Lubinski, journalist Miyatake Gaikotsu, Matsudaira Yasutaka, who had studied at the Royal Agricultural College in London the 1880s and was a promoter of modern agriculture science in Japan, as well as the Czech architects the Raymonds. The discussions

described in the group's pamphlets and magazines were at the core of its activity. These covered a wide range of topics, predominantly questions of religion, philosophy and sexuality.

The paper will examine Garakutashū as a transnational network of artists active in Japan in the interwar era and it will focus on its hybrid cultural and visual production that was predominantly realized in graphic design and printed media.

### **Networks of Play, Networks of Subversion: Miyatake Gaikotsu and the Recovery of Ukiyo-e**

Brij TANKHA, *University of Delhi, India*

How can the materiality of ideas be examined through their representation? Art is always political practice. In Japan, the Garakutashū, found 'play' a potent strategy for imagining a new order. A disparate group of people of differing nationalities bound neither by the 'revolutionary' potential of 'Asia', nor the powerful appeal of 'Japaneseness', they moved away from grand narratives and the 'modern' to look at the marginal and neglected, to recover from the past and take from the present a new, and far richer, alternative to the Japan that the ruling establishment was working to realize.

In this paper, I look at the work of Miyatake Gaikotsu (1867–1955) as an editor and publisher, a collector and cultural critic who through his varied activities, and as a participant of the Garakutashū, built an alternative discourse that celebrated the 'everyday' to undermine state centered authoritarian ideologies.

In particular, I will examine the magazine *Konohana*, which Gaikotsu published in 1909. This was the first magazine on ukiyo-e published by a Japanese. The magazine was short-lived but between 1909–1912 Gaikotsu also published some forty books on ukiyo-e. Foreigners had been publishing and writing about *ukiyo-e* decades earlier but Gaikotsu's approach differs from theirs, for his recovery of the people's past through *ukiyo-e*, popular magazines, postcards, and other 'minor' art, was grounded in a critique of an authoritarian state at a time when such ideas were marginalized and dismissed as mere eccentricities. Today their powerful critique of state driven modernity can be better appreciated.

### **Theosophical Network between Modern China and Japan: Variations of "Universal Brotherhood"**

Chienhui CHUANG, *Osaka University, Japan*

The Theosophical Society, which was established in New York in 1875, was active as a supporter of anti-colonialism in Asia. The Theosophical Society established its first official branch in Shanghai in 1919. First president of the branch was Hari Prasad Shastri (1882–1956), an Indian professor, Sanskrit scholar, and Raji Yoga teacher, came to Shanghai in 1918 for responding to Dr. Sun Yat-Sen (1866–1925)'s invitation. Before moving to Shanghai, Shastri was teaching in Tokyo Imperial University and Waseda University from 1916-1918. When in Japan, Shastri also had a connection to Paul Richard (1874–1967), the French Indophile esotericist, and sometime associate of the Theosophical Society. Honorary president of Shanghai's Theosophical branch was Wu Tingfang (1842–1922), an important diplomat in modern China and one of the best-known Chinese individuals in the Western world from the late nineteenth century to the early twentieth century. In this paper, I would like to discuss Theosophical human network between China, India, and Japan in a post-colonialism perspective. In this paper, I will examine the Theosophical movement in modern China as an interesting example of the conflicting interactions between East and West.

Panel 8

Thu 13:30–15:30; KOL-E-18

**Contemporary Chinese Art II****Archiving the Everyday in the Practices of Contemporary Chinese Artists**

WANG Ruobing, *Lasalle College of the Arts, Singapore*

One of the most important developments in the contemporary art of the past twenty over years has been the archaeological appropriation of everyday objects. The paper explores the artists' experimentation what it is like to be in the real world, through appropriation of used everyday objects with a focus on the practices of contemporary Chinese artists. Mainly investigating through the two case studies: Song Dong's Project 90 (displaying the lifetime possession of the artist's mother) and Xu Bing's The Phoenix (consisting of massive construction debris and tools from the construction sites), the paper aims to contextualize 'everyday' as a kind of realism, which processes the unforced aesthetic statement with direct simplicity in registering the contradictions of daily life.

**The Self in Contemporary Chinese Artists**

Kwankiu LEUNG, *Royal College of Art, United Kingdom*

It is confusing for artists to have a sense of self in China within a global context. On the one hand the government wants artists to trade with the West but on the other they want to keep their communist policies that restrict freedom of expression. Many artists have told me that they will work with the government and give them the benefit of the doubt so that China will have time to grow into a more stable country, but some have suffered as a consequence of the strict rules that will haunt them for the rest of their lives. There is, then, a crisis among contemporary Chinese artists about the nature of the self and its relation to the political order. When the political order represses the self, the self attempts to speak through their work. I argue that contemporary Chinese artists are alerting not only for the self and subjectivity but also for their home and country. This sense of self that we see in their work and practice can be explained in terms of a univocity of being and as a plane of immanence that Deleuze discusses in *A Thousand Plateaus* (1980). Reading the Chinese artists through the lens of Deleuze shows us that their work suggests that we should not have boundaries and that life is about becoming and not a means to an end. Laotzu's *Dao* in 500 BCE resonates with Deleuze: culture, science, and biology link together in a single infinity. 'A journey of a thousand miles must begin with a single step.' (Tao Te Ching, Chap 64) 'A good traveler has no fixed plans and is not intent on arriving.' (Tao Te Ching, Chap 27)

**From Aesthetics to Ethics: Landscape Representation in Chinese Contemporary Art**

Elena MACRI, *University of Naples "L'Orientale," Italy*

In 21st century China, *shanshuihua* appears as a changing concept exposed to current global issues and art theories. This metamorphosis challenges the idea of what landscape is in the context of contemporary Chinese art and reflects the establishment of new ideas and aesthetic criteria that provide a framework for artists challenges the idea of different *shanshui*-types heavily indebted to Chinese social and environmental problems.

This paper attempts to identify the diverse ways in which contemporary artists perceive and depict landscape, exploring how current issues emerge through their works and reshape traditional concepts

of depiction. By looking at three representative art exhibitions organized outside China as case studies, this essay intends to present some major theoretical changes pertaining to contemporary landscape representation occurred from the early 2000s to the present. The unifying questions of this paper are: what does the idea of new landscape representation actually mean? What is the relationship between the legacy of traditional *shanshuihua* and contemporary perspectives? These questions can be used to explore the new landscape identity and its use of tradition to further observe the contemporary cultural context.

### **Art as Counter-Memory: Contemporary Lens-Based Art in East**

Nayun JANG, *The Courtauld Institute of Art, United Kingdom*

This paper aims to examine contemporary lens-based artworks in East Asia, solely in Korea, China, and Japan. On the premise that memory is a powerful agent of change that could transform the relationship of the present and the past, this paper will show ways in which the artists portray marginal voices that struggle against the official memory of traumatic events, such as war and anti-democratic dictatorship.

In any cultural contexts, official memory privileges some memories over others in order to mediate competing constructions of reality. Based on literary analysis and observations of the recent surge of interest in collective memory in this region's contemporary art scene, this paper highlights that official memory in East Asia has been formed in the direction of pursuing each nation's continuity, accompanying a collective amnesia. It will also show ways in which the featured artists contest and challenge nationalistic official memory by shedding light on vernacular memories that have been neglected in dominant narratives.

Since the end of the Cold War, there have been subsequent attempts in the region to develop a new Pan-Asian discourse, distinct from the obsolete Orientalist idea of East Asia or the Imperial Japan's concept of Greater East Asia Co-Prosperty Sphere. However, imagining an integrated East Asia requires the rethinking of the pains and memories of its colonial past. By analysing the artists who create vigilance to the operation of hegemonic memory, the paper will thus show how lens-based art in this region can open up a space of contingency where alternative public memories can be created and history can be reimagined.

### Panel 9

*Thu 13:30–15:30; KO2-F-174*

## **Archaeology and Iconography in Indian Temples**

### **The Gauri Shankar Temple of Dashed: An Introduction of its Architecture and Iconographic System**

Gerald KOZICZ, *Technical University of Graz, Austria*

In Indian religious architecture the portal generally plays a central role. First of all, it marks the border between the mundane and the sanctum. The portal is the frame to the entrance and also to the idol itself. Its iconographic program centres on the central field of the first lintel and develops around the opening in a radiating pattern, and it actually provides a visual guide to the temple and the deity located inside.

In some cases, the program extends beyond the actual frame into the flanking walls of the portal. It thereby attains a spatial dimension. The proposed paper will discuss the portal of the Gauri Shankar Temple of Dashed in the Kulu Valley, which is exactly of that type. The portal consists of the actual door frame displaying - amongst other features - some of the Navagrahas and some Matrikas, as well as the lateral walls which are partly hidden behind two columns, and finally the frontal faces of those flanking walls which form a sort of secondary frame.

The paper will be based on a discussion of the proportional and structural system of the whole building. The portal will first be shown as a member of the over-all composition and the proportional system of the building. Then the portal will be analysed in detail both in terms of its architectural features as well as in regard to its iconographic content using detailed architectural drawings and diagrams.

### **Valley of the Gods: The Small Stone Shrine of Gauri Sankar**

Marina DUROVKA, *Technical University of Graz, Austria*

The Kullu valley, also called "Valley of the Gods", is famous for its natural beauty and ancient Nagara temples. The village of Jagatsukh, once the capital of Kullu, is the home of the small stone shrine of Gauri-Sankar, dedicated to the "Couple" - Shiva and Parvati.

Nagara is a specific form of sacral architecture, mostly found in northern India. The small stone shrine of Gauri-Sankar in Jagatsukh is among the oldest surviving Nagara temples in the region, according to collected data, the shrine may be dated to the eighth century. This simple and elegant shrine is one of the well preserved of its kind. The dating and state of preservation are exactly what make this temple a perfect example of Nagara architecture. The proposed paper will present a complete documentation of the temple, including textual description, photographs, a complete set of drawings and 3d model, in aspect of digital preservation and presentation of one such historical architecture. The discussion will include an analysis of the structural concept, the proportional system and the compositional aspects of the iconography. It may be noted that so far no complete architectural documentations of Nagara temples, in this region, have been published yet.

The paper will be based on recent fieldwork in Himachal Pradesh in September 2016, conducted within the framework of the FWF research project: "Nagara Architecture of Himachal: Form, Geometry, Construction". The aim of the project is to document, analyse and digitally reconstruct selected temples of the area.

### **From Kuraiya Bir to Kadwaha: The Iconography and Symbolism of Temple Lalatābimbas (c. 8–11th Centuries CE)**

Seema BAWA, *University of Delhi, India*

The paper will study the changing religious configurations in central India under the rule of Gurjara Pratiharas and their feudatories from eighth to eleventh centuries as manifested in their art and architecture. This period marks the entrenchment of the regional idiom of temple architecture (and art) that has been variously termed Pratihara, Maha Gurjara and the like.

These temple and monastic complexes have been discovered at Kuraiya Bir, Kuchdon, in Lalitpur district of Uttar Pradesh and Kadwaha, Terahi, Mahua in Ashokanagar in Madhya Pradesh. Kadwaha, ancient Kadamagaha not only has about fifteen temples but a Saiva monastery also of Mattamayura sect is especially significant. A full study would be an extensive exercise; however, I would like to

enter through the doorways of the temples, literally and academically, into the religious and theistic affiliations; to delve specifically into the sectarian affiliations reflected on the emblematic entrance architraves, the *lalātabimbas*.

There is a degree of experimentation with entrance jambs and architraves within the grammar of temple architecture during the late eighth to the eleventh centuries. A significant inclusion is that of *gandharvas*, *navagrahas* as representational axioms in the *alamkāra* scheme. Sectarian identity as well as pantheistic syncretism is announced in form of the central figure on the doorways. The other expression of theistic religious and ritual structures is God and his spouse pairing seen on these that is embedding in early medieval social formations, Paurānic ideology, and prescriptive architectural manuals the *ūilpa* and *vāstu vāstras*. The structure of the texts, with sections not only on iconography, mythology but on pilgrimages provide us with backdrop as well as the ideological basis for the production of art and architecture in the area, especially the *lalātbimbas*. These need to be viewed in context of patronage, sectarian affiliations, the knowledge and presence of ritual specialists and craftsmen such as architects.

### **Stella Kramrisch and the Hindu Temple**

Verena WIDORN, *University of Vienna, Austria*

Stella Kramrisch's "The Hindu Temple" published in 1946 is outstanding among the scientific contributions to the study of Indian religious monuments. In two volumes she combines architectural descriptions and stylistic analyses with philosophical considerations and the study of ritual practices as outlined in ancient Sanskrit texts. This metaphysical approach derives not only from the fact, that she allegedly converted to Hinduism while living in India for 30 years and her close cooperation with *pandits*, but also from her education at the University of Vienna mainly under the guidance of the art historian Josef Strzygowski, who was an enthusiastic advocate for the study of the "nature" (Wesen) of art.

My paper will investigate the methodological concept of Kramrisch's early studies on Indian temples with regard to her academic training in Vienna and in comparison with the methodology of her teachers. It will further discuss the effect on later publications dealing with Hindu architecture and the still significant and actual position of this seventy years old milestone.

### Panel 10

*Thu 13:30–15:30; KO2-F-175*

### **Early Chinese Tombs**

#### **The Chime of Five (4+1) Bells Excavated in 2013 in the Tomb M111 of Yejiashan Graveyard is a Key-Jalon in the History of Chinese Music**

Véronique Alexandre JOURNEAU, *Paris-Sorbonne University, France*

The discovery in 2013 of a chime of five (4+1) bells, in the tomb M111 of 叶家山墓地 Yejiashan graveyard (Suizhou, Hebei), dated of early Western Zhou (1050–977 BCE), offers a new perspective for the research on Chinese music in the past by comparing it with the fabulous chime of 65 bells (64+1), unearthed in 1978 in the 曾侯乙 Zenghou Yi's tomb (433 BCE), also in Suizhou. 500 years separate the two artefacts but they are of same type and both belonging to rulers of Zeng state, so the

former may be considered as an ancestor of the latter. Moreover, the comparative study take into account the results of Feng Zhuohui's Ph.D thesis for other bells of this time (published in 2013 therefore without any mention of the ones of Yejiashan). My previous paper (10th ISGMA Conference in Wuhan, 2016) focused on the musical content of the inscriptions on the Zenghou Yi's chime of bells; now, by studying their structure and their use at their time, the aim of the present contribution is to clarify the gap between both Zeng's chimes of bells under the angle of history and theory of music in the past.

### **The Drapery of the Marquis Yi of Zeng and its Design**

ZHANG Changping, *Wuhan University, China*

A row of five sacrificial pits were discovered in the proximity of the tomb of the Marquis Yi of Zeng in 1999. Among which archaeologists found 467 bronzes from Pit K1, which are primarily in the shape of tubes, loops, hooks, and buckles. Some tubes are equipped with pairs of symmetrical mortises on their ends, which may be used for fixating wooden poles. A few objects can be interlocked to connect different structural components. In light of previous archaeological discoveries, we suspect that these bronze objects are the drapery components whose wooden parts are already perished. Through analyzing the spatial interrelations between the location of bronzes, referring to similar drapery, and reconstruction experiments conducted on excavated artefacts and computational simulation, we are able to restore the framework such as the ceiling and sides of the drapery. The original layout of the drapery is a two-bay front- to-end compartments with the vertical depth of 4 meters, and five bays in the front with a length of 9 meters. Our research reveals that the basic components of the drapery consisted of bronze structural units and wooden poles. These assemblable components are remarkable for their innovative designs, and the ease in assembly and transportation, which reflected a high degree of engineering knowledge.

### **The Decorative Pattern of Chu Tomb-Protecting Beasts, and Their Use of Guiding the Soul to the Heaven**

Ding LAN, *South-Central University for Nationalities, China*

There are over 400 tomb-protecting beasts (Zhenmushou) are unearthed in the tombs of the state of Chu from the late Spring and Autumn Period to the late Warring States Period of China (670–256 BC).

The decorative pattern of the Chu tomb-protecting beasts is rich in color and peculiar design. The main colors are black, red, yellow, and also a bit of ochre, gray and green. These decorative pattern

may be divided into three stages: in the early stage, the decorative pattern is mainly cloud, which are found at the foundation, head and the antler that inserted on the head of the tomb-protecting beasts; in the medium stage, it become rich. For example, in pattern, there are cloud, dragon, bird, circle, scale, and in position, full of the foundation, body, head and antler can all be found; the later stage, it becomes simple, only cloud and circle are discovered, and mainly on the body of the tomb-protecting beasts. Based on the literature handed on in ancient china, the dragon, the bird and the deer are the assistants of the sorcerers. These animals are believed to have the ability to guide the soul of the tomb's owner ascending to the heaven where the tomb owner's ancestors, who are believed to have been god, lives. We can think that the Chu tomb-protecting beasts presents a picture of the soul of the tomb's owner ascending to the heaven guiding by the assistant of the sorcerers like the dragon, the bird and the deer.

Panel 11

*Thu 16:00–18:00; KOL-F-104*

**Territorial Borders, Cultural Margins and the Identity of Tomb Occupants in Early Dynastic, Imperial and Medieval China II**

Chaired by LIU Yan, *Ashmolean Museum of Art and Archaeology, United Kingdom*

As historical, anthropological and archaeological studies have made clear, the borders of polities are best understood as dynamic and typically non-coterminous margins reflecting the uneven military, administrative and cultural infiltration of peripheral areas. To be sure, the military incorporation of border areas sometimes remains seriously out of step with the process of culture change among local native groups, whose behaviors in any case underscore the reality that individuals themselves vary in their willingness to adopt the customs and beliefs of the encroaching polity.

For these reasons, archaeologists and historians often face the difficult task - more acute in areas with limited or absent textual records - of determining the identity of tomb occupants, as when tomb contents and structure point to the equally plausible burials of state administrators, colonists, or acculturated locals. Importantly, this remains a challenge not only in border areas, but also in more central locations characterized by long-term native resistance to state control.

This panel brings together historians and archaeologists who have addressed these issues in their attempt to clarify the nature and pace of culture change along China's borders during early dynastic, imperial and medieval periods. Along with reviewing the historical and archaeological background of their respective areas, the presenters discuss their approaches to addressing this challenge, including the careful study of grave good assemblages, tomb structure, and burial locations.

**Migrant and Immigrant Identities in the Hexi Corridor During the Han Empire**

Alice YAO, *University of Chicago, USA*

The Han state's imperial success is often attributed to its large, well-organized military and bureaucracy, a view in part reinforced by the durability and visibility of imperial infrastructures in the archaeological record. Officials and soldiers were not the only imperial actors on the frontier however. Migrants, the largest demographic group and permanent settlers of the frontiers, played a role in making frontiers. Unlike military or trade oriented colonists and missions, civilian immigrants were not expected to return to the interior and encouraged to create livelihoods and new homelands. Migrants were not only different from military colonists but are themselves a motley crew with varied commitments to the frontier. This paper uses excavated texts and burials from the Hexi Corridor in Northwest China to examine how migrants created communities on the Han imperial frontier. If the frontier held different meanings and understandings of space and mobility for colonists and immigrants, can we distinguish these varied engagements? Through a spatial analysis of cemetery locations in relation to Han and "nomadic" settlements and bioarchaeological studies of tomb occupants, this paper proposes that migrants tried to reproduce a "homescape" both by creating discrete lineage burials and balancing sex ratio of cohorts. I suggest migrants navigated their sense of permanence by defining affective relations and domestic units.



### **Funerary Behavior and the Determination of Identity at the Southern Imperial Margin: A View from Yulin Commandery's Graves during the Han Dynasty**

Francis ALLARD, *Indiana University of Pennsylvania, USA*

In 111 BCE, armies sent by Han Wudi reached southeast China and defeated the Nanyue kingdom, which is thought to have ruled over much of Lingnan (consisting of the present-day provinces of Guangxi and Guangdong) during the 2nd century BCE. The newly incorporated region was subdivided into 4 commanderies, each consisting of a number of counties centered on county seats. This paper focuses on one of these commanderies – Yulin (郁林郡) in western Guangxi – and considers the challenge of ascertaining the identity of the tomb occupants of its many excavated Han period burials. Although the contents and structure of many of the graves at first sight appear to leave little room for distinguishing between the empire's Han representatives and acculturated native inhabitants, an expanded approach to the problem may yield more satisfactory results. In this vein, this paper relies on multiple lines of evidence in its attempt to clarify the issue of identity as it pertains to funerary behavior in Yulin commandery during the Han dynasty. These approaches include the careful study of tomb contents, structure, and location, along with information regarding Yulin's geographical features and administrative structure available in a number of early texts, including the informative 1st century CE 'Treatise of Geography' (*Dilizhi* 地理志) in the Book of Han (*Han Shu* 汉书).

### **Was It a Xianbei or Was It a Chinese? Interpretation of Some Burial Customs under the Northern Wei Dynasty (386–534)**

Shing MUELLER, *Ludwig-Maximilian University Munich, Germany*

After the Northern Liang of the Sixteen States was finally defeated in 439, the Tuoba-Xian became the ruler of Northern China for nearly one century. Historical records tell that not only a great deal of war captives (e.g. the Ruru) and deported people from distant regions (e.g. from Hexi and Shandong) but also large numbers of the collaborated Xianbei and Xiongnu groups populated - among the Tuoba-Xianbei - the capital city of Pingcheng, the present-day Datong. With this historical background in mind it is astonishing that the burials, the only available archaeological records at present for this period, have been merely categorized in either the "Xianbei", or the Chinese style.

This paper attempts to look into details of some burial customs at Pingcheng of the second half of the 5th century, when the burial customs were not yet much blurred. Certain skeletal remains, objects, decors, or tomb furnishings, can tell much about the (perceived) affiliation of the ethnic groups. It is sometimes even possible to detect a hierarchical order of two or more ethnic affiliations on one single deceased.

As a consequence, it is recognizable that the society of the Tuoba-Xianbei was much more complex as expected, and the Han or Jin Chinese heritages were by no means the dominant factors in the formation of the Pingcheng culture.

### **Locals, Long-Term Settlers, Newcomers? Identity of Tomb Occupants in a Time of Migration (220–589)**

Annette KIESER, *University of Münster, Germany*

The Six Dynasties (220–569) were a time of constantly shifting population. Internal conflicts, warfare among the neighboring states, and finally nomads invading the northern heartlands of Chinese civilization and destroying the traditional capitals led to waves of migration into what was formerly seen as uncivilized borderlands. Most of the refugees sought their way south and while this exodus

lasted well into the 5th century, the demographic centers would be permanently shifted. South of the Yangzi, Jiankang (modern Nanjing) became the capital of the southern émigré states, while settlements in the central Yangzi area along the migration routes became secondary centers, often rivaling the capital region.

While the identity of many tomb occupants in the capital region is clearly defined by either epitaph inscriptions deposited in the tombs or brick inscriptions on the walls, the situation in the secondary centers is a very different one, since no inscriptions are found here. My analysis of the Yangzi middle region tombs will focus on ways to identify the tomb owners as members of the different groups we know from written sources, such as locals, long-term settlers, or newcomers. It will also discuss the reasons why, in contrast to the capital, in the secondary centers there was no urge to explicitly define oneself as a member of one of these groups after death.

## Panel 12

*Thu 16:00–18:00; KO2-F-152*

### **Art and Politics: Twentieth and Twenty-First Century East Asia**

Chaired by Sarah TEASLEY, *Royal College of Art, United Kingdom*

Discussant: Tyler RUSSELL, *Centre A: Vancouver International Centre for Contemporary Asian Art, Canada*

This panel brings together historians of art, architecture and design who share interests in the intersection between art and politics especially as relates to twentieth and twenty-first East Asia, and investigates various ways in which artists reacted against, participated in, and reflected on major political ideologies, events, and movements. Including presenters with diverse professional, personal and academic backgrounds, the panel will function as a forum to facilitate inter-continental discussion and present recent scholarship on the subject.

Through an examination of architecture and design Zara Arshad looks at developments in Hui identity and the place of Islam in early 20th Century China. Asato Ikeda presents a chapter from her upcoming book *Fashioning Fascism: Japanese Paintings from the Second World War* and examines Mount Fuji Paintings by Yokoyama Taikan from the early 1940s in relation to the increasingly accepted idea of Japanese fascism. Tyler Russell shares about the research oriented practices of contemporary artists in Hong Kong, Vancouver and Taipei and how they set a substantive engagement with military and political trends of mid 20th Century Asia into dialogue with contemporary conditions. Sarah Teasley will analyse social design practice in contemporary Japan in relation to perceptions of political and economic agency in post-3.11 Japan, and within longer historical context of community-oriented design practice in modern Japan.

#### **Fashioning Fascism: Yokoyama Taikan's Paintings of Mount Fuji**

*Asato IKEDA, Fordham University, USA*

There has been an ironic discrepancy in scholarship between Western-style oil paintings and “traditional” Japanese-style paintings produced during the Second World War. While the wartime Western-style paintings – many of which explicitly depict war, battles, and soldiers and were confiscated by the United States in the 1950s – have received some attention, seemingly “peaceful”

traditional-looking paintings have not been a subject of critical analysis. The non-militaristic paintings, however, could bear political weight and support the war by participating in cultural nationalism, particularly the country's official movement of a "return to Japan".

This presentation examines wartime paintings of Mount Fuji by Yokoyama Taikan (1868–1958). In particular, focusing on his *Japan, Where the Sun Rises* (1940), I will demonstrate how the artist theorized his paintings of the mountain, drawing on the subject matter represented by Japanese literature and visual culture throughout the country's history in relation to emperor-worship and spiritualism, the importance of which were reiterated during the war, and contrasted to the culture of the Western enemy.

### **China's Hui Muslims and Constructing 'Islam with Chinese Characteristics'**

Zara ARSHAD, *Victoria and Albert Museum, United Kingdom*

Islam and its interpretation by Hui Muslims in China has been subject to constant adaptation and change, both historically and in contemporary terms, to ensure its material survival. However, while recent discourse concentrates on the imposition of state policies by the PRC government, as well as the impact of globalisation, on the practice and evolution of Islam in China, little attention has been directed to the study of Hui Muslim material culture and its role in cultural and religious identity formation in a continuously- changing China. Can an object-based and design history approach then add to the understanding of a 'Chinese' Islam, including how this has been adapted to meet the needs of the time? Additionally, what might this infer for the future of the religion under Xi Jinping?

This presentation, which draws on existing literature, aims to provoke discussion around these questions. Opening with an examination of women's mosques in China, uniquely led by female imams, this paper will demonstrate that, while women's mosques – the oldest surviving example of which is thought to date to 1820 – has drawn criticism from other Muslim communities, their emergence grew from a necessity to preserve the Chinese Muslim community, as well as the desire for women's education. I will then focus attention on mosque construction, arguing that the Hui Muslim interpretation of Islam has been as flexible as the ancient Chinese building techniques once adopted by earlier mosques, while more recent mosque building initiatives are influenced by contemporary state projects, like tourism.

### **Dancing at the End of Pax Americana: Cultural Contortions at the Dawn of The Donald**

Tyler RUSSELL, *Centre A: Vancouver International Centre for Contemporary Asian Art, Canada*

In the wake of recent political developments on both sides of the Pacific Rim, a re-negotiation of the post-WWII order is underway. The shifting geopolitical situation has overwhelming implications in terms of economics, international relations and most fundamentally: culture. In response to these shifting circumstances, artists on both sides of the Pacific are engaging in research-oriented practices, investigating pasts in order to imagine and perhaps even impact the creation of futures. Focusing on how the manner with which shifting geopolitical circumstances affect social-contracts and cultural aspirations, this paper reviews the research oriented work of artists working in the Philippines, Taiwan, Hong Kong, Taiwan and Canada, and seeks to gain a sense of how artistic investigations of the past are influencing current art making and questions the broader cultural implications of this artistic work.

### **Crisis, Community & Design: Post-3/11 Design in Japan & the Modern Experience**

Sarah TEASLEY, *Royal College of Art, United Kingdom*

Building on earlier research of the politics of design in Japan's post-bubble and post-war experience, Teasley examines the impact of unique crisis of 3/11 earthquake, tsunami and subsequent Fukushima nuclear disaster on design in Japan. Exploring how the events of 3/11 have and continues to influence domestic perceptions of economic and political agency, and how these perceptions have thus impacted design practice in Japan, this paper sets post-3/11 design into the broader historical context of modern Japanese design. While the influence of the crisis itself is central to the analysis, significant attention is also paid to the social, technological and political conditions that underpin the recent developments.

#### Panel 13

*Thu 16:00–18:00; KOL-E-18*

### **China: Words and Images**

#### **Violence as the Symbol of Morality: Erotic Images Circulated in the News Pictorials in Late Qing (ca. 1880s–1911)**

Zhen JIA, *Hong Kong Baptist University, Hong Kong*

China has a long history of *chungong hua* (春宮畫 erotic prints), especially in Ming and Qing dynasty. They appeared in Chinese medicine books, as a secret gift to the brides by their mothers, or being appreciated by scholars as a particular, cultivated hobby. Some of the prints were produced and circulated on a private level by a small group of literati who wrote, paint and supervised the production closely by themselves. Based on existed studies, the circulation of erotic prints in late imperial China was limited in scale and usually was "covered" under other names. Besides these erotic prints and paintings, female sexuality was still secretly suggested through symbols, gestures, or facial expressions during this period, so that the pictures seemed moral without any direct exposure of naked body of women or exposed parts of the body of women.

This paper intends to discuss the fictional erotic illustrations, which clearly displayed women's naked body or parts of the body in public space circulated in the news pictorials in late Qing. Since the pictorials claimed to be a source of reliable information rather than providing rumours or jokes, these erotic prints can face the public free from the official proscriptions. This paper will discuss the images and attached short description through contextualization (the news issued in the late 19th century) and intertextuality (erotic prints and fictions created in Ming and Qing dynasty) starting with the characteristics of the selected illustrations. The relations of the pictorial details and the erotic paintings in the past centuries in China and possible connections between the selected illustrations and the images from illustrated newspapers in Euramerican countries will also be discussed. Violence and the site of the events are the focus of the analysis. By connecting the illustrations to literary works and images in the past, and the newspapers circulated in the society, the paper will address the following questions: What factors could successfully introduce erotic images in the public space? Could these illustrations indicate any tendencies of women's subjectivity in late Qing?

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### **Words and Images between Observed Reality and Written Texts: Walter Bosshard (1892–1975) and his Photographic Work in Manchukuo**

Anna Elisabeth HERREN, *University of Zurich, Switzerland*

On March 1, 1934, Swiss photographer and journalist Walter Bosshard (1892–1975) attended the coronation ceremony of China's last emperor, Puyi, as emperor of Manchukuo. Following the Japanese military invasion of Manchuria, Manchukuo was established in 1932 and remained under Japanese control for the whole duration of its existence until 1945. In his function as a member of the international press corps that was active in the capital of the newly proclaimed state, Bosshard documented the coronation closely. His extensive records of the event can be found in not only a group of 295 photographs, but also in a range of written materials, including article typescripts as well as personal letters, which are instrumental in understanding the western reception Puyi's coronation.

Two key points can be concluded from an analysis of Bosshard's diverse materials: one, a reconstruction of the event itself, including its wider social and political contexts in East Asia at the time. Secondly, the act of examining both Bosshard's photographs and written records provides a new, highly interesting angle to the classic relationship between words and images. The discrepancies in the information provided by the two different media, created by the same person for the same event demonstrate how photography can act as an intersection between observed reality and written texts and how additional layers of meaning are created.

Photography represents a complex cultural construct, and regarding Walter Bosshard's photographic work in Manchukuo, the medium not only connects cultures, but also renegotiates the relationship between words and images.

### **Qi Baishi in Prague and the Canon Formation of Chinese Daxieyi Painting Style**

Chinchi YANG, *SOAS University of London, United Kingdom*

The artworks of Qi Baishi (1864–1957) collected in the National Gallery in Prague, as well as their impact on the latest lineage of Chinese *daxieyi* painting style proposed during 1960s in China, will be discussed in this paper. The global success in the painting of Qi Baishi should be highly relevant to introducing his artworks to Czech from the 1920s to 1960s. The painting collection of Qi Baishi in Czech simply started from artistic interests of individuals, e.g. Vojtech Chyti, and followed by the politically motivated cultural exchange between two communist countries, i.e. the collection of the National Gallery in Prague. This collecting process not only contributed to the success of the painting career of Qi Baishi in the world but also witnessed the significant changes in the cultural policies of China. In this way, not only the Czech collector, Vojtech Chytil, but also the National Gallery in Prague cleared played a core role of agency, which will be examined in this paper with the help of the Gell's theory. Six topics will be investigated in this study, i.e., the audiences of Qi Baishi and the commercial market, Vojtech Chytil as a recipient and the first artworks of Qi Baishi in Czech, the fame of artist and the taste of audiences in Czech, the cultural policies and the cultural exchange between China and Czech, the features of the later artworks coming to Prague, and the canon formation of *daxieyi* painting style in China.

### **Enshrining Neolithic Pottery: Narratives on Prehistoric Past in Contemporary Museums in China**

Sofia BOLLO, *University of Zurich, Switzerland*

Museums industry is growing extraordinarily in China, alongside with attention for national cultural heritage. Today a great number of public museums in China display Chinese past through

archaeological material. As these objects are increasingly showcased for a global audience, they give rise to new accounts on ancient Chinese past and re-presentations of Chinese civilization, historically nestled within historiographical tradition. Treating objects as material mediators of meanings in a network of actors and seeing public museums as places for visual rhetoric, this research seeks to focus on Chinese Neolithic pottery displays in order to investigate narratives on the prehistoric past created in Chinese museums. This multi-sample study engages with museums currently and permanently exhibiting Chinese Neolithic pottery. Public museums in China on the national level, together with institutions on the provincial and local level are taken as case studies. Through a multi-perspective comparison, this research attends and addresses both ideological assertions that museum professionals construct and visitors' responses to the displays. By analysing different museums' displays of Chinese Neolithic pottery and investigating official and public perceptions, this study provides an original and comprehensive insight on the variety of narratives created around material objects from the past as they are shown (off) in museums in the present.

#### Panel 14

*Thu 16:00–18:00; KO2-F-174*

### **The Portrait in Asian Buddhism: Representation, Function and Reception**

**CANCELLED**

#### Panel 15

*Thu 16:00–18:00; KO2-F-175*

### **Mural Painting in Han China: Re-Examining the Origins and Development of the Genre**

Chaired by Allison R. MILLER, *Southwestern University, USA*

Discussant: Ariane PERRIN, *The Centre for Studies on China, Korea and Japan (UMR 8173), France*

Wall paintings first appeared in the Han dynasty and form an important subgenre of Han dynasty art. In recent years, the corpus of mural paintings has grown considerably due to the excavation of new murals both in aboveground architectural contexts and in subterranean tomb spaces. These sources provide important clues for understanding the roots of the genre and its impact on later Chinese art, particularly temple and cave spaces. This panel will reconsider the origins and development of mural painting as a genre in the Han by reconsidering issues such as the application of murals to architectural spaces, the materials employed in mural painting, the function of mural painting within the space of the tomb, and the patronage of early murals. It will also consider the impact of local place on painting practices by comparing murals produced on the border of the Han Empire with those produced near the capital cities. The goal of the panel is to go beyond iconographic analysis of specific scenes and to consider the status and function of mural painting over the course of the Han dynasty.

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### **The Status of the Mural in Early Han Art: Reflections from the Shi Yuan Tomb**

Allison R. MILLER, *Southwestern University, USA*

The Shi Yuan tomb, a rock-cut tomb in the Bao'an mountains in Henan province, contains the earliest set of wall paintings found in any tomb in ancient China. The murals not only precede all other Western Han tomb murals by approximately fifty years, but they are also distinct in their iconography and position on the walls of the tomb. The paintings—primarily of mountains, clouds, and animals—do not feature any scenes containing human figures nor conventional images of the sun, the moon, or Fu Xi and Nü Wa. They also occupy an odd position in the tomb; one of the murals is positioned over a corner. The patron of the murals, a member of the Liang royalty, was also unusual since wall paintings have not been found in any other royal tomb of the Western Han period (202 BCE–9 CE). This presentation will contextualize the Shi Yuan tomb murals within the history of the early Western Han, re-examining their unique iconography and their function within the tomb. It will also consider what this tomb reveals about the practice of mural painting in the early Western Han period.

### **New Approaches to Tomb Murals along the Han Northern Frontier**

Leslie V. WALLACE, *Coastal Carolina University, USA*

The murals decorating a late second century CE tomb at Helingge'er, Inner Mongolia highlight the career of the tomb occupant, a high-ranking Han imperial official stationed along the northern frontier. In these murals the local population lines up neatly in rows, a mass of typecast "barbarians", submitting to the deceased and the Han Empire. Other murals in first and second century tombs in Inner Mongolia and northern Shaanxi complicate this simplistic rendering of life along the northern frontier and instead suggest a world of ever shifting political, social, and cultural boundaries. Although no inscriptions survive allowing us to identify the tomb occupants as they do in Helingge'er, the size of these tombs suggests the burials of low-level elites. Each tomb has a unique

pictorial program largely composed of scenes also decorating tombs in the interior of the Han Empire, but sometimes with significant modifications. This paper will focus on the murals decorating a first century CE tomb excavated in Jingbian, Shaanxi, comparing the tomb's structure and pictorial program with other first and second century Han tombs. This analysis will highlight the shortcomings of traditional Han versus non-Han interpretive frameworks and offer alternative perspectives from which these tombs and their murals can be approached.

### **Rethinking Chariot Processions in Han Tomb Murals**

Carrie (Huichih) CHUANG, *Tainan National University of the Arts, Republic of China*

Scenes of chariot processions are common in Han period tomb murals, and they have been the subjects of much research in the past. However, what few scholars have investigated is the relationship between processional scenes and the structure of Han tombs. This presentation will investigate processional scenes found in twenty-six mural tombs from the Han dynasty. It will divide these scenes into two compositional groups: scenes featuring a "single-layer composition" and those featuring a "multilayer composition." It will argue there is an important relationship between the structure of a tomb and the composition of processional scenes. It will also show that the most important factor in determining the structure and type of murals created for Han tombs was the status of the tomb occupant.

### **Dress and Status in Han Dynasty Wall Paintings**

Sheri A. LULLO, *Union College, USA*

Wall paintings from Han dynasty tombs consist of what have come to be recognized as a standard repertoire of scenes such as feasting, entertainments and hunting, juxtaposed with representations of the heavens and/or symbols that denote otherworldly realms. These paintings inform us first and foremost about developing ideologies of death during the Han, but certain scenes can also be examined for what they can tell us about idealized notions of everyday (often) elite life at the time. To be elite was to dress the part, and though images of men and women often appear simplified, artisan painters did pay attention to representing the details of clothing, hairstyle and adornments. In some murals, however, such as an entertainment scene featuring women from late Western Han tomb no. 1 at Xi'an University of Science and Engineering, similar clothing and hairstyles can be observed on hosts, guests, and servants alike. Differences in social status are understood primarily by the location, activity and size of the figures. Ritual texts and surviving clothing from Han tombs both indicate that quality of fabric at least played a role in distinguishing rank in early China. This paper presents preliminary research that surveys wall paintings across the Han period to examine more carefully the ways that artisan painters employed dress, hairstyle and adornment to express the social spectrum.



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## Friday, August 25, 2017

### Keynote Lecture

*Fri 19:30–20:30; KOL-F-101*

### **Korea through the Foreign Lens: Photographs by Burton Holmes and Jack London**

Burglind JUNGSMANN, *University of California Los Angeles, USA*

The famous author Jack London (1876–1916) and the Hollywood film pioneer Burton Holmes (1870–1958) visited Korea in the early 1900s on very different missions. Both were enthusiastic photographers and captivating writers, yet their impressions of the country could not differ more. Burton Holmes had made world travel his profession and entertained large audiences with lantern slides lectures, filling famous venues such as Carnegie Hall in New York. He also shot the first documentary film of Seoul, and published his photographs and texts in a book series of ‘travelogues’ - a word coined by him. London, on the other hand, was employed by William Randolph Hearst for the San Francisco Examiner to report on the Russo-Japanese War in 1904 and wrote about his adventures on the way to the front at the Yalu River. By analyzing their photographs together with their texts, this lecture will explore questions such as: What do London and Holmes have in common, and what separates them? What was their intention, who their audiences? How do their personal and social backgrounds influence their perception of Korea? Do texts and images tell the same stories? How much do they tell us about the country, and how does Korea look back at these foreigners?

### Panel 16

*Fri 09:00–11:00; KOL-F-104*

### **Aspects of Korean Buddhist Material Culture and Architecture**

Several recent studies have addressed the role that reproductions of artworks played in the formation of modern Chinese conceptions of national culture and art in the early twentieth century. Scholarly attention has mainly concentrated on reproductions of pre-twentieth century artefacts, and on the editorial choices and cultural formations that conditioned their reception. Less well studied is how modern producers of images – painters, photographers, and editors at publishing houses – responded to the technical innovations in printing technology.

This panel argues that modern Chinese artists and editors were highly conscious of the potentials of reproduction, since it offered an unprecedented prospect of heightened public visibility for artworks. The four papers will explore how painters, photographers, and editors in Republican China tackled the limitations and possibilities offered by reproductions with different intentions and expectations. This includes not only the uses of high-quality photomechanical reproduction techniques such as collotype, but also the cheaper alternatives of lesser quality. The panel therefore addresses the distribution channels of art via various media such as painting albums, photobooks, or pictorial journals. Even more importantly, we will examine to what extent the possibility of reproduction informed the production of artworks – how artists anticipated the remediation from a painting or photographic print into a mass-produced collotype or halftone print, how they responded to reproduced images in the print media, and how they selected their own works and those of their peers for publication.

### **Buddhist Lacquer Objects of Anapji: Some Thoughts on a Genuine Lacquer Tradition in Korea**

Margarete PRÜCH, *Heidelberg University, Germany*

The unique character and particularities of Korean lacquer is proved mainly from tomb excavations, temples or garden sites, such as Anapji pond (雁鴨池) in Gyeongju (慶州市) of the Unified Silla Dynasty (668–935). About 40 lacquered objects were found from the silt layers of the southern and western embankments of the pond. Most of them were used in a Buddhist context such as the lotus bud ornament, which is believed to have been a decoration for a Buddhist altar, the tablets with inscription, Buddha niche 1 (佛龕第一) and shallow bowls for offerings.

Advanced lacquer techniques were used for these refined objects. Until now there is no clear evidence whether they were imported from other countries such as China or were produced in local workshops of the Unified Silla kingdom, perpetuating a genuine lacquer tradition on the Korean peninsula, which probably started in the 1st century BC.

The presentation will focus on some important aspects of traditional Korean lacquer production. It will look at special manufacturing processes, as the use of wooden cores or the typical treatment of the coating, and will shed light on particular vessel types and their various application as a proof for an indigenous Korean lacquer tradition.

### **The Buried Dome of Sökkuram: The Silla-Korean Buddhist Sanctuary and Its Iranian Cognates**

Minku KIM, *The Chinese University of Hong Kong, Hong Kong*

Sökkuram (literally, “Stone Grotto Chapel”) is a mid-eighth century lapidary Buddhist sanctuary constructed in Unified Silla (668–935 CE) Korea. With its domed rear section buried to bring cave-like effect, this extraordinary work of ashlar masonry is composed of a rectangular antechamber, a narrow vaulted corridor, and a domed circular sanctum featuring a formidable granite statue of the Buddha, seated imposingly at the center of the rotunda for circumambulatory worship. In regard to this unique architectonic, the paper attempts to situate its origin to the extent of Iranian tradition developed under the Parthians (ca. 250 BCE-ca. 224 CE) and the Sasanians (224–642). Similar rock-cut Buddhist monasteries in Kucha (Xinjiang) are discussed as cognate cases in point.

This paper is also presented in commemoration of the centenary of Bertha Göttsche’s visit to Sökkuram in November 1913, and the resulted publication of her report in the 1918/9 volume of *Ostasiatische Zeitschrift*, the first modern Western scholarly journal dedicated to the study of East Asian art published in Berlin.

### **The Tripitaka Koreana, the Korean Canon of Buddhist Scripture, and the Jikji**

Soon-Chim JUNG, *Independent Scholar, Münster, Germany*

During the Goryeo dynasty artefacts such as celadon pottery, lacquer ware, and metal works, which were mostly produced in conjunction with Buddhist worship and rituals, reached a high point of technical and aesthetic achievement.

The remarkable undertaking of the printing of the canon of Buddhist scriptures, the so-called *Tripitaka Koreana*, was also accomplished in the years of the Goryeo period. The first edition of the woodblock edition of the Buddhist canon, was completed in 1231. It was, however, shortly afterwards destroyed in a fire during the Mongol invasion in 1232. The second edition – carved onto 81,258 woodblocks in

the years 1214 to 1259 – still exists nowadays and is stored at the Haeinsa Temple in South Gyeongsang province, South Korea.

The people of Goryeo also created the first movable metal type, being capable of printing actual books at least since 1234. *Jikji* is the abbreviated title of a Goryeo Buddhist book, which can be translated as "Essential Passages Directly pointing at the Essence of Mind". Compiled by the *seon* master Baegun (1298–1374) and printed in Heungdeoksa Temple in 1377, it is the world's oldest extant book printed with movable metal type.

This presentation will examine the printing techniques of Buddhist literature of Goryeo times by means of the *Tripitaka Koreana* and the *Jikji*.

### **A Group of Nine Goryeo Lacquered Sutra Chests Inlaid with Mother-of-Pearl**

Patricia FRICK, *Museum of Lacquer Art Münster, Germany*

Only about twenty-five lacquer objects with mother-of-pearl inlay have been preserved from the time of the Goryeo dynasty (918–1392). These precious pieces are mainly related to the practice of Buddhism, as boxes for prayer beads, containers for incense and chests for storing sutras. Their exquisite beauty and elegance are admired all over the world, as is the sophistication of their manufacturing process that went into their making.

A group of nine boxes made to hold the Buddhist scriptures constitute the largest and most important extant set of lacquer objects from the Goryeo period. These sutra boxes have often been associated with the printing of the *Tripitaka Koreana*, the Korean canon of Buddhist scriptures.

The paper will look into the characteristic features of Goryeo lacquerwork with mother-of-pearl inlay and will analyze the nine presented sutra boxes thoroughly.

### **Visual Representations of Arhats in Korea in Context: The Concept, the Forms and the Influence**

Beatrix MECSI, *Eötvös Loránd University, Hungary*

In East Asian art we often encounter the representation of arhats (Skt. those who are worthy), a type of Buddhist saintly figure, in groups of 16, 18 or 500.

When we look at the visual representations of arhats in China, Korea and Japan, we can see some special features which makes us wonder how the concept, the grouping, the form and style of their representation has formed and changed in China, Korea and Japan.

There are some particular themes popular in East Asia which show a very strong connection with arhat representations, like the representation of the „lonely saint” (Dokseong) in Korea's Buddhist monasteries which can refer to the arhat Pindola Bharadvaja, one of the disciples of Shakyamuni Buddha, who was even believed at the turn of the 20th century to have served as the background idea for the origin of the Wandering Jew mythology in Europe.

In my talk I would like to put Korean arhat representations in context of East Asian Buddhism and visual arts, and show how the concept and the forms influenced further representations.

Panel 17

Fri 09:00–11:00; KO2-F-152

**China: Paintings and Prints**

**Authentication of “Clothes of The Water Mill” with Archaeological Objects**

Baihua REN, *University of Glasgow, United Kingdom*

In this paper, I would like to discuss how can connoisseurs use archaeological objects to authenticate ancient Chinese paintings, especially *jiehua* (architectural paintings) and genre paintings. Based on Gary, what the connoisseur does is to define a relation between an existing work and a historical category. But the disappearance from sight of the entire oeuvres of many documented masters distorts the record, so that the connoisseur's categories do not correspond to historical reality. In this position, poetry, government records, contracts, inventories, testaments, treatises, biography or other documents, all historical information can be used into authentication. Archaeological objects also are significance elements when authenticating image content, for example, costumes which were excavated from exact dynasty tombs can provide clothes' characters of this period.

This paper will take *The Water Mill* as main example to analyse costumes on painting by comparing to archaeological objects. Official costumes and civilian's costumes will be presented separately according to their styles and colours. Some archaeological objects such as clothes and mural paintings in tomb chamber between the Northern Song and the Yuan Dynasties will be chosen to prove *The Water Mill's* created time. At the end of paper, a question central to art history may be discussed again: What's the relationship among archaeology, authentication and art history?

**Turning Point: Wang Hui (1632–1717) and Xu Qianxue (1631–1694)**

Chin-Sung CHANG, *Seoul National University, Korea*

Wang Hui began his career as a local painter in his native town and later rose to the celebrated status of the most distinguished imperial painter of his time. Drawing on a wide range of past styles and themes, he experimented boldly with a new type of landscape painting. The result was his landscape panoramas, which were deeply imbued with the distinctive qualities of his brilliant brushwork, exuberant invention, and pictorial virtuosity in the handling of the composition, ink, and color. With his landscape panoramas, Wang Hui emerged as a pivotal figure in a fundamental redirection of painting in early Qing China. In 1691, Wang Hui was summoned to the capital by the Kangxi emperor to supervise the group of artists who were to produce a set of 12 monumental handscrolls called *Nanxun tu* (*The Kangxi Emperor's Southern Inspection Tour*) depicting the imperial inspection tour of south China in 1689. Behind Wang Hui's success was Xu Qianxue's support. Xu Qianxue was one of the most distinguished scholar-officials of the Kangxi reign. When Wang Hui arrived in Beijing in 1685, Xu Qianxue was at the epicenter of power at court. Wang Hui's brilliant emergence into the Beijing art world was closely related to Xu Qianxue's support. This paper will explore the key role that Xu played in the promotion of Wang Hui as a nationally recognized painter in the 1680s and 1690s.

**Andrew Chinn and Fay Chong: Asian Masters of American Art**James Walter ELLIS, *Hong Kong Baptist University, Hong Kong*

My study focuses on the largely forgotten contributions of two important Asian-American artists, Andrew Chinn and Fay Chong. Their families were part of the early twentieth century mass migration from Guangdong, China, to the United States. In the 1930s, while attending secondary school in Seattle, Washington, Chinn and Chong formed a close bond, based on their shared passion for traditional Chinese aesthetics and artistic methods. But they questioned their self-identities and struggled with cultural assimilation. Working in close collaboration, they invented a new watercolor style: portraying distinctly Western bucolic subjects with Eastern ink painting techniques and evocative calligraphic poetry. Although overlooked today, these innovative artworks were a unique contribution to West Coast Regionalism. Chinn and Chong also founded the Chinese Arts Club, where they gave instruction on Chinese practices to Morris Graves, Guy Anderson and Kenneth Callahan, each of whom later became a well-known figure in the Abstract Expressionist movement, painting Asian-inspired abstractions. Thus, Andrew Chinn and Fay Chong were major figures in the two most important movements in American art between 1900 and 1950 (Regionalism and Abstract Expressionism). But today they are largely unknown, completely eclipsed by their friends and contemporaries. To help explain why they were forgotten, my study looks into often-disturbing social contexts and examines how the Western artistic canon is determined. This multidisciplinary project repositions Chinn and Chong into their rightful places in twentieth century visual culture, and, in so doing, revises Asian, Asian-American and modern American art histories.

**“When red is placed near yellow, the light is dazzling...”: “Song of the Color Matching” and Other Precepts of Folk Art in the Chinese Printmaking Tradition**Alina MARTIMYANOVA, *University of Zurich, Switzerland*

In my presentation I join the discussion of the expressive language of the Chinese popular print and its theoretical basis by proposing to explore the area of Chinese printmaking little discussed by art historians: the traditional process of production employed in folk print workshops in China.

Folk print workshops in all major regions manufactured prints according to a defined set of rules. These rules or precepts, *hua jue*, as they were commonly called, provided a theoretical basis for the folk aesthetics of prints as well as practical guidelines for its implementation. Some of these precepts, for example, guided the selection of specific color schemes and color combinations. Transmitted orally from a master to an apprentice in the form of short verses they contained specific vocabulary and fixed expressions that required direct explanation, thus “guarding” professional secrets of the trade.

By using a several case studies, I will attempt to trace the application of the above-mentioned precepts, translated into English for the first time, in actual woodblock prints preserved in various collections. The use of these precepts, I propose, created a baseline for an expressive method chosen to achieve an “effective print” and, while it was not entirely standardized, print designers were conscious of the effects produced by these methods and deliberately applied these considerations in their work.

Panel 18

*Fri 09:00–11:00; KOL-E-18*

## Viewing Japan

### **Specialist's Discourses and a Skip in East Asian Art History: The Bumpy History of Research on Japanese Architecture**

Beate LÖFFLER, *University of Duisburg-Essen, Germany*

Japanese art history is a well-established field of academic expertise with a rich output of publications far beyond specialist's discourses alone. Japanese architectural history is even better published for general public but much less well studied in terms of scientific standards. How come? I argue, that today's field of Japanese architecture is a disciplinary 'orphan' of 19th century's academic differentiations and consolidations on one hand and political and social interests on the other hand.

My paper presents findings of a postdoctoral project that traces the European study of Japanese architecture from late Tokugawa period up to the Great Kanto Earthquake in 1923. In my research, I analyze actors, discourses, topics, sites and media involved in the generation, evaluation and canonization of knowledge and relate it to the matters at hand in the fields of architecture, engineering, art history, urban planning, Japanese studies and ethnology.

In the paper, I contrast the phenomena of Japanese built environment with the conceptual understanding of 'architecture' in academia and popular discourse of the late 19th century. This will show that Japanese architecture as a practice of building and artistic expression actually stood no chance to gain academic acclamation in Europe at this time. It was seen as a matter of ethnology and was studied as a means to understand Japanese culture and society until it was re-discovered by the architectural modern movement some years later.

### **Behind the Collections' Growth: The Aura of Ukiyo-e Prints at the Heart of Europe**

Markéta HÁNOVÁ, *National Gallery in Prague, Czech Republic*

Japanese woodblock prints housed in a number of Czech museums provide a wide source of evidence for tracing history of one of the largest composed collections of *ukiyo-e* prints in Central Europe. *Ukiyo-e* had been owned by many private collectors from different social backgrounds – artists, writers, businessmen, travellers, etc. The paper looks closely at individual collectors and their ways of acquiring *ukiyo-e* prints in local and foreign art markets. It explains cross-cultural backgrounds that influenced the collectors' aesthetic taste, knowledge and preference in acquiring *ukiyo-e* prints as much as the scale of art market of that time which offered the opportunity for purchase.

Owing to a fever for "the things Japanese" in Europe, full-colour *ukiyo-e* became the most popular commodity thanks to their availability on the art market since the 1860s. While the aura of *ukiyo-e* reached the Czech Lands two decades later, *ukiyo-e* prints from the earlier period (17th–18th c.), which preceded a production of the so-called brocade pictures *nishiki-e*, became to be considered a collector's rarity. Based on the recent research findings, the paper draws attention to a unique collection of the earlier *pre-nishiki-e* prints in today's holdings of the National Gallery in Prague and to their collectors (among all Emil Orlik) which aims at contributing to an international discourse on collecting *ukiyo-e*. It also raises a question to what extend the aura of *ukiyo-e* exposed the Czech art milieu to exotic fantasies as well as to new visual language.

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**Japanese Arts and Crafts for Soviet Public (1957 The State Hermitage Museum Acquisition and Exhibitions Across the Country)**

Anna EGOROVA, *Hermitage Museum, Russia*

The year 2017 will be the 60th anniversary of the 1957 exhibition of Modern Japanese Applied Arts in Soviet Union (Leningrad and Moscow). That was a significant event for both Japan and Soviet Union not only because of the political background (it was a resumption of diplomatic relations after the II World War), but also because of the new image of Japanese arts, shown to Russian public.

The previous exhibition of Japanese applied arts and crafts took place only in 1893 and was a result of Great Prince Nikolai (Nikolai II since 1896) tour around East in 1890–91. Diplomatic and personal gifts or a private acquisition of Great Prince reflected the state of arts and crafts in the mid Meiji period. More than 60 years, dividing Imperial and Soviet exhibitions, were the principal period of crafts tradition re-thinking in Japan. Japan was showing a new understanding of national culture after the dramatic social and cultural changes – the pieces of both Living national treasures and anonymous artists. Soviet general public and art historians were to re-open Japanese art and to reconstruct the period of ignorance.

After the 1957 exhibition the Hermitage stocks were enriched with the collection of mid XX century crafts (generally ceramics), selected from exhibition items, and they were partly published in 1965 by V.T. Dashkevitch, the Japanese collection curator, but never exhibited. The history of 1957 exhibition, its structure, masterpieces, and Soviet press coverage as well as artist's reaction are to be investigated in the report.

**Presentation and Rationale of an eLearning Platform on Kofun-Period Archaeology**

Stephanie SANTSCHI, *British Museum, United Kingdom*

Based on a case study of the William Gowland Collection at the Japanese Section of the British Museum, this paper explores the potential for digitally enhancing displays of archaeological collections in museums. Archaeological collections generally contain a large number of fragmentary pieces such as metal fragments and sherds, which can lack aesthetic appeal. This leads museum audiences to perceive archaeological collections as being less interesting than other collections in the museum. This challenge in exhibition development has recently attracted interest from digital development partners.

Based on approaches to visitor learning within the museum space, the paper presents an eLearning platform on Kofun period archaeology and discusses its rationale. The eLearning platform not only offers information in written form, but also explores archaeology from a wider angle including popular culture and so-called 'serious gaming' applications. The objective of such a platform is to encourage visitors to understand that there is more to archaeological collections than first meets the eye. By getting them interested beyond archaeological displays through offering an opportunity for a constructivist learning experience, the digital exhibition enhancement aims to broaden the impact of archaeological collections.

Although developed from the perspective of a Japanese Kofun-period collection, the proposed digital resource is not limited to a specific culture or collection but promotes discourse on how archaeology can become more engaging within the museum.

Panel 19

*Fri 09:00–11:00; KO2-F-174*

**Transcultural Trajectories in South Asian Visual Arts**

Chaired by Isabella NARDI, *Cleveland State University, USA*

In the past few years, transculturalism has become a valuable critical tool in the study of contemporary and global South Asian art and visual culture, whereas this framework of analysis is still marginal in the study of earlier periods, which are still dominated by religious, textual, dynastic, iconographic, and other narratives, and by regionally limited investigations permeated by notions of cultural and artistic authenticity. The purpose of this panel is to extend the transcultural lens to the pre-contemporary art scenes of South Asia by considering them as manifestations of global flows.

The first three papers in this panel explore the migration, adaptation, and circulation of objects, ideas, and techniques. De Simone's contribution concentrates on the Nilgiri Mountains of South India during the Iron age and will reveal that the people inhabiting this area were not as isolated as previously assumed and that their visual products actively participated in the trade exchanges in and across the Indian Ocean. Mumtaz explores how itinerant Sufi saints, active in northern India in the seventeenth century, were key agents not only in spreading the teachings of their respective orders, but also in the dissemination of the genre of Sufi portrait painting. Nardi concentrates on the adaptation of photographic aesthetic in the production of visual artefacts for the pilgrims visiting the town of Nathdwara, Rajasthan, in the 1920s.

In the final paper, Rosati expands on the methodological approaches in the study of Indian temple architecture by providing a critical assessment of the Kāmākhyā temple on Nīlācala (Assam), which was revitalized by the Koch dynasty in the sixteenth century. While this study strongly relies on traditional textual sources and formal analysis, it will also push the boundaries of established methodologies by providing a multilayered reading of the Tribal and Hindu-Tantric strata of this important site.

**Remotely Connected: The Nilgiri Mountains Culture of South India**

Daniela De SIMONE, *British Museum, United Kingdom*

The unique material culture of the Nilgiri Mountains, made up of grave goods excavated at burial sites located on or near hilltops and conventionally dated to the early South Indian Iron Age (around 1000 BCE), reveals interactions and trade exchanges within the Indian subcontinent and across the Indian Ocean to Romanised Africa and Southeast Asia that prompt a reconsideration of its origins, development and chronology. The Nilgiri assemblage includes male and female figurines, as well as animals and two-headed creatures modelled in terracotta and mounted on lids that cover multi-storied, globular vessels used as urns; exquisite high-tin bronze bowls that are often incised with lotus flowers and scrolls; gold jewellery attesting to the use of advanced goldsmithing techniques, such as repoussé, casting, wire-drawing, soldering, granulation, filigree and stone-setting; and uncommonly designed iron tools and weapons.

Excavations of the Nilgiri burials were carried out in the 19th century – with the exception of a small excavation in the 1960s – but associated settlements have not been identified so far. However, scanty archaeological and environmental evidence points to a date around the first centuries CE for the earliest intensive occupation of the Nilgiri Mountains.



A collection of over six hundred Nilgiri artefacts, which has never been comprehensively studied nor systematically published, is kept by the British Museum. This paper will give an overview of the BM collection and will discuss a tentative chronology of the material assemblage; it will also look at how the pre-modern inhabitants of the Nilgiri Mountains, (supposedly) secluded by distance and geographical position, interacted with the wider world.

### **Muslim Icons: Sufi Saints as Agents of Transculturation in Early-Modern India**

Murad MUMTAZ, *University of Virginia, USA*

In the mid-seventeenth century, two of Emperor Shah Jahan's children, Jahanara and Dara Shikoh, entered the Qadri Sufi *tariqa* (Muslim spiritual order) under the guidance of the well-known Sheikh, Mullah Shah. Their entry into Sufism coincided with the emergence of a uniquely Indo-Islamic theme in miniature painting: the Muslim saint as icon.

Using contemporary literary accounts that include biographies of saints written by the two royal siblings, as well as visual evidence, this paper will investigate the birth and rapid spread of this genre of Indian painting. By focusing on known portraits of Jahanara and Dara Shikoh's spiritual guide, Mullah Shah, the first half of the paper demonstrates how itinerant Sufi saints themselves were key agents of transculturation. Not only did living saints spread the teachings of their Sufi orders across the subcontinent through their sanctified presence, but they also aided in the dissemination of culture. In the second half of the paper, I will examine a more popular and widespread example of this genre, namely the famous early Muslim saint Ibrahim ibn Adham of Balkh. From the Pahari courts in the northwest to major centers in South India, there are hundreds of known paintings of this eighth century saint made throughout the Indian subcontinent between the seventeenth and nineteenth centuries. Through a stylistic analysis of these paintings, I will map the spread of the genre of Sufi portraiture while also examining how the visualization of these saints permeated through complex social hierarchies.

### **Between Indian Miniature Painting and Photography: Popular Manorath Illustrations from Nathdwara**

Isabella NARDI, *Cleveland State University, USA*

This paper examines a selection of *manorath* illustrations, which are experimental artifacts executed by traditional artists in the pilgrimage town of Nathdwara (Rajasthan). These works emerged during the time of a prominent priest of the Shri Nathji temple, named Tilkayat Govardhanlalji (1861–1933, head priest from 1876) and, in current research, they are commonly referred to as *manorath* paintings. This study will demonstrate that, by the 1920s, these illustrations became very popular devotional souvenirs and, as a result, they also started to be produced in a variety of media, including painted photography and collage works.

As suggested by their name, the illustrations depict a 'cherished desire' (*manorath*), that is the aspiration of a Pushti Marg devotee to attend *seva*, or ritual service, to the icon of Shri Nathji in the temple of Nathdwara, which is the most prominent institution of Pushti Marg. The works address devotional audiences: they depict religious functions sponsored by wealthy devotees of the sect and incorporate their portraits next to the icon of the god.

*Manorath* illustrations are transcultural products that originated by the intersection of miniature painting styles and iconographies, Pushti Marg devotional practices, painted photography and photographic realism. This study will argue that their emblematic juxtaposition of visual idioms not

only is representative of the artistic trends of the time, but it became instrumental in the representation of some paramount concepts of Pushti Marg philosophy, such as the depiction of its two divergent levels of perception known as *loka* (wordly) and *alaukika* (otherworldly).

### **Splitting the Goddess, Splitting the Yoni: Origins of the Yoginīs at Kāmākhyā**

Paolo Eugenio ROSATI, *University of Rome, Italy*

According to *śākta-tantra* literature, the temple of Kāmākhyā (1565 CE) on Nīlācala (Blue mountain), Assam, is the most revered *śākta pīṭha* (seat of the goddess), because it preserves inside its *garbha-gr̥ha* (womb-chamber) the *yoni* (vulva) of the Goddess (*DBP; KCT; KP; MBP*) from the time her lifeless body was dismembered. The present paper aims to highlight the transcultural aspects of this site by considering both the Hindu-Tantric and Tribal roots of the *yoginīs* at Kāmākhyā through the interrelation of inter- and intra-textual data with artistic and ritual practices.

Vidya Dehejia (1986) suggested that the temple of Kāmākhyā was an ancient *yoginī* centre, although it is neither circular in plan nor hypaethral, which are formal characteristics shared by most of the *yoginī* temples. The *yoginīs* are semi-divine female beings – often represented as theriomorphic/theriocephalic – an aspect that grounds their roots in the Tribal substratum. Their cult was systematised within the Hindu-Tantric tradition through the *Kaulajñānanirṇaya*, a text compiled in Assam during the ninth- tenth century (White 2006), which preserved the cult’s Tribal traits. Thus, the temple of Kāmākhyā mirrors the cross-cultural negotiations between Tribal and Hindu traditions, which resulted in the worship of the *yoni* through blood sacrifices and secret sexual rites (Urban 2010). According to the *Kālikāpurāṇa* – a *śākta* text compiled during the tenth-eleventh century in Assam – the *yoginīs* were the protectress of the *yoni*, a role corroborated through their sculptural representation around the outer-wall of the *garbha-gr̥ha*. Therefore, the genesis of the *yoginīs* derived from the *yoni* and its splitting into many pieces as it fell down on Nīlācala (*KP*; cf. *YT*) – which alludes either to the multiplication of generative power (Shin 2010) or to the dismemberment of the Goddess’s body.

#### Panel 20

*Fri 09:00–11:00; KO2-F-175*

## **Japan and Korea through Visual Culture**

### **Picture Postcards in Slovenia: 1890s–1910s**

Chikako SHIGEMORI BUCAR, *University of Ljubljana, Slovenia*

In the framework of our on-going project “Materials and Resources from East Asia in the Republic of Slovenia”, we have located some collections of picture postcards from Japan, used between 1890s and 1920s, in the following institutions: (1) NUK (National and University Library) in Ljubljana, (2) Library of the Slovenian Academy of Sciences and Arts in Ljubljana, (3) Maritime Museum in Piran, (4) Regional Museum in Celje. Their backgrounds, characteristics and functions are discussed in Shigemori (2016, published in Japan). The formats and types of pictures on these postcards show some changes through time. Compared to today, postcards played a greater role in conveying scenes of far-away “exotic” places for people living in provincial towns and villages in Europe. The research left some further questions because of the following limits set by focusing on “Japanese” postcards:

- travellers ‘around the world’ regularly sent postcards not only from Japan but also from other Asian countries;
- while under Japanese rule, postcards of places of interest in Taiwan and Korea were also produced by the Japanese.

This paper will present further research on picture postcards, focusing on:

1. the wider background of a certain unidentified traveller who wrote postcards to Slovenia (then a part of Austria-Hungary) from various Asian places in 1890s;
2. backgrounds, interests and whereabouts of maritime officers and sailors of Slovenian origin in 1900s and 1910s.

### **Japanese War Kimonos: History, Connectivities and Meanings**

Klaus FRIESE, *University of Zurich, Switzerland; Ludwig-Maximilian University Munich, Germany*

The first Japanese garments showing modern war motives (e.g. tanks, airplanes, battleships) but having traditional forms appeared after the 1894/95 Chinese-Japanese war. Most of the preserved pieces were produced between 1930 and 1942. The term war kimono (戦争柄の着物) must be understood in the Japanese meaning of clothing for the upper body i.e. many different types like under kimonos or vests exist.

This paper explores those examples of mass culture from three different aspects. Starting point is the *history* – when were they produced, who sold and who wore them, what are the most common motives and how did those change during those 50 years?

The second aspect is the *webs of connectivity* surrounding those textiles. Various actors (and the objects as non-human actants in the sense of Latour) bring those connections into existence and visibility; however, at other times they have been (nearly) hidden requiring an “archeology” in a Foucauldian meaning to bring them to light. The connectivities are multiple, e.g.

- spatial through motives such as trains or the Eiffel Tower
- iconographical through links to Japanese art (history)
- historical by showing specific war events
- political e.g. through Nazi symbols
- to the private sphere, as the kimonos were mostly worn in the comfort of the private home.
- to the present times: Being hidden after WWII the garments were “rediscovered” only recently and have not been shown widely. Now a large collection has been assembled in Switzerland and possibly will find its new home in Munich at the Museum “Fünf Kontinente”.

Those webs of connectivity are fundamental for the attempt to understand the *meanings* conveyed by those objects: Linking traditional shapes with images of technology and war can be seen as an expression of a specific Japanese modernity. Wearing those objects possibly was an embodiment of the support of Japanese wars; historic precedents show that hiding images under other garments and in the private sphere may have even reinforced this statement. While the objects as such remain unchanged, the current research and exhibition process functions also as a transformative process by creating new connectivities and thereby producing new meanings for Western scholars and exhibition visitors.

### **Capturing Occupied Korea: The Photograph Collection of Dr. Alice Keller (1896–1992)**

Rebeca GOMEZ MORILLA, *University of Zurich, Switzerland*

Dr. Alice Keller worked from 1926 to 1939 at Roche Tokyo. She travelled extensively within Japan and other parts of the world, including Occupied Korea. Her photograph collection located in the Roche Archive has never been researched before. It offers a glimpse into the long history of Swiss-Asian relations. The album was compiled for her friend and supervisor Emil C. Barell (1874–1953) and therefore serves as a translator of a Korean “cultural essence”. The strong focus on landscapes, customs and manners, and famous sites reflects her intention in getting an all-encompassing picture of Korea and mirrors genres prints and photography. Keller visited Korea in 1935, a time were globetrotting to remote and “exotic” places had long been established, and capturing memories was strongly tied to ethnographic observations and the intent to immortalize non-Western cultures, which were believed to disappear because of colonialism. The “exotic” Other became a popular target for researchers, and later travelers, who sought to capture what they had read in academic papers and seen in popular materials, such as magazines, prints, postcards, or exhibitions (Pai 2013). Archival material in the Museum der Kulturen Basel and the Roche Archive unearth Keller’s strong interest in East Asian culture and arts. Keller based her image of Korea on European travel accounts and Japanese tourist material, which painted an image of a picturesque, impoverished, almost mythical Korea, an image reflected in her photographs. The photographs show the complex fluidity of photography as memorabilia, ethnographic translators, and political conflict.

### **Intercultural Exchange: Children’s Drawings from Japan in Switzerland from 1930 to 1970**

Anna LEHNINGER, *Archive of Children’s Drawings, Pestalozzianum Foundation, Switzerland*

The collection of more than 900 Japanese children’s drawings in the Archive of Children’s Drawings of the Pestalozzianum Foundation in Zurich has been hardly known in the art world until today. Among other items like Japanese school panels, photographs or art education magazines, the drawings bear testimony to the intensive artistic, educational and cultural exchange between Swiss and Japanese art educators since the 1930s. The artefacts came to Switzerland via Japanese visitors, international drawing competitions and school exchange projects, while Swiss drawings were exhibited in various places in Japan.

The exchange of drawings, prints and objects served the art educators as documentation of different image conceptions and teaching methods as well as of the children’s views of their own everyday culture. The rich correspondence of art teachers, ambassadors and other cultural mediators also unveils an intense international interest. These attempts were founded in the European interest in Japanese art and culture since the 19th century as well in Japanese education reforms since 1900 (initialized by the Pestalozzi-reception in Japan in the Meiji-period) and its opening towards the West after the Second World War.

In my presentation I want to give an insight into the holdings of the collection and illustrate the history described above with images of exemplary drawings and objects. They not only introduce the beholder into their aesthetic language but also into the complex links between art, education and politics in the international context of the post war decades.

Panel 21*Fri 11:30–13:30; KOL-F-104***Reception, Misunderstanding, and Manipulation: Workings in [Korean] Art History**Chaired by Burglind JUNGMANN, *University of California Los Angeles, USA*Discussant: Youn-mi KIM, *Ewha Womans University, Korea*

Our understanding of ‘history’ has in recent decades been altered from trying to find the ‘truth of what has happened’ to trying to understand the social, political, and intellectual processes that allowed certain developments, acts, or creations. A crucial step in these processes is the transmission of information and material, may it be from one region to another, or over periods of time. Through transmission and reception information and material are filtered, sometimes voluntarily discarded, sometimes (over-)emphasized for their considered importance. Reception also always seems to include some kind of misunderstanding and distortion, even conscious manipulation for ideological reasons, yet in almost every case it plants the seed for new creation. This panel will explore diverse cases of reception and explore moments of adaptation, misunderstanding, inspiration, and manipulation, and their potential for innovation and creativity.

**Tired of Embroidery: Remembering Sin Saimdang (1504–1551) and Maria Sybilla Merian (1647–1717)**Burglind JUNGMANN, *University of California Los Angeles, USA*

Some phenomena in cultural history do not show an immediate physical connection, yet may heighten our understanding of social, cultural, and intellectual developments throughout history. My paper focuses on two women, Sin Saimdang (1504–1551) who became famous in Choson Korea during the 16th century as a painter, and Maria Sybilla Merian (1647–1717), who was successful as a painter

and publisher in Frankfurt, Nurnberg, and Amsterdam. Although they lived worlds and seas apart, the biographies of these two artists show astonishing parallels. In addition, the images crafted of their personalities and the understanding and reception of their work by later generations seem to change from century to century.

The eras in which both women were active are characterized by enormous shifts in ideological, political, economic, and cultural developments, which allowed them to flourish, lead unusual lives, and create outstanding work. At times when the education of women in both cultures was generally neglected they were educated by their father (or stepfather) and succeeded to become famous for their art. They were both remembered, even heroized, by later generations. Apart from trying to reconstruct the circumstances of their artistic activity I will explore the mechanisms of historical transmission and manipulation guided by the ‘zeitgeist’ and personal and political intentions.

**Fish Out of Water: The Transmission and Manipulation of Nature Studies in the Late Chosŏn Dynasty**Nathaniel KINGDON, *University of California Los Angeles, USA*

One of the fundamental functions of painting is to transmit aspects of ‘reality,’ i.e. of our natural environment, onto the canvas. However, this process is seldom as straightforward as it seems. In East

Asia at the turn of the 19th century, scholars interpreted nature not only through direct observation but also through a catalog of received knowledge in the form of encyclopedias and poetry, as well as illustrated catalogs that transported new perspectives on 'natural history' from Europe. In China and Japan, images played a key role in transmitting knowledge of the natural world. Illustrations in Chinese encyclopedias and Japanese catalogs of local animal species convey a wealth of information about the ways in which Chinese and Japanese scholars and artists perceived their environment. Korean scholars, by contrast, did not include images in their studies of nature and were primarily interested in identifying local animal and plant species and reconciling them with Chinese textual sources. In the absence of illustrated catalogs, an 8-panel screen of aquatic life by the court artist Chang Hanjŏng (1768–1815) provides a unique example illuminating the transmission and manipulation of the visual perspective on nature. By positioning this painted work within the context of scholarly research we can see how information about the natural world is transmitted in different ways through text and visual representation and how it is manipulated to reflect cultural expectations.

### **The Dark Side of Genre Paintings in Late Chosŏn Korea (1700–1850)**

J.P. PARK, *University of California Riverside, USA*

As in early modern Europe, the everyday life of non-elite social classes was regarded in late Chosŏn Korea as a fresh and original avenue of artistic exploration, a suitable subject for a new era. Paintings and writings of the previous period mostly emphasized Confucian and Daoist subject matter, with clear messages that could serve political purposes. In contrast, many artists, essayists, and poets of the new generation devoted their talents to portraying objects, people, and scenes unhinged from any moralizing message and created idiosyncratic genre paintings of agrarian labor, festival scenes, romances, street vendors, gambling houses, and street fighting. These works were not made to educate, but primarily to entertain.

Nevertheless, in the study of late Chosŏn genre paintings multiple ironies have been overlooked. Most genre paintings created by court artists show idealized agrarian labor or the peaceful life of the people. What is missing are works depicting other aspects of the people's lives, something akin to Raymond Williams's notion of "real history." What actually took place in the agrarian history of England, for example, is often different from its representation once we have stripped away the nostalgia and myths about Merry Old England. Following this approach, this paper will expose how visual descriptions of late Chosŏn society were, after all, a prescription for social order: the social harmony in the paintings suggests, in fact, the existence of social divisions and struggle at the time.

### **Suzhou Pian as Inspiration for Chosŏn Court Painting**

Yoonjung SEO, *Free University of Berlin, Germany*

This paper examines the spread of Chinese pictorial themes in late Chosŏn court art in relation to prints imitating works produced in Suzhou from the late Ming to the mid-Qing period (*Suzhou pian* 蘇州片). It examines the socio-political and cultural circumstances of the eighteenth and nineteenth centuries and analyzes how the symbolic, imaginary space of *Suzhou pian* gained popularity and how these images shaped the (mis)perception and (mis)understanding of Chinese culture and history in early modern Korea.

*Suzhou pian* were highly commoditized objects that not only widely circulated throughout China but were also exported to foreign countries. Similar stylistic elements found in Chosŏn paintings and circumstantial evidence suggest that they were also transmitted to and appreciated in Chosŏn Korea since the eighteenth century. Court painting of this period is characterized by a radical shift in themes and styles. It is highly possible that *Suzhou pian* traded in Beijing were introduced to Chosŏn by

Korean envoys and enriched the repertoire of court painting during the eighteenth and nineteenth centuries by serving as models for court screens, such as *The Banquet of Xiwangmu* and *The Banquet of Guo Ziyi*, *The City of Great Peace*, and *Han Palaces*. The symbolism of these favored themes resonate with court events, the occasions for which the works were commissioned. This research elucidates the fluid mobility of visual forms and processes of cultural transmission recurrent in the East Asian region.

## Panel 22

Fri 11:30–13:30; KO2-F-152

### **China: Imagining Nature**

#### **Evolution, Adaptation, or Innovation: The Emergence of *Shuang-long-bing-hu* in Tang China**

Chun-I LIN, *SOAS University of London, United Kingdom*

*Shuang-long-bing-hu* (amphora with dragon handles) is a type of ceramic utensil, which marks the high culture of Tang Dynasty (618–906 CE) for its distinctive characters. Researchers are curious about its emergence and suggest that *shuang-long-bing-hu* could be the descendent of the chicken-head ewer, or a localization of the imported amphorae. However, discussions have reached a deadlock. This study seeks to fill in this perceived knowledge gap by reevaluating the two hypotheses from different approaches, the distribution and the consumption, basing on the objects with clear archaeological context. The result of evaluation shows that the two hypotheses cannot fully explain the emergence of *shuang-long-bing-hu*, so other possibilities shall be considered. Many evidences show that there was a

trend in Sui-Tang to make new things by combining and rearranging the existing elements and *shuang-long-bing-hu* is one of the new designs made under the trend as it was created to sustain the owner's prestige and wealth even in the afterlife. Since the intension behind *shuang-long-bing-hu* is different from those behind the chicken-head ewer and the imported amphorae, I believe *shuang-long-bing-hu* shall be an innovation. At the end of this article, I will further explore how and why the new design was created. The answer will be seeking under a border context by investigating utensils in other shapes, archaeological sites of workshops and historical texts.

#### **Artistic Characteristics of Yixing Red Stoneware: From an Example of Brush Pot in Groningen Museum**

Ruoming WU, *Nankai University, China*

Yixing red stoneware (*zisha*) was greatly growth during China's Ming (1368–1644) and Qing dynasties (1644–1911) for its unique body clay and creative designs. Culture of red stoneware is an integration of Chinese pottery culture with long tea culture, which matured in the Tang dynasty. Traditional Yixing clay includes three main color varieties: *zisha*, a dark purple-red; *zhusha*, a russet color; and *banshanlu*, which ranges from yellow buff to a light brown. Appreciation of Yixing red stoneware is concerning on the art of poetry, calligraphy, painting, and seal.

This study investigates an exquisite Yixing brush pot in Groningen museum, including the particular artistic characteristics, decorative techniques, and the society meaning. The brush pot was decorated in the naturalistic form of an old tree stump root that was appreciated by scholars. It shows a number of impressed seals and incised characters, which indicate the special meaning this object had at a

specific period. The inscriptions include name of the brush pot; the master potter; and the special honors. Research demonstrates the object received the honor of a gold medal at the Panama-Pacific International Exposition 1915. The questions will be addressed in the present paper as follows: when the ware was made and which type of clay was used? Why did they choose the naturalistic form? Why or how to impress the award before it was sent to the exposition? How about the medal of the Commerce Department? What was the society meaning of the object?

### **Stone Sculptures of Dogs in South China: Origins and Semantics**

Maria A. KUDINOVA, *Novosibirsk State University, Russia* (presenting)

Sergey A. KOMISSAROV, *Novosibirsk State University, Russia*

Dog's image was an integral part of the world view for population of Leizhou Peninsula (Guangdong Province, PRC). Legends connected a dog with the birth of thunder god were widespread among local people. The importance of the image of a dog for traditional culture of South China was embodied in stone statues. At the present time on the Peninsula more than ten thousand sculptures have been found. Statues were placed near the entrances of houses, temples, villages and towns, at crossroads, on bridges and dams, near wells, graves, on the riverside and seashore etc. All statues are carved out of Leizhou basalt. The size and general appearance of sculptures vary widely.

The origins of the tradition of stone dogs' sculpturing trace back to totemistic beliefs of Austroasiatic peoples. Dog was perceived as the deity of fertility who bringing children and ruling the weather. In Qin-Han period one of the Man («south-barbarian») tribes moved to this region. Later in Han period the migration of Chinese (Han) population from the northern part of China began. Leizhou became an important commercial harbour and cultural center of Maritime Silk Road. Thus, a specific

heterogeneous culture, that united autochthonous and adopted components, was formed in that territory. Under the influence of Chinese (Han) culture, the idea of stone dogs as apotropaic objects and deities bestowing happiness, wealth and longevity was formed. Buddhist art greatly influenced the images of stone dogs too.

### **Presenting the Mastiff: Animal Encounters and Qing Authority in Frontier Areas**

Lianming WANG, *Heidelberg University, Germany*

As one of the first domesticated animals, dog played an inextricable role in the daily life of Chinese society, and its emergence in visual art enjoyed a long tradition. Nevertheless, dogs in art have never been treated in the same way as horses, since the latter were mostly considered as tributes from Central Asian states, and their artistic representation was hence highly embedded with political statements. In the Qing dynasty, to be precise, in Qianlong Emperor's (r. 1736–1796) court, dogs increasingly gained an equal status to that of tributary horses. Relying on three sets of nearly unexamined dog images (one by Giuseppe Castiglione, one by Ignaz Sichelbart, and the other by Chinese court painters), this paper investigates the hounds collected and kept in Qianlong's palaces and imperial parks that engaged in Manchu ritual, martial and political life through an analysis of their various forms of visual representation, meanings and historical events associated with them. Primary focus will be paid to hounds' origin (mostly from outlying provinces and frontier areas that borders the territories of Mongolian or Tibetan tribes, discussing their roles in constructing multi-ethnic Manchu (royal) identity and establishing symbolic control of these areas. Other research questions also include, but not limited to, the examination of the interconnectedness of various hound images that co-existed in Qianlong's court, the division of labor in the making of these images, as well as the compositional features that embedded early modern European concept of animal portrait.



Panel 23*Fri 11:30–13:30; KOL-E-18***Influence of East Asian Art on European Artistic Development****Christian Art under the Shogun's Rage: A Reconsideration of the Role of Christian Brotherhoods in the Production of Art after 1614 in Japan***Jose BLANCO-PERALES, University of Oviedo, Spain*

In the discipline of History of Japanese Art there has been the consensus that Christian paintings stopped to be produced and introduced by the missionaries in Japan after their expulsion in 1614. This theory is supported mainly by three facts: the transfer in 1614 of the Jesuit atelier to Macao, the destruction of churches and the rigors of the prosecution against missionaries.

The proposed paper challenges this assumption arguing that Japanese devotees continued receiving religious works of arts from the missionaries until around 1624. Moreover, it also suggests that the namban paintings "Fifteen Mysteries of the Rosary" could have been produced after 1622, instead of before 1614. These were acquired by the members of two new Christian brotherhoods created in Japan in 1622 to commemorate the canonization St. Francis Xavier and St. Ignatius of Loyola, who are portrayed in these paintings.

The claims of this paper are sustained by the research of historical sources, mostly letters and accounts written by Jesuits in Japan, Manila and Macao. These documents shed light on the important role the brotherhoods had in Japan to coordinate the Christian community after 1614. They were also key in the production of Christian paintings since they received from the missionaries paintings for their private rites which were tolerated by the authorities. The shipping of paintings about martyrdoms from Japan to Manila also shows that paintings commissioned by the Jesuits were still produced in Japan.

All in all, these results invite a reconsideration of the function and production context of many namban works of art representing Christian subject matters.

**A Curious Comedy at the Court of Louis XIV in 1700: The "Masquerade of the King of China"***Bruno BENTZ, University of Paris IV-Sorbonne, France*

This show was played in the great Salon of the Chateau de Marly, on the occasion of the festivities for the Carnival, in front of the king and the court of France, in January 1700. It was during this brief period of peace that the most joyous festivities of the reign of Louis XIV took place: "Never has one been more amused at court" notice about that the *Mercure&Galant*. These entertainments took place in the private residence of the king. The "Masquerade of the King of China" was written and composed by André Danican Philidor, Ordinary of the king's music. It was performed by Jacques Bastaron with some thirty actors and musicians from the King's chapel. The costumes had been drawn by Jean Bérain, draftsman of the king's chamber and cabinet. This communication shows an archaeological reconstruction of this spectacle due to the rediscovery of the libretto, the music sheet and the drawings of the costumes made for this masquerade. These documents illustrate, at the beginning of relations between the kingdom of France and the empire of China, a curious vision of the East, simplified, idealized, caricatured, which serves as a pretext to magnify and glorify the King of France.

### **The Construction of Chinoiserie Gardens in 18th Century Sanssouci in Potsdam, Prussia**

Sheng-Ching CHANG, *Fu Jen University, Republic of China*

With the example of the gardens of Sanssouci in Potsdam in Prussia, this study explores how images of gardens from China enlightened and influenced garden art in Prussia and the planning of green spaces.

This study mainly focuses on the example of natural landscape gardens (Landschaftsgarten) in the Chinoiserie style beginning in the latter part of the 18th century in Prussia and in Germany in general. The aim is to establish how the ideas for garden planning in the Potsdam area were influenced by Chinese elements and the role and position of the natural Chinoiserie landscape gardens of Sanssouci in the garden history of Germany. A further aspect to explore is the significance of these gardens during the period of Enlightenment and of liberal reform. This article will further study how in 1751 King Frederick II of Prussia (Friedrich II, 1712–1786) established the Royal Prussian Asian Company of Emden to Canton and China (Die Königlich-Preußisch Asiatische Compagnie von Emden (KPACVE) nach Canton und China, 1751–1765) and how this coincided with the golden age of the Chinese Qing Dynasty. This was a time when Chinese merchandise entered Prussia in large quantities. A large part of these artifacts were decorated with illustrations from China, such as Chinese gardens, natural landscapes, exotic landscape images and pictures of plants, flowers and birds etc. It is expected to understand better how these directly or indirectly influenced the ideas of garden planning in the upper strands of the European courts and subsequent planning of landscapes and green spaces in Prussia.

### **Some Examples of Interior Chinese-Style Decorations in Czechia**

Lucie OLIVOVÁ, *Masaryk University, Czech Republic*

This paper explores the Chinese style decorations, wall paintings and wallpapers in particular, preserved in the palaces and mansions in Czechia. There is much to be offered, however, the current research about chinoiseries still fails of reaching this region. Since there was no direct access to trade with China, the fashion spread from Western Europe belayed by several decades. Nowadays, some twenty chambers with authentic wall decorations are known, for the most part dating from the eighteenth century. They fall into three groups, first, authentic Chinese wall papers and lacquer panels, which had been imported to Europe; second, wall paintings by local artists, who depicted Chinese objects and themes, retaining the customary mode of painting; and third, paintings by local artists who created their own versions of Chinese designs, in imitation of the alien mode. I shall introduce a couple of examples from each group, and explain the peculiarities behind the chosen way of rendering. The qualities of the extant Chinese wallpapers and of the local art in Chinese guise will be commented on, and finally, the degree of cross-cultural understanding will be discussed.

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Panel 24*Fri 13:30–15:30; KO2-F-174***China: Appropriation of History****The “Neolithisation” of Southern China?***Lena WESEMANN, Free University of Berlin, Germany*

My PhD project deals with the transition from Pleistocene to Holocene in the Southern provinces of China (approx. 12.000 BP). It ventures a systematic approach to provide clarity into a broad discussion which often stagnates due to insufficient definitions and inarticulated as well as differing concepts and opinions. A comparison with the Neolithisation processes in the Near East and Europe serves as the project’s consistent point of reference – the developments in China shall be raised into a more global context in order to help differentiating them properly.

For this purpose, I am conducting a debate on the definition of various terms that are almost exclusively shaped by Western archaeology and analysing the changes in climate towards the end of the Pleistocene. These methodical approaches shall form the basis on which I intend to analyse and evaluate actual changes in the way of life of the population groups that inhabited the territory now called South China. My PhD project raises the following questions: What exactly are the cultural characteristics of the transition period? What changes take place in this period (e.g. regarding pottery, ground tools, shell middens etc.) and what are likely reasons for these changes? Are they linked to the emergence of agriculture or a sedentary lifestyle? The following main question is paramount: Are the developments and changes which took place in Southern China at the end of the Pleistocene in any way or form comparable to the Neolithisation processes in the Near East and Europe?

**Negotiating Statecraft and Handicraft: Qianlong (r. 1736–1795)’s Appropriation of Ming Official Carved Lacquer***Zhenpeng ZHAN, The Chinese University of Hong Kong, Hong Kong*

This paper, in light of the Qianlong emperor’s poetic inscriptions and palace workshop archives, intends to investigate the role of Ming official carved lacquerware as pre-Qing imperial collectables in Qing court visual culture. As a synthesis of lacquer craft, pictorial representation, and carving technique, carved lacquer has long been considered one of the most important genres in the Chinese minor arts. Mainstream Chinese art historical studies of text-image interplay have focus on painting formats and, to at least a large degree, have been limited to the educated scholars’ discursive practices. This group of carved lacquerwares (about 21 pieces exist to today) that bear rare poetic inscriptions therefore shed much light on how such decorative crafts were identified and perceived in their own right. The study hopes to look at how the emperor “read” the pictorial representations decorated on art objects by indicating the imperial presence through his words (poetic inscription); and how he “translated” and reinterpreted them by copying and transforming their designs. On the one hand, Qianlong not only in his poems employed late Ming literatures, particularly *Dijing jingwu lue*, as literary references to his connoisseurship, but also appropriated the Jiangnan literati discourses and Confucian pictorial didacticism to serve his ideology. On the other hand, considerable replication and experimentation regarding Ming official wares had been launched in Suzhou by imperial agendas, and thus playing a key role in catalyzing a new artistic style across different media. By reassessing the recent new Qing history scholarship, I hope to pinpoint Qianlong’s rhetorical and artistic strategies in the context of Qing rulership.

### **Collection, Application, Processing: Yixing Wares in the Qing Court (1644–1911)**

SUN Yue, *Heidelberg University, Germany*

There are about 400 Yixing collections (purple stoneware) in the Palace Museum (Beijing China), while 70 percent of these are original collection by emperors of the Qing dynasty (1644–1911). The object of this thesis is that these original Yixing collection in the Qing court. There are four main sections in the thesis.

First, classify the category to these Yixing collections according to their periods and shapes, compare the different characteristic of each period, and then analyze the different emperors' appreciation of the Yixing ware. Second, focus on how to process these Yixing ware by the workshops of the imperial household department. This special processing is the most important feature that is different from the civil purple stoneware. Third, most of the Yixing collections in Qing court are teapots, so this section discusses the relationship between tea culture of Qing court and the teapots of purple stoneware. Fourth, compare the difference between the Yixing wares, which were collected by the Qing court, and export to Europe.

#### Panel 25

*Fri 11:30–13:30; KO2-F-175*

### **Colonial Collecting Practices of Tibetan Art and Material Culture**

Chaired by Regina HÖFER, *University of Bonn, Germany*

This panel seeks to investigate how Tibetan art and material culture has been collected in the 19th and 20th centuries in the West, predominantly in Great Britain and Germany. Four case studies explore different museum collections, the circumstances and motivations of their acquisition and their collectors' ambitions. These will illustrate different modes and peculiarities of collecting as in the military, the "scholarly" or the tourist context.

Furthermore, the panel aims to reflect on the formation of the canon of what is considered as Tibetan art today and look at the whole range of ethnographic objects and ceremonial art and the way colonial collectors contributed to the formation of the various academic disciplines related to the research on Tibet/the Himalayas.

### **Constructing the Land of Mystery in London and Berlin: The Tibetan Collection of L. A. Waddell**

Regina HÖFER, *University of Bonn, Germany*

The lecture retraces the provenance and collection history of Tibetan artefacts bought by the Museum of Ethnology in Berlin in 1906 from L. A. Waddell (1854–1938). These have been on display at the Crystal Palace in Sydenham before. As an Indian Army surgeon, amateur researcher and archaeologist stationed in British India, Waddell acquired under highly problematic conditions in his position as "cultural consultant" during the 1903-04 British invasion of Tibet led by Col. Younghusband and Tibetan objects. The collection, located today in the Museum of Asian Art and the Museum of Ethnology, Berlin, consists of primarily two object groups: Tibetan ritual devices and

material culture and Tibetan painted scrolls. Considered as one of the foremost authorities on Tibet in his time, Waddell strongly shaped the categorisation of what is considered Tibetan art today. However, his books on the history of civilisation have caused controversy and contributed to fascist ideology. Therefore, the lecture seeks to investigate the role of the Berlin collection in the light of this arguable personality and locate it within scientific, military and colonial collection strategies.

### **Touristing in Ladakh: The Relative Value of an 'Inauthentic' Tibetan Collection**

Inbal LIVNE, *Powell-Cotton Museum, United Kingdom*

What makes a collection of objects have 'value' for a museum? Often, the relative values bestowed on objects shift at the point of transferal from the domestic (private) to museum (public) space. Museum staff, as gatekeepers, make decisions on which objects may enter the museum space based on specialist knowledge and learned curatorial skills. But what happens when the gatekeeper and the collector are one and the same? What criteria are applied in the collecting process, if any? Importantly, what is the impact, and the long term implications, of what could be called 'uncritical' or 'inauthentic' collecting on the Museum's holdings as a whole?

In this paper I will begin to examine some of these questions, through a case study of Percy Powell-Cotton's collections of Tibetan material culture from Ladakh and Kashmir (1890s). In 1906 Powell-Cotton opened a museum at his home in Birchington, England and from that point, radically changed the way he collected and documented both material culture and natural history. So what value lies in his early, poorly documented, collections from the Museum's point of view? How should we analyse these 'tourist' collections in the museological sense? Ultimately, are we as museum professionals using the right criteria to decide the relative value of the common, ubiquitous, tourist collection?

### **A Political Officer's Tibet Collection: John Claude White and Complicated Notions of Collecting in Sikkim, Bhutan, and Tibet**

Emma MARTIN, *University of Manchester, United Kingdom*

Politics played a prominent role in collecting Tibet in the decades both before and after the turn of the nineteenth century. The complex methods of collecting exhibited by John Claude White (1853-1918) the Political Officer for Sikkim from 1889 to 1908 typify the contradictory practices of the time. His derogatory comments towards Tibetan and Himalayan peoples, his part in the temporary overthrowing of the Sikkim ruler, and his role as joint commissioner during the Mission to Lhasa sit at odds with his interests in collecting the finest examples of Tibetan metalwork.

In order to explore some of these opposing characteristics this paper will sketch out several modes of collecting employed by John Claude White during his tenure as Political officer. Using an object-led methodology I will examine extant objects now in museum collections whilst also highlighting the ghosts of objects in imperial archives. In particular, I will dwell on their presence in diplomatic gift exchanges in Bhutan, moments of looting, buying and gifting in southern Tibet and when objects were offered as incentives or bribes in judicial cases in Sikkim. The aim of this paper is to highlight the contentious histories that Tibetan objects carry with them and the silencing of those histories in the museum and art gallery context; spaces which privilege religious and art historical narratives.

### **Tibetan Treasures of the Weltmuseum Wien: A Critical Analysis of René de Nebesky-Wojkowitz's Policy of Collecting**

Uwe NIEBUHR, *University of Vienna, Austria*

Verena WIDORN, *University of Vienna, Austria*

A significant part of the Tibetan collection at the Weltmuseum Wien was purchased by the Austrian Tibetologist and ethnographer René de Nebesky-Wojkowitz on his three field trips to South Asia in the 1950s.

Nebesky-Wojkowitz, famous for his indispensable book on Oracles and Demons of Tibet (1955), began his studies at the University of Vienna just after the end of World War II, when a change in the study of Ethnology took place and a new historico-empirical orientation in research had been established. His first journey in 1950-53, initially as a member of the expedition of Prince Peter of Greece and Denmark, led him to Kalimpong (West Bengal), a place of contact and exchange for numerous important researchers and persons sharing diverse interests in Buddhism and Tibetan culture. Although Nebesky-Wojkowitz never had the chance to enter Tibet, he became fascinated with Tibetan culture, religion and art. As one of the very few foreigners, who had entered and travelled in the mountainous regions of the Eastern Himalayas at that time, he got in direct contact with the local people as well as Tibetan refugees, from whom he collected large numbers of objects and artefacts of ethnological, ritual and art historical relevance.

The proposed paper is a critical analysis of Nebesky-Wojkowitz's method of collecting and purchasing Tibetan objects outside of Tibet and his acquiring of knowledge from local informants. The paper also aims to demonstrate, how Nebesky-Wojkowitz created a new method of what could be called "ethno-tibetology", establishing an ongoing academic tradition of Tibetan and Buddhist studies in Vienna.

#### Panel 26

*Fri 17:00–19:00; KOL-F-104*

### **Between Imagination and Representation: Neo-Confucian Literati Gardens of the Joseon Dynasty**

Chaired by Jeong-hee LEE-KALISCH, *Free University of Berlin, Germany*

Round table discussion

Contemplating nature, writing poetry, playing *geomungo* or practicing calligraphy are traditionally considered most appropriate activities for the literati of the Joseon dynasty, often being exercised in gardens. Thus, gardens have always been special and meaningful places in the socio-cultural life of the Joseon literati. But how exactly did the Neo-Confucian literati in the Joseon period build these meaningful spaces? Is there a key concept for Korean literati gardens that is consistently pursued? Revolving around questions concerning garden culture and concepts, this panel brings together both young and well-established scholars working in the field of Korean art history to explore issues around imagination and realization of Neo-Confucian literati gardens of the Joseon period.

In our panel, we will outline what kinds of gardens the literati in the Joseon period dreamed of and imagined, and also what kind of actual realization concept did underlie the gardens. We will look at

the role the gardens did play for the literati in everyday life, and also stress in which way the prevalent philosophy of life and everyday lifestyle were combined in them. We will discuss theoretical garden concepts by examining specific examples of Neo-Confucian gardens, and also present the way in which the Neo-Confucian literati used the garden as a space of leisure and self-cultivation.

### **Giving a Name and Making a Poem: The Aesthetics of Invisibility in Joseon Literati Gardens**

SUNG Jongsang, *Seoul National University, Korea*

As Stravinsky pointed out, natural sounds such as the calls of birds and the whispering of breezes are materials for music rather than music itself. And to become music, sounds must be chosen and arranged. (Moore et al. 1998:13) This also applies to choices of names in Joseon literati gardens. Before giving a name, the literati chose a site where existing natural features were beautiful. They strolled around these places several times to search for the natural features, which they acquired a liking for. Naming could only become possible after becoming acquainted with and digging out the essential characteristics of those places through frequent visiting. Meeting closely with nature was the first step for the appreciation of nature. Instead of making artificial features in the gardens, the literati tried to find something meaningful in the nature, and turned it into artistic expression. *Myeong-myeong-je-yeong*, "giving a symbolic name and making a poem", was the first step towards making a garden.

Poetic imagination and notional symbolization as artistic and intellectual acts of appreciating nature were the main approaches for choices of names and the making of poems. By giving names full of metaphorical meanings and poetic inspirations, the literati turned those natural elements into essential components of their gardens.

It was mainly through the mind rather than the hands that those gardens were made. Thus the aesthetics of invisibility, one of the unique characteristics of Joseon literati gardens, were clearly achieved.

### **Between the Imagination of Ideals and the Representation of Gardens: Soswaewon (Garden of Vivifying Purification) as an Example**

Jeong-hee LEE-KALISCH, *Free University of Berlin, Germany*

Whereas China and Japan were engaged in the formation and promotion of their cultural identities in the light of commercial trade and cultural exchange during the 16th century, the Korean Joseon kingdom, in which Neo-Confucian ethics functioned as the ideology of the ruling houses, was deeply distressed by an identity split caused by the rootedness in Neo-Confucianism and the differential forms of development that it took. As a result, many of the literati withdrew from public life in resignation or out of ideological loyalty and moved to their estates in the countryside. Local culture flourished in form of literati gatherings, which took place in secluded and remote spaces of nature, away from the urban surroundings of the court with its leisure gardens. This talk addresses semiotic relations between the garden concept and the lifestyle of literati scholars apparent in the hermit garden *Soswaewon*. It is discussed which inner conflicts and limitations could have been occurred between the imagination of ideals and the realization of one's own garden for the secluded life in the given environmental condition. Furthermore, this paper investigates not only the aesthetic representation of literati lifestyle, but also explores to what extent the philosophy of life or commitments of the literati elite are effectuated in the hermit garden beyond the everyday home in the countryside.

### **Composition of Figures and Activities in Garden Use in Joseon Dynasty**

LEE Jaei, *Seoul National University, South Korea*

The intellectuals of the late Joseon dynasty (18th–19th century) held various types of gatherings on a variety of occasions, and left behind paintings and writings. The paintings of private gatherings of scholarly officials in this period are prime examples. They are called *ahoi-do* paintings, literally translated as “paintings of small gatherings”. Among these paintings, the so-called *garden-ahoi-do* paintings, created with beautiful gardens as a background can be seen as examples of the unique visual art of the late Joseon dynasty – they rarely existed before the 18th century. In addition to those paintings, *won-ki* notes, meaning “garden notes”, provide descriptions of such meetings. These paintings and notes record the artistic engagement of the literati who came together in those informal gatherings. Here, the garden as a background gives a hint to certain contexts, and helps to understand the literati’s attitude not only towards the garden itself, but also to the activities in it and the relationship amongst themselves.

This study aims to outline the specific interrelations between different participants of such gatherings, e.g. building of friendships and camaraderie by holding and participating in those garden gatherings based on an understanding of the wider context. The literati’s activities depicted in these paintings

and notes are primarily artistic leisure activities and garden excursions. Therefore, based on this research, aesthetic representations of everyday activities of the literati in gardens will also be explored.

### **“Re”-presentation of a Korean Literati Garden in the West: The Korean Garden in Berlin**

Maria SOBOTKA, *Free University of Berlin, Germany*

This paper explores the imagination and representation of Neo-Confucian literati gardens of the Korean Joseon dynasty (1392–1910) by taking as its focus the so-called *Seouler Garten* in the *Gardens of the World*, a public park in Berlin, and its model, the 16th century Korean scholar garden *Dokrakdang* (House of Solitary Enjoyment). In this context, the *Seouler Garten* as one of only few Korean gardens

outside of Korea is a fascinating object to be examined. The garden was built in 2005 and has been handed over by the Seoul municipal government to the city of Berlin in 2006 as a gift in the context of their twinning agreement. It has been built following the example of *Dokrakdang*, the place of recluse of Korean public official, intellectual and Neo-Confucian scholar Yi Eon-jeok (1491–1553). From the two gardens, I will explore the garden concept *Dokrakdang* is based on, and then show, how this traditional garden concept has been transferred into a modern Western context. Based on a detailed analysis of the Korean garden in Berlin, this paper proposes to investigate if the *Seouler Garten* can be seen as a successful reproduction of a Neo-Confucian literati garden, and also what role the garden as a representative of Korean culture plays within Korean cultural policy. Finally, I would like to stress how imagination and representation today, especially in the West, shape the picture of Korean gardens abroad.



Panel 27*Fri 17:00–19:00; KO2-F-152***Architecture and Gardens****Ornamentation of the Qutb Minar between Hindu East and Islamic East***Hee Sook LEE-NIINIOJA, Independent Scholar, Helsinki, Finland*

A sandstone tower Qutb Minar (1199) was built in Delhi to mark Islamic Ghurid conquer, authority and the victory of the Islamic faith. Constructed after the Quwwat al-Islam mosque on a Hindu temple, its lower story has 24 flanges, alternately semi cylindrical and angular. It is encircled by inscription bands within arabesque borders. The cursive writing with vertical shafts contrasts with the angular Kufic favored for Ghurid inscriptions in Afghanistan of Central Asia, indicating the emergency of an Indo-Arabic epigraphy.

Standing outside of the southeast corner of the original mosque, the 72 m tower was modeled on earlier Ghaznavid and Ghurid minarets at Ghazna and Jam. Moreover, compared Quwwat al-Islam mosque to the Qutb Minar, they bear dissimilar architectural ornamentation. The Qutb Minar is Islamic in decorative character, and features of Hindu origin are nonexistent.

Two questions arise on the Indo-Islamic style in Delhi, where Hindu and Islamic visual cultures were interlaced. (1) Is this syncretic style symbolic and aesthetic? (2) What is a difference between orthodox Islamic ornamentation and localised one in form and content?

Hindu ornamentation is said to be part of nature with vegetative-figurate, irregular, individualistic, and symbolic, while Islamic one is isolated from it with a characteristic of abstract, mathematical and continuous features. With a belief of 'God alone is the Creator', a new artistic expression emerged in vegetal, geometric, epigraphic motifs, despite its ambiguous function and detailed regional, social, temporal variations.

My paper discusses different minarets in this regard, focusing on Ghurid Jam and Qutub Minar.

**Beyond Mughal Garden Waterworks: Some Aspects of Water Usage in Lahore***Amna Saeed GILLANI, University of Bonn, Germany*

Lahore has often been referred to as a city of gardens and gardens are a better-studied area of Mughal Architecture (1526–1857 CE). Among other elements water has been an important feature of Mughal gardens, however, this has resulted in many generalizations regarding the use of water in non-garden context. This paper argues that there are many aspects of water usage that have been overlooked in the mainstream scholarship focusing specific premise in Mughal gardens. While the most highlighted themes are paradisiacal symbolism inspired from Quranic interpretation of "*Jannatīn tajrī min tahtihā anhār*" (gardens underneath which rivers flow), climate modification and the hierarchical display of water in the imperial architecture of Lahore are some of the aspects that are still needed to be explored. The case of residential areas of Lahore Fort presents rare solutions to the problem of extreme hot climate of the plains of Punjab. Similarly, water as a valuable commodity was also displayed within architectural settings to invoke hierarchy and illustrate correlation between the water features and the control of political power at the time of construction of the monument. The case of funerary complex of Shahdara, northwest of Old Lahore that include tombs of fourth Mughal emperor Jahangir, his brother in law Asif Khan and his wife Nur Jahan, is discussed in this regard.

Panel 28

*Fri 17:00–19:00; KOL-E-18*

**Material Symbols in the Early State Formation of Japan (3rd to Early 7th Centuries A.D.)**

Chaired by Ken'ichi SASAKI, *Meiji University, Japan*

This session explores the material symbols that played various roles in the state formation process of ancient Japan from the middle third to early seventh century. Such material symbols included bronze mirrors, iron weapons, burial mounds, and internal burial facilities. These material symbols were adopted by elites to distinguish themselves from ordinary members of society, as well as to distinguish the central polity from other local polities. Investigations into these material symbols allow us to understand how the central polity extended its control over local regions from the third century to the seventh century.

**Bronze Mirrors as Status Symbols in the Process of Early State Formation**

Shin'ya FUKUNAGA, *Osaka University, Japan*

Numerous keyhole-shaped mounded tombs were built in most regions of Japan from the middle third to early seventh century. It is well accepted among Japanese archaeologists that this widespread distribution is evidence for a unified polity under the highest-ranking chief in Yamato (present Nara). The presence of the central polity in Yamato is evidenced by the spatial distribution of Chinese bronze mirrors and their Japanese copies, which concentrate in Nara and the surrounding regions. Thus far, more than 5000 bronze mirrors have been found deposited with the dead in the mounded tombs of apparently influential elites. More importantly, the quantity and quality of bronze mirrors are clearly correlated with the size of the mounded tombs. In this paper, paying particular attention to the typology of these bronze mirrors, I demonstrate that the control of the distribution of these bronze mirrors as status symbols was an effective political strategy in the formation process of the early state.

**Analyses of Internal Burial Facilities as an Approach to Social Stratification**

Akira SEIKE, *Okayama University, Japan*

More than 200 000 mounded tombs of various sizes and shapes were built in Japan from the middle third to seventh century. The morphologies and structures of internal burial facilities, such as coffins and burial chambers, were regionally different. Different types of internal burial facilities were a reflection of differences in the social status and age of the deceased. Nevertheless, internal burial chambers of the same type were adopted by high-ranking elites of various different regions. Therefore, analyses of the internal burial facilities allow us to approach the center-periphery relationships of this period. In this paper, I compare the burial facilities of the highest-ranking chiefs of the central polity, local elites, and ordinary members of society. I demonstrate that while the difference in burial facilities between the highest-ranking chiefs and local elites was quantitative, the difference between local elites and ordinary members of society was qualitative. Furthermore, the highest-ranking chief of each chronological phase attempted to gain further control by allowing locally high-ranking elites to adopt new types of burial facilities. In this way, locally high-ranking elites were expected to respect the authority of the highest-ranking chief of the central polity whenever a new highest-ranking chief rose to power.

## **The Design of Iron Weapons and the Emergence of Political Identities in the State Formation of Japan**

Takehiko MATSUGI, *National Museum of Japanese History, Japan*

Numerous metal weapons and armor were deposited with the dead in the mounded tombs built in Japan from the middle third century to seventh century, A.D. These weapons and armor included daggers, swords, arrowheads, helmets, and cuirasses. It is especially important to note that the same types of weapons and armor were deposited in the mounded tombs of individuals of presumably very high rank in different regions. We suspect that these weapons and armor were distributed by the highest-ranking chief of the central polity to locally high-ranking elites or that the design and production techniques diffused to local regions. In this paper, I focus on the appearance of new weapons and armor and their subsequent acceptance. I argue that the widespread acceptance of arms and armor of new design contributed to the emergence of the political identity of the central Yamato polity as an early state and eventually to the rise of the Japanese ethnic identity. To achieve this goal, I compare the helmets and cuirasses belonging to the elite class and the mass-produced iron arrowheads of Japan with their Korean counterparts, paying particular attention to the standardized techniques of attaching iron plates within the helmets and cuirasses and the characteristic curvature of the arrowheads.

## **Distributing the “Standard” of Mound Construction to Local Elites as an Example of Inalienable Wealth**

Ken’ichi SASAKI, *Meiji University, Japan*

In the middle third century, highly standardized keyhole-shaped mounded tombs appeared first in Nara and quickly spread to many different regions of Japan. The widespread distribution of these characteristic mounded tombs was not a matter of simple diffusion. A fixed construction plan was distributed by the highest-ranking chief of the central polity of Yamato (present Nara) to local elites. Maintaining the same ratio between the length of the whole mound, diameter and height of the circular rear mound, width and length of the frontal mound, and width of the mound at the joint between the rear and frontal portions of the mound, these smaller scale “copies” of the giant keyhole-shaped mounded tombs of Yamato were built in regions far away from the political center. I consider this phenomenon as an act of giving-while-keeping; i.e. those who received a copy of the possession of a chief owed loyalty to the chief. In some cases, a regional elite who received the construction plan of a keyhole-shaped mounded tomb from the central polity gave out a slightly modified plan to a local elite further away from Yamato. In this case, it is possible to interpret that locally high-ranking elites had some freedom to interact with other local elites.

### Panel 29

*Fri 17:00–19:00; KO2-F-174*

## **Questioning Identity: Different Perspectives on Identities in Asia**

Chaired by Julia HOLZ, *University of Bonn, Germany*, Sandra SCHLAGE, *University of Bonn, Germany*, and Rebekka WELKER, *University of Bonn, Germany*

This panel will address identity issues concerning visual and performing arts in Asia. Identity can be perceived from different perspectives: George Herbert Mead defines identity as communication

between the self and the other. Artworks can be seen as mediums of communication, which want to transfer a message to the audience. Creating art as well as presenting and (re-)using works of art express the identity of individuals concerned with these processes. Seeing their artworks and their self-representation in the context of the transcultural activities, the artists have to make artistic choices to impart their identity. Not every aspect of expressing one's identity through art is made deliberately. Being in one's own culture can lead an individual to make artistic choices in an unconscious way, which gives hints about his or her identity.

In this theoretical framework, the panel wants to discuss four case studies. First Waheeda Bano Baloch takes a closer look at contemporary Pakistani queer artists and how they express their identity in their artworks. Also in the realm of global art history, the second paper is presented by Julia Holz, who explores gendered identity through a closer look at the depiction of the body in feminist contemporary Vietnamese Art. Sandra Schlage analyses the expression of identity of present-day Indian performing artists in South India. Finally, Rebekka Welker shows how pictures of India in missionary journals (re-)present the identity of the editorial office of the Basel Mission.

### **Queer Identity: The Case of Contemporary Pakistani Art**

Waheeda BANO BALOCH, *University of Sindh, Pakistan; University of Bonn, Germany*

Pakistani society has religious limitations and openly discussing subjects having any of the aspects of LGBT is considered as a taboo. There is existence of an extremist approach in some segments of the society, not only that but the political and religious systems of the country and the moral obligations of the society do not permit any discussions about sexual orientation of a person or a group of people. However, queers exist as a hidden segment in the Pakistani society or in culture. Unlike common people, artists are considered as liberal and elite class of Pakistani society, some of them share their queer identity through their art practice. Not only that, but some of them openly speak/defend/discuss LGBT and Queer. This article is meant to trace the 'queer identity' as seen in Pakistani art, it will also discuss the life and works of queer artists in the country. The artist works will be explored in context with the sexual politics and as a seeker of artist's identity in Pakistani society. Anwar Saeed is a mainstream artist, he remained a rare example in the Pakistani artist circle who exposed his queer side through his work. This article will not only shed light upon Saeed's work but it will also include younger generation of the contemporary artists representing their queer identity in their work. Mohammad Ali is a bold and vocal artist who speaks about his identity as a queer artist, his work has remained quite controversial in context with Pakistani society which will be taken in account during the discussion of queer in Pakistani art.

### **Identity Challenged: The Body in Contemporary Vietnamese Art**

Julia HOLZ, *University of Bonn, Germany*

In artistic representations, the human body builds the central point for gender identity. Art, which can be seen as a result of cultural practice par excellence, is able to demonstrate us impressively how gender roles are defined and transformed. Hence, the examination of contemporary art should be an important part of today's Gender Studies. Traditionally, the art world was, at least in the so-called "Western world" a field mainly dominated by men. This changed radically during the 20th century, since women on a larger scale found access to the art world as active artists. Since the emergence of feminist art, the representation of the female body has changed significantly. The female body from then onwards was not anymore the erotic female nude designed for the mainly male beholder's gaze, instead it was fundamentally questioned. Until today, this involves topics such as feminine ideals of beauty, sexuality and different gender roles and their attributions.

Because of the history of the field of Gender Studies, the focus in Art History was on women's body representation and the mostly negatively connoted male gaze. Also in Vietnamese Art history, women artists mostly have been neglected, still it is important to have a wider agenda and look at body presentations of different genders. How do today's Vietnamese artists represent the body and thus different gender roles? How do contemporary artists in Vietnam question and challenge concepts of homosexuality, heterosexuality etc. What issues are addressed regarding gender in the broadest sense?

### **Identities of Bharata Nāṭyam Dancers in Tamil Nadu at the Beginning of the 21st Century**

Sandra SCHLAGE, *University of Bonn, Germany*

Bharata Nāṭyam is the most popular of the eight classical dances of India. Today's Bharata Nāṭyam roots in the dance of the *devadāsīs*, who are better known as temple dancers, and was developed in the Kaveri Delta region around Thanjavur. The dance gained its present form mainly during the so-called „revival“ throughout the middle of the 20th century. To make the dance acceptable to a wider audience, especially to the middle and upper classes, revivalists introduced changes in the dance form itself as well as in the social setting of the dance. This paper discusses the identities of Bharata Nāṭyam dancers in the 21st century. Most of the research on Bharata Nāṭyam was focused on the dance community in Chennai. Therefore, this paper analyses the identities of dancers in the Kaveri Delta region, where this art form originated (in comparison to Chennai). The core material for this research was obtained during fieldwork in Tamil Nadu from 2009 onwards.

The identity of the dancers is discussed on the basis of the dance style, which includes dance technique, and the themes depicted. Another focus is the social identity of dancers, teachers and institutions involved. The identity of the dancers is manifested in the aesthetics of the dance, expressed in costumes, make-up, staging and the reference to Sanskrit manuals. The final topic discussed is the dancers' attitude towards religion, tradition and innovation.

### **Identity and Alterity in the Pictures of the Basel Mission, Shown in the Evangelische Heidenbote from 1859 till 1863**

Rebekka WELKER, *University of Bonn, Germany*

Identity and Alterity is normally created by the subject itself and by other subjects responding to him. Identity can be built by seeing at the other and talking about the other. Pictures are also vehicles of such a communication, which speak differently than words and can mirror concepts of identity and alterity.

In this paper, I want to analyse the concept of alterity, which is given in the pictures of the "Evangelische Heidenbote" to the Indians depicted, and what does this say about the communicated identity of the Basel Mission and its readers.

This monthly magazine was published by the inspectors of the Basel Mission, a missionary society modeled after the "Deutsche Christentumsgesellschaft". The purpose of the magazine was to raise money for the oversee missions by showing the mission progress in this country. Furthermore, the publication wanted to appeal to and potentially recruit new missionaries, which came notably from the South of Germany. Some pictures are signed by the artist and Quaker Joseph Austin Benwell (1816–1886), who travelled through India in the 1840s. His pictures are shown in the HB especially from 1859 to 1863, the second phase. His pictures give the Indians an identity, which oscillates

between the exotic elements for which the Indian culture was known in Europe and elements, which are part of the protestant identity. They show a collective identity of Protestant Christianity.

But also graphics from different ethnic groups were shown in the Heidenbote, which were made after photographs taken by missionaries themselves and show an ethnic identity. Pictures of mission stations show a material identity of the Basel Mission.

### Panel 30

*Fri 17:00–19:00; KO2-F-175*

## **Collecting China**

### **A Handscroll in the Former Collection of Pan Shicheng (c. 1804–1873), Legendary Merchant and Connoisseur from Canton**

*Xiaoxin LI, SOAS University of London, United Kingdom*

The Durham University Oriental Museum in England is the home to over 10,000 objects of Chinese art and archaeology. During the re-cataloguing of the collection in 2012, a handscroll was found to be associated with Pan Shicheng (c. 1804–1873), a merchant from Canton. One of the wealthiest and most powerful men in Canton in the late 19th century, Pan was well-known for his luxurious mansion which housed a magnificent collection of epigraphic materials and works of art. He mysteriously went into bankruptcy around 1873, leading to a dramatic deconstruction of his mansion as well as his collections. The paintings, in particular, were dispersed without comprehensive knowledge of what had been in the collection.

The handscroll in the Oriental Museum, depicting four quails in an autumn waterscape, is attributed to Ming dynasty artist Bian Jingzhao and bears two of Pan's personal seals amongst a few others. It had been bought by Dutch Sinologist J.J.L. Duyvendak (1889–1954), whose daughter donated the object to the museum in 1958. Starting from an examination of this painting and its journey to Durham, this paper attempts to build a bigger picture of Pan's collection of works of art, drawing on information from various sources. There are two primary purposes of this paper, firstly, to highlight the importance of reviewing old cataloguing records in museum research; secondly, to rediscover the cultural life of a legendary figure of the Canton merchant class, thus to promote scholarly research into the personal aspects of the Canton Trade.

### **From Gathering to Research: Chinese Objects of the First Third of the Nineteenth Century in the Collections of the Museum of Anthropology and Ethnography**

*Polina RUD, Peter the Great Museum of Anthropology and Ethnography, Russia*

The report focuses on one of the Chinese collection of the Museum of Anthropology and Ethnography of the Russian Academy of Sciences. This collection was brought to the museum in 1831 by Colonel General Staff of the Russian Empire Ladyzhensky. For many generations of ethnographers and museum professionals, it can serve as a model of an integrated approach in the selection of information about the country and the description of ethnographic materials. The result of direct observation in Beijing, in the hands of researchers has appeared a whole range of complex materials: Chinese ethnographic and decorative art objects, illustrative materials and diary entries. There are not many such complete collections in the world, affecting the quantity and quality of the gathered

materials. As a result, the study of these materials and the diary was able to attribute things, set the time and place of its purchase, not only from the collection of Ladyzhensky, and follow the methods of comparison and analogy, to investigate the provenance of things from other collections of MAE RAS.

### **Collecting Early China: The British Museum and The Karlbeck Syndicate (1930–1934)**

Valérie JURGENS, *Independent Scholar, Zurich, Switzerland*

History of archaeology, not merely archaeology itself has become an important subject in contemporary scholarship. This paper presents a study for the British Museum on the Karlbeck Syndicate objects purchased in the 1930s through a collector's consortium responsible for the institutionalization and the foundation of early Western scholarship on Chinese art.

Orvar Karlbeck (1879–1967) was a Swedish railroad engineer working in Huai Valley, China. He developed a scholarly interest in collecting and studying the local archaeological objects he bought at local markets. In the early 1930s, the Museum of Far Eastern Antiquities in Stockholm engaged Karlbeck to purchase ancient objects on behalf of a select group of European museums and private collectors. A syndicate was formed.

The British Museum acquired many Bronze Age weaponry, mirrors, belt-hooks, chariot and horse-fittings and archaic jade. Quite a novelty subject and new to scholarship.

Not only gives this defined collection an extraordinary insight into the British Museum's collecting history but also holds important archaeological data. Throughout my research on the syndicate, much based on archival data, I was able to trace the provenance of a number of objects. The conclusion is published (*The British Museum Magazine*, Issue 76: Autumn 2013).

My ongoing research is to view the objects as important messengers in current debates on the intercultural in early Chinese material culture and the affiliations of technology, regional and decorative styles that look beyond the historical and cultural borders.

### **Study on Robert van Gulik's Appreciation and Collection of Chinese Calligraphy and Painting**

SHI Ye, *Shanghai Normal University, China*

Dutch Sinologist Robert van Gulik dedicates all his life to studying Chinese culture. He is not only a pioneer in the study of ancient Chinese Sexology, lute and Gibbon, but a connoisseur of Chinese calligraphy and painting. He published several monographs including *Scrapbook for Chinese Collectors*, *Mi Fu on Ink-stone*, *Chinese Pictorial Art: as Viewed by the Connoisseur* and so on. He proposed to see Chinese pictures through Chinese eyes and include the appreciation of four treasures of the study and painting mounting into that of Chinese calligraphy and painting. He preferred to collect Chinese art works according to his own interests rather than concern too much about their authenticity. More importantly, he observes the Chinese art circle from his Western point of view and finds some long-standing ills in it such as being too obedient to conventions and being pretentious, enduring forgery unreasonably and even taking part in it themselves. From 1930s, Gulik began to collect Chinese art works and built a big collection gradually. His art collection is heterogeneous, often with prefaces and postscripts. Moreover, he esteems the present over the past and prefers the art works of his Chinese contemporaries.

**Saturday, August 26, 2017**

Panel 31

*Sat 09:00–11:00; KOL-F-101*

**Arts for the Empire: Political Expansions, Cultural Encounters, and Imperial Representations in China**

Chaired by Yu-chih LAI, *Princeton University, USA*

What constitutes an “empire?” Regardless of the debates about its complicated definition, one may agree that one of the most important and common features of an empire is a multiethnic and multicultural state resulting from the expansionary nature of its political entity. In other words, empires are typically formed from diverse ethnic, national, cultural, and religious components. In this regard, we are very interested in art-making as one of the most sophisticated cultural activities that help define an emerging empire—how art inevitably reflected, or was affected and governed by the very nature of the empire’s evolutionary progress. Therefore, this panel intends to explore different cases throughout Chinese history in an effort to identify how the arts made for the imperial ruling class, its court, the surrounding elites, or even directly for the institutional governing entities have dialogues or interactions with the different cultural components within but also outside, the empire. Most importantly, how did the arts, which resulted from these cultural exchanges envision, represent, or even disseminate the imperial image? This panel consists of five papers with discussions ranging from calligraphy from Tang Dynasty, printing culture from the Ming Dynasty, enamelware from the Qing Dynasty, Chinese-style garments in the Qing court, and also the illustrated regulations for court ceremonies in the Qing Dynasty.

Different from a conventional panel format, we would like to have a roundtable discussion after short presentations by 5 paper-presenters. A focus on the relationship between art productions and the nature of empire will be addressed across different case studies.

**Regulating the Empire: A Study on Illustrated Regulations for Ceremonial Paraphernalia of the Qing Dynasty**

Yu-chih LAI, *Princeton University, USA*

In 1750, there are several projects of image-compilation were embarked upon by the court; namely *Official Tributes* (*Zhigong tu* 職貢圖), a visual documentation of the peoples the Qing empire ruled (both physically and symbolically), *Album of Birds* (*Niao pu* 鳥譜), an encyclopedic collection of images on birds, and *Album of Beasts* (*Shou pu* 獸譜), featuring zoological depictions of animals in the world the emperor ruled both physically and philologically, and most importantly, *Illustrated Regulations for Ceremonial Paraphernalia of the Qing dynasty* (*Huangchao liqi tushi* 皇朝禮器圖式), a pictorial illustrations of every aspects of the court life including hats and robes worn in different occasions, ritual vessels, imperial household insignia, astronomical instruments, military uniforms and weapons, etc. All of them were initiated around the same time, i.e., 1750, share very similar album-leaf format, and all took more than 10 years to finish. Of even greater import is the fact that all these productions display the impact of globalization processes occurring during the 18th century, especially in terms of the rewritten style, pictorial elements, and image-making practices from Europe. I have discussed the cases on *Official Tributes*, *Album of Birds*, and *Album of Beasts* in my previously published papers.



Therefore, this paper will focus especially on the production of *Illustrated Regulations for Ceremonial Paraphernalia of the Qing dynasty*, and ask the core concern of my research: the relationships between images and governance at the Manchu court, and the ways in which these links played into the Qianlong emperor's vision of "world" and "empire" in dialogue with the traditional rhetoric of Chinese politics.

### **More than Writing: Efficacious Words, Decorative Scripts, and Cross-Cultural Encounters in Tang China**

Hui-Wen LU, *National Taiwan University, Republic of China*

This paper examines the many ways in which decorative scripts functioned as religious, political, and cultural agents for the Tang empire (618–907). Despite their long history in China, decorative scripts (characters deformed or embellished with decorative elements in order to set them apart from ordinary writing) underwent a revival in popularity and a transformation in meaning during the Tang. I will look into their diverse forms, including the "flying-white" (*feibai*) script and the various embellished seal scripts, their contents of writing, their functions in Buddhist practices and imperial court rituals, and their possible connections with Sanskrit and Arabic writings. Some of the most compelling examples survive in Japan, suggesting broad impacts across East Asia. The complex web of cross-cultural encounters and transformations during this period will also be examined.

### **The Making and Reinvention of the Dijian tushuo 帝鑑圖說 for the Empires**

Li-chiang LIN, *National Taiwan Normal University, Republic of China*

This project will investigate the reinventions and codifications of the Chinese woodblock printed book *Dijian tushuo* 帝鑑圖說, with a focus on its reprint and appropriations in the 17th century Japan. The *Dijian tushuo* (Illustrated Arguments of the Emperor's mirror) was compiled in 1572 under the supervision of Zhang Juzheng 張居正 (1525–1582) as the primer textbook for the Ming emperor Wanli 萬曆 (r.1573–1620), who was then only 10-year-old in Chinese count. My previous studies have solved the problems relating to its compilation process and, revealed, behind the facade as a textbook, the real agenda of its maker Zhang Juzheng. This book then served as the foundation for ruling of a great empire in the first decade of the Wanli period. Originally a hand-painted manuscript, the *Dijian tushuo* was made into woodblock-printed books since 1573. These books were so popular that many different editions were still extant today. They were widely circulated and even got transported to Japan and France in the following centuries. The Japanese versions of the *Dijian tushuo*, (*Teikan zuetsu* in Japanese) both in books and paintings were the main subject for investigation. I will examine the Japanese reprints in order to understand how the content of the *Dijian tushuo* was changed, reproduced, and later utilized as the new repertoire for the Kano school to create the *Teikanzu* 帝鑑圖 paintings, and how these *Teikanzu* paintings eventually found their ways into the ever-changing political arenas of the 17th century Japan; Lastly, how the content of the *Teikanzu* was re-codified into the native knowledge systems of the Japanese paintings.

### **Cultural Contending: Kangxi Painted Enamelware as Global Competitor**

Ching-fei SHIH, *National Taiwan University, Republic of China*

The importation of painted enameling from Europe spurred the development of painted enamels at the Qing court during the late Kangxi era. The Enameling Atelier of the Office of Imperial Manufactories applied the new art form to at least four distinct media (bronze, glass, porcelain, and Yixing stoneware). Guided personally by the emperor, the atelier diligently experimented with new

raw materials and technologies to create the distinctive category of imperial painted enamel. By reexamining the Western-style elements and documentary evidence of painted enameling at the Qing court, this paper argues that use of painted enameling by the imperial ateliers did not merely stem from what previous studies have interpreted as the imperial fascination with a new art form, but was in fact a serious attempt on the part of Emperor Kangxi to surpass the painted enamels of Europe and the traditional overglaze-enameled porcelains developed in the Ming dynasty. It shows how a newly established empire managed its ruling by cultural contending and creating a new art form (painted enamelware) as global competitor.

### Panel 32

*Sat 09:00–11:00; KOL-F-104*

## **East Asian Archaeology**

### **Across the Sea: The Newly Discovered Wa (Ancient Japan) Armours and Helmets in the Southwestern Part of the Korean Peninsula**

*Ariane PERRIN, The Centre for Studies on China, Korea and Japan, France*

A great number of almost identical artifacts have been discovered at burial sites associated with the Kaya entities (AD 42–562) on the Korean peninsula and those of the Kofun period in Japan, so much so that earlier studies could not identify for certain the manufacturing place of some of these artifacts: swords, armours, helmets, horse equipments, iron ingots and pottery. The evolution in metal manufacturing style and techniques is now better understood in light of recent archaeological excavations in Korea and Japan, as well as the characteristics of Kaya (vertical iron plates with scroll and bird patterns) and Wa (horizontal-bands with triangular plates) armours.

While an important number of Wa-style armours and helmets were unearthed in recent years (2006, 2011, 2012–2013), mostly in southeastern Korea in areas connected to the Kaya entities in the Nakdong river basin, similar artifacts were found in stone-lined burial sites in southwestern Korea. This paper will show how these findings reveal a new aspect in the nature and extent of exchanges between the various polities that coexisted in the Korean peninsula during the Three Kingdoms period (57 BC–AD 668). It will also question if there is any relationship with the keyhole-shaped tombs of the Yöngsan river basin in South Chölla province that emerged during the same period (5<sup>th</sup>–6<sup>th</sup> centuries AD) in southwestern Korea.

### **An Outstanding Painting on Hemp in the Guimet Museum Collection: The «Archeological Conservation» Contribution**

*Valerie ZALESKI, Guimet Museum, France*

*Violaine GARCIA, Independent Conservator, Montreuil-sous-Bois, France*

Among the portable liturgic paintings from the Manuscript Cave in the excavated site of Mogao-ku near the oasis of Dunhuang (in the outer limits of the Chinese empire in Gansu) a painting on hemp has been recently restored and has aroused many issues. This quite large painting has been dedicated and is dated from the tenth Century. It is peculiar by its well executed technique and the use of a wide range of colours, some of them expensive, which is contrasting with the rudeness of its material support. The issues brought by this paradox of a somehow expensive ritual object made in a context of

paucity, and of the use and the meaning of this piece regarding its religious setting will be explored in the light of an archaeological approach.

This painting reached us in a remarkable condition of presentation, however its conservation has been compromised by the fragility of the pictorial coat's adhesion and by the canvas's lack of cohesion and losses. A conservation treatment was necessary to stabilize these alterations and allow the first exhibition of the painting. In depth study of the alterations and diagnosis revealed specific values attached to the object, which in turn led to define the main goal of the interventions: preserve all the existing informative potential. In consequence, specific intervention's choices were directed towards limited treatments and extensive documentation. The project was successful notably thanks to collaboration between painting and textile conservators.

### **Decorated Tombs in Southwest Japan: Behind the Identity and the Socio-Political Developments of the Late Kofun Society in Kyūshū**

Claudia ZANCAN, *Leiden University, the Netherlands*

The interactions among two or more cultures have always had a great importance for what concerns archaeology, since the influences these have had on material culture have often triggered intrinsic processes within the society. As a consequence, a new tradition would have been created where it is not possible anymore to recognise what is a foreign element and what is an autochthonous one.

In the case of the Japanese archipelago, the relations between the Kyūshū Island and the southern part of the Korean Peninsula led to a material culture, which shows the different natures, these relations had. Furthermore, these relations triggered some socio-political processes, which led to a political hierarchy reflected especially on the development of the mortuary architecture of the mounded tombs typical of the Kofun Period (250–710 CE).

Taking a different approach, the Kyūshū Late Kofun Period decorated tombs (475–710 CE) are here analysed as specific case study of a shared element between the Japanese and the Paekche cultures. I here argue that the data gathered from the 21 sample sites from Fukuoka and Kumamoto prefectures, can show new information regarding the Late Kofun society in Kyūshū.

Are these decorated tombs a mere copy of the Korean examples, or a completely indigenous innovation? Or can we talk about a new tradition made by the combination of the two? What the differences in style and motifs chosen can tell us about the identity behind these Kyūshū decorated tombs? Can they show any evidence of Renfrew's (1986) Peer Polity Interaction theory?

### **From "Picture Coins" to "Real Money": Art and Archaeology in Early Japanese Currency**

Ethan I. SEGAL, *Michigan State University, USA*

For many years, standard narratives of Japan's early monetary history held the *Wadō kaichin*, a coin produced in 708 C.E., to have been the first government-issued currency. They often associated coin production in that year with a series of new political, social, and military institutions known as the Taika Reforms, which included a Chinese-style "equal fields" system of landholding, legal articles and government ministries derived from Tang models, a conscript army, and the creation of Chinese-style capital cities. However, this understanding was problematic for at least two reasons. First, written sources refer to coins being used in the archipelago prior to *Wadō kaichin*. Second, why would the court have waited until the early eighth century to produce currency when the other Taika Reforms were implemented in the late seventh century?

Archaeological discoveries over the last two decades have helped scholars to solve these problems and rethink our understanding of Japan's early monetary history. They have provided new evidence that earlier coins, known as *Fuhonsen*, were actually the first government-issued money. Collectors had known of these coins for years, but their production dates were in question. In addition, elements of their design led some scholars to dismiss them as "good luck" charms rather than money. This paper draws on archaeological excavations and art historical analysis to demonstrate how new approaches to these coins can help us better understand the Taika Reforms, early Japan's obsession with Chinese models, and important lessons that the government learned about economic policymaking.

### Panel 33

Sat 09:00–11:00, KO2-F-152

## **New Insights into Anthropomorphic Masks of Central Asia**

### **Anthropomorphic Mask-Faces of the Sayan-Altai Region in Bronze Age: New Imaging and Tracing of Karakol Burial Mounds**

Alexander PAKHUNOV, *Russian Academy of Sciences, Russia*

One of the outstanding sites of the Sayan-Altai region during the Bronze Age are the burial mounds of Karakol (Altai). In the small village of Karakol in the mountainous part of the region stone cists have been found covered with diverse images, including some worked in paint. The slabs bearing petroglyphs were re-used, re-arranged on their sides in graves and paintings were made above the petroglyphs in red (ochre), black pigment (soot) and in white made by carving of a dark surface. It is obvious that the rock art panels were intentionally used as building material, they were utilized for grave construction and the position of earlier images was ignored completely.

To make digital tracing we have used a technique based on the combination of RTI photography and DStretch to enhance colors that allows us to make completely shadowless image used to delineate shapes as well as estimate the distribution of the occasional drops. For preparation of the red paint artists used a raw material from various sources. They used tools with different width; wider tools used for the red line that was made around the perimeter of the cist, whereas for the detailed work on the mask of one of the figure they used a very thin brush to depict teeth in slightly open mouth.

### **Masks in the Crafts and Rock Carvings (South Siberia, Central Asia and Far East)**

Ekaterina DEVLAT, *Russian Academy of Sciences, Russia*

Masks are almost the essential element in traditional cultures and understanding of their presence and distribution often depends on the preservation of the material. Their production from degradable materials makes limits in estimation of their real role and availability. The favorable examples of the masks traditions come from the rock art sites. Petroglyphs of South Siberia, Central Asia and Far East make it possible to trace back their role as far as Neolithic Period for the Far East and Northern China. The locations of rock art, even those that are well known, have a huge potential for further research and may reveal a lot of information when modern methods are applied. Ongoing studies are supported by Russian Foundation for Humanities and Universities research programs at the locations

of Sikachi-Alyan on the Amur River and Sheremetyevo on the Ussuri River (Russia). Their new unique anthropomorphic masks were revealed and modern methods of documentation (RTI, photogrammetry, etc) made it possible to expand our knowledge on art tradition and its landscape context.

For South Siberia and Central Asia rock art carvings of masks, stelas decorated with masked fantastic creatures and painted personages in masks from grave cists are dated mainly to the Bronze Age. Their details and context are important being a reliable data for dating back ceremonial practice with using special costumes and masks.

### **Anthropomorphic Masks in Medieval Art of Central Asia**

Galina KOROL, *Russian Academy of Sciences, Russia*

At the turn 1<sup>st</sup> to 2<sup>nd</sup> century AD in the decorative arts (toreutics small forms) of the nomads of Central Asia and their neighbors there is an interesting phenomenon of anthropomorphic masks. They come in varieties of relatively realistic (group 1) and conventional, stylized, sometimes terio-anthropomorphic monsters (group 2). They are present on pendants in the shape of human faces, there are images (sometimes in combination with floral ornaments) on pendants and plaques of different forms. The highest concentration of these finds for the Central Asian region was recorded in the Sayan-Altai region.

Metal products for horseman and his horse ammunition, decorated with similar motifs, attached them special protective and auspicious function. Floral ornaments on some objects enhance the function of masks. This underlines the profound meaning of these decorated objects - they give support to the horseman and in addition to the protection a quality of strong vitality. This corresponds to the traditional world outlook ideas of the Turkic peoples living in many regions of Central Asia in the Middle Ages.

Medieval inhabitants of the Sayan-Altai lived surrounded by the monuments of ancient times, including stone sculptures with anthropomorphic masks of the Bronze Age. A significant number of them are concentrated in the Minusinsk Basin in the Middle Yenisei. It can be assumed that the appearance of the medieval miniature masks in iconography, transmitting the image of the Hindu and Tibet mythology, as the decor ammunition of the horseman has become a fertile ground for adequate perception. Medieval images were a continuation of the tradition of honoring anthropomorphic masks by the local population.

#### Panel 34

*Sat 09:00–11:00; KOL-E-18*

### **Authenticity and the Art Market in China 1600–2000**

Chaired by CHIEN Li-kuei, *The Hong Kong Polytechnic University, Hong Kong*

Discussant: Nicole CHIANG, *The Museum of East Asian Art, United Kingdom*

Questions about the authenticity of artworks are inextricably linked to questions about their market value. From the late Ming dynasty down to the present, buyers and sellers of artworks have sought to discern signs of authenticity in the works they bought and sold, while forgers have with equal

assiduity sought ways to replicate these signs in their own productions. The particular features of artworks that can be taken as signs of authenticity are determined not only by their epistemic value for determining original date and authorship, but also by the aesthetic preferences of the art market in a given historical context. The history of forgeries thus offers us insights into the shifting taste of successive generations of art consumers, as well as the opportunity to reevaluate traditional scholarly understandings of the styles of particular artists or periods.

This panel examines how artists, dealers, scholarly critics, connoisseurs, publishers, collectors, and forgers operated within economic systems of production, circulation and consumption. Papers by Li-kuei Chien, Lei Xue, and Ching-ling Wang focus on art production and the art market during the seventeenth century, a key period for the development of China's commercial economy in general and the commercial art market in particular. As a whole, our panel draws attention to the continuities and discontinuities in art markets and practices of forgery across historical time.

### **Traces of Authenticity: Seventeenth-Century Forgeries of Wen Zhengming's Calligraphy in Clerical Script**

CHIEN Li-kuei, *The Hong Kong Polytechnic University, Hong Kong*

Wen Zhengming, the most influential artist of the mid-Ming, left abundant calligraphic works in the standard, running, and cursive scripts. He produced far fewer works in clerical script, primarily as titles or colophons for scroll paintings. His clerical script style made use of straight, solid brushstrokes in the Yuan dynasty clerical script tradition, a style that fell out of favor during the seventeenth century when a more expressive style of brushwork for clerical script came to be preferred.

Forgeries of Wen Zhengming's calligraphy produced for the late Ming and early Qing art market reflect these changing aesthetic preferences. Wen's standard and running script calligraphy continued to have market value in their own right, but the market value of his clerical script calligraphy derived primarily from its ability to serve as a symbol of authenticity for the paintings to which it was attached, especially if the presence of such a colophon was mentioned in published catalogues.

In this paper, I discuss a number of late Ming and early Qing forgeries of Wen Zhengming's clerical script attached to forgeries of paintings by Wen's contemporary Qiu Ying. The calligraphic styles of these colophons reflect both Wen's own clerical script style and the influence of early Qing taste. I argue that modern views of Wen Zhengming's clerical script have been fundamentally shaped by these peculiarities of the seventeenth-century art market and the types of forgery that this market encouraged.

### **Marketing the Masters: Revision and Consumption of Calligraphy in the Late Ming**

XUE Lei, *University of Oregon, USA*

The publication of the *Jade-Smoke Hall Compendium of Model Calligraphy* (*Yuyantang fatie* 玉煙堂法帖) in 1613 marks a turning point in the calligraphic culture of early modern China. Compiled and edited by Chen Huan (1565–1626), a member of the local gentry of Haining (in today's Zhejiang Province), the compendium reproduces works from alleged pieces of the Han dynasty emperors to those of Zhao Mengfu (1254–1322), presenting a comprehensive survey of the history of calligraphy. Its vision and approach distinguish it from other contemporary publications of its kind, which mostly focused on

replicating works in private collections. By contrast, Chen's ambitious project omitted works that he was proud of possessing, such as a copy of Wang Xizhi's *Preface to Orchid Pavilion*, and included many

re- carvings and spurious copies. The selection and publication, however, was endorsed by Dong Qichang (1555–1636), the most influential calligrapher and connoisseur at the time. It is not a coincidence that Dong also published a calligraphic compendium that would later attract criticism for its inclusion of numerous controversial pieces. This paper argues that the characteristics of these compendia must be understood in relation to the contemporary popular culture and publishing enterprise of the lower Yangtze region: when set in this context, they reveal how calligraphic knowledge was adapted through the mediation of cultural authority to meet new consumer demand.

**“Fakes” as Educational Materials: The Study Collection at the Museum of East Asian Art, Bath**

Nicole CHIANG, The Museum of East Asian Art, United Kingdom

The definition of ‘fakes’ can alter through the shifting perceptions of historical understanding as well as the movement of objects. Their status and function can change in different circumstances and contexts. The study collection at the Museum of East Asian Art in Bath consists of some two hundred objects including authentic ceramics as well as copies and imitations. The objects were mostly assembled by the art dealer Bluett & Sons and the collector Sydney Smith in the UK in the 20th century. This study focuses on how, when encountering new types of objects in the market and new studies in the field of Chinese ceramics, this London art dealer and this collector equipped themselves with better knowledge by actively acquiring and studying ‘fakes’, which might not always be made with the intention to deceive in their original contexts. The paper shows that studies of fakes require both global and localised approaches, determined not just by art-historical conventions.

**Distinction: The Practice and Legacy of the “Album to See the Large within the Small”**

WANG Ching-ling, *Rijksmuseum, Amsterdam, the Netherlands*

The *Album to See the Large within the Small*, now in the collection of the National Palace Museum, Taipei, comprises reduced copies of twenty-two famous paintings from the Song and Yuan dynasties. Eighteen of them are accompanied by Dong Qichang’s (1555–1636) colophons, the writing covers his connoisseur opinion regarding these paintings, his evaluations of these masters, his discussion of the origins of their styles, and the collective history of these famous paintings. It is important source material for us to research seventeenth century painting history.

This article discusses issues related to the *Album to See the Large within the Small* how did it influence the orthodox school painters around Wang Shiming including his relatives, friends, and pupils, particularly Wang Jian (1598–1677), Chen Lian, Wang Hui, Wu Li (1632–1718), Wang Yuanqi (1642–1715) and their pupils? What roll has the album played among this orthodox painters’ group as

distinct from the other painters? What does this album mean in the lineage of the painting of the orthodox school? In order to answer these questions, this article first reconstructs the situation when each of the orthodox school painters was making their own *Album to See the Large within the Small* or something similar. I also argue that these painters used it as a secret painting manual and its circulation within their society was central to their group identity.

Panel 35

Sat 09:00–11:00; KO2-F-174

## **Prehistoric Interactions and Early Material Culture**

### **Jade Technologies and Raw Material Exchanges in Prehistoric Northeast Asia: An Archaeological Study of Nephrite Accessories**

TANG Chung, *Chinese University of Hong Kong, Hong Kong*

As gold is for the West, jades have been one of the finest symbolic vessels in the East since prehistory. Jades are a collective term applied to compact aggregates of either of two minerals, nephrite and jadeite. In recent years, a large amount of nephrite accessories have been excavated from Neolithic-Bronze Age archaeological sites in Northeast China, Cis-Baikal and the Russian Far East. Rings and disks are the majority of such nephrite accessories. Until now, there was yet to be a comprehensive study of long-distance exchanges and movements of nephrite raw materials, products and production technologies in Northeast Asia. The similarities and differences in their geological sources, production history and contexts of use pose important questions for how symbolic use of nephrite dispersed and evolved in Northeast Asia.

Two major systems of nephrite drilling technologies in prehistoric East Asia have been proposed, each with distinct but also regionally overlapping geographical distributions. Largely in the north is Semenov's hypothesized drilling device in the Lake Baikal region, of which Professor Tang has observed evidence in Heilongjiang, Inner Mongolia and Jilin. This largely overlaps with the distribution of rings and slit rings made from white translucent nephrite in Northeast China, but not completely. Further south is Prof. Tang's reconstructed rotary machinery, of which evidence is seen from Inner Mongolia and Liaoning to Java Island in Southeast Asia. The latter technology was reconstructed from the *in situ* context of stone bearings and their spatial relationships to ring products in prehistoric jade workshop sites. Tang's proposed high-speed drilling technology can mass produce successively smaller nephrite rings of near perfect circles from a single piece of raw material, which contrasts with the relatively irregular rings made by Semenov's hypothesized drilling technology.

### **A Study on the Guqin Image on the Bronze Mirrors' Ornamentation during the Han Dynasty**

Mei-Yen LEE, *National Pingtung University, Republic of China*

The guqin is the most important musical instrument appearing on the Chinese bronze mirrors' ornamentation. Since the Han dynasty, there were many pieces of bronze mirror ornamentation on which the legendary Boya plays Guqin appears. Boya always sits with the King Father of the East, the Queen Mother of the West, and Yao and Shun who are the famous gods and saints. It is worth discussing why the guqin was such a dominant musical instrument during the Han dynasty. Why was Boya esteemed to the point of deified status by the people during the Han dynasty? Did the guqin music have the social function of entertaining the gods during the Han dynasty? At the same time, the author also aims to determine the transformation of the guqin's shape during the Han dynasty by tracing the diagram of the bronze mirrors' ornamentation. In addition, the author compares the similarities and differences with other guqins which were excavated from the unearthened tombs during the period from the Warring States to the Han dynasty. Finally, through the above discussion, the author will provide a detailed illustration of the guqin's shape during the Han dynasty, and indicate the guqin's cultural significance during the Han dynasty.



## **Prehistoric Interactions in Xinjiang: A Re-Evaluation of the Bronze Age Remains in the Pamir Region**

Marcella FESTA, *Ca' Foscari University of Venice, Italy*

Chinese Xinjiang, located on the “Silk Road”, became a strategic region for east-west exchanges as early as prehistory. Its role in this system of interactions is reflected in the archaeological remains of early cultures, whose indigenous developments and external influences are often difficult to distinguish.

Among the diverse cultural regions in Xinjiang, the Pamir area is one of the most interesting: although the excavated remains dating back to the Bronze Age are few in number, they are of high significance for the understanding of the prehistory of Xinjiang and Central Asia, showing similarities not only with the steppic tradition of Andronovo (ca. 2000–900 BCE), but also with the Chust culture of Ferghana (I millennium BCE).

Taking a multi-comprehensive approach, including paleoenvironmental surveys, typological studies on the archaeological remains, metallurgical analysis and anthropological examinations, this paper aims to study in detail the Bronze Age remains in the Pamir region. Moreover, by re-evaluating the information in the broader context of Eurasia this paper intends to give a contribution to the understanding of ancient migrations in Central and Eastern Asia.

### Panel 36

*Sat 09:00–11:00; KO2-F-175*

## **Reinventing Traditional Images: Visual Ideologies in Contemporary East Asia**

Chaired by Simon KANER, *University of East Anglia and Sainsbury Institute for the Study of Japanese Arts and Cultures, United Kingdom*

Discussant: Simon KANER, *University of East Anglia and Sainsbury Institute for the Study of Japanese Arts and Cultures, United Kingdom*

This panel brings together four papers that explore how contemporary East Asian artists are reinventing traditional images. It considers a variety of artists, such as participants of the “Jomon Boom” in Japan, producers of landscapes for Chinese websites and online games for children, Japanese pop-artists, and Zen artists across East Asia to understand how established approaches to types of art and imagery are put up for debate and reformulated.

Linking all four papers is the question of the impact of the existing visual ideologies, the creation of new narratives, and the challenge of building new frameworks of seeing and understanding images. How can we understand the fascination with the prehistoric Jomon culture, and what are its effects? How does online landscape art affect ways in which Chinese children see nature? How are Japanese pop-artists combining traditional and contemporary styles, and why? And what is “Zen art” for contemporary Chinese, Japanese and Korean artists? The central questions of this panel’s four papers highlight the diversity of artistic fields in which a revision of approaches to visual images is currently taking place. They also emphasize the interconnections between these fields, as creators of images into a dialogue with tradition, and develop new responses to it.

### **“Booming Jomon”? Prehistoric Material Culture and Its Perception in Contemporary Japan**

Ilona BAUSCH, *The University of Tokyo, Japan*

In the past couple of years Japan has been experiencing a surge of interest in the prehistoric Jomon period (c. 13500–400BC). This paper explores various manifestations of, and motivations behind this “Jomon Boom”, and assesses its extent.

In addition to the well-established archaeological publications, emerging non-academic bestsellers, blogs and “free papers” are reinterpreting Jomon material culture and spirituality for a wider public. Partially, such fascination is fueled by the diversity and vibrancy of Jomon ceramics and clay figurines, first brought to the public’s attention during the 1950s by artist Okamoto Taro. Recent exhibitions attest an increasing number of artists, from veteran Ifurai to a newer generation, channeling Jomon ceramics and clay figurines, from „traditional“ ceramic technology to graffiti or 3-D print art. Moreover, Jomon-inspired themes are also emerging in small-scale crafts and cottage industries.

Local festivals showcasing Jomon cultural aspects are organized by regional branches of the Ministry of Culture to encourage tourism and reinvent local identities, particularly in eastern Japan. For the 2020 Tokyo Olympics, a regional movement promotes Olympic Flame-holder in the shape of iconic “flame-rimmed pottery” from Niigata. Attempts to nominate excavated Jomon sites for National – or even World – Heritage status, are supported in the mass media.

But does this have a broader societal impact, and to what extent does it involve local businesses, artists and/or grass-roots movements who view the narrative of the “peaceful” Jomon and their sustainable life style as a source of inspiration against the harmful effects of modern globalization on society and the environment?

### **Fluffy Trees and Dragons: Forests in Children’s Internet in China**

Annika PISSIN, *Lund University, Sweden*

Landscapes as ideology reveal contemporary cultural values. As sceneries and visualized stories they contain information on about the social practice they are part of. While exerting impact on how a person sees and understands the environment, at the same time landscape art reflects the level of knowledge and relatedness of humans to nature. Moreover, contemporary media and technology shape transmission and consumption of landscapes.

Given the role of landscapes as carriers of ideology and as social practice, this presentation inquires into landscapes that are consumed by Chinese children through contemporary technology, namely the computer and the Internet. Video and online games as well as Internet sites created by adults are a common way of contemporary children in Chinese cities to consume stories. Such online narratives are before all visual, and while partly interactive, background images and landscapes are created by the adult producers of the stories, shaping the imagery of the child.

Analyzing the imagery of two Chinese art websites created for children’s awareness of the environment, and two online games played by Chinese children, this presentation inquires into which ideology we find in the nature landscapes. Based on the theory of landscape art as social practice, and on the assumption that video games and some internet content can be understood as art, the paper shows how nature is portrayed in the landscapes that are embedded in the internet and video games.

### **A Patchwork of Gold Leaf and Manga Outlines: The Invention of Cool Japan's Historic Roots**

Daan KOK, *National Museum of Ethnology, the Netherlands*

'Cool Japan' denotes the global interest in Japanese pop culture in recent decades, and the country's soft power it purportedly gains from it. In recent years, the Japanese government has attempted to capitalize on this interest by actively promoting certain aspects of it, such as anime (animation), manga (comics), cute culture, and pop music idols. Where suitable, however, Japan continues to promote long-time bestsellers of traditional Japanese culture, such as kimono, architecture, and *ukiyo-e* (woodblock prints). This mix of tradition and avant-garde is typical of Japan's two-sided approach to self-promotion, which can be recognized already in its self-portrayal at world's fairs around 1900.

Today, a generation of Japanese contemporary pop-artists mixes tradition and pop culture in their work. This paper takes Tenmyouya Hisashi (b. 1966), Aida Makoto (b. 1965), and Matsuura Hiroyuki (b. 1964) as examples. In their work, the convergence of traditional imagery and techniques on the one hand, and contemporary comic styles and materials on the other, suggests a continuous lineage of artistic sensibility. This promotes the ideological concept of a unique visual culture, while ignoring a long history of artistic exchange with foreign cultural spheres. I argue that attempts to demarcate the boundaries of Japan's visual culture within a globalized art market stem from a desire for recognition of identity, even if it requires a form of self-exoticism that jumbles together a variety of styles and materials that originally had little relation.

### **How Buddha Works: Zen in Contemporary East Asian Art**

Paramita PAUL, *Amsterdam University College, the Netherlands*

In 2016, the Museum Volkenkunde, Leiden, and the Tropenmuseum, Amsterdam, hosted an exhibition entitled "The Buddha". The show included digital prints by Yang Kyung Soo that depict the Buddha as a DJ and rock star. It introduced these prints, categorized by Yang under the heading "Buddha Works", as "new forms of Buddhist art" that are "tolerated more in East Asia than in other Buddhist regions".

This paper explores the work of contemporary East Asian artists focused on Buddhist art, including Yang, Miho Satogawa and Lu Dadong. It argues that rather than the question of "tolerance" we should recognize these artists' contributions to the knowledge, practice and agency of Buddhist art. The paper focuses particularly on the artists' use of "Zen". In contemporary scholarly discourse, "Zen art" is a much-encompassing term that defines types of art in medieval and early modern China and Japan as "pure experience"—both ahistorical and transcultural. Robert Sharf elucidates how the conception of Zen Buddhism as unmediated experience was constructed in late 19th-century Japan. While this conception of Zen Buddhism is now changing, the continued use of the term "Zen art" indicates that this has hardly affected art history. Based on analysis of the work of Yang, Satogawa and Lu, this paper posits that these artists, like their late 19th-century predecessors, are inventing new narratives of "Zen art". It proposes a reconsideration of "Zen art" as a rich field of visual practices in constant communication with other fields of art in East Asia and beyond.

Panel 37

Sat 14:00–16:00; KOL-F-101

## **Buddhist Life and Space**

### **Where Did the Buddhist Monks Live and Translate in Yungang**

Joy Lidu YI, *Florida International University, USA*

From the point view of archaeology, investigation of rock-cut cave-temples requires not just close attention to the cave-temples themselves, the cave structure, composition of the images, the subject matter and iconographic styles, but also requires one to pay attention to the grounds associated with the caves and the surviving remains surrounding the cave-temples. These remains are usually associated with the design, excavation, repairs, as well as with the reconstruction of the cave-temples. Therefore, archaeological discoveries around the Buddhist caves and inventory of the caves themselves are significant components of the systematic investigation of the cave-temples. The archaeological diggings in the Yungang cave complex are good examples. From 1938 to 2011, Japanese and Chinese archaeologists conducted several diggings both in front of the cave-temples in the courtyard and above in the Yungang complex. The archaeological discoveries in front of the caves show that there was no space for any buildings during the Northern Wei, however, above the rock-cut caves, the remains of freestanding Buddhist monasteries with stupas and *sengfang* (residential rooms for monks), in which kitchen tops and adobe sleeping platforms made of earth, were found. These new discoveries not only explained why the Yungang complex does not have *vihara* caves, but also provided scientific evidence on the process of the excavation of Yungang. In addition, the archaeological remains disclose the liturgical functions of different sections in the Yungang complex and the locations where translations took place and Buddhist monks lived.

### **The Experience of Seeing: The Lingyan Temple Luohan Sculptures and Song Dynasty Visual Practices**

Rebecca BIEBERLY, *Oakland University, USA*

In the late eleventh century, the Buddhist temple of Lingyan 靈巖寺 (Shandong province) installed a set of life-size clay *luohan* sculptures in its Banzhou Hall. Not cloistered away, this set was accessible to anyone—from local farmers to traveling high-ranking civil officials. While some visitors may have viewed the sculptures within the context of devotional practice, others might have encountered them while at the temple for non-devotional reasons. This paper investigates the experience of seeing these works through Song dynasty viewing practices, expectations of sacred imagery, and the various protocols engaged during encounters with religious objects. This exploration suggests there were multiple modes of “seeing” during this period, which allowed the sculptures to be understood as both religious objects and as works of art.

Period documents ranging from eyewitness accounts of *luohan* ceremonies to monastic and civil travel diaries reveal numerous factors that shaped educated viewers’ experiences of religious art during the Song dynasty. For some individuals, expectations of a divinity’s efficacy initiated a viewing experience with their actions shaped by religious protocols for interactions with sacred imagery. Others approached religious images through the viewing strategies and social protocols involved with viewing artwork. For still others, “seeing” was formed by multiple factors, allowing for a fluid and shifting experience.

Within this context, “seeing” was not a singular experience for the Song-era audience of Lingyan Temple’s sculptures. It was instead an engagement formed through multiple viewing priorities, which encouraged the works to be understood as more than sacred objects.

### **The Geographic Opening to the Secular Space: The Rise of Buddhist Shuilu Halls and Murals in the Ming Dynasty**

Yi LIU, *Nanjing University, China*

When a religion ceases the straightforward preaching of its purpose its concepts will emerge as the principles governing secular phenomena, the doctrines will translate into customs, and the religious beliefs will turn into demands. The spiritual essence of the religion will ultimately manifest itself in the real world and exist in everyday life in a fragmented way.

In the emergence of the concepts, the spiritual experience constructed by words gradually declines, and the transcendental power re congregates in the devotees’ subjective behavior and desire, and the ordinary life where reality and imagination intermingle becomes the authentic+situation of the concepts. The rise of Buddhist Shuilu halls and murals since the early Ming Dynasty just serves as a demonstration of the authentic emergence of religious concepts.

This research project takes the Shuilu hall of the Pilu Temple in Hebei Province and the mural paintings therein as the object of investigation, and aims at describing the influence of the secularization of Buddhist concepts upon the social culture of late Imperial China via analyzing the space composition of the Shuilu hall and the relation between the pattern of the murals and the Buddhist concepts, comparing the field of the rituals and that of the Shuilu hall, and examining the evolution of religious concepts and their emergence in secular life.

### **The Way of Agarwood: From China to the Korean Peninsula**

Anna S. SHMAKOVA, *Novosibirsk State National Research University, Russia* (presenting)

Elena E. VOYTISHEK, *Novosibirsk State National Research University, Russia*

In many countries of East, South-East, and Central Asia incense has been an essential element of sacral religious ceremonies and domestic sphere since ancient times. During their use national variety of specific incense culture was gradually developed.

One of the most ancient traditions in this field was formed in China. The first period of the blossom of incense culture (香文化 *xiang wenhua*) can be dated by the Han period (206 BC–220 AD), when Chinese territory increased due to new areas in the South and contacts on the Silk Road routes became active.

Rituals connected with Agarwood (lat. *Aquilaria agallocha Roxb.*) arose in China and then gradually spread to the territory of the Korean Peninsula, where in the Middle Ages (approx. 7th century) the “incense burial” ritual (埋香 *maehyang* ritual) was developed. This ritual presumably involves two stages: the ritual burial of aromatic wood in the ground with the aim of “wearing out” and possibly accompanied by kindling, as well as the installation of a stone stele 埋香碑 *maehyangbi* in honor of this event. Both stages could be separated in time by tens and hundreds of years.

On the basis of field work undergone in Hong Kong and South Korea (2015) and also written sources, the authors define the typology of the *maehyangbi* steles found so far in the south of the Korean Peninsula, which reveal their value as important historical, archaeological and epigraphic

monuments, consider a close relationship between the *maehyang* ritual and Buddhism (in particular, with the cult of the Buddha Maitreya), and designate a similarity of cultural and historical processes in the culture of Eastern Asia.

### Panel 38

*Sat 14:00–16:00; KOL-F-104*

## **Chinese and Central Asian Textiles from Han to Yuan Dynasty**

Chaired by Shing MÜLLER, *Ludwig-Maximilian University Munich, Germany*, and Helen PERSSON, *Swedish History Museum, Sweden*

Discussants: Shing MÜLLER, *Ludwig-Maximilian University Munich, Germany*, and Helen PERSSON, *Swedish History Museum, Sweden*

The papers of the panel present recent research in the history of textile art and technology of groups of textile objects, or single textiles, dating from Han to Yuan dynasty, originating from China and Central Asia. Three of the papers deal with textiles in the collection of the Abegg-Stiftung in Riggisberg (Switzerland), while the fourth explores the silk used for the vestments of Benedict XI in Perugia (Italy). Through thorough analysis of the materials used and techniques applied, and meticulous search of traces of use and wear on the textiles, the objects themselves deliver hints to further explorations. This approach, enhanced by scientific analyses, offers a sound and concrete fundament to put the textiles – entire garments and fragments – in a wider context of art and cultural history. This is particularly true for objects with little known provenance, as often encountered in museum collections, but also valid for the historically well-documented vestments in Perugia. The collaboration of art historians, sinologists, conservators and scientists in the exploration of these textiles adds to a holistic understanding of the individual object as meaningful witness of different times and regions and to tracing the exchange of ideas over wide distances.

### **Chinese Jin-Silks with Inscriptions: Witnesses of Social Culture and Beliefs in Han-Period**

Michèle GRIEDER, *Abegg Foundation, Switzerland*

In this paper I plan to shed light on a phenomenon of the Han-period: polychrome woven *jin*-silks with Chinese inscriptions. Such silks could be found in graves along the silk roads in Xinjiang, China, namely in the area of Loulan 楼兰. First excavated by Sir Aurel Stein in 1913 they arouse attention and are still of great interest for art historians and sinologists as recent studies demonstrate. They deliver varied information about social life during Han period. The woven designs in radiant colors show Chinese characters interspersed between motifs of auspicious animals and clouds. The dynamic pattern concepts not only prove the high weaving standard of the time, but also give rich insights into manners and religious beliefs of Han society. The characters appear singly, in pairs or groups or as full sentences, and express personal wishes as request for longevity or blessing for the family. Some texts include Confucian or Daoist thoughts and some even report on historical and political events. The Abegg-Stiftung holds several Chinese inscription silks, of which two examples are displayed in the permanent exhibition. It will be the goal to show the important role of such silks in terms of passing down weaving traditions and social customs. Taking the objects of Abegg-Stiftung as a reference it will be the initial trial to solve the riddles behind the texts in this collection.

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### **The Embroidered Chinese Garment at the Abegg-Stiftung: A New Insight into the Material and Visual Culture of Early Medieval China**

Julia ESCHER, *University of Zurich, Switzerland*

Caroline VOGT, *Abegg Foundation, Switzerland*

The focus of this presentation will be laid on a garment completely covered with embroidery of various motives and enriched with flakes of mica. It was found in China and is currently in the collection of the Abegg-Stiftung. Dated to the 5th to 7th century by carbon-14 analysis, this object presents us with a rare insight into the textile and visual culture of Early Medieval China. Thorough studies of this garment were undertaken in view of its conservation. From a technical point of view, the garment and its individual components offer vast insights in then textile technology. The use of flakes of mica, for instance, is a unique technical feature of this object. When put into context with Chinese art history, the garment raises many questions about the transfer of motives, as well as the hidden meaning behind them. The embroidery not only shows clear parallels to relief decoration found in Southern dynasties tombs, but also reveals inspirations from other visual cultures in Western and Central Asia. It furthermore might also contain references to legends of Immortals, which are well known from Chinese textual sources, but to our knowledge do not appear on any other preserved textile. This garment therefore illustrates the material as well as visual culture of the Southern Dynasties in a new way and helps to further understand cultural contact along the Silk Road.

### **Seventh to Ninth Century Woven Silks with Bold Patterns of Animals and Birds**

Regula SCHORTA, *Abegg Foundation, Switzerland*

Since the 1990s a group of silks woven in weft-faced compound twill, with often brilliant red ground and bold patterns of animals and birds, sometimes paired and often enclosed in medallions, has found more and more attention. Examples have come to light during excavations in the area of Dulan (Qinghai), while others have found their way to Europe already in the Middle Ages where they survived in the Christian cult of relics. From their find context in China and in the West, and with the help of carbon-14 analysis, they can be dated to the 7th to 9th century. This paper tries to give a survey on the meanwhile rather abundant material, but will mostly focus on some extraordinarily large-scale examples in the Abegg-Stiftung collection. Although their provenance – as is the case with most of these silks – is unknown, careful examination leads to the reconstruction of composite objects that seem to have been used as furnishings.

### **The Tiny Motifs Tartar Cloths of the Vestments of Benedict XI in Perugia**

Maria Ludovica ROSATI, *Independent Scholar, Turin, Italy*

The paper will focus on the *Tartar cloths* used in the tailoring of a cope and a dalmatic traditionally associated with Pope Benedict XI and kept in the church of San Domenico in Perugia. The pope died in 1304, but because some artifacts similar to the Perugia ones were already mentioned since 1295 in the papal inventories, it is possible to fix an *ante quem terminus* for the production of Benedict's textiles – or, at least, for their arrival in Italy – by the end of the 13th century.

The vestments of Perugia were made of different fabrics, decorated with tiny golden plant motifs (leaves, flowers, blossoms and scrolls). Although their visual effect is quite homogeneous, each textile shows peculiar technical solutions, different adopted materials, and variations within the iconographical repertoire. These differences will be analyzed aiming at a new reflection on the topic of the place(s) of manufacture for this kind of precious silks, whose identification was shifted 30 years

ago from China to Central Asia by Anne Wardwell, but which remains a still-open question. The possible origin of this decorative solution too should be further discussed, comparing the textile patterns with other media (ceramics, paintings etc.) from the point of view both of the single motifs and of their global arrangement on the fabric surface.

### Panel 39

Sat 14:00–16:00; KO2-F-152

## **Terms and Conditions: Words That Shape Art and Its Histories I**

Chaired by Maki FUKUOKA, *University of Leeds, United Kingdom*, and Mingyuan HU, *University of Leeds, United Kingdom*

Discussant: Sho KONISHI, *University of Oxford, United Kingdom*

The seven papers in panels 39 and 45 take, as a starting point, histories of art historical terms which have travelled between languages, and examine issues of translation and transculturation through the conditions under which these terms have functioned and have been expected to function. This panel assumes the position that the circumstances under which critical concepts came to be deployed in the studies of art in East Asia are neither neutral nor homogenous. Rather, we want to explore the means and processes through which these terms have been used and received. The papers are grouped by the organizers in a manner that would highlight the common object or discursive concern.

### **The Japanese Reception of Gonse's and Anderson's Histories of Japanese Art: Translating the Concept of Self-Reference**

Sonia COMAN, *Columbia University, USA*

In 1883, French critic and collector Louis Gonse (1846–1921) published *L'Art japonais*. Three years later, British collector William Anderson (1842–1900) published *The Pictorial Arts of Japan*. Shortly after, Gonse reviewed Anderson's book in his *Gazette des Beaux-Arts*. There, Gonse clarified that he and Anderson had written their respective histories of Japanese art from separate sources; nonetheless, the very publication of Gonse's review emphasized their awareness of each other's work. Several years later, the two books became available in Japan through Japanese translations. That of Anderson's *Pictorial Arts* was undertaken by Suematsu Kenchō (1855–1920), a Meiji official and translator into English of *Genji Monogatari*. As art historian Satō Dōshin pointed out in *Modern Japanese Art and the Meiji State: The Politics of Beauty* (1999; English Version 2011), we are yet to unpack the effects of the Japanese translations of these European histories of Japanese art on the highly political formation of "art history" in Japan. My paper aims to begin to do so, focusing upon a cross-section of this multi-layered cross-cultural phenomenon. Specifically, I investigate a constellation of words in French, English, and Japanese that describe the notion of "self-reference," as used in all relevant texts (Gonse's, Anderson's, their respective translations, and book reviews in French and Japanese). This paper traces the early translations and mistranslations of this key aesthetic principle. The cross-cultural understanding of pictorial self-reference was central not only to Japanese art in the Meiji period, but also to *japoniste* art in an emerging global context.



### Staggered Hangings: The Reception of the Term “kakemono” in the West

Radu LECA, *Sainsbury Institute for the Study of Japanese Arts and Cultures, United Kingdom*

Alongside terms for genres and styles, those for East Asian formats circulated among European languages from the second half of the nineteenth century. After its introduction in William Anderson's 1886 *Pictorial Arts of Japan*, the term *kakemono* became widely spread in English and French. This is exemplified by the various iterations of the tragic love tale between the painter Sawara and his muse Kimi: originally a poem by Alfred Noyes, it was then adapted in collections of Japanese tales as 'The Kakemono Ghost'. In these latter versions, the materiality of the kakemono bears increased narrative agency, testifying to its permeation in the material imagination of English-speaking audiences. This was not necessarily true for other Western languages: the 1917 Dutch translation found it necessary to add a footnote explaining the meaning of kakemono. And in the Romanian language the word was rarely mentioned before the 1930s. This testifies to its unequal reception among European languages.

The postwar reception of the word is equally revealing: in 1950 the Tokyo-based US author Honor Tracy published a book entitled *Kakemono: A Sketchbook of Post-War Japan*. When the Japanese translation was published in 1952, it translated the *kakemono* in the title in *romaji*: the word was reintroduced to the Japanese language as if voiced by an expat with a foreign accent. This later episode shows that Japanese words could have very close associations with political developments. Studying the history of this term allows insights into the larger history of Japanese art-historical terms' reception in Western languages.

### Forms of Idol

Maki FUKUOKA, *University of Leeds, United Kingdom*

In 1876, an opinion piece in *Yomiuri* newspaper detailed a scene the author witnessed at the Senso-ji temple in Asakusa. The scene involved a pair of a Japanese courtesan and her Western client at the temple. The author rendered the Buddhist sculptures with the compound of Chinese characters 偶像 (*gūzō*), today translated as idol in English. Curiously, characters are glossed over with *hiragana* script to render them as *katachi* (a shape in English). By 1897, the situation had changed to the extent that Kuki Ryuichi, the director of Imperial Museum, had to explain publically that Buddhist statues are worthy of aesthetic appreciation and are not idol or *gūzō*.

The historical import of the term idol within discourse of histories of Asian art, including the period of Meiji Restoration, have been explicated typically via religious histories. The trinity of fetish, idol and idolatry has played a central role in modern anthropological and religious studies to articulate the differences. I take Jason Josephson's stance that in 19th century Japan religion did not exist "in the same aggregate form that has come to define current uses of the term," and attempt to position the word *gūzō* within popular discourse, rather than that of "religion." Taking the 1876 piece, and analyzing other exemplary writings between 1876 and 1889, I hope to expand on the manner by which the term *gūzō* functioned in ways other than what we understand as idol in early Meiji Japan.

Panel 40

*Sat 14:00–16:00; KOL-E-18*

**Asian Artefacts in European Collections before 1940: Background Stories**

Chaired by Michaela PEJCOCHOVÁ, *National Gallery in Prague, Czech Republic*

Discussant: Christine HOWALD, *Technical University of Berlin, Germany*

Provenance research is a major concern for museum professionals. In the last decades, a number of research projects have studied important actors of the Asian art market in Europe. Biographies of dealers and collectors as well as insights into the history of museums and their collections led to a better understanding of the networks within the art market<sup>1</sup>. This panel offers to change the focal length of the provenance research by focusing on a single object or a small group of artworks. Starting on the idea that each acquired work was primarily intended to be put on display and that the history of its audience is a part of its life, we intend to elaborate on the stories of individual objects. What was the original context the objects were acquired from? Who were the people who collected them? And how were they integrated in the new milieu? The panel is aiming to explore the circumstances under which an object raises the interest of a collector or an audience; the changes of perception and contextualization that occur during its life; and the way these changes inform us about audiences taste and knowledge. This panel introduces case studies on East Asian artefacts in museums or in private collections that arrived in the West before the Second World War.

**The Yuanmingyuan in Britain and France: Collecting and Displaying Objects from the ‘Summer Palace’ in the West**

Louise TYTHACOTT, *SOAS University of London, United Kingdom*

This paper will explore the lives of objects from China’s *Yuanmingyuan*, or ‘Summer Palace’, to the northwest of Beijing. Initiated by the Kangxi Emperor (r. 1662–1722) in the early 18th century, the site was developed by his grandson, the Qianlong Emperor (r. 1736–1795). At around 350 hectares, it included thousands of buildings across a vast landscape: it also housed China’s imperial art collections – paintings, calligraphy, porcelain, bronzes, textiles and cloisonné.

In October 1860, at the culmination of the Second Opium War, British and French regiments looted the buildings in the *Yuanmingyuan*. The British then proceeded to burn the entire site. This widespread destruction of China’s most important complex of palaces, and the dispersal of the imperial art collection, is considered one of the worst acts of cultural vandalism of the 19th century. Over a million objects are estimated to have been taken from the *Yuanmingyuan*, many of these are now scattered around the world, in private collections and public museums.

This paper traces the trajectories of objects looted from the ‘Summer Palace’, exploring the succession of Western meanings and values attributed to China’s imperial treasures - their existence as commodities in London auction houses in the 1860s; their lives in international exhibitions and public displays in the late 19th century; and their status as ‘trophies of war’ in military museums in the UK.

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**From Tomb to Museum: The Journey of a Chinese Bronze Vessel Over Three Thousand Years**

Lyce JANKOWSKI, *University of Oxford, United Kingdom*

The Musée Cernuschi in Paris is famous for its collection of bronze vessels gathered in China and Japan in 1871 by Henri Cernuschi (1821–1896). Numerous bronze vessels are on display in the museum galleries. The information that a visitor can access about these objects from their labels is their period of creation and the name of their last owner, in most cases H. Cernuschi. No mention of what happened to the object in between is made. The reason is simply that Cernuschi left no note or diary recording the conditions of purchase of each object. The museum has therefore no archive to trace back the provenance of its collections of bronze vessels. This paper aims to demonstrate how the lack of information from museum's archives can be overcome and how the life of an object can be reconstructed, by taking the example a specific Chinese bronze vessel.

This paper explores the biography of a Western Zhou ritual vessel. It considers several episodes of its life, and assesses the changes in its historical, cultural and/or political meaning. It provides an insight into the 'career' of this object through its contexts: a tomb, a scholar's studio, a private collection and finally a museum.

**The Acquisition of Ukiyo-e Prints from Private Collections in the State Museum of Oriental Art (Moscow, Russia)**

Anna PUSHAKOVA, *State Museum of Oriental Art, Russia*

This paper examines the collection of Japanese woodblock prints (*ukiyo-e*) held by the State Museum of Oriental Art, the only museum in Russia that collects, preserves, researches and promotes artworks of the Asian region exclusively. It holds art works from over a hundred countries of Asia and Africa, including a significant collection of Japanese art. This paper focuses on private collections of woodblock prints formed in Russia in the 20th century. Through a selection of prints from the collections of the merchant Pyotr Shchukin (1853–1912), the painter Pyotr Konchalovsky (1876–1956), and the art historian and painter Igor Grabar (1871–1960) among others, it explores the taste of Russian collectors for Japanese prints. Based on the museum archives, this paper details how private collections came over to the museum after the October Revolution in 1917 and the creation of the USSR (Union of Soviet Socialist Republics) in 1922.

**Re-Discovering the Arts of China through Native Sources: Laurence Binyon, George Eumorfopoulos and Their Taste in Chinese Painting**

Ying-Ling Michelle HUANG, *Lingnan University, Hong Kong*

George Eumorfopoulos (1863–1939) and Laurence Binyon (1869–1943), close contemporaries who both lived for more than 70 years, played an important role in promoting an appreciation of Chinese art in Britain. Eumorfopoulos, a notable collector of European and Eastern art, was the founding president of the Oriental Ceramic Society from 1921 to 1939 and was renowned for his collections of Chinese ceramics, metal work, bronzes, jade, jewelry, sculpture and paintings. Binyon, a pioneering curator of Oriental prints and drawings who worked at the British Museum from 1893 to 1933, became an authority on Chinese painting in Britain. Although contemporary scholars have undertaken research into the life and art collection of Eumorfopoulos, much of this attention has focused on his Chinese ceramics rather than his paintings.

This paper examines Binyon's involvement with the renowned Eumorfopoulos collection of early Chinese paintings in 1928, several of these works were acquired by the British Museum and the

Victoria and Albert Museum in the mid-1930s. It will explore the provenance and aesthetic value of selected paintings in the Eumorfopoulos collection, including an album of small paintings of animals, birds and flowers formerly collected by the Manchu Viceroy Duan Fang (1861–1911), along with documents relating to their acquisition, exhibition and publication. I argue that with the assistance of Chinese scholars and Sinologists, the English translation of Chinese inscriptions and seals on

individual paintings not only facilitated provenance research and stylistic analysis, but the Eumorfopoulos collection and its comprehensive catalogue recognised the importance of Chinese connoisseurship that refreshed the British understanding of Chinese painting and aroused their interest in objects and knowledge acquired from native sources.

#### Panel 41

*Sat 14:00–16:00; KO2-F-174*

### **India: Words and Images**

**CANCELLED**

#### Panel 42

*Sat 14:00–16:00; KO2-F-175*

### **Agency and Materiality in Cultural Dynamics**

Chaired by Kitty ZIJLMANS, *Leiden University, the Netherlands*

Discussant: Marc BOUMEESTER, *ArtEZ University of the Arts, the Netherlands*

In general, studies on classical aesthetics take the reception of artworks by their audiences as its centre, while the post-war period saw the flourishing of sociology and the social history of art, analysing artworks within a framework of a production-intermediary-consumption relationship in the art worlds. With the establishment of the anthropological research on art towards the end of the twentieth century, an innovative yet not widely comprehended perspective has been adopted to inspect the socio-cultural agency of artwork (Gell 1998, Hoskins 2006, Massumi 2015, Rawson 2007, Zijlmans 2009).

In this panel, the presenters share common questions within the theoretical framework of material agency. What is the agency of an artwork, or more anthropologically speaking, of an artefact? How does materiality relate to the agency of an artefact? How does the agency change when the artefact enters various dynamic cultural contexts? How can we understand the differences between material agency and human agency (especially that of the producer of an artefact)? How does the material agent affect, interact, and even manipulate the human agent? And how does the artwork/artefact act within the network of various types of agents? With these inquiries in mind, case studies on Asian artworks from the seventeenth century to the present will be discussed in this panel, aiming to examine the potential of this interdisciplinary view on the role of the artwork/artefact in diverse cultural contexts, aiming to contribute to the research in the field of art history and visual and material studies through an interdisciplinary and transcultural lens.

### **The Art Object in the Nexus of Social Relationships: Contemporary Art from East Asia**

Kitty ZIJLMANS, *Leiden University, the Netherlands*

Throughout history, and all over the world, people have treated artworks and cultural artefacts very affectionally – albeit not always with positive effect: they speak to them, caress or kiss, beat or even destroy them. Following Alfred Gell in his seminal book *Art and Agency* (1998) and Caroline van Eck's theory of living presence response (2015) we approach art objects/ cultural artefacts not primarily or exclusively as an object of beauty or bearer of meaning but as an actor who exercises agency, who makes people do things. Brian Massumi (2015) refers to this as "infra-connection". An important question to ask is what we can learn from the collaboration (relationality) between people and matter/the medium, in a network of capacities, in which the object is not placed in a hierarchical order above the human. In contemporary art practices, this agency of objects and materials/matter is often exercised, setting objects free in the world to perform their agency. For example, in his project 'Input ! Export' (1997 ongoing), Wang Jianwei's (Sichuan 1958) plastic squeaky ears are presented to spontaneously be exchanged for any personal little object or item someone wants to swap for an ear. This creative, trust based interaction results, on the one hand, in the ears being spread out over the world, and on the other, in the assemblage of numerous personal items forming "archaeologies" (as Wang calls them) of the countries where the project was performed. This and other examples will be discussed to grasp what it is objects do to people.

### **Trans-Media Display and Everyday Encounter: The Transcultural Agency of a Chinese Painting Motif**

Feng HE, *Heidelberg University, Germany*

This paper focuses on the display of a motif, which originated from Chinese painting and circulated through different artistic media among diverse cultures from the late fifteenth to middle eighteenth centuries. With a brief chronology of appropriation and materialisation of the motif in diverse socio-cultural exhibiting spaces, the paper argues for the agency of artefacts in everyday encounters with human agents.

Derived from paintings by Qiu Ying (c.1494–1552), the motif of female dancer circulated to woodblock prints produced in late Ming Nanjing and lacquer screens by Qing craftspeople. Through global trade of mass-produced Jingdezhen porcelain, the motif travelled to ceramics manufactured in Delft and Berlin, Dutch doll's house, Berlin lacquer works, and Indian stain-dyed cotton chintz. At least five identities, historical or fictional, were attached to the dancer in Chinese context. Layers of the motif's meanings diminished along the movement of artefacts, while other layers accumulated in circumstances of transcultural display.

The paper strives to reconstruct original contexts for the motif's display with cases from seventeenth-century Chinese literati circle, eighteenth-century Prussian courts, and of nineteenth-century British merchant Frederick Richards Leyland. From the perspective of theatrical theory, artefacts with the dancer motif function as frontstage settings for the owner's self-presentation in daily life. From an anthropological viewpoint, the artefacts also act as agents in social encounter with human agents, casting agency to and shaping habitus of the latter. Within a framework for conceptualising material agency, this paper tries to promote the understanding of agency and materiality of artefacts.

### **Performative Power of Chinese Export Paintings: Outlook on a New 'Horizon'**

Rosalien VAN DER POEL, *National Museum of Ethnology, the Netherlands*

In the appraisal of Chinese export paintings, with their genesis in economic and cultural dynamic trading circuits, many mechanisms are active when value accrues or, by contrast, value dwindles, is at stake. This paper centres on a coherent set of seven exceptional Chinese (Tartarian) winter views, produced in the early nineteenth century in the south Chinese port city of Canton for export to foreign countries. Currently, these artworks are part of the collection of the Leiden Museum Volkenkunde, where they live their overlooked afterlife in the museum storage.

To grasp the method of how meaning and value of this set is constructed, the paintings' inherently static nature of matter and what they did and still do, as actants will be analysed. We must, therefore, recognise the importance of their materiality and the inextricable entanglement of the human condition with these objects and other non-human entities.

With their essential properties (sites and modalities) and their intrinsic narrative power, these transcultural paintings can be interpreted as a shared cultural visual repertoire.

When placing them as centrepieces in a material complex (Ter Keurs, 2006), that is, the whole complex of the paintings and their multiple meanings, it is impossible to pinpoint determinations of value and meaning accrues, because there were and will always be subjective attitudes towards them. The layering of these subjective attitudes forms the significance and appraisal of these Eurasian artworks. With the emergence of a new zeitgeist, increased understanding of their performative power, surely, new 'horizons' will emerge for these works.

#### Panel 43

*Sat 16:30–18:30; KOL-F-101*

### **Chinese Burial Custom**

**CANCELLED**

#### Panel 44

*Sat 16:30–18:30; KOL-F-104*

### **Art and Reproduction in Republican China**

Chaired by Sarah E. FRASER, *Heidelberg University, Germany*

Discussant: Sarah E. FRASER, *Heidelberg University, Germany*

Several recent studies have addressed the role that reproductions of artworks played in the formation of modern Chinese conceptions of national culture and art in the early twentieth century. Scholarly attention has mainly concentrated on reproductions of pre-twentieth century artefacts, and on the editorial choices and cultural formations that conditioned their reception. Less well studied is how

modern producers of images – painters, photographers, and editors at publishing houses – responded to the technical innovations in printing technology.

This panel argues that modern Chinese artists and editors were highly conscious of the potentials of reproduction, since it offered an unprecedented prospect of heightened public visibility for artworks. The four papers will explore how painters, photographers, and editors in Republican China tackled the limitations and possibilities offered by reproductions with different intentions and expectations. This includes not only the uses of high-quality photomechanical reproduction techniques such as collotype, but also the cheaper alternatives of lesser quality. The panel therefore addresses the distribution channels of art via various media such as painting albums, photobooks, or pictorial journals. Even more importantly, we will examine to what extent the possibility of reproduction informed the production of artworks—how artists anticipated the remediation from a painting or photographic print into a mass-produced collotype or halftone print, how they responded to reproduced images in the print media, and how they selected their own works and those of their peers for publication.

### **The Printed Landscape: Photo-Books and Famous Places in Early Twentieth Century China**

Marine CABOS, *Independent Scholar, Paris, France*

The transition from the nineteenth to twentieth centuries was a pivotal moment in Chinese publishing culture as it saw a growing number of photographically illustrated books showing individuals' visual experience of everyday life in China. Of particular relevance was the peculiar multiplication of publications associating photography and the Chinese concept of famous sights, such as the Commercial Press of Shanghai's series entitled *Scenic China* (*Zhongguo Mingsheng*, 中國名勝). Published between 1914 and 1936 (including re-editions), this series of twenty-two volumes offered around thirty pages of collotype prints of photographs taken in places across China – mostly mountains – noted for their historical and/or picturesque interest.

This paper illuminates the editorial strategies that characterize this type of photo-book, while clarifying its role in a broader frame of reference. It will notably examine what the *Scenic China* series teaches us about changing practices and functions in landscape photography in early twentieth-century China; how it related to the democratization of photography and sightseeing; and how it connected different producers and audiences with one another. *Scenic China* photo-books provide a productive approach to understanding how certain landscapes more than others have shaped the transmission of knowledge about China's natural and cultural environment.

### **Crossing Boundaries: The Interplay of Painting and Printing in the Works of Jin Cheng (1878–1926)**

Tian S. LIANG, *University of Oxford, United Kingdom*

The introduction of photomechanical printing technology to China in the early twentieth century provided opportunities for Chinese ink painters to reproduce their art in printed painting albums. Collotype, in particular, was hailed by modern Chinese artists for its capacity to preserve the brushwork quality and to achieve the photomechanical verisimilitude of the originals. Against the backdrop of this attitude towards technological advancement in the painting sphere, Jin Cheng (1878–1926), an artist working in Beijing who is commonly known today as a “traditionalist” ink painter, compiled and reproduced many of his works into painting albums by using collotype-printing technology in the 1920s.

This paper examines the interlocking relation between Jin Cheng's painting and printing practice, and queries to what degree his artistic creation was stimulated by the demand for technological advancement of the period. By scrutinizing the photographic copies in Jin Cheng's painting albums, together with the original artworks, it can be made clear that seminal transformations in the relationship between artistic production and artistic creation were under way. This paper explores a previously unnoticed aspect of the link between art and art reproduction, and examines how printing technology invigorated and reconfigured the artist's choices of brushwork, ink tonality, and unmarked space in the creation of Chinese ink painting in the twentieth century. The paper questions whether Jin Cheng can be regarded as a "traditionalist" in the realm of modern Chinese art, and if Jin Cheng's case can also advance our understanding of other traditionalist Chinese painters in the early twentieth century.

### **Publishing Modern Ink Painting around 1930: Venues and Strategies**

Juliane NOTH, *Free University of Berlin, Germany*

Many *guohua* artists of Republican-period China worked as editors for book companies, academic and art journals, or pictorials. Accordingly, they were highly conscious about the possibilities and limitations of particular reproduction techniques, and chose various strategies to publish their own works and those of their peers. In my paper, I will discuss how ink paintings were presented in different types of publications, ranging from painting albums featuring the work of a single artist to illustrations in journals and the illustrated press. I will study how they handled the qualities of different printing techniques (most notably, collotype and offset print) to address particular audiences, and to direct the viewing experience of the reproductions.

The main focus of my paper will be on the role of artists-as-editors. The two largest art associations of Republican-period China, the Bee Society (*Mifeng huashe*) and the Chinese Painting Association (*Zhongguo huahui*), both published catalogues of their members' paintings. The editors were Zheng Wuchang (1894–1952) and He Tianjian (1891–1977), respectively. Both were active as painters and

both played leading roles in the associations. An analysis of their selections, editorial arrangements, choice of printing technique, and textual framings of the reproduced works will shed light on the social structures of the Chinese art world of the 1920s and 1930s, and on the role that the editors envisioned for themselves, their associations, and modern ink painting in general.

### **The Issue of Reproduction: Ink Painters and Photography in China (1920–1950)**

Mia Yinxing LIU, *Bates College, USA*

Many photographers in China in the early half of the Twentieth Century understood photography as a medium trying to enter the realm of art by imitating the painterly surface. In Lang Jingshan's (1892–1995) case he tried to recreate images that look like an ink painting through darkroom manipulation. His carefully composed and crafted (often literally drawn) photo prints are not easily reproducible, even though made of fragments and puzzle pieces therefore with infinite possibility of assemblage.

The question this paper asks is whether and how this particular understanding of photography, marked with a willful neglect to the mechanical reproducibility of photography, was shared and understood among ink painters at the time in their engagement with photography as a medium of art and as a tool in their practice as collectors, connoisseurs, and art historians (as often the case they wore all these hats). If so, to what effect has this understanding found its way in their art production and their search for innovation in modern ink painting? In particular, I investigate the photographic



engagements by Wu Hufan (1894–1968) and Zhang Daqian (1899–1983), who had close contact and collaboration with photographer Lang Jingshan. The materials I examine include their photographic works, their paintings based on photography, and their writings on photography. This case study helps clarify the issues about art and reproduction in the inter-medium dialogues between ink painting and photography, and illuminate on how photography entered the re-interpretation and re-invention of tradition and history of ink painting in modern era.

#### Panel 45

*Sat 16:30–18:30; KO2-F-152*

### **Terms and Conditions: Words That Shape Art and Its Histories II**

Chaired by Maki FUKUOKA, *University of Leeds, United Kingdom*, and Mingyuan HU, *University of Leeds, United Kingdom*

Discussant: Catherine STUER, *Denison University, USA*

The seven papers in panels 39 and 45 take, as a starting point, histories of art historical terms which have travelled between languages, and examine issues of translation and transculturation through the conditions under which these terms have functioned and have been expected to function. This panel assumes the position that the circumstances under which critical concepts came to be deployed in the studies of art in East Asia are neither neutral nor homogenous. Rather, we want to explore the means and processes through which these terms have been used and received. The papers are grouped by the organizers in a manner that would highlight the common object or discursive concern.

#### **The Space That Never Was**

Mingyuan HU, *University of Leeds, United Kingdom*

Examining a series of historically specific visual and textual examples in constellation, this paper throws into question the semantic instability of the term "space" used in art-historical contexts and that of its related concepts specifically concerning painting. Through juxtapositions (such as that of a Gong Xian and a Rothko, or of a Dürer and a Shitao), it unpacks notions of pictorial space historiographically and in relation to painting's material manifestations; interrogates the perception of spatiality vis-a-vis that of colour; probes the idea of pictorial depth against that of surface; and by acknowledging the semantic dislocations which occur when notions of space are translated – or not – linguistically, queries mutually conditioning relations between optical experience and verbal exposition.

#### **Philology of the "Image" in Japanese Art History**

Kristopher W. KERSEY, *University of Richmond, USA*

This paper takes as its subject the philological and pragmatic horizons of the term "the image" in Japanese art history (both *imēji* as well as the words its semantic field engages). It builds upon the groundbreaking work of scholars such as Satō Dōshin, who via his method of "word-study" (*kotoba no kenkyū*) analysed the creation of the vocabulary – "image" included – that enabled the translation of Japanese material culture into the global modern language of "art." Yet rather than adopt Satō's method wholesale, I bring it into dialogue with older philological impulses, such as those of Erich

Auerbach, as well as with more recent approaches such as Roland Greene's "critical semantics" (*Five Words*, Chicago, 2013), not to mention the various frameworks offered in *Words in Motion* (Duke, 2009). Following the lead of Carol Gluck, I shift attention away from the moment of translation in favor of analysing the subsequent "rooting" of this term. The hypothesis here is that "image" in Japanese art history qualifies as what Greene calls a "semantic engine," a word so crucial and contested that it "throws off change across a wide semantic field."

This research stems from a paper that scrutinised the epistemology of vision subtending a fourteenth-century Shingon Buddhist reliquary, and also its relationship to the limits and potential of Hans Belting's species of *Bildwissenschaft* (presented at "Rethinking Pictures," Terra Foundation, Paris, May 2016). Lastly, the topic of this panel directly engages the central line of inquiry in my book manuscript, *The Image of Japan*, hence it goes without saying that I would greatly welcome this valuable opportunity for dialogue and critique.

### **Awakenings and Entrances: Staging Civility in Twentieth Century China**

Ros HOLMES, *University of Oxford, United Kingdom*

This paper examines the cultural and historical significance of *wenming* 文明 (civilization/ civility) in the construction of twentieth century art and visual culture. A term that originally entered China through transcultural exchange with Europe and Japan at the end of the 19th century but later assumed a variety of culturally specific uses and significances, the paper demonstrates how contested visualizations of civility challenge long term assumptions about China's changing cultural landscape from the Republican era to the present. By juxtaposing two images: an early 20th century satirical cartoon by Ma Xingchi (1873–1934) and a 1998 conceptual photograph by the artist Hong Hao (b. 1965), the paper contextualizes *wenming* historically and scrutinizes the ways in which the term has evolved and transformed over time. Highlighting the unexpected moments of continuity that emerge between these seemingly disparate time periods, it illuminates how the term emerged as a potent visual signifier which engaged with the plurality of artistic production across temporal, political and even geographical divides. Acknowledging that civility's processes of transculturation and interaction with foreign, non-PRC and alternate versions of itself performed a crucial, generative function in the construction of alternative sites of artistic innovation, the paper establishes how these 'Images of Civility' bridged local experiences with the effects of globalization to reveal broader visual interactions between China and the wider world.

Round Table 46*Sat 16:30–18:30; KOL-E-18***Identification, Categorization and Digitization of East Asian Art Objects in Local Collections of Different European Countries**Chaired by Nataša VAMPELJ SUHADOLNIK, *University of Ljubljana, Slovenia*

In Slovenia, there are a number of East Asian collections which are currently housed in various in-country museums and other institutions (libraries, archives). While some of these collections and objects have been the subject of research in recent years, a comprehensive survey and listing, i.e. identification, categorization, listing in catalogue format, and digitization, has yet to be undertaken. For this reason, the Department of Asian Studies at the University of Ljubljana in collaboration with the Slovenian Ethnographic Museum have begun a research project aimed at performing a comprehensive examination, analysis, study, and digitization of all East Asian art objects in institutional collections in Slovenia.

In addition to Slovenia, similar situation can be observed in other European countries, especially in smaller institutions without a specialist curator. Different local collections therefore face various challenges in identifying, cataloguing, preserving, presenting and interpreting their own collections.

This round table brings together scholars in the various fields of Asian art who are or will be engaged in large survey projects of examining East Asian art collections in various museums or private collections within different European countries. Starting with short presentation of specific situation within individual countries, the round table will:

- a) further implement the idea of examining the local collections, which would help us understanding many more issues with immediate appeal to local audience and students. Local objects are not only part of the national histories of Asia, but have become an important part of local history and should be researched in a proper way.
- b) explore the possibility of developing common methodological tools and general framework of database,
- c) and discuss the possibility of joint research projects with the aim to apply for funding possibilities.

**Hidden in Plain Sight: Chinese Objects in Welsh Collections**Thomas JANSEN, *University of Wales Trinity St. David, United Kingdom***East Asian Collections in Hungary**Beatrix MECSEI, *Eötvös Loránd University, Hungary***Surveying East Asian Art in Austrian Collections**Lukas NICKEL, *University of Vienna, Austria***Examining East Asian Art Objects in Switzerland**Hans Bjarne THOMSEN, *University of Zurich, Switzerland***Identification, Categorization and Digitization of East Asian Art Objects in Slovenia**Nataša VAMPELJ SUHADOLNIK, *University of Ljubljana, Slovenia***China Art Research Network (CARN): Mapping Chinese Objects/Collections in the UK**Minna TÖRMÄ, *University of Glasgow, United Kingdom*

Panel 47

*Sat 16:30–18:30; KO2-F-174*

## **Re-Examining South Asia**

### **A Look through the Archives: Suratkhana at Amber-Jaipur in the 18th Century**

*Shailka MISHRA, Mehrangarh Museum, Jodhpur, India*

The suratkhana (painting workshop) was the centre for production, collection and maintenance of paintings of the Kachhwahas rulers of the Rajput kingdom of Amber. The officials of the suratkhana maintained extensive records of the workshop like accounts of the expenses incurred (jama-kharcha), daily registers (roznama) and made detailed periodic inventories of paintings.

Few studies of Indian art analyze the functioning of court ateliers. Scholars often cite the unavailability of sources to understand workshop practices. Exceptionally a staggering range of records is available to study the court atelier at Amber-Jaipur.

Through its records the suratkhana emerges as a lavishly patronized atelier, which was highly diversified and heterogeneous in its composition and activities – a storehouse and producer of aesthetic objects and a utilitarian centre for the visual needs of the state like architectural drawings and maps. Different kinds of skilled craftsmen were employed like the darzi (tailor) and the meenakar (enameller) and most importantly the chatera (artist). The artist at Amber-Jaipur was not only a skilled illustrator of all kinds of images – various kinds of paintings, drawings, topographical and architectural maps – but also as a craftsman assembling and decorating muraqqas (albums).

A microscopic study of the records of the suratkhana reveals not only the intricate day-to-day working of the workshop but it also offers fresh insights to larger art historical practices. The copious amount of paintings purchased from the market through merchants divulge the presence of a sizeable trade in paintings which raises an unprecedented spectrum of possibilities for Indian art.

### **Unity in Diversity: The Birla Temple in Delhi as an Example of National Art**

*Dorota KAMIŃSKA-JONES, Nicolaus Copernicus University, Poland*

*Agnieszka STASZCZYK, Jagiellonian University, Poland*

The aim of the paper is to analyse the style and concept behind the construction of the Lakshmi-Narayan (Birla mandir) in Delhi. It was founded by the Birla family in 1933 and designed by Sris Chandra Chatterjee, who initiated the Modern Indian Architecture Movement. The temple was planned as a “rashtra mandir” – a national place of worship for a modern Hindu nation. The Birlas, especially Jugalkishore who was personally engaged in this project, wanted to create a universal space for all worshippers who might be called Hindu or “Arya-dharmists” (including followers of Sanatana-dharma, Arya-samajists, Jains, Buddhists and Sikhs). This kind of universalism at the time signalled an inclusivistic approach to the Indian religions. Thus, in addition to the strong desire to create a sacral space in a modern style yet with a clear allusion to tradition, the crucial approach here was the revival and/or the reconstruction of an ancient “dharma” and consolidation of all Hindus under the umbrella of a re-created “common” tradition. In this form, the temple embodied the demands of many artists, aestheticians and art theorists, as well as thinkers who reflected on the shape of Indian national art and the function of the modern Hindu place of worship. The Birla mandir, therefore, reflected

these dilemmas and different concepts, often very distant from one another yet united in one coherent whole. This paper will attempt to specify particular inspirations and analyse them in the context of national art.

### **Artistic Autonomy in Indian Art after Independence: Indianness in Art and the Female Voices**

Mia Dora PRVAN, *University of Bonn, Germany*

Relationship between Western and non-Western art, from post-colonial times onwards, represents a complex discourse of authority, hierarchy and power. India – one of the major emerging countries today – often continues to play the role of a periphery, the major player being the Western core. Consequently Indian art is still often being viewed through a Eurocentric lens, and their artists too often considered as “borrowing” from the Western mainstream.

Proposed paper shall aim to demonstrate that in the postcolonial era, Indian art followed its own artistic trajectory, which has included high levels of artistic autonomy. Considered is to be a small group of prominent Indian female artists, their artistic paths dating from the late modern times – from the 1960s, until the present. The issue of artistic autonomy will be explored through the lives and works of these women artists, focusing on the role of their creativity in defining the ‘Indian’ woman modernist. Their works reveal “natural” unitary womanly essence, often fractured and contrived, while they themselves have self-consciously contributed to the ideas of what was and still is essentially *Indian* in the art of the subcontinent of the 20th and 21st centuries – an essential but overlooked chapter in the history of the wider modern and contemporary art.

### **Art of Loss: Wooden Ancestral Effigies in Kalash Valley (152)**

Ali Kalhoro ZULFIQAR, *Pakistan Institute of Development Economics (PIDE), Pakistan*

The presence of the divine is symbolised by wooden heads of horse sanctuaries of Sajigor, Mahandeo, Jestak han in the Kalash valley in Northern Pakistan. These shrines are located in different villages of Bumboret valley. Mahadeo (great god) has a marked character as a virile warrior god who protects the crops, birds and hunting in the Kalash valey. He is, in fact, a protector of Kafir villages and the Kafir territory as a whole.

The tradition of making wooden statues of ancestors to honour the memory of the dead is still observed among some of the Kalash people of Chitral in Pakistan. These statues, locally called Gandao, can be seen standing over the graves in the three Kalash valleys of Birir, Rumbur and Bomboret.

The practice is on the decline as the Kalash people gradually lose their distinctive culture due to increasing exposure to the outside world. This paper deals with tradition of *gandao* which still continues albeit confined to few families. Therefore, this paper will discuss about these families and the artists who continue the tradition.

Now among the craftsmen who remain in the profession are Yasir Kalash and Bhai Kalash in Brun village of Bumboret valley and Rehmat Wali Kalash in Rumbur are more well known. In this paper, I will only present the profile of Rehmat Wali and his work.

Panel 48

Sat 16:30–18:30; KO2-F-175

**"Scrolling"**

Chaired by Pika GHOSH, *University of North Carolina, USA*

Discussant: Mary Beth HESTON, *College of Charleston, USA*

Investment in the specific material features of objects has rekindled interest in traditional methods of art historical practice, including a resurgence of attention to medium and format. This panel addresses the distinctive form of the scroll and scrolling media as mode of communication. From papyrus to digital engagement, the sheer tenacity of scrolling as both artistic form and a form of beholding, begs a closer look at the range of practices that have flexibly adapted the scroll format to address specific needs across a wide range of regions and periods. Focusing on the history of South Asia, this panel construes the format of continuous narration broadly to engage with wall paintings, paper and cloth, and vertical and horizontal sequences of text and image. The questions we raise in this panel are related to the value or authority bequeathed upon scroll as format at specific historical junctions; why and how this medium is perceived as suitable for visualizing familiar narratives known from a variety of other contexts; and performative aspects of handling of the object in use, for storytelling in particular.

**Moving through Story**

Anna Lise SEASTRAND, *University of Chicago, USA*

Anna Seastrand's paper examines the relationship between sequential art and mobile viewing practices in South Indian temple murals, which are painted on the walls and ceilings of processional halls. Seastrand argues that as the devotee circumambulates a temple shrine, she participates in the co-construction of the narrative of the deeds of honored saint or deity, and in the story of the history of the site conveyed in the murals. The murals compel their beholders – devotees – through space in a manner consistent with ritual practice. Covering the walls and ceilings in the processional passages around the temple shrines, murals conceptually and physically frame the object of devotion. In this way, the visual narratives that surround deity and devotee become the context for sacred place and practice. Narrative makes meaningful the presence of the deities, saints, and people who are part of the history of the site and its devotional traditions.

**Transforming Geography into Religious Topography: The Philadelphia Museum of Art's Gosainkund Scroll**

Neeraja PODDAR, *The City Palace Museum Udaipur, India*

In the collection of the Philadelphia Museum of Art is an exceptional scroll that depicts pilgrims walking winding paths, fording fast-flowing rivers and climbing steep cliffs as they make their way through the Kathmandu Valley. Their destination – the holy lake of Gosainkund – is located at the right end of the painting and pilgrims must traverse the work's full fourteen feet to reach it. On the road they encounter numerous sacred sites, identified and labeled, that dot the urban centres or stand alone among clumps of trees in the landscape.

This paper examines how the format of the Gosainkund scroll lends itself to the creation of a sacred map that unfolds experientially and in turn, reinforces the religious potency of the Kathmandu Valley.

The horizontality of the object allows the artist to plot towns, rivers and mountains in relation to each other, as they would be encountered on a journey. But rather than emphasizing scientific precision and accuracy, the scroll highlights holy places, where they are, and how to reach them.

Viewers can use the scroll to make a unique mental pilgrimage (or remember a pilgrimage made in the past as well as plan a future one), choosing which depicted temples to stop at during the journey. By moving along the length of the work, they emulate the bodily movements of the pilgrims who encounter various religious sites as they walk. The goal of the pilgrimage – to worship at Gosainkund – was also accomplished by viewers who would sprinkle ritual substances on the deity represented within the holy lake, transforming the scroll into an icon and making it a potent stand-in for a physical pilgrimage.

### **The Bundle and the Text: The Materiality of Rolled Mughal Farmans**

Sylvia HOUGHTELING, *Bryn Mawr College, USA*

Sylvia Houghteling's paper examines the relationship between text and textile in Mughal scroll messages. This talk brings together cloth pouches sewn for imperial scroll messages, the painted cotton material on which a number of the scrolls are written, and textual references to rolling and bundling, and to textile gifts that recur in imperial *farmans*, demonstrating that the textile medium was never far from the textual content of Mughal missives. Visually, the painted borders of the finest Mughal *farmans* also borrowed their patterns from painted cotton robes that circulated in mid-seventeenth-century South Asia. By thinking of the Mughal scroll message as both a textual document and a textile object, this paper opens up new questions about the sensory experience of unfurling the scroll and the political significance of sending a message that came in the same medium as an enveloping garment. It also allows us to postulate about the implied messages of scroll-sized textiles without text that were also circulating between the diverse courtly cultures of Mughal South Asia.

Ultimately, scrolled messages that reference their cloth medium have the potential to enrich our understandings of Mughal modes of communication.

### **The Whole as a Scroll: Cyclical Manuscripts from an Aerial Perspective**

Yael RICE, *Amherst College, USA*

The scroll is often understood as a continuous support that, when completely unfurled, produces an uninterrupted visual field. But most scrolls are in fact comprised of multiple sheets – whether paper, papyrus, or cloth – that are joined at their edges; the support, as a result, can look and feel more discontinuous and materially heterogeneous than might be anticipated. With extended use, moreover, the scroll's seams can wear out, thereby causing the manuscript to disjoin. The scroll, in other words, always holds the potential to return to its original, fragmentary state.

The focus of this paper is the relationship of the scroll with other manuscript formats, select codices and series in particular. Among its propositions is that some codices and series bear a close relationship with scrolls, to the extent that they contain continuous, interconnected cycles of images and text, albeit in the form of folded and stitched, or stacked, sheets. *Ragamala* (garland of *ragas*) series are exemplary in this regard, for not only are the musical modes joined in a precise sequence, but the images very often also depict different points in the day (dawn, late afternoon, dusk, etc.) and the year (early spring, summer, monsoon season, etc.). When viewed as a whole and from afar, the *ragamala*

produces an entire calendar rotation that can loop without end. The onus is on the beholder, however, to fill the gaps between the pages, to imagine the whole as a scroll. If the scroll is a manuscript that is always on the brink of coming apart, the *ragamala* is a series of pages that want to be strung together.





**Complimentary guided tours in Zurich city**  
*Stories of the Old Town – Rediscover Zurich’s Historic Center*

August 25, 2017 (Friday), 14:30–16:30

On August 25, 2017 the organizing committee offers all the participants of the conference a short complimentary guided tour through the old town of Zurich. This walking tour with an English-speaking guide will present Zurich’s past and present through a selection of buildings, stories and anecdotes.

For the tour, we will meet at the rear entrance (Künstlergasse) of the main building of the University of Zurich, where the conference is being held, at 14:30. The groups will depart on time and will return to the same meeting point at 16:30. If you have any questions, please contact the excursion coordinator, Alina Martimyanova ([alina.martimyanova@khist.uzh.ch](mailto:alina.martimyanova@khist.uzh.ch)).

## Optional Post-Conference Museum Sunday

On August 27, 2017 the organizing committee offers all the participants of the conference the chance to visit various museums and collections in Switzerland. This post-conference "Museum Sunday" is not an obligatory component of the conference but rather a wonderful opportunity to enhance your visit to Zurich with guided tours of exhibitions related to Asia. Conference participants may choose to visit any of the museums listed below and benefit from special EAAA offers (a reduced rate or free guided tour with a museum curator). The museum recommendations in this document are sorted by city (Zurich, St. Gallen, Bern, Geneva, Basel). You will also find information on how to get to these museums and what exhibitions you are will be able to visit there.

In order to estimate how many EAAA guests each museum should expect, we kindly ask you to study the document beforehand and pre-register for the museums of your choice at the registration desk during the conference by the noon of August 26. If you have any questions, feel free to contact the excursions' coordinator Alina Martimyanova ([alina.martimyanova@khist.uzh.ch](mailto:alina.martimyanova@khist.uzh.ch)).

Please note that participants who would like to visit the museums need to make their own travel arrangements. For the train schedule and ticket purchase, please refer to the website of the Swiss railway system: [www.sbb.ch](http://www.sbb.ch)

### ZURICH

#### MUSEUM RIETBERG (ZURICH)

[www.rietberg.ch](http://www.rietberg.ch)

Museum Rietberg, Gablerstrasse 15, 8002 Zurich

Opening times: 10 am – 6 pm on Sunday

#### Getting there:

- Tram no. 7 (direction "Wollishofen") to the "Museum Rietberg" stop (approx. 12 minutes from Zurich main station).
- Train to the Enge train station, then 10 minutes by foot
- Bus no. 72 (direction "Morgental") to the "Hügelstrasse" stop, then 6 minutes by foot

#### Special EAAA offer:

Free guided tours through the museum's collections. Meeting at the museum's lobby 5 min. before the start of the tour.

10:00 am: Guided tour "China and Japan" with curators Alexandra von Przychowski and Khanh Trinh (duration 1 hour)

11:00 am: Guided tour "India" with curators Johannes Beltz and Caroline Widmer (duration 1 hour)

#### *Current temporary exhibition*

*The Many Faces of an Ideal: Women in Indian Paintings*

Indian painters portrayed their female subjects with great attention to detail, dressing them in magnificent robes and endowing them with delicate features. More than taken from real life,

these women represent beauty ideals. The exhibition at Park-Villa Rieter features around sixty miniatures on the theme of 'Women in Indian Painting'. Dating from the fifteenth to the nineteenth centuries, they originate from various workshops at locations ranging from the foothills of the Himalayas to the Deccan plateau. Parallel to this the theme of 'Women in Art' also features in the museum's rooms of Japanese and Chinese painting as well as in the Africa collection in the 'Emerald' extension.

#### ***Permanent collections***

*China.* The Museum Rietberg owns one of Europe's most important collections of Chinese art, with a focus on Buddhist sculpture, funerary art (bronzes, jades, ceramics), and painting from the Ming and Qing dynasties (1368–1911). The long-term loan of the world-famous Meiyintang Collection of Chinese ceramics has greatly added to its reputation.

*Japan.* The collection's holdings include Buddhist sculpture, Nō masks, paintings, and woodblock prints.

*India.* The India collection consists of Hindu, Buddhist, and Jain sculpture, terracottas and bronzes from the 3rd to the 16th centuries from North and South India, and paintings on paper, textiles and palm leaf from the 12th to the 19th centuries.

*Himalaya.* The Berti Aschmann Collection of Buddhist Art from the Himalaya is a jewel in the Museum's holdings. It includes 144 bronzes and twelve *thangkas*, providing a comprehensive picture of the development of Buddhist bronze sculpture in India, Nepal, and Tibet.

### **ETHNOGRAPHIC MUSEUM OF THE UNIVERSITY OF ZURICH**

[www.musethno.uzh.ch](http://www.musethno.uzh.ch)

Völkerkundemuseum der Universität Zürich, Pelikanstrasse 40, 8001 Zurich

Opening times: 11 am – 5 pm on Sunday.

Free entry to temporary and permanent exhibitions.

#### **Getting there:**

There is no tram station right at the museum, but it is only a short walk (3-10 minutes) from the nearest stops. Use the following lines:

- from Zurich Main Station: tram no. 6, 7, 11 or 13 to the stop "Rennweg" (between Zurich Main Station and Paradeplatz)
- from university center: tram no. 9 to the stop "Sihlstrasse" – this is closest to the museum (between Paradeplatz and Stauffacher)
- from Bellevue: tram no. 8 to the stop "Bahnhof Selnau"

#### ***Current temporary exhibition***

*DEVOTION - Image, Recitation, and Celebration of the Vessantara Epic in Northeast Thailand*

#### ***Permanent collections***

The Ethnographic Museum at the University of Zurich has a large collection of ethnographic objects from all over the world, stored in three depots and tended to by curators and restorers. Furthermore, the museum has a textual archive, visual archive, sound archive and film archive, which are accessible for teaching and research.

**JOHANN JACOBS MUSEUM**

www.johannjacobs.com

Johann Jacobs Museum, Seefeldquai 17, 8034 Zurich

Opening times: 11 am – 5 pm

**Getting there:**

- Tram No. 2 and No. 4, stop “Feldeggstrasse”

**Special EAAA offer:**

Free tour and conversation with the director Roger Buerger about the museum concept, upcoming exhibition preview and the permanent exhibit of the Yamashiro-Marui ship model. Beginning at 3 pm at the museum’s lobby. You will also be offered a free entry to the museum on Sunday by showing your conference badge. The museum also offers a free public guided tour at 12 pm.

***About Johann Jacobs Museum***

The program of the Johann Jacobs Museum revolves around cultural hybrids that develop sometimes intentionally, sometimes unintentionally along the main routes and byways of global trade. These hybrid forms can include anything from sublime works of art to everyday objects or social practices. All point to unwritten chapters of transnational art history, to questions of post-colonial history, sociology and anthropology.

***Current exhibition preview******Utopia in the Coffee Plantation***

The first German/Swiss settlement in Brazil was founded in 1818 in what is today the southern tip of the State of Bahia, and its further development up to the end of that century carries a special significance in the history of slavery culture – an experience defined by the working conditions between slaves, fugitives, and settlers. Reports, documents, and oral testimonies tell a tale of how this then-thriving coffee plantation was a utopian experience: fugitive slaves who found shelter there were supposedly treated as free workers. The exhibition delves in the still incipient research about this legend of utopia in the German/Swiss community, unearthing documents and objects, and searching for the descendants still living in the settlement that became, since the late 19th century, a *quilombo* (community of fugitive/freed slaves) called Helvécia. A second utopian moment in the coffee plantation refers to the efforts of Flavio de Carvalho – artist, architect, scientist and archaeologist – to transform his Fazenda Capuava, a failed coffee plantation inherited from his family, into a modernist independent republic in the 1920s and 1930s. Both these narratives are to be literally sewn and patched together in the commissioned work and research conducted by Swiss artist Denise Bertschi.

## ST. GALLEN

### ST. GALLEN HISTORICAL AND ETHNOLOGICAL MUSEUM

[www.hmsg.ch](http://www.hmsg.ch) (in German)

Historische und Volkerkundemuseum St. Gallen, Museumstrasse 50, 9000 St. Gallen

Opening times: 10 am – 5 pm

Entrance fee: CHF 12

#### Getting there:

The museum is located within the city park (Stadtspark), but is only a short walk (3-5 minutes) from the nearest bus stops:

- From the St. Gallen railway station: bus nos. 1 and 7 to bus stop “Theater” or “Singenberg”

#### Special EAAA offer:

Preview of the temporary exhibition on Korean art (opens September 1) and a free guided tour (in English) with exhibition curators Jeanne Fichtner and Natasha Fischer-Vaidya. Meeting at the museum’s lobby at 1 pm. Participants are asked to pay the entrance fee of CHF 12.

#### *Temporary exhibitions*

*Poetry of Colours: Korean Art from Swiss Collections* (preview, official opening on September 1<sup>st</sup> 2017)

Korea is known for its colorful and lively art and culture with influences from the entire Asian region. We are pleased to present selected paintings, calligraphy, textiles and ceramics from Swiss museums and private collections in this special exhibition. The exhibition is a joint project with the Institute of Art History of the University of Zurich (Section for East Asian Art History). In addition to Buddhist paintings, we will show paintings from the Joseon dynasty period (1392-1897) in hanging scroll and album leaf formats. These colorful works once reflected the tastes of the Korean elite, strongly influenced by Neo-Confucianism and classic Chinese literature (*yangban*). Rare folk paintings (*minhwa*) from the late Joseon dynasty will also be represented in the exhibition.

### TEXTILE MUSEUM ST. GALLEN

[www.textilmuseum.ch](http://www.textilmuseum.ch)

Textilmuseum St. Gallen, Vadianstrasse 2, 9000 St. Gallen

Opening times: 10 am – 5 pm

Entrance fee: CHF 12

#### Getting there:

The museum is a short walk (5 minutes) from the St. Gallen railway station.

#### Special EAAA offer:

Viewing of the museum’s extensive *katagami* (Japanese textile stencils) collection with the director Michaela Reichel. Interested participants meet at 2:30 pm at the museum’s lobby.

#### *About the museum*

The collections portray the multifaceted history of the textile branch, its highs and lows, from the beginnings up into the present. Among the highlights of the collection are late antique fabrics from Coptic graves in Egypt, historical embroideries from the 14th century on, handmade lace from major European lace-making centers, ethnological textiles, historical fabrics and costumes, needlework utensils, and contemporary textile art objects.

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## GENEVA

### BAUR FOUNDATION, MUSEUM OF FAR EASTERN ART

[www.fondation-baur.ch](http://www.fondation-baur.ch)

Fondation Baur, Musée des arts de l'Extrême-Orient, 8 rue Munier-Romilly, 1206 Geneva

Opening times: 2 pm – 6 pm

Entrance fee: CHF 10

#### Getting there:

- Bus nos. 1 and 8, bus stop "Florissant"  
Bus no. 36, bus stop "Eglise russe"

#### *About the museum*

The collections of the Baur Foundation, Museum of Far Eastern Art, comprise some 9000 Chinese and Japanese art objects, housed in an elegant late 19th-century town house. Acquired by the Swiss collector Alfred Baur (1865-1951) over a period of some 45 years, these exquisite works of art include Chinese imperial ceramic ware, jades and snuff bottles from the 10th to the 19th centuries, as well as Japanese prints, lacquer, netsuke, and sword fittings. Since 1995, several donations, notably of Chinese lacquer ware and export ceramics, have further enriched the museum's collections. Altogether, these represent the largest collections of Far Eastern art open to the public in Switzerland. Temporary exhibitions are regularly organized several times a year.

## BERN

### BERN HISTORICAL MUSEUM

[www.bhm.ch](http://www.bhm.ch)

Bernisches Historisches Museum, Helvetiaplatz 5, 3005 Bern

Opening times: 2 pm – 6 pm

Entrance fee: CHF 13

#### Getting there:

- From Bern main railway station to "Helvetiaplatz" stop with  
tram no. 6 (direction "Worb Dorf")  
tram no. 7 (direction "Ostring")  
tram no. 8 (direction "Saali")  
bus no. 19 (direction "Elfenau")

#### Special EAAA offer:

Dr. Alban von Stockhausen, the ethnography curator at the museum, will give a free guided tour for the EAAA visitors through the permanent exhibition. The participants of the guided tour will meet at the lobby at 12 pm and will receive a free ticket for the museum (the entry to the Einstein museum is not included) on presenting their conference badge. The guided tour lasts 45 minutes to allow the visitors who wish to attend the guided tour at the Abegg Foundation in Riggisberg to take the train at 13:12 from Bern main station.

### ***About the museum***

The ethnographical collection of the museum comprises some 60,000 objects from all over the world dating from around 4000 BC to the present day. The initial collections came to Bern as early as the 17th and 18th centuries, where they were stored in the so-called Antiquarium before the Bernisches Historisches Museum opened. Many of the objects came from collectors who lived abroad or travelled extensively. Current permanent exhibitions feature various objects from India, Tibet, China, Japan, Southeast Asia and Oceania. The display of the collection of Henri Moser presents exhibits on Central Asia, Persia and the Ottoman Empire.

### **ABEGG FOUNDATION (RIGGISBERG)**

[www.abegg-stiftung.ch](http://www.abegg-stiftung.ch)

Abegg-Stiftung, Werner Abeggstrasse 67, 3132 Riggisberg

Opening times: 2 pm – 5:30 pm

Entrance fee: CHF 10 (free entry for conference participants upon presenting conference badge)

### **Getting there:**

- From Bern railway station, take a regional train to Toffen (S44, direction Thun), then the postbus no. 321 from Toffen to “Riggisberg Abegg-Stiftung” via “Riggisberg Post.” The journey from Bern station to the foundation is approximately 50 minutes but it is absolutely worth your time.

Other convenient connections of the public transport to the Foundation are listed here:

[http://abegg-stiftung.ch/wp-content/uploads/2017/04/Fahrplan\\_2017\\_e-1.pdf](http://abegg-stiftung.ch/wp-content/uploads/2017/04/Fahrplan_2017_e-1.pdf)

### **Special EAAA offer:**

Free guided tour through the exhibition for the participants of the EAAA conference takes place at 2:00 pm. The participants shall meet at the lobby. Since the Foundation is located in the village of Riggisberg there is only one convenient transport connection on Sunday at 13:12 that arrives exactly at 2:00 pm. See above for the instructions on how to get there.

### ***About the museum***

The Abegg-Stiftung is committed to the collection, conservation and study of historical textiles. It is based just outside the village of Riggisberg in the foothills of the Bernese Alps, which is where the museum of textiles and applied art, the research library and the Villa Abegg, the Abeggs' former home that is now a museum, are situated. Year after year, its annual exhibitions shed new light on a material that has served humanity for thousands of years, whether made up into objects of everyday use or in the form of exquisite works of art. Permanent displays are divided by the exhibits about the textiles of the Ancient Near East, Silk Road region, Central Asia and others.

### ***Special exhibition 2017***

#### *Material Traces – Conserving and Exploring Textiles*

The conservation and restoration of textiles have been a key mission of the Abegg-Stiftung ever since its founding fifty years ago. Elaborate measures are often required before historical textiles can be durably preserved and their beauty fully appreciated when they go on show. The paramount goal is always to conserve what is there, even if that means leaving alterations and signs of age and wear clearly legible. The Abegg-Stiftung's special exhibition 2017 is dedicated to methods of analysing and treating textile works of art and explains what these can tell us about the production, function and history of such works. At the heart of the exhibition are medieval textiles from Central Asia and China, here presented to the public for the first time.



## BASEL

### BASEL MUSEUM OF CULTURES

www.mkb.ch

Museum der Kulturen, Münsterplatz 20, 4001 Basel

Opening times: 10 am – 5 pm.

#### Getting there:

- Take tram No. 2 (from “Bahnhof SBB” or “Badischer Bahnhof”) to the “Kunstmuseum” stop, and then walk along Rittergasse and across Münsterplatz to the museum entrance at Münsterplatz 20.

#### Special EAAA offer:

Conference participants pay a reduced fee of CHF 5 upon presenting their conference badge on August 27.

#### *About the museum*

Today, the Museum der Kulturen Basel is among the most important ethnographic museums in Europe. Its collection of more than 300'000 objects is impressive and of world renown. Over generations, comprehensive collections were built up focusing on particular areas, with valuable objects from Europe, Africa, America, Oceania, Indonesia, South, Central and East Asia.

#### *Current temporary exhibition*

##### *Migration: Moving the World*

Human history is marked by migration. The phenomenon has shaped the lives and values of people around the globe and informed the economic and political development of countries and nations throughout the ages. But why do people migrate and what is set in motion by migration? The exhibition opens the door to world history as well as current affairs, Switzerland included. Objects slip into the role of migrants and come alive, offering a completely new perspective on issues we find ourselves confronted with every day.

## Information for Participants and Attendees

### CONFERENCE GENERAL INFORMATION

The main conference program will take place from Thursday, August 24 till Saturday, August 26 in the University of Zurich main building (“Zentrum”). The address is as follows:

University of Zurich  
Rämistrasse 71  
8006 Zurich

Please check the room numbers for different panels in the published conference program, and see the floor plans of the university main building.

There is an information booth just inside the main entrance of the main building. The person there can direct you to the conference registration point.

### REGISTRATION

Registration for the conference will begin at 08:00 am on August 24 and will take place just inside the main entrance of the main university building (to the right of the main staircase you will see in front of you when entering the building).

#### **Payment on site**

For those paying the registration fees on site, we request you bring the exact amount of the fees in Euro or Swiss francs, where possible. Please note that we are only able to give change (coins) in Swiss francs (not in Euros). The EAAA membership fee can only be paid in Euros.

#### **Student registration on site**

For students who have not yet completed registration, please ensure you bring your student card (or other document confirming your status as a student) that you must present to qualify for the student price.

### CONTACT INFORMATION

During the conference, please feel free to approach any of the conference helpers if you have questions. Conference helpers can be identified by the special coloured conference badges they will be wearing.

### INFORMATION FOR PRESENTERS AND PANEL CHAIRS

Each panel is two hours long. The time allotted for presentations is 20 minutes, with an additional 10 minutes planned for discussions, to either follow each presentation or to be held collectively for the panel after all panel presentations are completed. Please note: For panels with more than four presentations, the total discussion time will be less accordingly.

## TECHNICAL INFORMATION

The conference rooms are furnished with a Mac computer that will be used for the presentations. *Please bring your presentation on a USB stick, saved in Powerpoint/Keynote format and in PDF format.* (PDF format is needed to avoid formatting problems arising from differences in Windows/Mac operating systems.) The university standard format for presentation display in the conference rooms is 16:9.

Please arrive at the conference room 15 minutes before your panel begins, to allow sufficient time to transfer and test the presentation file. A conference helper will be in each of the conference rooms to help with transferring files and for technical support.

A pointer will be available for use during the presentations. Due to the tight schedule and large number of participants, we cannot accommodate the use of personal laptops.

### **Internet access (Wi-Fi)**

Wi-Fi access will be available to conference participants from August 16 till August 26.

Pre-registration is required in order to use the university network. Please register here:

<https://www.uzh.ch/id/cl/dl/admin/ssl-dir/guestaccounts/index.php/accounts/get?lang=en>

The event-ID for the conference is: 16SCEAAA2180

The University of Zurich also offers Wi-Fi connectivity via eduroam (education roaming) hotspots to scholars, educators and students whose institutions participate in the network.

See <https://www.eduroam.org/> to check if your institution is connected and for more details.

## LOCKERS AND CLOAKROOMS

There are around 150 lockers of various sizes over several floors of the main university building. Please note that these are not coin lockers, so you will need to bring a small padlock with you to secure the locker. The lockers on level E are located between the rooms KOL-E-18 and KOL-E-21 (near the washrooms). More lockers can be found one floor above (level F) in the same place as level E (also next to the washrooms).

Each conference room has hooks for coats and jackets. There is also a bigger cloakroom near the lockers on floor E. However, please note that this is unsupervised and usage of the cloakroom is at the owner's risk. We are unable to offer monitored cloakroom services or to store any luggage.

## CATERING / COFFEE BREAKS AND MEALS

### **Coffee breaks**

Coffee breaks are covered by the conference fees at specific locations. Please refer to the locations given in the conference program overview (table view). Refreshments taken at any other places (including university cafeterias) are not covered and must be paid by participants themselves.

### **Lunch**

During the conference, the closest and most convenient place to eat lunch is one of the university cafeterias. Please note, however, that these are only open on Thursday and Friday, and are closed on the Saturday during the conference (lecture-free period over summer).

These are a few of the university cafeterias in the vicinity:

Mensa (two levels)

*(Accessible through) main university building (i.e. conference location)*

Lower Level:

Monday to Friday / lunch 11:00–14:00 / pasta 11:00–17:00 / salad buffet 11:00–19:00

Upper Level:

Monday to Friday / lunch 11:00–14:00

ETH Mensa Polyterrasse

*Main cafeteria of the ETH (Federal Institute of Technology), just next to the university main building*

Monday to Friday / lunch 11:15–13:30

Tannenbar, Tannenstrasse 7

*Snack bar next to the ETH (Federal Institute of Technology), offers sandwiches, salads, and some baked goods*

Monday to Friday, 7:00–17:00

Cafeteria UZH, Rämistrasse 74

*Smaller cafeteria (seats ca. 60), offers sandwiches, salads, and some baked goods*

Monday to Friday, 7:30–15:00

As these cafeterias are all closed on Saturday, we recommend walking down to the old town (“Niederdorf”), the area that runs along the river just below the university. There are many restaurants in that area that are not far from the university.

See also:

[www.mensa.uzh.ch](http://www.mensa.uzh.ch) (University cafeterias, in German – see map)

[www.ethz.ch/en/campus/gastronomie/restaurants-and-cafeterias/zentrum](http://www.ethz.ch/en/campus/gastronomie/restaurants-and-cafeterias/zentrum) (ETH cafeterias)

## GETTING TO THE CONFERENCE LOCATION

The conference location at the University of Zurich main building is very central and can be reached from the main railway station within 10 minutes.

### **By tram**

The tram is the most convenient way to get to the university. The following trams stop near the university:

Trams 6 and 10, get off at “ETH/Universitätsspital”

Trams 5 and 9, get off at “Kantonsschule”

Tram 6 stops closest to the university main building.

(See full directions from this stop to the university main building in the separate section below.)

### **From Central**

Central is the major junction just below the university, across the bridge from the main railway station. From there, you can take the funicular train (called the “Polybahn”), next to Starbucks.

You can also walk up to the university from Central via Schienhutgasse to reach the rear entrance of the main university building at Kunstlergasse. (See detailed directions below.)

## GETTING AROUND IN ZURICH

Zurich is small and many places in the city can be easily reached on foot. The tram and bus network is very efficient. However, there have been a few major sites of construction that may affect some routes.

Please visit the following sites for more information:

Zurich Regional Public Transport (ZVV)

<http://www.zvv.ch/zvv/en/home.html> (website in English)

*The official website for the public transport services for the region of Zurich. Click on the link “Connections” at the top of the page to get point-to-point information on routes and lines (with timetables). See <http://www.zvv.ch/zvv/en/service/apps.html> for two ZVV smartphone apps: one with timetable information and another for ticket purchase.*

Swiss National Railways (SBB)

<https://www.sbb.ch/en/home.html> (website in English)

*Here you can find information on train schedules and the cost of tickets. It also offers information on local tram times within the city. See also <http://www.micro.sbb.ch/mobile/en/home.html> for the SBB smartphone app.*

### **To and from the airport**

There are direct train connections between the airport and Zurich main station that run regularly every few minutes. The journey takes between 15 to 20 minutes, depending on the connection.

Tram 10 goes from the airport to downtown Zurich (get off at the station “Central” or “Bahnhofplatz/HB”). The tram runs every 15 minutes, and the journey takes 32-34 minutes.

## DETAILED DIRECTIONS

### **Directions from the tram stop “ETH/Universitätsspital” (Trams 6 and 10) to the conference location, University of Zurich main building “Zentrum” (less than 5 minutes walk)**

#### Tram 6

When you leave the tram, the ETH (Federal Institute of Technology) main building will be across the road in front of you.

Cross the road, then turn left and follow the road on. You will cross a small road with a tree in the middle. Pass the first building on the right and after this you will see the main entrance to the university main building.

#### Tram 10

The station where the Tram 10 stops shares the same name as the stop for Tram 6 (“ETH/Universitätsspital”), but is slightly further away.

When you leave the tram, walk towards your right along the main road. You will see the ETH (Federal Institute of Technology) building to your right. Cross to that side of the road, but continue walking in the same direction. You will cross a small road with a tree in the middle. Pass the first building on the right and after this you will see the main entrance to the university main building.

### **Directions from Central to the University of Zurich main building via the Polybahn or on foot**

#### With the Polybahn funicular train (ca. 5-10 minutes)

At Central, look for the Starbucks that faces the river. To the right of Starbucks is the entrance to the Polybahn, the funicular train that goes up to the university. The train runs every couple of minutes, during the following times:

Monday–Friday from 6:45 till 19:15

Saturdays from 7:30 till 14:00

When you arrive at the top and exit the station, walk towards your right. You will walk up a small ramp onto a large platform (“Polyterrasse”), with the ETH (Federal Institute of Technology) building to your left. Continue across this platform until you see a road running perpendicular to the left (“Karl-Schmid-Strasse”). Turn onto this road and walk until the road ends with a main road crossing it. Turn right at the corner, walk along (past this first building at the corner) and next you will see the entrance to the main university building. (See the map with the route below.)

#### On foot (ca. 15 minutes)

To walk up to the university from Central, look for the large Lindt chocolate signs at Central. To the right of these are some stairs going up.

Walk up these stairs and continue to walk straight ahead along this road. You will soon see the Hotel St. Josef on the left side. Pass the hotel and just after the next building, you will see a steep path going upwards to the left (“Schienhutgasse”). Walk up this path and at the top, take the path to the right leading to a small road (“Künstlergasse”). The main university building (rear entrance) is on the other side of this road.











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[www.ea-aaa2017.ch](http://www.ea-aaa2017.ch)  
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