Program of the

2nd Conference of the European Association for Asian Art and Archaeology

August 24–26, 2017

Venue

University of Zurich
Rämistrasse 71
CH-8006 Zurich
Switzerland
## Thursday, August 24, 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:30–10:00</td>
<td>OPENING/Welcome</td>
</tr>
<tr>
<td></td>
<td>EAAA and UZH</td>
</tr>
<tr>
<td>10:00–12:00</td>
<td>Panel 1: Tracing Networks, the Materiality of Exotica and Associated Identities in Ancient Eurasia (5th C. BC–5th C. CE)</td>
</tr>
<tr>
<td></td>
<td>Panel 2: Reproduction as Artistic Transmitter: Visual Knowledge and Evidential Documents in Edo and Meiji Japan</td>
</tr>
<tr>
<td></td>
<td>Panel 3: Contemporary Chinese Art I</td>
</tr>
<tr>
<td></td>
<td>Panel 4: India</td>
</tr>
<tr>
<td></td>
<td>Panel 5: Towards New Horizons: Discovering &quot;Korean History/Art History&quot; through Archaeology</td>
</tr>
<tr>
<td>12:00–13:30</td>
<td>LUNCH BREAK</td>
</tr>
<tr>
<td>13:30–15:30</td>
<td>Panel 6: Territorial Borders, Cultural Margins and the Identity of Tomb Occupants in Early Dynastic, Imperial and Medieval China I</td>
</tr>
<tr>
<td></td>
<td>Panel 7: Exploring the Aesthetic and Spiritual: Transnational Networks in Modern Japan</td>
</tr>
<tr>
<td></td>
<td>Panel 8: Contemporary Chinese Art II</td>
</tr>
<tr>
<td></td>
<td>Panel 9: Archaeology and Iconography in Indian Temples</td>
</tr>
<tr>
<td></td>
<td>Panel 10: Early Chinese Tombs</td>
</tr>
<tr>
<td>15:30–16:00</td>
<td>COFFEE &amp; TEA BREAK; Lichthof Nord</td>
</tr>
<tr>
<td>16:00–18:00</td>
<td>Panel 11: Territorial Borders, Cultural Margins and the Identity of Tomb Occupants in Early Dynastic, Imperial and Medieval China I</td>
</tr>
<tr>
<td></td>
<td>Panel 12: Art and Politics: Twentieth and Twenty-First Century East Asia</td>
</tr>
<tr>
<td></td>
<td>Panel 13: China: Words and Images</td>
</tr>
<tr>
<td></td>
<td>Panel 14: The Portrait in Asian Buddhism: Representation, Function and Reception</td>
</tr>
<tr>
<td></td>
<td>Panel 15: Mural Painting in Han China: Re-Examining the Origins and Development of the Genre</td>
</tr>
<tr>
<td>18:30–19:30</td>
<td>KEYNOTE LECTURE: Locating &quot;Asia&quot; in Asian Art History and Archeology; Christine Guth, Victoria and Albert Museum, United Kingdom</td>
</tr>
<tr>
<td>19:30–21:00</td>
<td>WELCOME RECEPTION; Lichthof Nord</td>
</tr>
</tbody>
</table>
### Friday, August 25, 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Panels</th>
<th>Sessions</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:00–11:00</td>
<td>Panel 16, Panel 17, Panel 18, Panel 19, Panel 20</td>
<td>Aspects of Korean Buddhist Material Culture and Architecture&lt;br&gt;China: Paintings and Prints&lt;br&gt;Viewing Japan&lt;br&gt;Transcultural Trajectories in South Asian Visual Arts&lt;br&gt;Japan and Korea through Visual Culture</td>
</tr>
<tr>
<td>11:00–11:30</td>
<td></td>
<td>COFFEE &amp; TEA BREAK; in front of KOL-F-101/KOL-F-104</td>
</tr>
<tr>
<td>13:30–14:00</td>
<td></td>
<td>LUNCH BREAK</td>
</tr>
<tr>
<td>14:30–16:30</td>
<td></td>
<td>CITY TOURS ZURICH</td>
</tr>
<tr>
<td>17:00–19:00</td>
<td>Panel 26, Panel 27, Panel 28, Panel 29, Panel 30</td>
<td>Between Imagination and Representation: Neo-Confucian Literati Gardens of the Joseon Dynasty&lt;br&gt;Architecture and Gardens&lt;br&gt;Material Symbols in the Early State Formation of Japan (3rd to Early 7th Centuries A.D.)&lt;br&gt;Questioning Identity: Different Perspectives on Identities in Asia&lt;br&gt;Collecting China</td>
</tr>
<tr>
<td>19:30–20:30</td>
<td></td>
<td>KEYNOTE LECTURE&lt;br&gt;Korea through the Foreign Lens: Photographs by Burton Holmes and Jack London; Burglind JUNGMANN, University of California Los Angeles, USA</td>
</tr>
</tbody>
</table>
### Saturday, August 26, 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Panel 31</th>
<th>Panel 32</th>
<th>Panel 33</th>
<th>Panel 34</th>
<th>Panel 35</th>
<th>Panel 36</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:00–11:00</td>
<td>Arts for the Empire: Political Expansions,</td>
<td>New Insights into Anthropomorphic Masks of</td>
<td>Authenticity and the Art Market in China</td>
<td>Prehistoric Interactions and Early Material</td>
<td>Reinventing Traditional Images: Visual</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cultural Encounters, and Imperial</td>
<td>Central Asia</td>
<td>1600-2000</td>
<td>Culture</td>
<td>Ideologies in Contemporary East Asia</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Representations in China</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:00–11:30</td>
<td>COFFEE &amp; TEA BREAK; Lichthof Nord</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30–12:30</td>
<td>EAAA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>GENERAL ASSEMBLY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30–14:00</td>
<td>LUNCH BREAK</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14:00–16:00</td>
<td>Panel 37</td>
<td>Panel 38</td>
<td>Panel 39</td>
<td>Panel 40</td>
<td>Panel 41</td>
<td>Panel 42</td>
</tr>
<tr>
<td></td>
<td>Buddhist Life and Space</td>
<td>Chinese and Central Asian Textiles from Han</td>
<td>Terms and Conditions: Words that Shape Art</td>
<td>Asian Artefacts in European Collections</td>
<td>India: Words and Images</td>
<td>Agency and Materiality in Cultural Dynamics</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to Yuan Dynasty</td>
<td>and Its Histories I</td>
<td>before 1940: Background Stories</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16:00–16:30</td>
<td>COFFEE &amp; TEA BREAK; Lichthof Nord</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16:30–18:30</td>
<td>Panel 42</td>
<td>Panel 44</td>
<td>Panel 45</td>
<td>Round Table 46</td>
<td>Panel 47</td>
<td>Panel 48</td>
</tr>
<tr>
<td></td>
<td>Chinese Burial Custom</td>
<td>Art and Reproduction in Republican China</td>
<td>Terms and Conditions: Words that Shape Art</td>
<td>Identification, Categorization and Digitization of East Asian Art Objects in Local Collections of Different European Countries</td>
<td></td>
<td>'Scrolling'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>and Its Histories II</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19:00–21:00</td>
<td>EAAA BOARD MEETING II; KO2-F-156</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Sunday, August 27, 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>OPTIONAL POST-CONFERENCE MUSEUM SUNDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00–17:00</td>
<td></td>
</tr>
</tbody>
</table>
Thursday, August 24, 2017

Keynote Lecture

Thu 18:30–19:30; KOL-F-101

Locating "Asia" in Asian Art History and Archeology

Christine GUTH, Victoria and Albert Museum, United Kingdom

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

Junchang YANG, Northwestern Polytechnical University, China

Discussant: Xuan CHEN, Beijing National 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*
Sgraffito Pottery Art, from the First Muslim Conquered Port City, Debal (Banbhore), in South-Asia Pakistan
Nargis RASHID, University of Karachi, Pakistan

Panel 5
Thu 10:00–12:00; K02-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

Cemeteries of the ca. 11–8th cc. BCE in the Wei River Valley and the Search for the Metropolitan Zhou Identity
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

The Ordos Abroad: Transmission out of the Region
Katheryn M. LINDUFF, University of Pittsburgh, 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 ČAPKOVÁ, 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**

Achieves of the Everyday in the Practices of Contemporary Chinese Art
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 Dashal: 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

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

Chair 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
Panel 14

Thu 16:00–18:00; KO2-F-174

The Portrait in Asian Buddhism: Representation, Function and Reception

Chaired by Fabian A. KOMMOSS, University of Potsdam, Germany; University of Zurich, Switzerland

Becoming Buddha in This Very Body: On the Relation of Body, Medium and Image of Mummified Icons in Chan/Zen Buddhism
   Fabian A. KOMMOSS, University of Potsdam, Germany; University of Zurich, Switzerland

Tibetan Lineage Portraits: An Example for Individual and Group Representations in Buddhist Art
   Hans-Werner KLOHE, Humboldt University of Berlin, Germany

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 Sŏkkuram: 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 MECSI, Eötvös Loránd University, Hungary

Panel 17

Fri 09:00–11:00; KOL-F-104

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 Ellis WALTER, 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

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 SANTSCHI, British Museum, United Kingdom

Panel 19
Fri 09:00–11:00; K02-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 Kāmākhya
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)
JP 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, Yale University, USA

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  
Sergey A. KOMISSAROV, Novosibirsk State University, Russia

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

The Making of Ru Ware through Archaeological Evidence  
Sabrina RASTELLI, Ca’ Foscari University of Venice, Italy

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 NIEBÜHR, University of Vienna, Austria
Verena WIDORN, University of Vienna, Austria

Discussant: Regina HÖFER, University of Bonn, Germany

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 Jai, 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

Discussant: Round table

Panel 27

Fri 17:00–19:00; K02-F-152

Architecture and Gardens

Organization and Technological Choice of Cast Iron Production in Ancient China: A Case Study on Taicheng Iron Foundry of the Western Han Dynasty
Weng Cheong LAM, The Chinese University of Hong Kong, Hong Kong

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

19th Century Guangzhou Gardens as Seen through the Lens of Sino-Western Relations
Richard JOSEPHA, University of Sheffield, United Kingdom

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 Nāyam 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
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

Imaginary Chinese Dress in Qing Court Painting: Temporal Multiplicity and the Emperorship
Mei Mei RADO, Bard Graduate Center, USA

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

Xue Susu's Two Identical Paintings: A Case Study of the Forgery Business in the Workshop of Tan Jing 譚敬
   Sylvia LEE, City University of Hong Kong, Hong Kong

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

New Discoveries of Prehistoric Barkcloth Beaters from Southeast Asia
   Tang CHUNG, Chinese University of Hong Kong, Hong Kong
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

Multi-Perspective Narratives on Chinese Neolithic Pottery in Museums in China
Sofia BOLLO, University of Zurich, Switzerland

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, 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
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, 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, 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*

**Panel 40**

*Sat 14:00–16:00; KOL-E-18*

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

Chaired by Michaela PEJČOCHOVÁ, *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**

Siva as Jvara and Jvarahareśvara
Gudrun BÜHNEMANN, *University of Wisconsin-Madison, USA*

From Kīrtimukha to Mouse Face, Gana Who Consumed Himself: Kīrtimukha in North Indian Literature and Art
Anisha SAXENA, *Jawaharlal Nehru University, India*

Social Status of an Art-Person in Classical India
Barbara BANASIK, *University of Warsaw, Poland*
Panel 42

Sat 14:00–16:00; K02-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

The Pictorial Icon of Evidential Scholarship in Qing China
Lilian Lan-ying TSENG, New York University, USA

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; K01-F-101

Chinese Burial Custom

Mucky Pups or Neat Freaks? The Archaeology of Personal Hygiene in Royal Tombs of the Western Han Dynasty (207 BCE–6 AD)
Catrin KOST, Ludwig-Maximilian University Munich, Germany

Emotional Death: Rethinking the Meanings of Tombs in the Ming Dynasty
Hui-Han JIN, University of Minnesota, USA

Panel 44

Sat 16:30–18:30; K01-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 Yinxing 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

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 MECSI, 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, Scotland

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
Shailika MISHRA, Mehrangarh Museum, Jodhpur, India

Unity in Diversity: The Birla Temple in Delhi as an Example of National Art
Dorota KAMINSKA-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
Slyvia 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
The conference is made possible by the generous support of:

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