

## PROGRAM

### Sunday, March 10

- 9:00 am Registration
- 9:40 am Opening Ceremony: Speeches by  
Lao ZHU, President of CIHA, and  
Masami ZENIYA, Executive Director of Tokyo National Museum
- 10:00 am Introduction to “Toward the Future: Museums and Art History in East Asia,”  
by Hiroyuki SUZUKI, President of the Executive Committee of 2019 CIHA Colloquium in Tokyo

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#### Session I: Comparative or Cross-Cultural Approaches to East Asian Art Before Sustained Contacts with the West

Chairpersons: Yukio LIPPIT and Akira TAKAGISHI

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- 10:40 am **Morning Session I: Presentations by 3 speakers**
- 10:40-11:20 Katsura WASHIZU, “Envisioning the West: European Style Paintings in Late 16th–17th Century Japan”
- 11:20-12:00 PARK Seong Hee, “Changes in Perception of Japanese Gold Folding Screens in Korea Following the Latter Half of the 18th Century: Focused on Korean Art Works with the ‘Golden Rooster’ Motif”
- 12:00-12:40 Chelsea FOXWELL, “Pictures and (Re)Production: Images of Work and Labor in the History of Japanese *Gafu* (Woodblock-Printed Painting Compendia)”
- 12:40 am Lunch
- 2:10 pm **Afternoon Session I: Presentations by 2 speakers**
- 2:10-2:50 Stanley ABE, “Before Sculpture”
- 2:50-3:30 Catherine PAGANI, “From Curiosities to National Treasures: Chinese Art and the Politics of Display in Britain, 1842-1935”
- 3:30 pm Coffee Break

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#### Session II: The Foundation and Development of Museums, Art Collecting, and Art History in East Asia After Modern Encounters with the West

Chairpersons: Yukio LIPPIT and Akira TAKAGISHI

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- 3:50 pm **Afternoon Session II: Presentations by 2 speakers**
- 3:50-4:30 Rossella MENEGAZZO, “Art Objects Micro-Collection and Ideas Circulation in Relation to Individual Enterprises: The Case-Study of Italy”
- 4:30-5:10 Wibke SCHRAPE, “From Japonisme to Japanese Art History: Trading, Collecting, and Promoting Japanese Art in Europe (1873–1915)”
- 5:10 pm Coffee Break
- 5:30 pm **Evening Session II: Presentations by 2 speakers**
- 5:30-6:10 Arthur MITTEAU, “The Ambivalent Relations between Okakura Kakuzô (1862-1913) and Ernest Fenollosa (1853-1908)’s *Bijutsu Fukkô* Movement and Meiji *Bunjingaka*, from the Fenollosa-Weld Collections of Boston MFA to Sugawara Hakuryû (1832-1898)”
- 6:10-6:50 Ji Young PARK, “Vestige of an Empire. Treasure of the Nation. Presenting the Otani Collection in China, Japan and Korea”
- 7:00 pm Welcome Cocktail and Buffet

## Monday, March 11

9:00 am Registration

### Session II (continued)

Chairpersons: David J. ROXBURGH and Hiroko IKEGAMI

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- 9:30 am **Morning Session II: Presentations by 3 speakers**  
9:30-10:10 Junko NIMURA, "The Conception of Fine Art by Vietnamese Intellectuals"  
10-10-10:50 Juliane NOTH, "European Art History and the Reform of Chinese Art at the National Academy of Arts in Hangzhou, 1928–1936"  
10:50-11:30 Seunghye LEE, "From Commissioning to Collecting: The First Korean Museum and the Categorization of Buddhist Art"
- 11:30 am Lunch
- 1:20 pm Introduction to the ICOM General Conference in Kyoto,  
by Johei SASAKI, President of the ICOM Kyoto 2019 Organizing Committee and Executive Director of Kyoto National Museum
- 1:30 pm **Afternoon Session II: Presentations by 2 speakers**  
1:30-2:10 Fletcher COLEMAN, "Building the Discipline: On the Longmen Grottoes and the Establishment of East Asian Art History in the United States ca. 1913-1939"  
2:10-2:50 Nathalie NEUMANN, "Matsukata Invisible: Losses of the Kojiro Matsukata Collection in Troubled Historical Context"
- 2:50 pm Coffee Break
- 3:10 pm **Afternoon Session II: Presentations by 2 speakers**  
3:10-3:50 Mitsuru HAGA, "Museums as an Institution in East Asia: History of the Reception and Utilization of the Western System, and Its Future"  
3:50-4:30 HORIKAWA Lisa, "Nation, Region, and the Global: Approaches to 'Art History' at National Gallery Singapore"
- 4:30 pm Coffee Break
- 4:50 pm **Evening Session II: Presentations by 2 speakers**  
4:50-5:30 XIA Yanjing, "The Recent Understanding of the Concept of Art History in Mainland China"  
5:30-6:10 Toshio WATANABE, "Theory of the Transnational and East Asian Art History"
- 6:10 pm Closing of the session

#### Chairpersons:

Yukio LIPPIT, Professor at Harvard University

Akira TAKAGISHI, Associate Professor at the University of Tokyo

David J. ROXBURGH, Professor at Harvard University

Hiroko IKEGAMI, Associate Professor at Kobe University

## ABSTRACTS

### Sunday, March 10

Introduction to the Colloquium

Hiroyuki SUZUKI, "Perspective for the Future Study of East Asian Art History" ..... 4

#### SESSION I

Katsura WASHIZU, "Envisioning the West: European Style Paintings in Late 16th–17th Century Japan" ..... 5

PARK Seong Hee, "Changes in Perception of Japanese Gold Folding Screens in Korea Following the Latter

Half of the 18th Century: Focused on Korean Art Works with the 'Golden Rooster' Motif" ..... 6

Chelsea FOXWELL, "Pictures and (Re)Production: Images of Work and Labor in the History of Japanese *Gafu*

(Woodblock-Printed Painting Compendia)" ..... 7

Stanley ABE, "Before Sculpture" ..... 8

Catherine PAGANI, "From Curiosities to National Treasures: Chinese Art and the Politics of Display in Britain,

1842-1935" ..... 9

#### SESSION II

Rossella MENEGAZZO, "Art Objects Micro-Collection and Ideas Circulation in Relation to

Individual Enterprises: The Case-Study of Italy" ..... 10

Wibke SCHRAPE, "From Japonisme to Japanese Art History: Trading, Collecting,

and Promoting Japanese Art in Europe (1873–1915)" ..... 11

Arthur MITTEAU, "The Ambivalent Relations between Okakura Kakuzô (1862-1913) and Ernest Fenollosa

(1853-1908)'s *Bijutsu Fukkô* Movement and Meiji *Bunjingaka*, from the Fenollosa-Weld Collections of Boston

MFA to Sugawara Hakuryû (1832-1898)" ..... 12

Ji Young PARK, "Vestige of an Empire. Treasure of the Nation.

Presenting the Otani Collection in China, Japan and Korea" ..... 13

### Monday, March 11

#### SESSION II

Junko NIMURA, "The Conception of Fine Art by Vietnamese Intellectuals" ..... 14

Juliane NOTH, "European Art History and the Reform of Chinese Art at the National Academy of Arts

in Hangzhou, 1928–1936" ..... 15

Seunghye LEE, "From Commissioning to Collecting: The First Korean Museum and

the Categorization of Buddhist Art" ..... 16

Fletcher COLEMAN, "Building the Discipline: On the Longmen Grottoes and

the Establishment of East Asian Art History in the United States ca. 1913-1939" ..... 17

Nathalie NEUMANN, "Matsukata Invisible: Losses of the Kojiro Matsukata Collection in Troubled Historical

Context" ..... 18

Mitsuru HAGA, "Museums as an Institution in East Asia: History of the Reception and

Utilization of the Western System, and Its Future" ..... 19

HORIKAWA Lisa, "Nation, Region, and the Global:

Approaches to 'Art History' at National Gallery Singapore" ..... 20

XIA Yanjing, "The Recent Understanding of the Concept of Art History in Mainland China" ..... 21

Toshio WATANABE, "Theory of the Transnational and East Asian Art History" ..... 22

### INTRODUCTION TO THE COLLOQUIUM:

#### **Perspective for the Future Study of East Asian Art History**

Hiroyuki SUZUKI

President, the Executive Committee for the CIHA 2019 Colloquium in Tokyo

Art history has so far accumulated various viewpoints and methodologies that would make it possible for art historians to know more about art, think better about art, and find a better way of discussing art on a firm basis. This introduction examines some approaches to East Asian art history that may enable an appropriate understanding of intercultural relations to overturn the national history of art that has long functioned as an ideology of a nation-state.

The framework of national history of art looks hard to be dissolved, but some recent arguments have inspired a persuasive discussion on interregional cultural exchanges with a hopeful provision to find an alternative framework. Notable is an argument by Seinosuke Ide, an art historian, in which he discusses interregional cultural relations between China and Japan, focusing on pre-modern Buddhist paintings imported from China to Japan.\* He observes in the receiver the attitude of selective reception in three forms, imitation, exaggeration, and rejection, and suggests a way of recognizing a dynamic “many-to-many” relationship that allows heterogeneity on the both sides, not a homogenous “one-to-one” or “one-to-many” relationship. This model would provide a promising discussion based on a mutual understanding of the heterogeneity inherent in the both sides.

Nineteenth-century East Asia faced a problem of how to reconstruct relations with the West. Notably, such a situation stimulated compilation of dictionaries between the Western and East Asian languages. The Japanese Enlightenment star Fukuzawa Yukichi (1834-1901), for example, translated “museum” into *haku-butsu-kan* in his best-selling book *Seiyō jijō* [Things Western] in 1866 by referring to an English-Chinese dictionary compiled in China by a Western missionary and his Chinese collaborators. As a medium to mediate between the West and the East as well as between East Asian countries, the dictionaries played a crucial role to interpret and accept Western concepts in East Asia.

#### **CV and Publications**

2018-Present: Director, the Tōyama Memorial Museum.

2005-2018: Professor of Art History, Tokyo Gakugei University.

1979-2005: Researcher, Tokyo National Institute for Cultural Properties.

2003: *Kōkoka tachi no 19 seiki* [19th century antiquarians], Tokyo: Yoshikawa Kōbunkan.

1994: *Kanō Hideyori hitsu Takao kanpū-zu byōbu: Kioku no katachi* [Maple viewing at Takao by Kanō Hideyori: The shape of memory], Tokyo: Heibonsha.

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\* “Eikyō denpa-ron kara ibunka juyō-ron e,” in Masaaki Itakura, ed., *Transmission and Transformation of Forms*, Studies in the History of Japanese Art: 2, University of Tokyo Press, 2005.

## Envisioning the West: European Style Paintings in Late 16th–17th Century Japan

Katsura WASHIZU

Curator, Curatorial Research Dept., Tokyo National Museum

When the Jesuits reached Japan in the middle of 16th century, they also brought European art into the country as a means of facilitating their missionary activities. They soon realized that the demands for Western paintings were so high, that they assigned an Italian brother and painter, Giovanni Cola, to teach European paintings and etchings to Japanese students, which enabled them to create Western style artworks locally. While these “Early European/Western-style paintings” in Japan has long been regarded as one branch of the *Nanban* art, it has become a topic widely discussed since the 1990s from the standpoints of the global propagation of the Jesuit art.

In the meantime, this paper in a sense will go back to the basics and analyze the techniques of some early European-style folding screens that depict Western genre scenes. Inspecting these screen paintings closely, we will see some works have an identical rendering style and might probably be executed by the same group of the Japanese Jesuit painters around the same time. The paper will also focus on the two sets of screens of the *Europeans Playing Music* (each from MOA Museum of Art and Eisei Bunko Museum) and discuss how they skillfully capture the features of the European icons enshrined in *Nanban* lacquer oratories. These icons may not be the exact models for the screen paintings, but the Jesuit school most likely used paintings of similar style as image sources, which leads us to conjecture on Cola's style.

### CV

Katsura Washizu is a curator in Japanese paintings at Tokyo National Museum (Tokyo, Japan), where she has been a member since 2018. She was a museum educator at Fukuoka Art Museum (Fukuoka, Japan) during 2008-2011, and a curator at Kyushu National Museum (Fukuoka, Japan) from 2011 to 2018. She received a B.A. in English Literature from Waseda University in 2001, a B.A. in Art History from the University of Tokyo in 2006, and M.A. from the Graduate School of the University of Tokyo.

She curated the exhibition “Images of Prayer: Hachiman” (2016), the Kyushu venue of “Admired from Afar: Masterworks of Japanese Paintings from the Cleveland Museum of Art”(2014), and “Japanese Art in the Age of Discovery” (2017). Her research interest is focused in the Japanese paintings in the context of cultural exchanges between Japan and foreign countries in the early modern period.

### SELECTED ARTICLES AND PUBLICATION

- “The Screen of the Universal Flood”, *Kokka*, vol. 1475, September 2018.
- “From Byōbu to Biombo: Japanese Screens Crossing the Seas,” *Proceedings of the Symposium: Frame and Framings in an Interdisciplinary Perspective (Gakushuin University, March 2015)*, 2018 (Forthcoming).
- *Japanese Arts in the Age of Discoveries* (Exhibition catalogue), Kyushu National Museum, October 2017.
- “*The Three Martyrs of Nagasaki* and its iconographical sources”, *Tofuseisei* (Bulletin of Kyushu National Museum), vol. 11, March 2016.
- “Christian Theme Biombos of Macao”, *Tofuseisei*, vol. 10, March 2015.

## **Changes in Perception of Japanese Gold Folding Screens in Korea Following the Latter Half of the 18th Century: Focused on Korean Art Works with the “Golden Rooster” Motif**

PARK Seong Hee

Ph. D. candidate, the University of Tokyo

This paper is focused on Korean art works with the “Golden Rooster” motif, which were produced in the late Joseon period. There is an interesting record about their origin, that was written by Yi, Yu-won who was a scholar official of the late 19th century. According to that record, King Jeongjo (who reigned from 1776 to 1800) ordered Kim, Hong-do (1745-1806?) a court painter, to make a copy of the Japanese gold folding screen. Jeongjo placed that copy in Hwaseong Haenggung Temporary Palace he had built. In this paper, we analyze and reconsider related records and several similar works of “The Folding Screen of the Golden Rooster” (Collection of Leeum, Samsung Museum of Art) which is attributed to Kim, Hong-do. This paper aims to clarify the acceptance and Korean-style transformation of Japanese paintings in Korea following the latter half of the 18th century.

From the early 17th to the late 19th century, Japan and Korea maintained relatively peaceful relations. It is believed that among the two countries, a lot of paintings and related information were exchanged, and contributed to the enrichment of the paintings of both countries. Those aspects have been revealed through the study of history of art since the late 20th century. Some may still argue that the heritage of Japan-Korea relations mediated by painting in the early modern period, was merely an exchange of paintings between China’s neighboring countries in the pre-modern East Asian World. This example will show that such an idea is not valid.

### **CV and Publications**

Major Professional Interests

History of Japan-Korea Relations Mediated by Painting

Education

March 2018 Withdrawal Doctoral Program (History of Art) with Satisfaction of Credit and Enrollment Requirements at Graduate School of Humanities and Sociology, The University of Tokyo

March 2015 Master degree (History of Art) at Graduate School of Humanities and Sociology, The University of Tokyo

February 2010 Master degree (History of Art) at The Graduate school of Ewha Womans University, Korea

Selected Articles

“Historical Significance of Elegant Gathering at Kenkadō Hall by Kimura Kenkadō: Representation of Japanese Literati in Japan and Korea in the Late-eighteenth Century,” *Bijutsushi* 182, March 2017, pp. 217-233. (Written in Japanese)

“Landscape Paintings by Yi Ŭiyang in Imitation of a Painting by Tani Bunchō and Changes in Japan-Korea Relations Mediated by Painting in the Early Nineteenth Century,” *Transactions of the International Conference of Eastern Studies*, no. LX 2015, December 2015, pp. 33-59. (Written in English)

## Pictures and (Re)Production: Images of Work and Labor in the History of Japanese Gafu (Woodblock-Printed Painting Compendia)

Chelsea FOXWELL

Associate Professor of Art History, University of Chicago

Comparative histories of printed pictures emphasize the centrality of reproductive prints to the European tradition. Edo-period *ukiyo-e* prints, by contrast, were typically based on new compositions that had anticipated the print medium from the beginning. How do we account for these differences?

It is well known that in Edo-period Japan, status (*mibun* 身分) played a large role in governing what could be published. In painting and craft production, the protection of proprietary technical know-how was seen as key to the workshop's financial success. Despite such considerations, woodblock-printed compendia of famous Japanese and Chinese paintings began to emerge in the Osaka-Kyoto region in the early eighteenth century. By the early nineteenth century, such *gafu* 画譜 (taken from the Chinese *huapu* 畫譜) were widely available.

This presentation focuses on images of agricultural labor and craft production in the early history of Japanese *gafu*. Beginning with the *ehon* 絵本 (model picture books) of Hishikawa Moronobu 菱川師宣 and the image compendia of Tachibana Morikuni 橘守国 and ending with the artisans and professionals of Kuwagata Keisai 鋤形蕙齋, I suggest that the centrality of laboring bodies to the history of the reproductive print in Japan was no accident. The creators appealed to Confucian values and Chinese examples. But in a less obvious way, depictions of industrious professionals in a peaceful society also referenced the profession of the painter at a time when the painter's role and social status were in flux.

### CV and Publications

#### EMPLOYMENT

2017- Associate Professor of Art History, East Asian Languages and Civilizations, and the College, University of Chicago

2009- Assistant Professor of Art History and the College, University of Chicago

#### SELECTED PUBLICATIONS

*Making Modern Japanese-Style Painting: Kano Hōgai and the Search for Images* (Chicago: University of Chicago Press, 2015).

*Awash in Color: French and Japanese Prints* (Chicago: Smart Museum of Art, 2012) (with Anne Leonard).

"Mediated Realism in Kuwagata Keisai's Illustrated Book of Birds From Abroad." *Journal18*, Issue 4 East-Southeast (Fall 2017). <http://www.journal18.org/2232>

"The Painting of Sadness? The Ends of *Nihonga*, Then and Now." *ARTMargins* 4:4 (February 2015): 27-60.

"Crossings and Dislocations: Toshio Aoki (1854-1912), A Japanese Artist in California." *Nineteenth-Century Art Worldwide* 11:3 (Fall 2012). <http://www.19thc-artworldwide.org/>

"Merciful Mother Kannon and its Audiences." *The Art Bulletin* XCII:4 (December 2010), 326-47.

## Before Sculpture

Stanley ABE

Associate Professor, Duke University

“Sculpture” is a form of European art collected, displayed and promulgated as special objects of aesthetic appreciation from Classical antiquity to the Renaissance and after to the present. The history of sculpture is a modern idea fundamental for Art History. Sculpture is taken to be a universal art form. Yet, the category of sculpture did not exist in most of the world. There was no Chinese term for sculpture until the beginning of the twentieth century. Understandably, Europeans discovered little sculpture in China even though statues, stele, carved and molded figures existed in large numbers for millennia. Sculpture is a provincial European idea.

Much is known about the discovery of Chinese sculpture by Europeans and Japanese at the turn of the twentieth century. But what was the status of sculpture-like objects in China before this time? My paper will outline a history of Chinese appreciation of figural objects and their makers in China from the Yuan dynasty to the nineteenth century, a Chinese understanding that was formed in the context of Chinese antiquarianism, not art history. Chinese antiquarian scholars and collectors attended to sculpture-like objects in their own ways, not as “sculpture.”

“Chinese sculpture” is the projection of a European idea which has a powerful presence in art history. My paper is an attempt not to discover sculpture in China but to tell the story of something that did not exist.

## CV and Publications

### BOOKS

*Ordinary Images*, University of Chicago Press, 2002

### ESSAYS

“Sculpture: A Comparative History,” in Jas Elsner, ed., *Comparativism in Art History* (London: Routledge, 2017), 94–108.

“The Modern Moment of Chinese Sculpture,” *Misul Charyo* 美術資料 (Korean: Art History) 82 (December 2012), 63–92.

“Collecting Chinese Sculpture: Paris, New York, Boston,” in Alan Chong and Noriko Murai, eds., *Journeys East: Isabella Stewart Gardner and Asia*, (Boston: Isabella Stewart Gardner Museum, 2009), 432–442.

“Chūgoku o miseru 中国を見せる (Exhibiting China),” in Tokyo National Research Institute of Cultural Properties, ed., *The Present, and the Discipline of Art History in Japan*, International Symposium on the Preservation of Cultural Property (Tokyo: Heibonsha, 1999), 192–206, translated into Japanese by Okada Ken.

“Inside the Wonder House: Buddhist Art and the West,” in Donald Lopez, editor, *Curators of the Buddha* (Chicago: University of Chicago, 1995), 63–106.



## From Curiosities to National Treasures: Chinese Art and the Politics of Display in Britain, 1842-1935

Catherine PAGANI

Professor of Art History, The University of Alabama

In 1842, the “Chinese Collection,” a large assemblage of more than thirteen hundred Chinese artifacts collected by the merchant Nathan Dunn during his twelve years in China, opened in London. Displayed in a large exhibition hall that resembled a grand Chinese residence, this odd and idiosyncratic assortment of objects capitalized on the excitement and interest in China generated by the Opium War, a large and dramatic conflict between Britain and China. Touted as an objective and balanced look at Chinese culture, this hodge-podge of curiosities in reality played to jingoistic pride that was fueled by an imminent British victory in this war on trade.

Less than one hundred years later, a much different view of China was presented in the “International Exhibition of Chinese Art” of 1935, which featured nearly four thousand carefully curated objects from public and private collections, including a large number of national treasures sent by the Chinese government. With an accompanying catalogue written by collectors and connoisseurs in the field, the exhibition was designed to appeal to a more knowledgeable public and dispel previously held notions of China as a backward and under-developed nation. This was particularly important as China sought to garner Western support during its conflicts with Japan.

Drawing on catalogues and writings in the popular press, this paper examines exhibitions of Chinese art and the discourses surrounding them to explore not only the connections between art, display, and politics at a time of shifting political and economic relations between China and Britain, but the cultural misperceptions and misunderstandings associated with them as well.

### CV and Publications

Ph.D. (1993) East Asian Studies, University of Toronto

“*Eastern Magnificence and European Ingenuity*”: *Clocks of Late Imperial China*. Ann Arbor: University of Michigan Press, 2001.

“To Rival Oriental Splendor: Clockwork and the Transfer of Artistic Style between China and Europe in the Eighteenth Century,” *Horizons: Seoul J. of Humanities*, vol. 1, no. 2 (December 2010): 277-309.

“In Search of a Chinese Picturesque: William Alexander, George Chinnery, and the Visual Image of China in Nineteenth-century Britain,” in *Beating Devils and Burning Their Books: Views of China, Japan, and the West*, ed. Anthony E. Clark. Ann Arbor: Association for Asian Studies, 2010: 83-105.

“Clockwork and the Jesuit Mission in China,” in *The Jesuits II: Cultures, Sciences and the Arts, 1540-1773*. Ed. John W. O'Malley, S.J., et. al. Toronto: University of Toronto Press, 2004: 658-77.

“Europe in Asia,” in *Exotic Encounters: The Meeting of Asia and Europe 1500-1800*. Ed. Anna Jackson and Amin Jaffer. London: Victoria and Albert Museum, 2004: 296-309.

“Objects and the Press: Images of China in Nineteenth-Century Britain,” in *Imperial Co-Histories: National Identities and the British and Colonial Press*. Ed. Julie F. Codell. Manchester: University of Manchester Press, 2003: 147-66.

## **Art Objects Micro-Collection and Ideas Circulation in Relation to Individual Enterprises: The Case-Study of Italy**

Rossella MENEGAZZO

Associate Professor of East Asian Art History, University of Milan

Artistic relations between Japan and Italy have been developing since the Bakumatsu and Meiji periods in a singular and understated way if compared to other countries, as they are based more on individual human relations than on institutionalized forms.

Both entrepreneurs and photographers such as Felice Beato and Adolfo Farsari, in the second half of the Nineteenth century, opened in Yokohama their professional studios from where they divulged to both the Western and Japanese travellers an idea, real or constructed, of Japan. Artists, sculptors and engravers such as Antonio Fontanesi, Vincenzo Ragusa and Edoardo Chiossone, after being asked by the Meiji government to teach Western art techniques to Japanese students inside the first academic institutions, brought back to Italy a considerable amount of art objects which vice-versa constitute, even today, the core of Japanese art collections in Italy, and were thought, at that time, to teach Japanese art techniques to the Italian public. To these two categories another one has to be added, which is represented by noblemen and diplomatic and businessmen (Alessandro Fe' D'Ostiani, Alberto Pansa, Frederick Stibbert) who, fascinated by Japanese art in the course of their lives or missions to East Asia, contributed both to reinforce relations between the two countries and to increment the presence of art objects on Italian soil aside the first big institutional exhibitions of Japanese art held in the International Expositions at the end of the Nineteenth century and at Palazzo Esposizioni in Rome in 1911. I consider the Italian experience as a case-study to show the potential of the network between individuals, implicating also our present role, in creating culture and mutual cultural dialogue as well as to imprint quality to new researches.

### **CV and Publications**

Born in Venice in 1973, since 2012 she is associate professor of East Asian Art History at the University of Milan. She received her Ph. D. in Oriental Studies at Ca' Foscari University of Venice while working since 2003 both as assistant curator as well as curator and organizer of exhibitions on East Asian Arts. Among the exhibitions and catalogues recently curated for the commemoration of the 150th Anniversary of Relations between Japan and Italy: "Domon Ken. The Master of Realism" (Museo dell'Ara Pacis, Roma 2016); "Hokusai Hiroshige Utamaro" (Palazzo Reale, Milano 2016); "Japanese Renaissance. Paintings of Nature on Japanese XIV-XVII Centuries Screens" (Gallerie degli Uffizi, Firenze 2017); "Hiroshige. Visions from Japan" (Scuderie del Quirinale, Roma 2018). Among the books: "WA. The Essence of Japanese Design" (Phaidon 2014, Bijutsushuppan 2017); "LOST JAPAN. Felice Beato and the Nineteenth-century Yokohama photography" (Electa, 2017). In 2017 she receives the Foreign Minister's Commendations FY2017.

## From Japonisme to Japanese Art History: Trading, Collecting, and Promoting Japanese Art in Europe (1873–1915)

Wibke SCHRAPE

Head of East Asian Department, Museum für Kunst und Gewerbe Hamburg

This paper introduces a research project on the European networks of trading, collecting, and promoting Japanese art that takes the East Asian collection at the Museum für Kunst und Gewerbe Hamburg (MKG) as a case study. The MKG is one of the first European institutions that systematically collected Japanese art from 1873 onwards. The Japanese collection gathered between 1873 and 1915 comprises about 10,000 ukiyo-e, books, paintings, lacquer art, ceramics, *tsuba*, and *katagami* among others. The founding director, Justus Brinckmann (1843–1915), and the Japanese curator, Hara Shinkichi (1868–1934), meticulously noted all information on the provenience of acquired pieces on inventory cards. They further published pioneer studies such as a first monograph on Ogata Kenzan (*Kenzan: Beiträge zur Geschichte der japanischen Töpferkunst*, 1897). Brinckmann also functioned as German editor to S. Bing's *Le Japon artistique (Japanischer Formenschatz, 1888–91)* that decidedly fostered Japonisme to an international movement. All in all, Brinckmann and Hara pushed trading, collecting, researching, displaying, and publishing Japanese art towards the establishment of a field of East Asian art history in Germany.

Based on Brinckmann's and Hara's correspondences, inventory cards, and publications, the project analyzes international networks of trading, collecting, and promoting Japanese art between 1873 and 1915. The project thus sheds light on a European perspective on the negotiation of Japanese art and art history in the Meiji state.

### CV and Publications

Wibke SCHRAPE is Head of the East Asian Department at the Museum für Kunst und Gewerbe Hamburg. She worked as assistant curator at the Museum für Asiatische Kunst in Berlin from 2015–17 and functioned as assistant professor for Japanese art at the Institute of Art History, Freie Universität Berlin (2008–12). In 2018, she submitted her PhD thesis on *Ikeda Koson (1803–1868) and the Order of Images: Artistic and Art Historical Constructions of Rinpa* at FU Berlin. Her research focuses on Rinpa, Japanese painting, provenance studies, and the history and methodology of art history. Wibke Schrape is co-editor of *Inky Bytes: Traces of Ink in the Digital Era* (2018) and *Elegant Gathering in a Scholar's Garden: Studies in East Asian Art in Honor of Jeong-hee Lee-Kalisch* (2015). Her publications include „Im Herbst der Tradition: Zu einer Ausstellung von Malerei der späten Rinpa“ (*Ostasiatische Zeitschrift*, 33/2017, 29–43); “Performanztheoretische Perspektiven auf japanische Kulturen des Bildes“ (*Bunron. Literaturwissenschaftliche Japanforschung*, 1/2014, 12–50).

## The Ambivalent Relations between Okakura Kakuzô (1862-1913) and Ernest Fenollosa (1853-1908)'s Bijutsu Fukkô Movement and Meiji Bunjingaka, from the Fenollosa-Weld Collections of Boston MFA to Sugawara Hakuryû (1832-1898)

Arthur MITTEAU

Associate researcher at the Centre for Japan Studies (INALCO, Paris)

The movement for the preservation of ancient Japanese art during Meiji era, centered around people such as Ernest Fenollosa and Okakura Kakuzô, played a fundamental part in the definition of modern artistic life and institutions in Japan and Asia. For several reasons, it appeared to be hostile to another cultural and artistic movement precursor to the artistic paradigm in East Asia : the *bunjin* or litterati movement. But were things as simple? In my talk, I would like to investigate some signs that, at a deeper level, the *bijutsu fukkô* and the *bunjin* movement did have mutual influence. I will first comment on the presence of *bunjin* paintings in the Fenollosa-Weld collection of Boston Museum of Fine Arts. Basing this part upon a work that I began for a workshop that I organized in France at Guimet Museum, on museums and art collections during Meiji era (March 2017), I will show that the comparison between the Fenollosa-Weld and the Louvre collections (nowadays in the Guimet collection) reveals the specificity of Fenollosa's tastes. Precisely because of that, the presence of *nanga* paintings show that Fenollosa was less hostile to that movement than one might have thought. Other facts, such as possible references to Sung litterati theories of painting in Fenollosa's *Bijutsu shinsetsu*, and the invention of a "national bunjinga" by Sugawara Hakuryû, along with the better-known links between Okakura and his former master, Okuhara Seiko, all of these elements draw dots of relations between the two movements, relations that helped shape what was the future of art in Japan as we know it today.

### CV and Publications

#### Main publications:

- « L'universalisme de l'esthétique d'Okakura Tenshin et Ernest Fenollosa : critique et actualité », *Ebisu* N° 50, 2013, Tokyo, pp. 95-133.
- « Création et valeurs dans le Japon moderne : problématiques et cas d'étude », *Ebisu* N° 50, 2013, Tokyo, pp. 29-41.
- « La critique du bunjinga par Ernest Fenollosa : orientalisme latent ou stratégie assumée ? », *Japon Pluriel* N° 9, Paris, Picquier, pp. 283-292.
- PhD memoire : *Beauté et pluralité chez Ernest Fenollosa et Okakura Tenshin. Une application du paradigme de l'esthétique universaliste à l'art japonais ancien, et sa mise à l'épreuve*, held at Paris INALCO, december 2015 ; cum summa lauda (jury members : Christophe Marquet, Yukio Lippit, Michael Lucken, François Lachaud).

#### Relevant collective responsibilities:

- organization of the workshop "Collections et commerce de l'art sous l'ère Meiji" ("Collections and art commerce under Meiji era"), financed by CCJ (EHESS, Paris), held at Musée Guimet, 3/10/2017.

#### Personal pages:

<https://inalco.academia.edu/ArthurMitteau>

<http://crj.ehess.fr/index.php?889>

## **Vestige of an Empire. Treasure of the Nation: Presenting the Otani Collection in China, Japan and Korea**

Ji Young PARK

Research associate, Translocations at TU Berlin, Germany

In a Japanese imperial context during the early 20th century, more than 5000 objects were brought to Japan by Count Otani Kozui's archeological expeditions in Taklamakan Desert. Later, his collection was spread throughout the Empire. One third of them were shipped to Ryojun and exhibited in Kanto Capital's Manchurian and Mongolian Museum. One third of them were transferred to Keijo as a gift to the Japanese Governor-General of Korea and displayed at the Japanese Government General Museum. In the meantime, the Kyoto and Tokyo Imperial Household Museum also received some of the collection.

However, after the defeat of the Empire of Japan in 1945, the museums holding the Otani collection changed nationalities. Without moving, the collections' geopolitical context suddenly differed. Once, they were all located in Japan, but now one is in mainland China, one is in South Korea and one remains in Japan. And consequently, this collection was localized in the National museums of each country and China, Korea and Japan respectively try to signify and construct their own narrative over these objects.

For this talk, I will discuss museography of Otani collection mural paintings in these three countries. A comparative study of Central Asian art museographic discourse in China, Japan and South Korea (and possibly Germany), an appropriation mechanism of the imperial heritage remains in postcolonial nation-states as well as Central Asian art historiography through museum display, would be a good example for discussing East Asian art, art institution and art historiography.

### **CV**

Dr. Ji Young Park studied art history and French literature at Seoul National University in the Republic of Korea (1998-2003) and acquired 2nd cycle diplomas in museology from École du Louvre in Paris (2005 and 2007). In Los Angeles, US, she worked as a graduate intern in the museum education department of the J. Paul Getty Museum (2007/8) and joined the Korean gallery reopening project at LACMA as curatorial assistant (2008/9).

She recently received her PhD (Dissertation: The National Museum of Korean Art, a device for the transmission of Korean arts' values and knowledge: Museological Analysis of Mise en Exposition of *Saranbang* in National Museums in the Republic of Korea) from the International doctorate program of École du Louvre, Université d'Avignon et des Pays de Vaucluse and Université de Québec à Montréal.

In 2017, she joined the Translocation project at TU Berlin as a postdoctoral fellow. Her translocations case study is "Museographical discourse analysis of the Otani Collection exhibition at the National Museum of Korea (NMK) in Seoul."

## The Conception of Fine Art by Vietnamese Intellectuals

Junko NIMURA

Senior lecturer, Kagoshima University

The Vietnamese word mỹ thuật is translated from the French word 'Beaux-arts' and is a Quoc Ngu transcription of the Chinese characters '美術 (Art)'. However, researchers of Vietnamese art regard this word as one of the Sino-Vietnamese vocabularies that date back to history. It has already been clarified by Japanese researchers that the word '美術' is a translation created early in the Meiji period in Japan.

As this translation did not exist until the modern period of Japan and China, it did not exist in Vietnam either. If that is the case, when and how did the Vietnamese accept the Western concept of '美術' and adapt it to 'Vietnamese art'?

Dictionaries provide one answer to this question. If we follow the translation of 'Beaux-arts' in the dictionaries published from the late 19th century to 1930, we will be able to gain a clue as to how the intelligentsia accepted this word.

Another clue emerges from an analysis of the writings of the intelligentsia in which the word '美術' is used. In this study, I would like to study the writings of Pham Quynh, who launched 'Phong Trào Mĩ-thuật (美術運動)' around 1920, to cast light on these aspects of the germination of 'Vietnamese Art'.

### CV and Publications

Junko NIMURA is a senior lecturer of French culture and language at Kagoshima University and a collaborative researcher at the International Research Center for Japanese Studies (Nichibunken). She holds an M.A. from The Graduate School of Arts and Science at the University of Tokyo (The Comparative Literature and Arts course) and is a doctoral candidate. Her research focuses on 20th century East Asian paintings (especially Vietnam, China, and Japan and their relationship with France), East Asian modernisms, and food history.

She is the author of *Sanyu 1895-1966: Chinese Painter of Monparnasse* (Aki Shobo, 2018), *Les Mystères du Couscous* (Heibonsha, 2012), *French Shanghai* (Heibonsha, 2006), etc.

## European Art History and the Reform of Chinese Art at the National Academy of Arts in Hangzhou, 1928–1936

Juliane NOTH

Research Associate, Institute of East Asian Art History, Heidelberg University

The National Academy of Arts in Hangzhou was founded in 1928 by the German-trained minister of education and influential thinker, Cai Yuanpei (1868–1940), with the aim to realize his ideas on aesthetic education. Most of the faculty, including the founding director Lin Fengmian (1900–1991), had only recently returned from their studies in France, Germany and Japan. They set out to build an institution that firmly established modern art in China, based on conceptions that they had encountered during their studies abroad. To this end, they formed an Art Movement Society that fostered the production and exhibition of art, and they published numerous periodicals and catalogues, most notably the journals *Apollo* (1928–1936) and *Athéna* (1931). A variety of European artworks and artefacts from prehistorical to modern times were introduced in the journals, along with art-historical essays, as well as polemic critiques of Chinese art.

In my talk, I will use *Apollo* as a lens to discuss what appears to have been a radical experiment in wholesale assimilation to European culture. The desire for a Nietzschean “Apollonian spirit” and the negation of indigenous practices can be regarded as responses to repressed anxieties and expressed fears instilled by the conflicts of colonial modernity. I will trace some of the European sources used in the articles, and how they were deployed to address the artworld of modern China.

### CV and Publications

Juliane Noth is a research associate at the Institute of East Asian Art History, Heidelberg University. She recently completed the manuscript of her second book, *In Search of the Chinese Landscape: Ink Painting, Travel, and Transmedial Practice, 1928–1936*, for which she earned her Habilitation degree. She is the author of *Landschaft und Revolution: Die Malerei von Shi Lu* (2009) and co-editor of four books, and has published on various aspects of Chinese art and visual culture of the twentieth century.

#### Selected articles:

- “Confucius and Tolstoy in India: Shi Lu’s Paintings of 1970 and the Socialist Culture of Maoist-Period China,” *Art History* (Nov. 2016).
- “Landscape Photography, Road Construction, and Armed Conflict in a Chinese Travel Anthology from 1935: The Case of *Dongnan lansheng*,” *Trans Asia Photography Review* (Spring 2018).
- “Reproducing Chinese Painting: Revised Histories, Illustration Strategies, and the Self-Positioning of *Guohua* Painters in the 1930s,” *Ars Orientalis* 48 (forthcoming 2018).

**From Commissioning to Collecting: The First Korean Museum and the Categorization of Buddhist Art**

Seunghye LEE

Curator, Leeum, Samsung Museum of Art

Commissioning Buddhist icons formed the heart of royal court's patronage of Buddhism throughout the Joseon dynasty (1392-1910). The reigns of King Gojong (r. 1863-1907) and King Sunjong (r. 1907-1910) are of particular interest in this respect. It was a particularly turbulent period during which the older tradition of commissioning Buddhist icons for accumulation of merit was replaced with the modern practice of collecting and public display of them within a museum. The establishment of the royal museum in the precinct of Changgyeonggung Palace in 1909 marked an important moment in the historiography of Korean art history. Recent studies have examined the foundation, organization, and finance of the first Korean museum, however the formation of its Buddhist art collection and the role it played in the modern studies of Korean Buddhist art have not been discussed yet. The museum's Buddhist art collection reveals what were available in the art market of the time and what were thought to be worthy of being collected in a royal museum. Given that even a single Buddhist temple was not allowed to exist within the capital city, the entry of these objects into the palace demonstrates a radical paradigm shift in terms of the royal court's relation to Buddhist icons. This paper first examines the historical shift from commissioning to collecting of Buddhist art objects by the Joseon court through a close study of the first Korean museum. It turns to discuss the re-contextualization of religious icons and the formation of canons in the historical narrative of Korean Buddhist art.

**CV and Publications**

Seunghye Lee holds a PhD in Art History from the University of Chicago with a specialty in Chinese and Korean Buddhist art. She is Curator at Leeum, Samsung Museum of Art, where she co-curated the exhibition "Exquisite and Precious: The Splendor of Korean Art" in 2015 and edited its catalogue. She also curated the exhibition "Three Jewels: Buddhist Art of Korea" for Ho-am Art Museum in 2016. Her annotated English translation of Go Yuseop's *A Study of Korean Pagodas: Joseon tappa ui yeon'gu* was published by Jogye Order of Korean Buddhism in 2017. Her selected English publications include: "Hall of Underground Palace of the Tianfeng Pagoda: Changing Form, Function, and Meaning of Reliquary Space in Southern Song China" in *Refiguring East Asian Religious Art: Buddhist Devotion and Funerary Practice*, edited by Wu Hung and Paul Copp (Chicago: Center for the Art of East Asia, University of Chicago; and Art Media Resources, forthcoming) and "Establishing a New Tradition: Koryŏ Buddhist Architecture" in *A Companion to Korean Art*, edited by J.P. Park, Juhyung Rhi, and Burglind Jungmann (London: Wiley-Blackwell, forthcoming in 2019). Currently, she is working on a monograph on the consecration of Korean Buddhist images, while continuing her research on Korean Buddhist art and patronage practice at the turn of the twentieth century.



## **Building the Discipline: On the Longmen Grottoes and the Establishment of East Asian Art History in the United States ca. 1913-1939**

Fletcher COLEMAN

Ph.D. Candidate, Harvard University

My research examines antiquarian conventions utilized by Western scholars in the formation of East Asian art history as an academic discipline in the U.S. circa 1900-1955. Focusing on the practices of plaster cast collecting in the West and ink rubbing in Asia, I argue that a previously unrecognized intersection of these antiquarian traditions became a foundation for early museum restoration practices and the institutionalized teaching of East Asian art in America. Taking the Buddhist caves of Longmen as a microcosm, I look at how this synthesis of antiquarianism was embedded throughout the study, removal, and restoration of major sculptures from the site. In turn, I examine how the pedagogical needs of a new class of Boston-based educators led by Langdon Warner, first curator of Asian art at the Harvard Fogg Museum, and his circle of students spurred new technical transformations in ink rubbing and antiquarian practices in Asia.

Specifically, this talk will contextualize the removal and restoration of the famous imperial processions from the Central Binyang Cave at Longmen to the Metropolitan Museum of Art and Nelson-Atkins Museum of Art in the U.S. Drawing upon a new body of archival materials associated with Langdon Warner that I rediscovered in 2016, I examine how the restoration of the reliefs used multiple types of media to physically embody intersections of Eastern and Western antiquarian practice. Ultimately, the results represent two differing notions of “restoration” in early American museum practices and pedagogy associated with East Asian art.

### **CV and Publications**

#### Publications

“Fragments and Traces: Reconstituting *Offering Procession of the Empress as Donor with Her Court.*” *Oriental Art* 49.3 (May/June 2018): 94-101.

“Ascetic Aesthetics: The Buddha and the Skull-tapper Revisited.” *Silk Road Meditations*, ed. Wang Zan and Xu Yongming, 62-79. Hebei, China: Hebei Fine Arts Publishing House, 2015.

#### Academic Employment

Joint-fellow for the Study of Asian Art, University of Notre Dame	2018
Visiting Professor of Art History, Indiana University, Bloomington	2018
Graduate Fellow in Asian Art, Harvard Art Museums	2017
Archival Fellow, Houghton Rare Books Library	2017
Graduate Lecturing Fellow, Museum of Fine Arts, Boston	2016
Doctoral Candidate, Harvard University	2013-2019

#### Conferences and Invited Presentations

Virtual Journeys, Charles B. Wang Center, SUNY Stony Brook	2018
Longmen Grottoes: New Perspectives, Harvard University	2017
18th Congress of the International Association of Buddhist Studies	2017
American Academy of Religions, Annual Meeting	2016

#### Fellowships and Awards

Dissertation Merit Grant, Harvard University	2018
Doctoral Research Fellowship, Metropolitan Center for Far Eastern Studies	2017
Louise Wallace Hackney Fellowship for Chinese Art, American Oriental Society	2017

**Matsukata Invisible: Losses of the Kojiro Matsukata Collection in Troubled Historical Context”**

Nathalie NEUMANN

M.A., provenance researcher for the National art collection of Germany (BVA/ Kunstverwaltung)

Among Western art collections in Japan, the Museum of Western Art in Tokyo based on the Matsukata Collection has a very special position and history. Even though Matsukata Kojiro and his family were most influential to the exchange between Europe and East Asia in the first half of the 20th century, the collections he built up for his country suffered heavy losses during the Second World War. In my presentation, I would point out the influence of art dealers and art historians on the Matsukata collection from 1929 to 1944 and how fifty major art works of the collection remained in France after 1945, some reappearing only in 2012 in the collection of the son of Nazi art dealer Hildebrand Gurlitt. I will also shed a light on the complicated legal situation today regarding ownership changing in wartimes, and suggest new forms of restitution, for example temporary or permanent loan agreements.

**CV**

French-German art historian having studied and worked in Friburg/Breisgau, UMass Boston, EHESS Paris, Tokyo (NHK, Trumpf) and Berlin. Master thesis on the representation of clouds in painting and photography, published as a CD-ROM (1996). Exhibitions and conferences held on documentary photography and the cultural transfer between Germany and France: Willy Ronis (exhibition in Paris 2010), Nagano Shigeichi, Izis, Gisèle Freund (exhibition Berlin 2008) and Lore Krüger (exhibition Paris 2016). Ten years work experience at the Canadian and French Embassies in Berlin. For the last six years research and publications on the provenance of looted art (collection of Julius Freund/ member of the Gurlitt research team), preparing a doctoral thesis with Prof. Bénédicte Savoy (TU Berlin).

Since November 2017 employed as provenance researcher by the German Federal Government (Kunstverwaltung/ BVA), Berlin.

## Museums as an Institution in East Asia: History of the Reception and Utilization of the Western System, and Its Future

Mitsuru HAGA  
Professor, Tohoku University

In this presentation, based on previous research regarding the era since Asia encountered the West, the concept of Museum will be reconsidered.

The 18th century was the century of natural history. C. v. Linné, J.J. Rousseau and even Presidents G. Washington and T. Jefferson indulged in Herbalism. Meanwhile in Edo-castle, *Shogun* and lords loved sketches of nature. Curious rhinoceros gifted by an Indian king to the Pope and engraved by A. Dürer, via Jonston's *Historiae naturalis*, appeared in a painting by Tani Buncho of Matsudaira Sadanobu, who "curated" *Shuko-Jyusshu* (Osano 2018). Such full maturity of appreciation of natural history was the key to the successful reception into Japan of the new Western institution "Museum" which befell Asia as an effective tool of colonization.

Meiji-Japan under its industrialization policy built museums, which was a rare case in Asia where museums were built by the Europeans. Imperial Japan "rightly" used the museum system to justify ruling of its colonial land. This is best exemplified by the foundation of Manchuria National Museum (Oide 2010) where artifacts of Balhae (渤海) and Lian-Dynasty (遼 朝) were exhibited to create "Manchurian history," united with Japanese history and separated from the Chinese, much to the convenience of the suzerain.

Since WWII in Asia, museums have developed both in quantity and quality. However, the concept and laws of museum differ. In Korea, curator is defined as researcher, whereas in Japan it is not. By learning strengths reciprocally, Asians should seek to add new core value based on Asian philosophy to this system originated in the West. Future museums should embody, not Western revolutionary creativity but visional generativity, an attitude toward life so dear to Asians.

### CV and Publications

Mitsuru Haga holds Bachelor of Arts, Master of Arts (History of Art) and Doctor of Literature from the University of Tokyo. His fields of specialty are Ancient Greek Roman and Ancient Central Eurasian Archaeology, and following the path of Alexander the Great, he has excavated a Greek-Kushan City in Uzbekistan and he has been studying the transmission of iconography of Greek and Roman mythology towards the East, in which Buddhism played an important role. He is also a specialist in Higher Education Theory.

Some of his recent publications are: "Tyche as a Goddess of Fortune in 'the Great Departure (出家踰城)' scene of Life of Buddha," in *Scripta antiqua. Вопросы древней истории, филологии, искусства и материальной культуры. Альманах. vol. 3. Москва 2014*; In collaboration with K. Haga, *Ancient Greek and Roman Art (A History of Western Art vol. 1)*, Tokyo 2017.

He is a Professor and Special Advisor of Tohoku University and also Vice-Chair/Bureau member of Japanese National Committee for UNESCO Memory of the World Program and Vice-Chairperson of Memory of the World Committee for Asia and the Pacific Bureau, UNESCO.

## **Nation, Region, and the Global: Approaches to “Art History” at National Gallery Singapore**

HORIKAWA Lisa

Senior Curator/Deputy Director, Collections Development, National Gallery Singapore

National Gallery Singapore opened in 2015 as the largest museum in Southeast Asia focusing on the art of Singapore and the region from the 19th and 20th centuries. Whilst other national art museums in Southeast Asia (and/or East and South Asia) have oriented primarily around the notion of “national” as part of the post-colonial national-building process, Singapore’s unique historical and geo-political position as a cultural and economic hub of the region has led to a development of a distinct museological practice with a strong regional outlook. Anchored by the wealth of collections predating the birth of the institution in 2015, the Gallery not only equates the “national” as “regional”, but also aims to connect the region with a wider global platform as a new museum of the 21st century. Co-existing with this unique museological context, an establishment of academic foundation and infrastructure for “art history” have often met with challenges in Singapore and Southeast Asia, leading the Gallery to seek an active role in educational activities beyond the museum’s walls. This presentation will be a historical exploration of the development of the regional outlook in Singapore’s National Collection, Singapore and the region’s unique trajectory with the discipline of “art history”, and the ways in which the Gallery is negotiating with this context by connecting the region with the global through its exhibition programs, collections development and education.

### **CV**

Horikawa Lisa is Deputy Director (Collections Development) / Senior Curator at National Gallery Singapore. Previous to joining the Gallery, she was a member of the curatorial team of the Long March Project in Beijing, from 2002-2003, and Curator at Fukuoka Asian Art Museum in Japan from 2003 to 2012. She holds a MA in Art History from Kyushu University. Since joining the Gallery in 2012, she served as lead curator of the inaugural display of UOB Southeast Asia Gallery, *Between Dreams and Declarations: Art of Southeast Asia since the 19th Century* (2015), co-curator of the Gallery’s collaborative special exhibition with Centre Pompidou, *Reframing Modernism* (2016). Her curatorial practice often revolves around an interest in unearthing alternative trajectories of “art” and “art history”, with an emphasis on the early 20th century to the 1940s. Through this point of enquiry, she hopes to re-examine the historically constructed notion and boundaries associated with these terms.

## The Recent Understanding of the Concept of Art History in Mainland China

XIA Yanjing

Professor, Nanjing University of the Arts

The word 'art' was first translated into China through Sino-Japanese characters, while 'art history' is a discipline imported by Chinese scholars from Germany and France following the translation of "art" from Japanese. As a term which is widely used in East Asia, how would the concept of 'art history' be used and understood? How has its connotation become different from the 'art history' in Chinese (艺术史 or 美术史) during more than 100 years of use? In June 2018, an important conference was held in Nanjing University of the Arts in China (I was the academic chairman) with the theme of "Boundary and Cross-Boundary: 2018 Conference for the Art History Discipline Development." It involved the collaboration of over 30 universities and art institutes in China to discuss issues of art history related to "boundary" and "cross-boundary" within the context of China.

My paper is a report and analysis of the conference, and will also articulate the recent understanding of the concept of art history in mainland China. In addition, this paper will further explain how the art of East Asia developed a new concept of painting (at least) since the 13th century (Yuan Dynasty in China, 1271-1368). This concept is based on the principles of 'the art of writing' (or 'Shu Fa' 书法, 書道 in Japanese, here the word 'calligraphy' in English will not be used since this word refers to "beautiful characters in form" 美术字 in Chinese), and is related to the materials and methods of ink, brush and paper. It gradually detached from the Western (and Chinese painting before this epoch) 'representational' method that emphasized similarity to the object. Paintings made from the new concept no longer bear the significance of "historical images," thus research around them could no longer follow the western concept of 'art history.' Some have questioned whether 'art' in East Asia and China refers to another method of a kind of abstract expression (brush and ink) that is not entirely related to objects.

### CV

Professor Xia Yanjing's main research field is art theory. He is the Discipline leader of art theory, doctoral supervisor of the research academy of Nanjing University of the Arts. He is also a member of the subject appraisal group of art theory of the 7th Academic Degrees Committee of the state council.

## Theory of the Transnational and East Asian Art History

Toshio WATANABE

Professor, Sainsbury Institute for the Study of Japanese Arts and Cultures, University of East Anglia

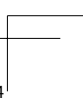
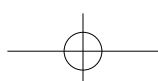
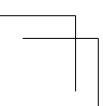
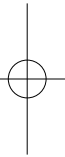
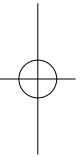
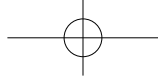
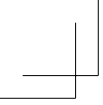
The discipline of Art History in modern times has two dominant factors: Eurocentrism and nationalism. This paper will propose a new way forward for the discipline of East Asian art history by questioning both factors by using the theory of the transnational. Modern art historical institutions such as museums and those in education across the world are dominated by nation-based structures on Western models. First the theory of the transnational will be discussed, differentiating this term from those of the transcultural, the global or other similar terms. Then, how East Asian art history could benefit from this methodology will be examined.

For example, for the more recent scholarship of East Asian art history of the first half of the 20th century, where the art of China, Japan and Korea are so intricately interconnected, the theory of the transnational is providing a most useful tool. Also, what we assume is national is becoming more transnational, as could be seen in the case of Tokyo, where 1 in 10 marriages in 2006 were with at least one partner with non-Japanese ethnic origin, mostly from Asia.

Greater opportunities are opening up by studying the art of people who could not be understood within the national framework. The art of Okinawa is one such case and the art of indigenous people in Taiwan is another. The art of East Asian diaspora would take us even beyond the East Asian geographical boundaries. The study of transnational East Asian art is messy, but most exciting.

## CV and Publications

Professor for Japanese Arts and Cultural Heritage, Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC), University of East Anglia; Emeritus Professor of History of Art and Design, University of the Arts London, where he was founding director of the Research Centre for Transnational Art, Identity and Nation (TrAIN) (2004-2015). Chair of the Association of Art Historians (1998-2001); member of the Tate Britain Council (2002-2005); President of the Japan Art History Forum (2005-2011); Vice President of Comité International d'Histoire de l'Art (2010-2016); Chair of the Advisory Board, Tate Research Centre: Asia (2016-18). Publications include *High Victorian Japonisme* (1991); (ed. with Tomoko Sato) *Japan and Britain: An Aesthetic Dialogue 1850-1930* (1991); (General editor) *Ruskin in Japan 1890-1940: Nature for art, art for life* (1997); and (ed. with Eriko Tomizawa-Kay) *East Asian Art History in a Transnational Context* (forthcoming). Research interest: transnational Japanese gardens, Japonisme, historiography of Japanese art.



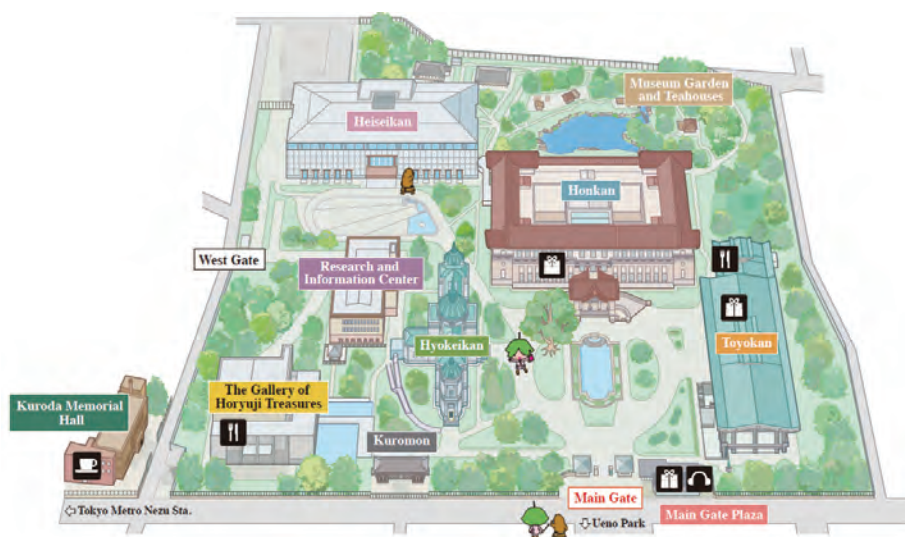
# Tokyo National Museum

13-9 Ueno Park, Taito-ku, Tokyo, 110-8712, Japan <https://www.tnm.jp/?lang=en>

The Tokyo National Museum, Japan's first modern museum, was founded in 1872. Today it is a member of the National Institutes for Cultural Heritage together with three other national museums and three research centers. Its encyclopedic collection includes over 117,000 objects, including works of art and archaeological artifacts that illustrate the culture and history of Japan and other regions of Asia. The collection is expanded year by year and displayed in the permanent galleries, which are rotated frequently, while large-scale special exhibitions of loaned works are held three to four times annually. Exhibition labels and audio guides are provided in Japanese, English, Chinese, and Korean. The Museum also conducts research, conservation, educational activities, international events, and other programs for the protection and promotion of cultural properties. In addition, the buildings on the Museum grounds illustrate a variety of architectural styles, while the garden features rare plants and historical teahouses, some dating back to the 17th century.



The Honkan (Japanese Gallery)



The Museum Grounds



## The Otsuka Museum of Art

Naruto Park, Naruto-cho, Naruto-shi, Tokushima 772-0053, Japan <http://o-museum.or.jp/english/>

Over 1,000 pieces of powerful works of Western art that will last for more than 2,000 years. The world's first ceramic board art museum reproducing masterpieces in its original dimension using ceramic boards.



**Sistine Hall (The Otsuka Museum of Art)**

The Otsuka Museum of Art is a “Ceramic board masterpiece art museum” with the largest exhibition space in Japan (total floor of 29,412 square meters), built to commemorate the Otsuka Pharmaceutical Group’s 75th anniversary in Naruto City, Tokushima Prefecture. Inside, there are more than 1,000 replicas of priceless masterpieces of Western art selected by a committee of 6, from ancient murals to modern paintings, and collection from more than 190 art museums in 26 techniques by the Otsuka Ohmi Ceramics Co., Ltd. Unlike the paintings in art books or textbooks, visitors will be able to appreciate the true artistic value of the original works, and experience art museums of the world while being in Japan.

Furthermore, while the original masterpieces cannot escape the damaging effects of today’s pollution, earthquakes and fire, the ceramic reproductions can maintain their color and shape for over 2,000 years, and this is a large contribution in the nature of preserving the history of cultural treasures. This is a groundbreaking experiment where we have reproduced “Guernica,” which can no longer be moved, and El Greco’s high altar panels, which have been dispersed during war. We received many endorsements and compliments from Picasso’s son, Miro’s grandchildren and art museum curators from all over the world who came to check the quality of these 1,000 works. The Otsuka Museum of Art can be considered as the world’s first and only ceramic art museum, both technically and philosophically.  
- Ichiro Otsuka Director General, Otsuka Museum of Art

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