

The Third CIPSH International Academy on Chinese Cultures and Global Humanities Seminar

12-16 December 2022

Lisbon, Faculdade de Belas Artes da Universidade de Lisboa

Largo da Academia Nacional de Belas-Artes
1249-058 Lisboa, Portugal

Towards a Common Heritage: **How artistic images shaped the global understanding of** **the world in the seabords of Eurasia since the 1650s**

Organized by the Apheleia International Association in partnership with the Faculty of Fine Arts
of the University of Lisbon and the Polytechnic Institute of Tomar



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INTERNATIONAL COUNCIL FOR PHILOSOPHY AND HUMAN SCIENCES
CONSEIL INTERNATIONAL DE LA PHILOSOPHIE ET DES SCIENCES HUMAINES

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Chiang Ching-kuo Foundation for International Scholarly Exchange

Introduction

The International Council for Philosophy and Human Sciences (CIPSH) organizes annually an *International Academy on Chinese and Asian cultures and Global Humanities* (IACAGH), with the generous support of the Chiang Ching-kuo Foundation for International Scholarly Exchange (CCKF). The IACAGH programmes symposia focusing on specific themes to promote dialogue between participating academic communities.

We call for the participation of reputed scholars and promising postgraduate students to foster future research. The seminar is organized by the International Association for Humanities and Cultural Integrated Landscape Management (APHELEIA), in partnership with the Faculty of Fine Arts of the University of Lisbon (FBA-UL) and the Polytechnic Institute of Tomar (IPT).

In continuum with the the 2020 and 2021 editions, devoted to a series of high-level seminars focusing on “Global Ethics”, the 2022 seminar *Towards a Common Heritage*, emphasises on *How artistic images shaped the global understanding of the world in the seabords of Eurasia since the 1650s*. Lisbon, a western European seabord capital city, welcomes this event between 12 and 16 December, 2022 in a double-format of Conferences and Study Visits, leading to the publication of the conference proceedings by the CIPSH in 2023. For this seminar, the IACAGH considers artistic and a range of related intellectual expressions from the mid-seventeenth century to the present.

In his seminal essay *On the Concept of History* (1942), Walter Benjamin argued that the understanding of the world is primarily structured through images, which encapsulate a dimension for redemption that is conveyed by time, or the past. This seminar builds on his approach and looks at processes that gained momentum since the dawn of Modern Age to the present, in order to evaluate the global acceleration of material culture and the arts. Simultaneous with increasingly global exchange routes, contradictory cultural processes were equally triggered, especially those pertaining to the rise and identity of modern nations. Yet, common ground was equally founded, gradually leading to the construction of world images signifying its interconnected system and, as argued by Shmuel Trigano in “The Paradigm of the Human in Humanity”, in *Diogenes* (2002), of Humanity as a unity of meaning free from ethnocentric divisions. Most often departing from different cultural perspectives, both in Europe and in China, images denoted the interplay between landscapes and humans, possibly leading towards a growingly convergent understanding of those interplays.

The Seminar *Towards a Common Heritage* asks how artistic images impacted social dynamics, the contruction of world images—past, present and future—and how art shaped historical perceptions of space and landscape since the 1650s.

Programme

(schedule according to the Portuguese time-zone – GMT or UTC; all sessions will be in presence and, also, broadcasted online)

December 12th – 8h45 Registration

9h30 – Opening Ceremony

9h30-9h40 – Welcome

Prof. Luís Castro, Vice-Rector of Lisbon University

9h40-9h50 – Opening Address of CIPSH

Prof. Hsiung Ping-chen

Secretary-General of the International Council for Philosophy and Human Sciences

Hang Seng University of Hong-Kong

pingchenhsiung@hotmail.com

9h50-10h00 – Opening Address of APH

Prof. Manuela Mendonça

President of the Portuguese Academy of History

Professor at the University of Lisbon

geral@academiaportuguesadahistoria.gov.pt

10h00-10h15

Prof. Yun-han Chu (t.b.c.)

President of CCKF

cckf@ms1.hinet.net

10h15-10h30

Prof. Luiz Oosterbeek – *On Art and Modernity Mindset*

President of the CIPSH

Coordinating Professor, Polytechnic Institute of Tomar

loost@ipt.pt

10h30-11h00 – Coffee Break

11h00-11h40 – Keynote Address

Prof. Wu Hung (tbc) – *The Full Length Mirror: a global history of new types of images inspired by this object*

Professor of Art History, University of Chicago

wu.hung.wu@gmail.com

11h40-11h55

Discussion

11h55-12h05

Pause

12h05-12h45

Prof. Fernando António Baptista Pereira - Paradygm evolution: urban plans and landscape images of Macao from the late 16th c. to the late 18th c.

President of the Faculty of Fine Arts, University of Lisbon

Associate Professor, Faculty of Fine Arts, University of Lisbon

fa.baptistapereira@belasartes.ulisboa.pt

11h45-13h00

Discussion followed by Lunch Break

15h00-18h

Visit to the Orient Museum

December 13th – Panel 1: The Desire for China

9h30-10h00

Prof. René Lommez Gomes – *Varnished objects “as if they were from China”. The global circulation of artisanal knowledge and the attempts to imitate oriental lacquers in the Luso-Brazilian world (XVIII century)*

Associate Professor, University of Minas Gerais, Brazil

rene.lommez@gmail.com

10h00-10h30

Dr. Gustavo Portocarrero – *Chinese Porcelain and Portuguese Copies in the 16th/17th centuries*

Guest Postdoctoral Researcher, Research and Studies Center in Fine Arts, University of Lisbon

gustavo.portocarrero@yahoo.com

10h30-11h00 – Coffee Break

11h00 -11h30

Prof. Kuiyi Shen – *The Shanghai-Japan Connection in the Late Nineteenth and Beginning of the Twentieth Century*

Associate Professor of Art History, Theory & Criticism, University of California San Diego

kshen@ucsd.edu

11h30-12h00

Prof. Juan Luis Conde – *The 1687 Portrait of Confucius in the Context of the Latin Translations of Confucian Classics*

Universidad Complutense de Madrid

job@ucm.es

12h30-13h00

Discussion followed by Lunch Break

15h00-18h

Visit to the National Museum of Ancient Art

December 14th – Panel 2: Intercultural Curiosity

9h30-10h00

Prof. Anna Grasskamp – *Shellscapes: Souvenirs from Hong Kong*

Lecturer in Art History, University of St Andrews/Fellow, Käte Hamburger Research Centre
global dis:connect

ag391@st-andrews.ac.uk

10h00-10h30

Dr. Yu-Chi Lai – *An Uncharted Network: John Bradby Blake's Botanical Drawings and the Chinese Court*

Academia Sinica

yclai@gate.sinica.edu.tw

10h30-11h00 – Coffee Break

11h00-11h30

Prof. Zoltán Somhegyi – *What is translatable in art? Opportunities, challenges and revisitations of cultural interconnections*

Associate Professor of art history at the Károli Gáspár University of the Reformed Church in Hungary, Budapest

zoltansomhegyi@yahoo.co.uk

11h30-12h00

Prof. Laia Manonelles Moner – *Imaginaries and re-readings about a global world from contemporary Chinese art*

Lecturer in Art History at the University of Barcelona

laiamanonelles@ub.edu

12h00-12h30

Prof. Shih Ching-fei – *Three Wondrous Objects from the “foreign countries” across the Sea to China in the Late Seventeenth Century*

Professor of Art History, National Taiwan University

shih77@gmail.com

12h30-13h00

Discussion followed by Lunch Break

15h00-18h

Visit to the Gulbenkian Foundation Museum

December 15th – Panel 3: Cultural Agency

9h30-10h00

Prof. Lianming Wang – *Staging Maritime Encounters: The European-Subject Screens in Japan, China, and Korea*

Associate Professor of History of Art, City University of Hong Kong

lianming.wang@cityu.edu.hk

10h00-10h30

Dr. Ana Cristina Alves – *The Ubiquity of the Red Color in Traditional and Contemporary Chinese Culture*

Coordinator of Educational Services and Chinese Translator at the Macau Cultural and Scientific Center

anacristinaalves@cccm.gov.pt

10h30-11h00 – Coffee Break

11h00-11h30

Dr. Rosalien van der Poel – *Performative Power of Chinese Export Paintings: outlook on a new 'horizon'*

Institute Manager of the Academy Creative and Performing Arts, Leiden University

rhmvanderpoel@me.com

11h30-12h00

Prof. Rui Oliveira Lopes – *A Philosophical Inquiry into the Ideas of Place, Alterity and Artistic Images in the Context of Cultural Transfers Between Europe and Asia*

Senior Assistant Professor for Art and Design History, University of Brunei Darussalam

rui.lopes@ubd.edu.bn

12h00-12h30

Liu Zhongyu – *The Drawing of Popular Cultures (Fenghui Tu) in Ming-Qing China and the Outer World* (online)

zzliuzhy@163.com

12h30-13h00

Discussion followed by Lunch Break

15h00-18h

Visit to the National Museum of Ethnology, led by Paulo Ferreira da Costa, Director

December 16th – Panel 4: Common Heritage

9h30-10h00

Dr. Leonor Veiga – *Mio Pang Fei: unifying European modernism with Chinese classicism*

Postdoctoral Researcher, Faculty of Fine Arts, University of Lisbon

l.veiga@belasartes.ulisboa.pt

10h00-10h30

Prof. Chen Xia - *Bound by Two: How Zao Wou-ki's Works Synthesized Classical with Contemporary, and East with West* (online)

Research Fellow, Institute of Philosophy, Chinese Academy of Social Sciences

chenxia-zxs@cass.org.cn

10h30-11h00 – Coffee Break

11h00-11h30

Prof. Julie Andrews – *The Guangzhou-Shanghai-Tokyo Print Circuit of the 1930s: Li Hua, Lu Xun, and Ryoji Chomei (1899-1982)*

The Ohio State University

andrews.2@osu.edu

11h30-12h30

Final Discussion and Conclusions followed by Lunch

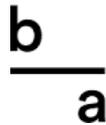
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Speakers

<p>ANA CRISTINA ALVES Coordinator of Educational Services and Chinese Translator, Macau Cultural and Scientific Center anacristinaalves@cccm.gov.pt</p>	<p><i>The Ubiquity of the Red Color in Traditional and Contemporary Chinese Culture</i> In the <i>Ubiquity of the Red Color in Traditional and Contemporary Chinese Culture</i> firstly I intend to analyse the red color in connection with Traditional Chinese Medicine; next what “Chinese red” means to Chinese culture, and finally I present sayings and expressions which contribute to the understanding of a Chinese mindset from a sociolinguistic perspective.</p> <p>Ana Cristina Alves holds a Ph.D. in Philosophy of Culture, Religion and History, with the thesis on gender issues <i>Woman in China</i>. Her research focuses on Philosophy of Culture, Language and Translation. She spent several years studying Chinese Language and Culture and has several published works concerning Chinese Philosophy and Chinese-Portuguese pedagogical material, including <i>Cultural Dialogue: Chinese-Portuguese Translation</i> (The Macau University, 2016). In 2009, she co-translated, with Professor Wang Suoying, from Chinese into Portuguese, <i>Myths of The Dragon Land</i>. Besides, in 2014, she translated Deng Xiao Jiong (鄧曉炯) <i>Lost Souls</i> 《迷魂》 and <i>Migrating through the Days. Life’s Running Diary 2015/2020</i> in 2020. She holds the Fundação Casa de Macau A-Má Prize (2021). In 2022, she published the poetic work <i>Visitações</i> (Visiting) and collaborated with Prof. Jorge Tavares da Silva in the anthology <i>Looking at China Through Books</i>. She was a Visiting Assistant Professor at Macao Polytechnic Institute and at the University of Macau. In 2019, she became Associate Researcher at the Macau Scientific and Cultural Center in Lisbon, a research center belonging to the Ministry of Science, Technology and Higher Education.</p>
<p>ANNA GRASSKAMP Lecturer in Art History, University of St Andrews/Fellow, Käte Hamburger Research Centre global dis:connect ag391@st-andrews.ac.uk</p>	<p><i>Shellsapes: souvenirs from Hong Kong</i> Shells decorated with incised or painted views of Southern Chinese harbour cities have been popular souvenirs since the Qing dynasty. Informed by local traditions of craftsmanship and pictorial representations of harbour and city views they disseminated visions of places like Hong Kong world-wide catering to the demands of a globalized tourist business. This paper discusses such shellsapes arguing that in addition to the well-studied representations of Southern Chinese harbour views on plinth paper and porcelain vessels, maritime material culture and shell souvenirs played a role in the formation of historical perceptions of Chinese cityscapes abroad.</p>

	<p>Anna Grasskamp (PhD, Leiden University) is Lecturer in Art History at the University of St Andrews and fellow at KäteHamburger Kolleg “Dis:connectivity in Processes of Globalisation.” She has held positions at Hong Kong Baptist University and Cluster of Excellence “Asia and Europe in a Global Context”; her work has been supported by institutions that include Max Planck Institute for the History of Science.</p> <p>She is the author of <i>Art and Ocean Objects of Early Modern Eurasia. Shells, Bodies, and Materiality</i> (Amsterdam University Press, 2021) and <i>Objects in Frames: Displaying Foreign Collectibles in Early Modern China and Europe</i> (Reimer, 2019; second edition forthcoming). Her articles have appeared in <i>Res: Anthropology and Aesthetics</i>, <i>Renaissance Studies</i> and <i>World Art</i>, among others. She is a subject editor at the review journal SEHEPUNKTE and a member of the editorialboards of the book series <i>Global Epistemics</i> and <i>Journal for the History of Knowledge</i>.</p> <p>Graaskamp has been the Principal Investigator of two research projects funded by the Hong Kong Research Grants Council, “Ocean Objects: Maritime Material Culture in Southern China from a Global Perspective” (2018–2020) and “Upcycling Hong Kong: The Circular Economy of Recycling Material Culture in Pearl River Delta Jewelry Design” (2020–2022).</p>
<p>CHEN XIA Research Fellow, Institute of Philosophy, Chinese Academy of Social Sciences chenxia-zxs@cass.org.cn</p>	<p><i>Bound by Two: how Zao Wou-ki’s works synthesized Classical with Contemporary, and East with West</i></p> <p>As Zao Wou-ki marked, “Everybody is bound by tradition. I am bound by two”, this paper discusses how this Chinese-French painter produced works that synthesized his East and West heritages. Over the years, Zao navigated form and color between abstraction and figuration, Eastern and Western traditions, eventually reinvented Chinese ink paintings, and entered a new dimension of art called “lyrical abstraction.” Although Zao Wou-ki has significantly been influenced by European impressionism and American abstract expressionism, this paper argues that classical Chinese painting and traditional philosophy – especially Daoism – have remained his source of inspiration. While traditional brush strokes enable him to work with freedom of movement and achieve spontaneity, Chinese philosophy provides him the wellspring of conceptions and ideas such as “emptiness” and “inner balance,” and “the Dao follows itself-so” (<i>dao fa ziran</i> 道法自然). By analyzing his works, this paper reveals how these concepts</p>

	<p>profoundly influenced the formality and his works' compositions. Although Zao was not the first painter to integrate Eastern and Western traditions, his unique way of dissembling traditional Chinese characters and symbols, and blending them with western oil colors and techniques, marked a new stage of creative synthesis. Zao Wou-ki's innovation also proves the immense potential of traditional Chinese aesthetics, of what it could do in collaboration with western painting techniques, colors, and modern conceptions. As Zao's first name "Wou-ki" (no boundaries, 无极) suggests, there can be no boundaries in accessing universal truth and beauty.</p> <p>Chen Xia is a Research Fellow at the Institute of Philosophy, Director of Editorial Department for the Journal of <i>Philosophical Trends</i> and <i>Chinese Philosophical Almanac</i> at the Chinese Academy of Social Sciences (CASS), in Beijing. She is a member (2020-2023) of the Executive Committee of the International Council of Philosophy and Human Sciences (CIPSH), Co-Chair of the Scientific Panel <i>UNESCO Silk Roads Youth Research Grant</i>; 2022-2023 Berggruen Fellow at the Berggruen Institute China Center (BICC). She has been a visiting scholar at Harvard, a Fulbright Scholar at Brown University, ast SOAS, at the University of Missouri-St. Louis and Science-Po Bordeaux. Her speciality is Chinese Philosophy and Religions, concentrating on Daoism.</p>
<p>FERNANDO ANTÓNIO BAPTISTA PEREIRA President of the Faculty of Fine Arts, University of Lisbon Associate Professor, Faculty of Fine Arts, University of Lisbon fa.baptistapereira@belasartes.ulisboa.pt</p>	<p>Paradygm evolution: urban plans and landscape images of Macao from the late 16th c. to the late 18th c.</p> <p>MISSING ABSTRACT (300 words) MISSING BIO (200 words)</p>
<p>GUSTAVO PORTOCARRERO Guest Postdoctoral Researcher, Research and Studies Center in Fine Arts, University of Lisbon gustavo.portocarrero@yahoo.com</p>	<p><i>Chinese porcelain and Portuguese copies in the 16th/17 th centuries</i></p> <p>The Portuguese were the first Europeans to arrive to China and to begin the consumption of Chinese porcelain. Soon, a trade of Chinese porcelain developed, which was highly sought by Portuguese consumers. Its popularity was such that by the end of the 16th century the first copies of Chinese porcelain started to be made in Portugal. Some of these copies were also exported to Europe, being mostly through them that other Europeans became initially more familiarized with Chinese porcelain. The popularity of Chinese porcelain was such that during the 17th century non-Chinese themes started to appear in Portuguese copies. In this article, it will thus be</p>

	<p>presented the most popular Chinese iconographies consumed in Portugal, as well as Chinese-inspired themes and non-Chinese themes that appeared in Portuguese copies.</p> <p>Gustavo Portocarrero holds a BA (Hons.), MA and Ph.D in Archaeology. He has more than 25 years of professional experience in this field of research and is an expert in landscape archaeology and Modern Era Portuguese material culture. Presently, he is a Postdoctoral researcher in the Faculty of Fine-Arts of the University of Lisbon and is conducting a research on the social history of ceramics in Portugal during the Modern Era, with funding from Fundação Oriente.</p>
<p>HSIUNG PING-CHEN Secretary-General of the International Council for Philosophy and Human Sciences Professor, Hang Seng University of Hong Kong pingchenhsiung@hotmail.com</p>	<p>Opening address</p> <p>Prof. Ping-chen Hsiung, is the current Secretary-General and executive committee member of CIPSH (International Council for Philosophy and Human Sciences), founder of Asian New Humanities Net (ANHNN), CIPSH Chair of New Humanities in the University of California at Irvine, UNESCO chair on Global Asia at McGill University, distinguished Professor in Residence and Director of Global Humanities Initiative, The Hang Seng University of Hong Kong.</p>
<p>JUAN LUIS CONDE Professor, Universidad Complutense de Madrid job@ucm.es</p>	<p><i>The 1687 portrait of Confucius in the context of the Latin translations of the Confucian classics</i></p> <p>The members of the Society of Jesus were the first European missionaries to succeed in establishing permanent missions in China – thanks to the policy of “accommodation” –, the fundamental lines of which were designed by Alessandro Valignano (1539-1606) and proverbially executed by Matteo Ricci (1552-1616). In order to obtain a Confucian-Christian synthesis for their evangelising project in China, the Jesuit missionaries envisaged from the outset a Latin translation of the <i>Four Canonical Books of Confucianism</i> (<i>Sìshū</i> 四书). This translation activity began to publish its results in 1662, and would not cease until practically the beginning of the 20th century. Latin translations by the Jesuits thus represent a fundamental source of knowledge about China and its sapiential tradition for important figures of the European Enlightenment including Voltaire, Diderot Lamarck and Leibniz. In 1687, <i>Confucius Sinarum Philosophus, sive Scientia Sinensis</i> was published in Paris. The edition included, for the first time, complete translations of the <i>Daxue</i>, the <i>Zhongyong</i> and the <i>Analects</i> or <i>Lunyu</i>. The volume also added – as previous works had done –, a biography of Confucius, who had become the Chinese</p>

	<p>sage par excellence. One of the most sensational elements of the work would be the inclusion of a portrait of Confucius – the first image of this sage to be circulated in Europe. This talk aims to highlight the symbolic value of this portrait, and its influence in the context of Latin translations of Confucian tradition.</p> <p>Juan Luis Conde Calvo studied Classical Philology at the University of Salamanca, where he obtained his PhD in Classical Philology (1990). His teaching career (1987-present) has been developed at the Complutense University of Madrid, where he currently teaches the BA and MA in Classical Philology. Since December 2018, he is the main coordinator of the Interuniversity Master in Classical Studies, co-organized by the Universidad Complutense, Universidad Autónoma de Madrid and Universidad de Alcalá.</p> <p>Conde maintains activity as a researcher, as well as a literary critic, translator and writer. As a translator, Conde has devoted specific attention to the work of Cornelius Tacitus. With Cátedra, he published <i>Historias</i> (2006) and <i>Vida de Agrícola</i> (2013).</p> <p>His most recent scientific publications focus on rhetoric and discourse studies, particularly political discourse. His most relevant contributions include <i>La lengua del imperio. La retórica del imperialismo en Roma y la globalización</i> (2008) and <i>Armónicos del cinismo. Discurso, mito y poder en la era neoliberal</i> (2020).</p> <p>More recently, he has devoted attention to comparative rhetoric, especially classical Chinese rhetoric. His forthcoming book, <i>Anti-Retórica. Persuasión y manipulation en la China clásica</i>, intends to bring together the most interesting aspects of research. Through his commitment to literary writing, he has published short stories, novels and an autobiographical narrative.</p> <p>He was awarded the Premio de Investigación Social Rosa María Calaf in 2008.</p>
<p>JULIE ANDREWS Professor, The Ohio State University andrews.2@osu.edu</p>	<p><i>The Guangzhou-Shanghai-Tokyo Print Circuit of the 1930s: Li Hua, Lu Xun, and Ryoji Chomei (1899-1982)</i></p> <p>When visiting Japan in 2004, I was struck by the extraordinary similarities in format between a hand-printed woodblock periodical published in Tokyo, <i>Shiro to Kuro</i> (White and Black) and a Chinese journal hand-printed in Guangzhou with which I was familiar, <i>Xiandai banhua</i> (Modern Prints). Taking this connection as a starting point, this presentation explores the fruitful artistic exchanges of the 1930s between three artistic leaders in the coastal cities of East Asia, Li Hua (1907-1994) in Guangzhou, Lu Xun</p>

	<p>(1881-1936) in Shanghai, and Ryōji Chōmei (1899-1982) in Tokyo, and the artists in their circles who created down-to-earth images of the people and environment that surrounded them.</p> <p>Julia F. Andrews is Distinguished University Professor at The Ohio State University, where she teaches in the Department of History of Art. She is the author of <i>Painters and Politics in the People's Republic of China, 1949-1979</i> (University of California Press, 1994), which won the Joseph Levenson Prize of the Association for Asian Studies (AAS) for modern China in 1996. Her more recent book, <i>Art of Modern China</i> (co-authored with Kuiyi Shen) received the biennial Humanities Book Prize of the International Convention of Asia Scholars (ICAS) in 2013. Her exhibition catalogues include <i>A Century in Crisis: Tradition and Modernity in the Art of Twentieth Century China</i>, with Kuiyi Shen, New York, 1998 (published in Spanish translation by Guggenheim Bilbao); <i>Light Before Dawn: Unofficial Chinese Art, 1974-1985</i>, Asia Society Hong Kong Center (2013); and <i>Painting Her Way, The Ink Art of Fang Zhaoling (1914-2006)</i>, Asia Society, HK Center (2017). Her research has received support from numerous scholarly organizations, including a Guggenheim fellowship.</p>
<p>KUIYI SHEN Professor, University of California, San Diego kshen@ucsd.edu</p>	<p><i>The Shanghai-Japan Connection in the Late Nineteenth and Beginning of the Twentieth Century</i></p> <p>Artistic exchange between China and Japan restarted in 1862 with the reopening of trade, following the Opium War (1839-1842) and Admiral Perry's expedition. Japan, as a close neighbor of China, took advantage of this geographical proximity, especially to Shanghai. Japanese soon became familiar with and involved in the Shanghai art market. The renewal of trade and cultural exchange after so many centuries of isolation led to dramatically new understandings of art in both countries. In the middle of the nineteenth century, along with most other aspects of Chinese culture and economy, the Chinese art world was in a state of decline. For traditional Chinese painters, calligraphers and seal carvers who enjoyed the patronage of Japanese clients, international attention and monetary support gave them hope of reviving their art world. Indeed, the new market opened by Japanese collectors and dealers provided a crucial support in a time of impending economic collapse for the Chinese art world. An important part of what we describe as the flourishing market for Shanghai art</p>

	<p>school in the last quarter of the nineteenth century, had Japanese patrons as its foundation. On the Japanese side, after centuries of isolation, they were able to selectively readjust their imaginary vision of China – as they had learned it in old books and painting catalogues – with the reality of the art world in China of their own time. They sought the origins of their own cultural traditions in those of China, drawing a greater sense of confidence for their own aspirations in face of the onslaught of Meiji modernization. Thus, Japanese patrons generally traveled to China in search of literati paintings; and the attention of Japanese collectors encouraged Chinese artists who possessed more traditional educations and who worked in traditional ways. Chinese artists who visited Japan often gained new perspectives on their own art world, which included a higher valuation for literati painting. Although the revival of literati painting in China finally was no more than an unrealized fantasy, the artistic exchange between the two countries continued and expanded in subsequent decades, especially in the area of Western art.</p> <p>Kuiyi Shen is Professor of Art History, Theory & Criticism at University of California, San Diego. His research focuses on modern and contemporary Asian art. Among his publications are <i>A Century in Crisis: Modernity and Tradition in the Art of Twentieth Century China</i> (1998); <i>Word and Meaning</i> (2000); <i>Chinese Posters</i> (2009); <i>Arts of Modern China</i> (2012, winner of the 2103 ICAS Book Prize in Humanities); <i>Light Before Dawn: Unofficial Chinese Art 1974-1985</i> (2013); <i>Liangyou: Kaleidoscopic Modernity and the Shanghai Global Metropolis, 1926-1949</i> (2013); and <i>Luis Chan</i> (2019). He is a recipient of fellowships and awards from NEA, Social Science Research Council, Japan Society for the Promotion of Science, Stanford University, Leiden University, University of Heidelberg, University of California, and others. He served as a jury member for <i>The Fourth International Awards for Art Criticism</i> (IAAC) London/Shanghai (2017), and <i>The Seventh Yishu Award for Critical Writing on Contemporary Chinese Art</i> (2017). He is also the managing editor of Brill’s book series <i>Modern Asian Art and Visual Culture</i>.</p>
<p>LAIA MANONELLES MONER Associate Professor, University of Barcelona laiamanonelles@ub.edu</p>	<p><i>Imagineries and re-readings about a global world from contemporary Chinese art</i> In a global geopolitical context, marked by international mobility, borders and migratory policies, art becomes an essential device to rethink the imagineries that accompany transnational relations. This communication will outline proposals by artists</p>

	<p>who began a migratory journey from China to Europe in the 1980s and 1990s. Such works will be related to various artistic initiatives of young Asian-descendants – born in the nineties, and/or residents in Spain – who focus on topics that accompany Chinese communities while exploring self-representations with the aim of deconstructing “Otherness”.</p> <p>To articulate the tour, the reflections of various art historians and curators were collected, such as Wu Hung, Gao Minglu, Hou Hanru, Melissa Chiu and Katie Hill. They theorize about the “diaspora”, the “double exile”, and “in-between” spaces in which such artists transit. One example was of artist Chen Zhen (1955-2000), who arrived in France in 1986 to continue his artistic studies and coined the concept "transexperience" linked to three ideas: "residence, resonance and resistance", alluding to the need to carry out a immersion in the new context, synchronize with the local culture and combat the homogenizing trend of globalization. In short, it will delve into the intercultural experiences of creators of Chinese origin, from different generations, based on works conceived – from the nineties to the present – with the aim of blurring Otherness and promoting critical thinking.</p> <p>Laia Manonelles Moner is Associate Professor at the Department of Art History at the University of Barcelona. She has taught on the MA in Chinese Studies at the Department of Humanities at Pompeu Fabra University (2010-2011), and has been a consulting professor at the UOC in the MA of Chinese and Japanese Studies (2013-2016). Moner has been an associate researcher at SOAS (School of African and Asian Studies, London, 2011-2016). She has curated the exhibition <i>Building China: Visions of a Transformation</i> (2010) at the Institute of Ilerdenses Studies in Lleida. She has also co-curated the exhibition <i>Politicizations of Malaise</i> (2017) at the Santa Mónica Art Center in Barcelona. She authored the books <i>Experimental art in China, conversations with artists</i> (Ed. Bellaterra, 2011) and <i>The construction of the history(s) of contemporary art in China, conversations with curators, historians and critics</i> (Ed. Bellaterra, 2017).</p>
<p>LEONOR VEIGA Postdoctoral Researcher, Faculty of Fine Arts, University of Lisbon l.veiga@belasartes.ulisboa.pt</p>	<p><i>Mio Pang Fei: unifying European modernism with Chinese classicism</i></p> <p>Born in Shanghai in 1936, Mio Pang Fei’s career took place mostly in Macao SAR, where he lived between 1982 and 2020. Mio’s education was overtly Western until 1966, when the Cultural Revolution cut all contact with the West and Western modernism was</p>

	<p>abruptly disrupted. This event changed the course of his career and led him to follow a journey through Chinese cultural heritage, especially calligraphy and traditional landscape painting.</p> <p>In the mid-1970s, he started to experiment a blending of Chinese and Western techniques, a journey that he would later call “Neo-Orientalism”. Neo-Orientalism revealed itself as capable of reviving Chinese cultural traditions through Western modernist abstraction strategies, thus enabling the meeting of both. This combination would lead him to explore and propose a new path for Chinese art while validating his artistic strategy in Macao SAR and also in the country he left in 1982.</p> <p>Leonor Veiga is an art historian and curator, currently associated with the University of Lisbon through the project “A History of Presence: a dialogue between Portuguese collections of material culture from Southeast Asia and Southeast Asian artists”. She holds a Ph.D. from Leiden University (2018) with the dissertation entitled <i>The Third Avant-Garde: Contemporary Art from Southeast Asia Recalling Tradition</i>. The dissertation was awarded the biennial Humanities Best Dissertation Prize, by the International Convention of Asian Scholars (ICAS) in 2019. Her curatorial work (2006-22) includes exhibitions in Indonesia, Mozambique, London, Macau and Lisbon.</p>
<p>LIANMING WANG Associate Professor, City University of Hong Kong lianming.wang@cityu.edu.hk</p>	<p><i>Staging Maritime Encounters: The European-Subject Screens in Japan, China, and Korea</i></p> <p>The seventeenth and eighteenth centuries were the great age of maritime encounters between Europe and Asia. Inspired by eyewitness accounts from harbours, frontier and maritime experiences, and trading connectivity, novel iconographies with European tropes soon entered the pictorial realm in Japan, China (including Macao), and Korea, which resulted in unprecedented collisions of various formats, media, materiality and conventions of seeing. This paper contemplates the fundamental questions of why the monumental folding screen became a powerful medium in the early modern period for staging maritime and transcultural encounters and how it was mobilized within the visual communications in East Asia.</p> <p>To achieve this, this paper examines three seemingly separate but in fact intermingled moments of encounter involving various European agents, groups of patrons (Japanese warlords, Chinese frontier officials, the Korean courtiers), and artisanal practices:</p>

	<p>The Portuguese merchants as represented in the Japanese Nanban screens and the Macao-made golden screens exported to Nova Spagna, the Dutch VOC traders and hunters on the Coromandel screens (<i>kuancai</i>), and the late eighteenth-century Korean “tribute screen” (inspired by the Guangdong-made replicas of the Coromandel screens). The paper resituates the monumental screens into the public display of personal authority and political alliance in comprehensive terms that allow us to rethink the screens’ materiality and agency, arguing that its rise as a public medium was inseparable from the patrons’ research for asserting the growing claims to power that was defined by their increased interest in and access to maritime goods.</p> <p>Lianming Wang is a historian of global art focusing on early modern Sino-European exchanges. He holds a Ph.D. in East Asian Art History and is currently an Associate Professor of History of Art at the Department of Chinese and History, City University of Hong Kong. Before it, Wang worked as a Lecturer (2009-11) at the University of Würzburg, an Assistant Professor (2014-21) of Chinese Art History at Heidelberg University, and a Visiting Professor (2021/22) at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut and at the Department of History of Art (Lent Term 2021/22) of the University of Cambridge, and a Balzan Junior Fellow (2022) in Global Environmental History at Freiburg Institute for Advanced Studies of the University of Freiburg (Breisgau). His primary areas of interest include but are not limited to global encounters of art and architecture in early modernity, animal trade, exchange of objects and diplomatic gifts, export art, Ming-Qing gardens, and Qing court workshops.</p>
<p>LIU ZHONGYU Director of Research Department of Ancient Cultural History, Institute of Ancient History, Chinese Academy of Social Sciences zzhliuzhy@163.com</p>	<p>The Drawing of Popular Cultures (<i>Fenghui Tu</i>) in Ming-Qing China and the Outer World</p> <p>This paper analyses how to present internal changes and external factors of late Ming society in genre painting. As it is known, a substantial quantity of research on social changes which occurred in the late Ming Dynasty has been made. Yet, most of it is observed from a grand perspective, and details remain understudied. In this regard, Prof. Jonathan D. Spence’s work on Zhang Dai is representative. Starting from the late 16th century, the Ming dynasty began to become bizarre, both ideologically and culturally. In addition to the causes of institutional corruption, scholars have looked for modernization factors from the perspective of the budding of capitalism. Yet, when we delve into the</p>

	<p>works of that era, we find that this external influences have not effectively impacted cultural life and thought, at least not so obviously. In this paper, I choose genre painting as the viewing perspective, as I want to observe the culture and attitude towards the times from the perspective of ordinary citizens, and how external factors entered their lives at that time.</p> <p>Liu Zhongyu was admitted into Nanjing University’s Department of History in 2004. After graduating with a Master’s degree, at the same year he was assigned to the Institute of History of Chinese Academy of Social Sciences (CASS) for the Study of the history of Mongol and Yuan dynasties, and was admitted into China Central Academy of Fine Arts’ Department of the Art History in 2007. He was promoted to associate Professor in 2016. After obtaining his Ph.D., he joined the Department of the Study of the History of Ancient Chinese Culture. Currently, he is the director of the Cultural History Faculty, and Editor-in-chief of the quarterly journal <i>Iconotext Historical Studies</i>. He has more than 50 publications, including books like <i>Unification and Reconstruction: the Study of Yuan Dynasty Literati Painting</i>, (The People’s Publishing House, 2012); <i>History of Chinese Image Culture (Yuan Dynasty)</i>, (China Photography Publishing House, 2018) and essays including “The Study of Zhulindashi Chushan Tu on the Perspective of Sino-Vitnamese Culture”, <i>The Study of Art History</i> 23, 2019; “A Perspective of the Killing of Kōkōcū on the Power Systems consolidation of Khan’s and Shaman’s in a Background of Mongolia Integration, <i>Eurasian Studies</i> Vol. 9, 2009; and “Revival of Culture of Iran During the Il-Khanate’s Period”, <i>Eurasian Studies</i> Vol. 8, 2008.</p>
<p>LUIZ OOSTERBEEK Professor, Polytechnic Institute of Tomar and President of CIPSH loost@ipt.pt</p>	<p>Opening address – on art and modernity mindset The concept and chronology of modernity is understood differently within distinct academic domains, from history to literature, architecture or the arts. In this brief address, we will clarify the approach in the context of this seminar, which builds from an interest on the shift of mindset and understanding of the world and its interactions in the last three to four centuries, in an attempt to approach the relevance of artistic imagery for such shifts and the dynamics of interaction between Asian and Chinese cultures, on one hand, and European cultures, on the other. How the arts voiced, in often different, sometimes conflicting, but mostly converging ways, the philosophical debates on values and the understanding of Human unity and diversity, is particularly relevant in this context.</p>

	<p>Luiz Oosterbeek is Professor of Archaeology at the Polytechnic Institute of Tomar. President of the International Council for Philosophy and Human Sciences and UNESCO-IPT chair holder “Humanities and Cultural Integrated Landscape management”. Member of the Portuguese Academy of History. He pursues research in archaeology, heritage and landscape management in Portugal, Africa and Southern America having received prizes and awards from the European Commission, the Brazilian Lawyers Bar, the Portuguese Ministry of Culture, the Gulbenkian Foundation, the Foundation for Science and Technology among others. Author of over 300 papers and 70 books. Invited Professor in several Universities in Europe, Africa, Brazil and China. Vice-President of HERITY. Vice-Director of the Geosciences Centre of Coimbra University.</p>
<p>PAULO FERREIRA DA COSTA Director, National Museum of Ethnology</p>	<p>Paulo Ferreira da Costa, anthropologist, is Director of the National Museum of Ethnology since 2015. Within the Directorate-General for Cultural Heritage, he was Head of the Immovable, Movable and Intangible Heritage Division (2012-2014). He was Director of the Intangible Heritage Department of the Institute of Museums and Conservation (2007-2012) and Director of Inventory Services at the Portuguese Institute of Museums (2002-2007). He worked at the National Museum of Ethnology between 1993 and 2001.</p>
<p>RENÉ LOMMEZ GOMES Associate Professor, University of Minas Gerais, Brazil rene.lommez@gmail.com</p>	<p><i>Varnished objects “as if they were from China”. The global circulation of artisanal knowledge and the attempts to imitate oriental lacquers in the Luso-Brazilian world (XVIII century)</i> A method for gilding a tray “in the Chinese way” was a theme addressed to Portuguese artists by Fillipe Nunes, in his treatise <i>A arte da Pintura</i> (1615). According to him, giving a beautiful luster and the best protection to a craftwork, would require an artisan to prepare the wood piece by applying onto it a black or red background color. Then, gold leaves should be applied over it and a spike varnish, extracted from the roots of European lavender would finish the procedure. Later, a recipe to produce varnish with a sharp cinnamon color and “glass luster,” whose quality “is like from China,” was offered to Portuguese artisans by the Flemish diamond cutter João Stooter. This recipe appeared at the opening of his manual <i>A Arte de Brilhantes Vernizes</i> (1729). The varnish used to give wood a lacquer-like luster was produced with elemy gum, a resin extracted from the wild olive tree (<i>Olea maderensis</i>) endemic to the island of Madeira. Shortly before, between 1722 and 1725, the ceiling of</p>

the Jesuit Seminary of Belém da Cachoeira, in Bahia, was painted in the fashion of oriental lacquers: golden friezes and red frames onto black background, enclosing a garland of oriental flowers, under the aesthetics of Emperor Kangxi. This fact led some scholars to attribute the authorship to Jesuit missionary and painter Charles Belleville (or Wei-Kia-Lou), who arrived in Salvador in 1708, after having lived in China for almost ten years. In turn, while traveling in the Amazon region of the Portuguese Empire, between 1741 and 1757, friar João Daniel identified varnishes made by local inhabitants with resins from endemic trees. The compounds obtained through natives expertise possessed a shine and resistance similar to the “*xarões* from China”. When applied on gourds made by the Amerindians of the Gorupatuba Mission, those varnishes seemed to provide a similar beauty and a greater durability to wooden products as the oriental varnishes created from *Rhus succedanea*'s resin. Examples such, well known by art historians and scholars who study early modern material culture demonstrate how global circulation and trade of oriental works of art and luxury objects shaped the European taste for lacquers and boosted the invention of *chinoiserie*. However, under close scrutiny, it also indicates that the lacquer imitations throughout the Portuguese Empire was not confined to the mere expression of cosmopolitan elites' taste. Instead, it was the result of great efforts to expand artisanal knowledge, adapt methods used by western artists and artisans that provide today the path to analyze the global circulation of raw materials, artisanal knowledge and craftsmanship, as this conference aims to demonstrate. The interest of Portuguese and Brazilian artisans in creating works in the style and with material characteristics of Chinese lacquers has in turn boosted research of the American natural world and inventions of adapted artistic compounds.

René Lommez Gomes, Art Historian and Curator of Exhibitions is Associate Professor of Art History, Cultural Heritage and Museum Studies at the Federal University of Minas Gerais (UFMG, Brazil) since 2010. Currently a postdoctoral researcher at studies at the University of São Paulo, he is a research fellow at the John Carter Brown Library (Brown University, USA); Museum Plantin-Moretus & Erfgoedbibliotheek Hendrik Conscience (Koning Boudewijnstichting, BE); Ibero-American Postgraduate University Association (AUIP, ES) and the Instituto Oriente in

	<p>Portugal. René Lommez Gomes was Visiting Professor at the American and Argentine History Department of La Plata National University (UNLP, Argentina, 2018) and was a consultant in the field of Cultural Heritage at UNESCO between 2012 and 2016, acting in the planning and curatorship of the Congonhas Museum. This project was recognized as one of the best international practices for the preservation of memory by the “International Award UCLG -Mexico City - Culture 21”. Gomes’ main investigation deals with the historic conditions of production, circulation, commercialization and the collecting of American (especially Brazilian) and African ethnographic and artistic objects across the Atlantic World in the Early Modern Era. He is coordinator of several research projects in cooperation with international universities and has authored several papers and book chapters and acted as co-editor of a book about the Ivory Trade in the Atlantic World (2018). In 2023, he will release three books as co-editor: “Ivories as Emblems of Power in the Atlantic World” (Brazil Publishing, Brazil); “Music & Museum - Protection of Ibero-American Musical Heritage” (Brazil Publishing, UFMG, U.Évora; Brasil/Portugal) and “Arts and Encounters. Production, circulation and collection of art works in the Atlantic World” (UNLP, Argentina).</p>
<p>ROSALIEN VAN DER POEL Institute Manager of the Academy Creative and Performing Arts, Leiden University rhmvanderpoel@me.com</p>	<p><i>Performative power of Chinese export paintings: outlook on a new ‘horizon’</i></p> <p>In the 19th century Chinese export paintings had a strong appeal to foreigners who were in China because of maritime trade. As a result, today, this category of paintings can be found in eighteen public collections in the Netherlands. These collections have an historic, an artistic, and a material value and are closely related to the overseas historical China trade. These integrated economic relations produced, among other things, integrated (art) objects such as paintings, which, as a result of their representative and social functions, over time formed a special artistic phenomenon, and a shared cultural visual repertoire with its own (EurAsian) character.</p> <p>This paper centres on a coherent set of seven exceptional Chinese (Tartarian) winter views, produced in the early 19th century in the south Chinese port city of Canton. Currently, these artworks are part of the collection of the Leiden Museum Volkenkunde, where they live their overlooked afterlife in the museum storage. To grasp the method of how meaning and value of this set is constructed, the paintings’ inherently static nature of matter and what they did</p>

	<p>and still do, as <i>actants</i> will be analysed. With the emergence of a new <i>zeitgeist</i> and increased understanding of their performative power, surely, new ‘horizons’ will emerge for these works.</p> <p>Rosalien van der Poel works at Leiden University as Institute Manager of the Academy Creative and Performing Arts. Furthermore, she is a research associate at Museum Volkenkunde, National Museum of World Cultures, and board member of the Royal Asian Art Society in the Netherlands and of Leiden University Libraries. In November 2016, she graduated as a PhD at the Graduate School for Humanities, affiliated to the Leiden University Centre for Arts in the Society with the dissertation <i>Made for Trade – Made in China. Chinese export paintings in Dutch collections: art and commodity</i>. With her profound knowledge of Chinese export paintings in Dutch collections she emphatically advocates the significant value of these collections.</p>
<p>RUI OLIVEIRA LOPES Senior Assistant Professor for Art and Design History, University of Brunei Darussalam rui.lopes@ubd.edu.bn</p>	<p><i>A Philosophical Inquiry into the Ideas of Place, Alterity and Artistic Images in the Context of Cultural Transfers Between Europe and Asia</i></p> <p>The significance of materiality and artistic practice is inherently related to various categories of value that objects and material culture have had within human societies. In his seminal article titled <i>The Modern Cult of the Monument: Its Character and its Origin</i>, Riegl outlined the competing values to be considered when approaching the conservation and study of historic structures. Riegl opened an unprecedented consciousness to the multiple criteria of values which normally fit within specific historical periods and, as Foucault would add, its underlying epistemic assumptions. In this framework, it seems acceptable to say that circumstantial time and space are critical to attribute value to artistic images and for artistic images to establish new meanings according to a certain taxonomy of knowledge. Throughout time and place, artistic production is necessarily the result of encounters and exchanges of knowledge, most often marked and valued by geographical distances, connecting one place to another. The processes of artistic and cultural transfers, as discussed by Michel Espagne, shed light into the integration of knowledge and the phenomenological formation of identities of one in contrast to the other. This paper examines the formation of perceptions and the establishment of hierarchies of knowledge in relation to the place and provenance of artistic objects and the value that these objects had in different epochs and contexts of representation, from the religious spaces, to private</p>

	<p><i>kunst- und wunderkammern</i>, imperial/royal collections, and the public museums.</p> <p>Rui Oliveira Lopes is Senior Assistant Professor of Art and Design History. Before joining FASS/UBD he was Postdoctoral Researcher in Art History at the Faculty of Fine Arts, University of Lisbon lecturing European, Asian, and Islamic Arts, focusing on the concepts of exchange and interaction within a period from c. 1400-1800. His research is focused on the interactions between art and religion and the use of visual communication in the context of transmission of religious knowledge, and the processes of artistic negotiations and cultural representation within and between Europe and Asia during the Early Modern period. Additionally, Lopes has been studying the role of museums as a place for intercultural dialogue and presentation of translational identities, the role of western museums in promoting and protecting Asian (in)tangible cultural heritage and regularly collaborates with government institutions in arts and cultural management.</p>
<p>SHIH CHING-FEI Professor, National Taiwan University shih77@gmail.com</p>	<p>Three Wondrous Objects from the “foreign countries” across the Sea to China in the Late Seventeenth Century</p> <p>A Canton ivory sphere housed in the National Palace Museum, Taipei inspires the author’s long research journey on artistic and cultural exchanges between East Asia and Europe through the studies of the European objects in the Qing imperial collection and the making objects in the imperial workshops. This seminar showcases the project that the author is working in process at the moment. In connection with the discovering a piece of text by a Confucius literati/teacher of Kangxi emperor, Gao, Shiqi on three alien objects from the “foreign countries” across the sea from in late seventeenth century, the author intends to wrapping up the three case studies in her previous research: magical boxes, multi-layered spheres and goblet with nesting cups in the Qing court. Were these alien/exotic/wondrous objects contributed to our further consideration that how China was connected to a global society through trifle wondrous objects came across the sea, beyond the Chinese adaptation or appropriation of Western technology or machinery arts? Basing on both, relevant texts and objects at the Qing court, the author will discuss the dynamics of intercultural concept of curiosity and knowledge in the long eighteenth century.</p>

	<p>Ching-fei Shih is Professor at the Graduate Institute of Art History, National Taiwan University. She is a specialist in East Asian ceramic history of the tenth to twentieth centuries, and the artistic exchanges between East Asia and Europe during the early modern era, with a focus on the ways in which craft technology and related knowledge were transmitted between cultures. Prior to joining the faculty at NTU in 2009, Shih worked as assistant curator at the National Palace Museum (2003-2009) and taught at City University, Hong Kong (2000-2002). Her publications include <i>Radiant Luminance: Painted Enamelware from the Qing Court</i> (2012) and research articles have appeared in the <i>Taida Journal of Art History</i>, <i>The National Palace Museum Research Quarterly</i>, and elsewhere. She was a visiting Fellow at the Institute for Advanced Studies on Asia, Tokyo National University (2008 January-June), the Max Planck Institute for the History of Science (Berlin) (2016 July-August), the Needham Research Institute (2018 August-2019 July) and Murray Edwards College, Cambridge University (2019 February-July).</p>
<p>WU HUNG Professor, University of Chicago wu.hung.wu@gmail.com</p>	<p><i>The Full Length Mirror: a global history of new types of images inspired by this object</i> The full-length mirror is based on the forthcoming book, <i>The Full Length Mirror</i>, which refers to a tall glass mirror standing on the floor that can reflect the viewer's entire body. Large reflective devices were imagined and sometimes attempted by the ancients, but functional wall and floor mirrors were realized only in seventeenth-century Europe with the invention of large glass mirror plates. What followed was the migration and reinvention of such alluring objects around the world, where they inhabited various regional traditions to facilitate interior design, commercial culture, political campaigns, and self-expression.</p> <p>This book tells two stories about the full-length mirror. One story, a time-space travel, crisscrosses the globe to introduce a broad range of historical actors: kings and slaves, artists and writers, merchants and craftsmen, courtesans and bourgeois ladies. The other story explores the interconnectedness between object, painting, and photography, as the full-length mirror offers a revealing perspective to relate real artefacts and their images in art and visual culture. The book thus experiments with a new kind of global art history in which "global" is understood in terms of both geography and visual medium, a history encompassing Europe, Asia, and North America, and spanning over two millennia from the fourth century BCE to the early twentieth century.</p>

	<p>Wu Hung has published widely on both traditional and contemporary Chinese art. His interest in both traditional and modern/contemporary Chinese art has led him to experiment with different ways to integrate these conventionally separate phases into new kinds of art historical narratives, as exemplified by his <i>Monumentality in Early Chinese Art and Architecture</i> (1995), <i>The Double Screen: Medium and Representation of Chinese Pictorial Art</i> (1996), <i>Remaking Beijing: Tiananmen Square: the Creation of a Political Space</i> (2005), <i>A Story of Ruins: Presence and Absence in Chinese Art and Visual Culture</i> (2012), and <i>Zooming In: Histories of Photography in China</i> (2016). Several of his ongoing projects follow this direction to explore the interrelationship between art medium, pictorial image, and architectural space, the dialectical relationship between absence and presence in Chinese art and visual culture, and the relationship between art discourse and practice. He has received many awards for his publications and academic services, including the Faculty Award for Excellence in Graduate Teaching at the University of Chicago (2007) and the Distinguished Teaching Award from the College of Art Association (2008).</p>
<p>YU-CHI LAI Academia Sinica yclai@gate.sinica.edu.tw</p>	<p><i>An Uncharted Network: John Bradby Blake's Botanical Drawings and the Chinese Court</i> As one of the earliest locally commissioned botanical drawings in Canton, John Bradby Blake's (JBB) four volumes of Chinese plants at the Oak Spring Garden Foundation show not only unprecedented quality in the most updated Linnaeus system but also an uncanny resemblance to the new trend of depicting botany in the eclectic style at the Qing court. What are the relationships among the Hong merchants in Canton, high officials at court, Jesuits traveling from Canton to the court, and JBB, the resident supercargo in Canton, in developing a new way to see and represent botany in both the works at court and JBB's drawings produced in Canton? This paper attempts to navigate and weave the uncharted network that linked the foreign community in Canton and the court, and to explore how the eclectically mimetic style in JBB's drawings was made possible by his hired local Chinese painters working with him only for a short period of time. Hopefully, this talk will offer a glimpse at a lost piece to complete the puzzle by putting not only Canton, but also the Chinese court, back into the picture of global botanical exploration in the 18th century.</p>

	<p>Yu-Chih Lai received her Ph.D. in the History of Art from Yale University and is an associate researcher in the Institute of Modern History, Academia Sinica, Taiwan. Her two fields of research are Chinese visual culture in Shanghai in the 19th century, especially its interactions with Japan, and the globalized visual and material culture of the Manchu Chinese court in the 18th century. Her published books includes <i>Tracing the Che School in Chinese Painting</i> (Taipei: National Palace Museum, 2008)(an exhibition catalogue, co-curated and co-authored with Chen Jie-jin) and <i>Fineries of Forgery: Suzhou Fakes and Their Influence in the 16th and 18th Century</i> (Taipei: National Palace Museum, 2018)(an exhibition catalogue, co-curated and co-authored with Li-chiang Lin and Shih-hua Chiu), and <i>Seeing and Touching Gender: New Perspectives in Modern Chinese Art</i> (2020)(co-edited with Dorothy Ko and Aida Yuen Wong), <i>Seeing: 48 Object Readers and Their Worlds</i> (ed., 2022), <i>Crossing Boundaries in the History of Chinese Art</i> (2022), etc. She also received many important grants, fellowships and visiting positions including member of Institute for Advanced Study (2016-2017), Foreign Researcher of Institute of Advanced Studies on Asia at The University of Tokyo (2011), Heinz Goetze Visiting Professor for Chinese Art History at Heidelberg University (2012), Non-residential Post-doctoral Fellowship J. Paul Getty Center (2006-2007), Jane and Morgan Whitney Art History Fellowship at The Metropolitan Museum of Art (2002-2003), to name a few. Currently she is working on a book manuscript, tentatively entitled “Visual Governance: Art, Knowledge, and Politics in the Qing Court.”</p>
<p>ZOLTÁN SOMHEGYI Associate Professor, Károli Gáspár University of the Reformed Church in Hungary, Budapest zoltansomhegyi@yahoo.co.uk</p>	<p><i>What is translatable in art? Opportunities, challenges and revisitations of cultural interconnections</i></p> <p>Cultural interconnections, artistic influences and forms of creative adoptions are among the most inspiring, though, at the same time, also the most challenging patterns in human culture. In this paper I would like to focus on three different forms, and, consequently, three different “outcomes” of such interconnections. (1) In many cases we can see that the influence or interchange of cultural goods, artistic forms and aesthetic values is beneficial for the parties, often stimulating exciting new production. (2) In other cases, the received, “imported”, copied or imposed form or approach becomes “alien” and inorganic for adaptation in the local culture, hence not fitting and not providing fruitful results. (3) In again other cases, and at a later stage, it will precisely be these less fortunate attempts, or failed endeavours that will serve</p>

for artists as inspiration to revisit – on a meta-level – previous forms of interconnections, in order to not only re-interpret the past, but also to create new works. In my present study I analyse both classical examples, and more recent phenomena – as well as actual artistic works – that can all illustrate one of the above three patterns of cultural interconnections. My series of case studies range the time span from the Archaic Greek art till today, focusing however on the modern and contemporary art production, and with examples from the world of visual art, design and even heritage management.

Zoltán Somhegyi is a Hungarian art historian holding a PhD in aesthetics and a Habilitation (*venia legendi*) in philosophy, and is Associate Professor of art history at the Károli Gáspár University of the Reformed Church in Hungary. As a researcher, he specialises in eighteenth-nineteenth century art and theory. Besides that, his other fields of interest are contemporary fine arts and art criticism. He was the Secretary General (2016-2022) and he still is Website Editor of the International Association for Aesthetics (IAA), member of the Executive Committee of the International Council for Philosophy and Human Sciences (CIPSH), Consultant of Art Market Budapest: International Contemporary Art Fair, and Editor-in-Chief of HAS – Humanities, Arts & Society Magazine. His recent books are *Reviewing the Past. The Presence of Ruins* (London – New York: Rowman & Littlefield International, 2020) and *Aesthetics in Dialogue. Applying Philosophy of Art in a Global World* (Berlin, Peter Lang, 2020; co-edited with Max Ryyänen). More info in www.zoltansomhegyi.com