

Art and Translation *Taiwan, Hong Kong and Korea*

University of Edinburgh, 27-29 October 2017

Free Admissions. RSVP by 10 Oct with Dr Li-Heng Hsu (L.Hsu@ed.ac.uk)

Taiwan Academy Lecture

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| Friday, 27 October 2017 | |
| Venue: H.R.B Lecture Theatre, Robson Building, George Square Edinburgh EH8 9XD | |
| 15:00 – 17:30 | Jui-Chung Yao (姚瑞中), Artist <i>Post-Republican Action Series</i> (後民國的臨終關懷) & <i>From Phantom Of History To Mirage</i> (廢墟的政治地理學) |
| | Discussant: Marko Daniel, Tate Modern |

More information on speaker's biography and lectures:
<http://www.taiwan-academy.ed.ac.uk/yao-jui-chung/>

YAO Jui-Chung (姚瑞中) was born in 1969. Lives and works in Taipei. He graduated from The National Institute of The Arts (Taipei National University of the Arts) with a degree in Art Theory. His works has been widely exhibited in numerous international exhibitions. In 1997, he represented Taiwan in "Facing Faces-Taiwan" at the Venice Biennale. After that, he took part in the International Triennale of Contemporary Art Yokohama (2005), APT6 (2009), Taipei Biennale (2010), Shanghai Biennale (2012), Beijing Photo Biennale (2013), Shenzhen Sculpture Biennale (2014), Venice Architecture Biennale, Media City Seoul Biennale (2014), Asia Triennial Manchester (2014), Asia Biennale (2015) and Sydney Biennale (2016). Yao is the winner of The Multitude Art Prize in 2013 and 2014 Asia Pacific Art Prize. We can also find him widely involved in the fields of theatre and films.

Marko Daniel is Convenor of Public Programmes at Tate Modern and Tate Britain. In 2014, he was curator of the 8th Shenzhen Sculpture Biennale: *We Have Never Participated*. He was co-curator of *Joan Miró: The Ladder of Escape* (Tate Modern, 2011; Fundació Joan Miró, Barcelona; and National Gallery of Art, Washington). He was curator of a solo show by Taiwanese artist Chen Chieh-Jen at Chinese Arts Centre, Manchester (2010) and Vice-Chair of the London Consortium, a unique collaboration between the Architectural Association, the Institute of Contemporary Arts, the Science Museum, Birkbeck College and Tate that offers interdisciplinary research programmes in the humanities. Marko Daniel is a member of the Academic Committee of OCAT Shenzhen. He completed his PhD on *Art and Propaganda: The Battle for Cultural Property in the Spanish Civil War* at the University of Essex in 1999.

International Symposium

Art and Translation: Taiwan, Hong Kong and Korea

28-29 October 2017

Symposium Website: <http://www.taiwan-academy.eca.ed.ac.uk/art-translation-taiwan-hong-kong-korea>

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| Saturday, 28 October 2017 | |
| Venue: Hunter Lecture Theatre, Edinburgh College of Art 74 Lauriston Place, Edinburgh EH3 9DF | |
| 8:30 – 9:00 | Registration |
| 9:00 – 9:15 | Welcome Address |
| 9:15 – 9:30 | In Memory of Felix Schoeber. Presentation by Sabrina Rastelli |
| 9:30 – 12:00 | Opening Lecture Jui-Chung Yao (姚瑞中), Artist <i>Copyleft: Appropriation Art in China</i> (借詩還魂的反正統繪畫) & <i>Life Cycle and God's Link</i> (永劫輪迴的欲立奇觀) |
| 12:00 – 13:00 | Lunch |
| 13:00 – 15:00 | Panel 1: Reposition Of Art History Introducing Speakers: Chia-Ling Yang, University of Edinburgh |
| 13:00 | Yunchiahn C. Sena, Trinity College, USA <i>Global As Local: Eclectic Architectural Themes In colonial Taiwan</i> |
| 13:30 | Liya Fan, International Research Centre for Japanese Studies in Kyoto, Japan <i>Taki Sei-Ichi and The Kokka: Promoting Chinese Painting To Western Connoisseurs</i> |
| 14:00 | Su-Hsing Lin, Tainan National University of The Arts, Taiwan <i>Rebuilding Legitimacy: The Development of Traditional Chinese Painting in Post-War Taiwan</i> |

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| 14:30 | Discussant: Rosina Buckland, National Museum of Scotland |
| 15:00 – 15:20 | Tea / coffee break |
| 15:20 – 17:20 | Panel 2: Crossing Currents Introducing Speakers: Li-Heng Hsu, Taiwan Academy/University of Edinburgh |
| 15:20 | Josh Yiu, The Chinese University of Hong Kong, Hong Kong <i>Found In Translation: Lui Shou-Kwan's Reading of Post-War American Art</i> |
| 15:50 | Mia Liu, Bate College, USA <i>On Fragments: Topography, Location, And Iconography In Landscape Photography Of Lang Jingshan</i> |
| 16:20 | Chia-Ling Yang, University of Edinburgh, UK <i>Never Mind The Translation: Ink Art of Tung Yang-Tzu in Dialogical Perspective</i> |
| 16:50 | Discussant: Sabrina Rastelli, University of Venice |
| 18:00 | Dinner |

Sunday, 29 October 2017

Venue: Hunter Lecture Theatre, Edinburgh College of Art

74 Lauriston Place, Edinburgh EH3 9DF

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| 10:00 – 12:30 | Panel 3: Translation And Corporeality Introducing Speakers: Chia-Ling Yang, University of Edinburgh |
| 10:00 | Yu-Chieh Li, University of Heidelberg, Germany <i>Performativity And Asian Artistic Networks In 1980s New York</i> |
| 10:30 | Vivian Kuang Sheng, The University of Hong Kong, Hong Kong <i>Nikki Lee's The Young Japanese Project: Fabricating "Infantile Citizenship" And East Asian Identity</i> |
| 11:00 | Nicola Foster, Open University, UK <i>Three Contemporary "Translations" Of Nūshu: Dance, Music and Visual Art</i> |

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| 11:30 | Tzu-Ning Wu, National Taitung University, Taiwan <i>Millennials Incubation: The Posthuman Body In Taiwan's Contemporary Art</i> |
| 12:00 | Discussant: Harry Weeks, University of Edinburgh |
| 12:30 – 13:30 | Lunch |
| 13:30 – 16:00 | Panel 4: Margins And Geo-Identities Introducing Speakers: Li-Heng Hsu, Taiwan Academy/University of Edinburgh |
| 13:30 | Shao-Lan Hertel, Freie Universität Berlin, Germany <i>Hong-Kong-Topia: Mapping Art Geographic Landscapes And Identities In The Post-China Era</i> |
| 14:00 | Aida Yuen Wong, Brandeis University, USA <i>Yuan Jai's Deconstructive Paintings And Craft Aesthetic</i> |
| 14:30 | Katie Hill, Sotheby's Institute of Art, UK <i>Unpacking Strategies Of Mis/Translation: Language And Artistic Production/Reception Across China And The "West" Since The Turn Of The Millennium</i> |
| 15:00 | Discussant: Mary Ginsberg, The British Museum |
| 15:30 – 15:50 | Tea/Coffee Break |
| 15:50 – 16:30 | Closing Lecture Junghee Moon (文貞姬), Centre For Art Studies, Korea <i>Today's Ink Painting In Korea And Taiwan</i> |
| 16:30 | Round-Up Discussion and Drink |
| 18:00 | Dinner |

Speakers and Abstracts

1. Yunchiahn C. Sena (Kluger Visiting Professor, Department of Fine Art, Trinity College, USA)

Global As Local: Eclectic Architectural Themes In Colonial Taiwan

Abstract

Introduced by the Japanese colonial authority through official buildings and monuments, European architectural style, such as Baroque and Neo-Classicism, became an integral part of urban landscape in Taiwan since the 1910s. However these styles were imported not directly from Europe, but through a Japanese filter. The Meiji Restoration, which took place in 1868, had led to a rigorous and comprehensive Westernization in Japanese society, from political systems to architecture. The movement consequently transformed Taiwan when it became a Japanese colony in 1895. While official buildings, such as the Governor-general Mansion (1919, today's Presidential Office Building, Taipei), Taizhong Station (1917, restored and enlarged, still in use today), Tainan City Hall (1915, today's National Museum of Taiwan Literature, Tainan), and Dagou (Gaoxiong) Post Office (1913, destroyed 1945), erected stately in urban areas to facilitate the colonial rule, they were also perceived as symbols of a modern and progressive life style by the locals. Store fronts and family mansions modeled on colonial buildings, but smaller in scale and less stately in structure, began to appear in towns and countryside. The popularity of the new architectural style was attested by examples like the surviving shops in Sanxia (late 1910s) and the Koo family mansion (1919) in Lugang.

Current studies have suggested that the wide spread of European architectural motifs in Taiwan indicates an effective colonial ruling through cultural assimilation; it was also a sign of Taiwan's acceptance of Japanese imperial vision which transcended the complex geo-cultural identities within the island. In this paper, I argue however that the adoption of the colonial style in Taiwan's vernacular architecture is not necessarily a sign of cultural assimilation or political acceptance. Instead, it could imply a certain degree of adaptiveness, which allows the locals to strategically incorporate foreign cultural elements in order to maintain the stability of their status in the society. Through a combination of formal analysis and contextual study, I will examine the layouts and decorative programs of such buildings as the Zhang family mansion (1927, Pingdong) and the Huang family mansion (1931, Qingshui), to reveal different strategies adopted by these families for this goal. I will argue that even though laden with European motifs, these buildings were informed with cultural origins from South China (mostly Hokkian or Hakka) with a spatial or structural framework that could accommodate indigenous and foreign visual elements. The results of such hybridization, which consisted of motifs that were reinterpreted or reinvented from eclectic sources, ranging from the Renaissance and Neo-Classical styles to Minnan and Japanese traditions, created an open and adaptable visual culture for people in Taiwan who could easily adjust to the changing social and political environment under a colonial rule. I conclude that the mixing of architectural motifs from various sources reflected an open attitude in colonial Taiwan, in which traditional or modern, local or global values were absorbed side by side to form a shifting system of cultural identity.

Brief Biography

Yunchiahn C. Sena received her PhD from the University of Chicago, and is currently the Kluger Visiting Professor of Art History at Trinity College, Hartford, Connecticut. Her research focuses on visual and material culture in China and Taiwan from the middle ages to the modern period. Her forthcoming book on Song studies of antiquity, titled *Song Antiquarianism*, is published by the University of Washington Press. Her other publications include "Archaistic Objects in Southern Song Tombs and Caches," in *Taida Journal of Art History*, Vol. 38 (Taipei: NTU, 2015), "The Song-Ming Connection in the Ming Studies of Ancient Inscriptions," in *Journal of the Society for Ming Studies*, No. 70 (Vancouver: UBC, 2015), "Ouyang Xiu's Conceptual Collection," in *World Antiquarianism: Comparative Perspectives* (Los Angeles: Getty,

2014) and “Cataloging Antiquity: A Comparative Study of *Kaogu tu* and *Bogu tu*,” *Re-inventing the Past: Archaism and Antiquarianism in Chinese Art and Visual Culture* (Chicago: UChicago, 2010). She is currently working on a book project regarding art and architecture in colonial Taiwan under Japan (1895-1945). In this project she examines several cases of artists, art movements, public monuments and private buildings with the goal to illustrate the complex relationship between the Japanese authority and Taiwanese locals as well as the multiplicity of cultural identity engendered in the colonial context.

2. Liya Fan (Collaborative Researcher, International Research Center for Japanese Studies in Kyoto, Japan)

Taki Sei-ichi And The Kokka: Promoting Chinese Painting To Western Connoisseurs

Abstract

This paper explores how Taki Sei-ichi (瀧精一, 1878-1945), a Japanese art historian and the chief editor of *The Kokka* 《国華》, played a dominant role in shaping Western scholars' views of Chinese art at the beginning of the 20th century.

Following the abdication of the last Qing emperor in 1912, parts of the imperial art collection, which had been concealed behind the walls of the Forbidden City and at various imperial residences for centuries, were revealed to the outside world for the first time. Of the many fine paintings that were disposed of following the collapse of the dynasty that circulated in the international art market, some found their way to Japan and the West. Through *Kokka*, Taki played a key role in cultural transmission by introducing this new group of Chinese paintings to Japanese and Western connoisseurs. In this paper I highlight Taki's English literary activities between 1910 and 1912 through a critical reading of his essays about Chinese landscape painting, and analyze how these articles had tremendous influence on the Western art scholars' view and connoisseurship of Chinese art at the time.

Brief Biography

Dr. Liya Fan received her first degree in Modern Japanese Language and Literature at Peking University, a MA in Comparative Literature and Culture, and PhD in Area Culture Studies at the University of Tokyo. She is a collaborative researcher of the International Research Center for Japanese Studies in Kyoto, Japan. Her major academic interests include the International Exhibition of Chinese Art in London, 1935-36, the reception of Chinese painting in the West at the beginning of the 20th century, as well as Japan's role played in this process. Having engaged in various projects launched by the above institute since 2008, she has published numerous articles on this subject in English and Japanese. Her recent publications include: *Chinese Art as Utopia: From the International Exhibition of Chinese Art in London (1935-36) to Lin Yutang's America* (forthcoming), “Part IV: The *Mise-en-Scène* of the Orient: Visual Cultures at Stake: British Intellectuals vis-à-vis Chinese Traditional Culture: Impacts of the International Exhibition of Chinese Art in London, 1935-36” (2012), “The 1935 London International Exhibition of Chinese Art: *The China Critic Group Reacts*” (2012), “Modern Chinese Intellectuals and the 1935 London International Exhibition of Chinese Art: The Reactions of Cai Yuanpei and *The China Critic Group*” (2011), and “Laurence Binyon, Arthur Waley and the International Exhibition of Chinese Art in London” (2010).

3. Su-Hsing Lin (Associate Professor, Department of Art History, Tainan National University of The Arts, Taiwan)

Rebuilding Legitimacy: The Development Of Traditional Chinese Painting In Post-war Taiwan

Abstract

Chinese painting was introduced to Taiwan during the Qing Dynasty. With the frequent commercial and cultural activities between Taiwan and the Mainland, the favored subject matter and practice within the art world of Taiwan were close to those in the Mainland during that period.

The artistic relationship between Taiwan and the Mainland was gradually replaced by Japan after Taiwan was ceded to the Japanese government in 1895. Although traditional Chinese painting was still practiced by some Taiwanese literati, the mainstream of painting was *Toyoga* and *Yoga* introduced to Taiwan by the Japanese during the colonial period. Bright color, realism, and meticulous rendition are the major characteristics of *Toyoga*; these works were presented in Japanese manner, and are different from the more self-expressive or abstract mode of traditional Chinese painting. With the establishment of the Taiwan Fine Arts Exhibition (*Taiten*), numerous Taiwanese artists enthusiastically studied the bright and meticulous artistic language from Japan and gradually abandoned the styles of Chinese literati painting that prevailed in the art world of Taiwan before.

The dominant position of *Toyoya* was replaced by traditional Chinese painting again after Taiwan was restored to Nationalist China in 1945. The period between 1945 and the 1960s was the first and most important stage in the modern movement of Chinese art on the island; the ideology and cultural policy that the Nationalist government claimed in the period exerted a far-reaching influence on the development of art on the island. Due to the lack of art academies on the island, the Fine Arts Department at National Taiwan Normal University (hereafter, *Shida*), which was the highest institution for the art training at that time and was where the most famous artists gathered of the island, became the first choice for people interested in art. With its mission to train teachers, *Shida* was regarded by the government as a suitable place to uphold its cultural policy and to influence the people in order to reinforce their loyalty to the nationalist government in Taiwan. In this paper, the issues of legitimization, rebuilding national narrative through visual art, will be explored. In addition, the setting of faculty and curriculum of the Fine Arts Department at *Shida* and their roles in the Taiwanese art will be carefully examined.

Brief Biography

Su-hsing Lin received her B.A. degree in History from Tunghai University, Taiwan, and earned my MA and PhD in Chinese Art History both from The Ohio State University, USA. She was an Assistant Professor at Shu-te University in Visual Communication Design (2004-2009) before she joined the Department of Art History at Tainan National University of the Arts. Her researches are principally on the graphic design in modern Chinese art, visual culture in Shanghai and its interactions with Japan and the West in 20th century as well as Taiwanese art. Her major publications include *Feng Zikai's Art and The Kaiming Book Company: Art for the People in the Early Twentieth Century* (Xi'an Taibai wenyi publishing company, 2008), *Movable Museums: Book Design and Commercial Arts in the Early Twentieth-Century China* (2011), *Paintings on the Preservation of Life and Modernization of Buddhist art in Early Twentieth-century China* (2013), *A Forgotten Page: Yuyu Yang's Early Graphic Design – A Case Study of 'Harvest Rural Periodical'* (2015), *Exploring Visual Languages: Zhang Guangyu's 'Cartoon Journey to the West' in the*

Development of Chinese Art and Popular Culture in Early Twentieth-Century China (2016), *Beyond the Barriers: A Enquiry into the Painting Career of Cai Cao-ru* (2017). Su-hsing Lin's ongoing research focuses on the dialogue of Chinese landscape painting in the early twentieth-century world – the case studies of Qi Baishi and Feng Zikai.

4. Josh Yiu (Director, Art Museum, The Chinese University of Hong Kong, Hong Kong)

Found in translation: Lui Shou-kwan's Reading Of Post-war American Art

Abstract

Heralded as a pioneer of modern Chinese painting in Hong Kong, Lui Shou-kwan (呂壽琨) was arguably the first Chinese artist to experiment with abstract ink that aligned and resonated with an international audience. Despite the fact that he never set foot outside of mainland China and Hong Kong, Lui had been shown widely in Europe and, to a lesser extent, America. His popularity may not simply be attributed to a cohort of expatriate students and patrons residing in Hong Kong, who communicated with Lui—a non-English speaker—often through his bilingual children. More importantly, Lui had profound understanding of contemporary art, which informed his vision for the future development of Chinese art.

This paper critically examines Lui's knowledge of post-war American art. Lui had a copy of *Modern American Painting and Sculpture* by renowned art historian Samuel Hunter (1923-2014). Hunter's seminal survey of 1959 was translated and published by World Today Press of Hong Kong in 1966. Lui considered this comprehensive textbook to be a "must-read... from cover to cover". On his personal copy of the book, he filled the margins in neat handwriting with copious annotations, which not only show that he had thoroughly digested the book, but also reveal his innermost thoughts. These hitherto unpublished annotations provide a rare glimpse of an artist's thought processes at play, and the new data constitute a primary source of this investigation, which may be differentiated from conventional visual analyses that explore an artist's sources of inspirations or that serve as a basis for evaluating his achievement.

I suggest that Lui positioned himself eye-to-eye with his western contemporaries, and that his critical mind was not blindly accepting concurrent practices and theories, unlike many modern Chinese artists who learned western art to catch up on latest trends and cater to foreign audiences. For Lui, Hunter's book was a resource to understand the goals and intellectual foundations of American art, not as a pictorial reference. Having seen the phenomenal development of American art—one that eclipsed European art—in a relatively short span of time, he knew that the marginalization of Chinese art in the international art scene can be rectified in time. His roadmap to revamp Chinese painting is less concerned with what to paint and how to paint. Rather, he considered the kind of artistic problems that Chinese artist may be better equipped to address. From Hunter's book, for instance, Lui found the common ground between western contemporaries and ancient Chinese painters. Lui's visionary thinking anticipated, if not directly triggered, the current establishment of 'modern ink' or 'ink art' as a beacon of contemporary Chinese art, in contrast to that of other global contemporary art trends.

Brief Biography

Josh Yiu is the Director of the Art Museum, The Chinese University of Hong Kong. He received his B.A. in Art History from the University of Chicago, and completed his doctorate at Oxford University. From 2006 to 2013, he served as the Foster Foundation Curator of Chinese Art at the Seattle Art Museum. His book publications include *Writing Modern Chinese Art: Historiographic Explorations* (2009) and *A Fuller View of China: Chinese Art at the Seattle Art Museum* (2014). He is also the Project Director and Co-editor of *Uncover the Past: Chinese Painting and Calligraphy from the Seattle Art Museum Collection*, an online catalogue that won the "Gold Muse Award for Online Presence" presented by the American Alliance of Museums in 2014.

5. Mia Yinxing Liu (Assistant Professor, Asian Studies, Bates College, USA)

On Fragments: Topography, Location, And Iconography In Landscape Photography Of Lang Jingshan

Abstract

This paper examines the problem of fragments in Lang Jingshan's (郎靜山) landscape photography work, especially those made in Taiwan from the 1950s till his death in 1995. It examines how the notion of "fragments" configures in his composite photography art during this period. On the one hand, he dedicated much of his career in erasing the seams among fragments in his composite prints through all kinds of darkroom manipulations, on the other, it becomes increasingly intriguing when one examines what location and topographic features he favored, and the iconographic criteria he used to make his choices in his landscape compositions. Given the diasporic nature of his art, one that keeps pining for the mainland he and other artists left behind, it seems appropriate and poignant to call attention to the fragmental (ness) of landscape in his work, after all, they are what remain of, and broken shards of, his memory and his ideal, spiritual, and artistic home. However, how did he wrestle with the impetus of weaving together a seamless landscape of luminous mountains and rivers according to traditional ink landscape aesthetics and the personal and political psychosis of fragments he and many of artists in his generation in Taiwan shared? Through careful readings of his art and his writings, I hope to further our understanding not only of the complexity in Lang's landscape photography that has defined the look of a Chinese pictorialism, but also clarify issues regarding fragments in the often overly entrenched and antithetic divide between Modernist art and traditions.

Brief Biography

Mia Yinxing Liu received her Ph. D. in Art History from the University of Chicago in 2013. Before joining Bates College as an assistant professor, she was postdoctorate associate at Yale University, and Mellon Postdoc at Bates College. She is the author the the forthcoming book *The Literati Lens: Wenren Landscape in Chinese Cinema 1950-1979* (University of Hawaii Press, 2018), and articles such as *The Allegorical Landscape: Lang Jingshan's Photography in Context* (Archives of Asian Art, 2015), "The Emulative Portraits" (TAPReview, 2015), *Shadows Between Worlds* (China Hall Handbook at the Field Museum, University of Chicago Press, 2017), *James Lo's Pictures of Dunhuang and the Japanese Photographic Expeditions to Yunkang* (Photographing Dunhuang, Princeton UP, 2018).

6. Chia-Ling Yang (Senior Lecturer, School of History of Art, University of Edinburgh)

Never Mind The Translation: Tung Yang-Tzu's Art Of Writing In Dialogical Perspective

Abstract

The nature of writing relies on its textual meaning. Words can be read as symbols conveying ideas and emotion, and calligraphy has long been regarded as the visual representation of word, hence 'to read' became a part of such visual exercise itself and a pathway to comprehend the work. In Tung Yang-Tzu's (董陽孜, b. 1942) ink art, she aims to break away from narrative tradition, but opened up new modes of looking. By collaborating with artists, Jazz musicians, dancers, fashion designers, film, pop music industry and architects, the outcome of such collaborations led to multi-sensual experiences. Those intentionally abstracted writing also provides opportunity for people unable to read Chinese to translate the writing, to surpass the language and cultural barriers. While spontaneity is emphasized, my paper sees her intention of creating calligraphy with cross-threshold medias from dialogical perspectives; her work aims to challenge the traditional perception and practice, in quest of contemporariness and postvisuality of her art of writing.

Brief Biography

Chia-Ling Yang received her PhD at University of London-SOAS, is senior lecturer in Chinese art at University of Edinburgh and the board member of QAA Benchmark Committee (2007-2017). She is the author of *New Wine in Old Bottles—Art of Ren Bonian in Nineteenth-Century Shanghai* (2007), *Painted Dream from Shanghai-The World of Ren Bonian* (畫夢上海-任伯年的筆墨世界, 2011), co-author with Yu Hui and Roderick Whitfield of *Classical Chinese Art: Selected Catalogue of the Paintings and Calligraphy, Wou Lien-Pai Museum* (2011), co-editor with Roderick Whitfield of *Lost Generation: Luo Zhenyu, Qing Loyalists and the Formation of Modern Chinese Culture* (2012), and guest-editor of *Art in Translation* journal on special issue 'Chinese Art: Translation, Adaptation and Modalities' (2013). Her recent exhibition catalogue contributions are *Masterpieces of Chinese Painting 700-1900* (V & A, 2013), *L'Ecole de Shanghai (1840- 1920): Peintures et Calligraphies du Musée de Shanghai* (Musée Cernuschi, 2013) and *In Front of You-Solo Exhibition of Ava Hsueh* (National Taiwan Museum of Fine Arts, 2016). Recent articles published include 'Power, Identity and Antiquarian Approaches in Modern Chinese Painting' (2014), 'Homage to Tradition? -The Political Use of *Jinshi* in Modern Chinese Art' (2015) and 'Chen Cheng-po and 1930s' Shanghai' (2015), 'Predicament and self-Displacement in Contemporary Art of Taiwan and China' (2015), 'Forms of Green: Predicament and self-Displacement in Contemporary Art of Taiwan and China' (2015), 'Persistent Existence-Abstract Painting of Ava Hsueh' (2016) and 'Eastern and Modern: Chen Chengpo's Aesthetic Ideals and the Art World of 1930s Shanghai' (2017).

7. Yu-Chieh Li (PhD Candidate, Department of East Asian Art History, University of Heidelberg)

Performativity And Asian Artistic Networks In 1980s New York

Abstract

Performance and Asianness have one thing in common, which is the instability in both terms. The Asian identity is never a unified one. It consists of a "divided and

shared history” (*Geteilte Geschichte*), a concept developed by sociologist Shalini Randeria to discuss entangled modernity. The shared however divided condition of contemporary Asian art history and cultural experiences can be observed in divergent artistic approaches towards Asian identities.

This paper reviews artistic positions that may or may not conflict with discourses about contemporary Asian art and its authenticities, and sees the fluid concept of Asianness as an interstice for shaping and performing identities. Case studies discussed include performative activities of expatriate artists in the 1980s in New York, such as Tehching Hsieh, Ai Weiwei, and Frog King Kwok, who are the precursors of experimental practices in their countries of birth, and whose life paths converge briefly in New York in the 1980s. It was a time of the continuation of the Asian American movements, with dynamic artistic activities around Chinatown participated by diverse Asian nationalities, which built loosely formed communities. The identity question, battles for living conditions, and the artists’ marginal status constitute their thematic backgrounds. Although these artistic paths deviate from that in their country of birth, many of the artists came to represent art from their countries in recent years in the international art scene, which causes some ambivalences in the cultural representation: even today, as an American citizen, Hsieh still cannot claim “Americanness.” His resistance towards narratives about Asian art in curation and art history stems from his worries about issues of authenticity and hierarchies. Ai’s practice in the 1980s is closely related to European Dada and American Pop, but he became active on the international art scene only much later through his web performances and critique on human rights in China. And for Frog King, Asianness is his biography and artistic tool; he neither resists nor accentuates it.

How can the differences, similarities, and ambiguities of the artistic identities be articulated, in today’s hybrid cultural space? From the Post-modern perspectives, I see such “Asianness” as a discursive, unproductive, and require constant debate and re-enactment. This paper further explores new readings on performativity. Contrary to Peggy Phelan’s view that performance is “non-reproductive” and becoming something else once it is understood through documentation, I argue that a performative project only becomes a performance when the archives are, in addition to being interpreted by historians, consciously manipulated by the artists themselves.

Brief Biography

Yu-Chieh Li is Adjunct Researcher at Tate Research Centre: Asia. Her research project for TRC Asia concerns performativity and artistic networks in Taiwan, Hong Kong and Mainland China from the 1970s to the 1980s. Li’s other research interests include Dada, conceptualism, time-based media art, and transcultural issues in modern and contemporary art. She was an Andrew W. Mellon C-MAP Fellow at the Museum of Modern Art, New York, where she was a co-editor of *post*, a digital platform for collaborative research and artistic exchange, and organized workshops and research activities on contemporary and modern art in Asia. A Ph.D. candidate at Universität Heidelberg, Germany, Li is completing her Ph.D. Dissertation on issues of audience participation, appropriation, and performativity during the ’85 New Wave in Mainland China.

8. Vivian Kuang Sheng (Lecturer in Modern and Contemporary Art, The University of Hong Kong)

Nikki Lee’s The Young Japanese Project: Fabricating “Infantile Citizenship” And East Asian Identity

Abstract

Between 1997 and 2001, the New York-based South Korean conceptual photographer Nikki Lee conducted a series of performative, photographic *Projects* in which she dramatically altered her appearance through a blend of clothing, make-up, props, diet and tanning salons and infiltrated a range of American social and cultural groups, such as drag queens, strip dancers, yuppies, Japanese teenagers, Latinos, lesbians, black hip-hoppers, senior citizens and skateboarders. This paper focuses on *The Young Japanese (East Village) Project* (1997), which documents her temporary 'passing' into a New York-based youth group mainly constituted of second-generation immigrants and art school students of Japanese origin, playing with the western racist assumption of the physical and historical uniformity across all East Asian subjects. The community that Lee engaged with for a short period of time embraced the popular culture of 'cuteness' and created an outlandish, hand-craft fashion style, which draws to mind the youth street fashion movement during the 1990s at the Harajuku in Tokyo. Adapted to the soil of America, the Harajuku street fashion was used by these young Japanese expatriates as a naive, performative mechanism to construct and reconstruct individual identity and social collectivity. Their daily lives were staged as fashion tableaux of performance and costume change, demonstrating an escapist, symbolic mode of youth collectivity that negates adulthood and essentializes their cultural heritage. Grounded in the seemingly 'cosmopolitan' New York City, where both Koreans and Japanese were away from home, Lee's 'passing' into the community was based on not an intricate, interactive relation between two Asian cultures, but on the easily purchased subcultural performativity and collectivity via costuming and makeup. Lee's practice, I would suggest, raises questions about transnational cultural (mis)translation, articulating a contrived group identity, extricated from the conflictual social and political reality that immigrants and foreign residents usually experience. This paper draws on Lauren Berlant's conception of 'infantile citizenship'—an idealized, egalitarian image of American life constituted of fetuses, children and immigrants, which aims at fabricating a post-historical, post-racial future-oriented democratization. This paper examines how Lee's photographic project provides a critical insight into the notion of citizenship and social belonging under the democratic ideal of 'Americanisation', reconsidering the formation of East Asian identity and 'home' in the situation of migration and diaspora.

Brief Biography

Dr. Vivian Kuang Sheng is an art historian in contemporary East Asian and transnational art and an assistant professor in contemporary art at the Department of Fine Arts, University of Hong Kong. Before taking her position at University of Hong Kong, she taught modern and contemporary art history and theory at University of York and University of Manchester. Her current book project *Everyday Extraordinary—Women, Chinese Avant-Grade Art and the Local-global Nexus* attaches specific importance to women's contributions to the development of avant-garde art in mainland China and their transnational, transcultural artistic commitments since the 1990s, challenging the conventional discourses of Chinese avant-garde art, which marginalize women's practices, and raising questions about the interaction and negotiation between women and globalization. Her interests include Chinese and East Asian contemporary art and visual culture, transnational feminist philosophy and theory, contemporary participatory and community-based art projects, and migration, diaspora, exile and 'homemaking' in modern and contemporary art.

9. Nicola Foster (Retired Senior Lecturer, Open University)

Three Contemporary “Translations” of Nüshu: Dance, Music, Visual Art

Abstract

In Europe the practice of writing was separated from the input of content it was meant to communicate, hence, the actual writing was often left to professionals. However, in China the practice of writing was not separated from the input of content and thus the practice of writing itself was considered on par with painting and poetry. The practice of all three was expected of scholars and was perceived as an expression of their character expected of the good scholar. Hence, whilst in Europe artists were not judged on their capacity to form letters nor were poets judged by this criteria, in China they were. By definition the artist and the poets were also expected to excel in calligraphy. However, women were not generally trained to write. With very few exceptions women were trained and allowed to participate in the practice of writing, painting and poetry. And yet, in a small remote rural area in Hunan province women developed a practice of phonetic writing called *nüshu* (literally, women's writing/book). It is unclear when this practice started since most related artefacts were either buried or burned with the owner. However, *nüshu* was not limited to writing, it was transmitted through song *nüge* (women's song) whilst women were producing a wide range of related artefacts from visual works including embroidery to poetry and other narratives. This was not the practice of the elite urban but the rural peasant women. During the Cultural Revolution the practice was not tolerated and by the end of the 20th century few surviving women still remembered the practice.

The paper looks at three 'translations' of the practice of *nüsu* and *nüge*. Each is an attempt to construct new narratives. The work of the Hong Kong choreographer Helen Lai entitled *Her Story* seeks to reinterpret women's history in a global context by mixing Chinese practices and European and American practices of dance, music and visuality. The work of the Chinese, Hunan born, American based composer Tan Dun seeks to incorporate women's song from the province he comes from into a work which mixes Chinese and European music. The Hong Kong artist Yuenyi Lo uses the practice of *nüshu* in the context of global discourse in order to construct a narrative, which takes *nüshu* as a practice of writing, which will open up the door for women artists to develop and as such circumvent the difficulties of Chinese tradition in accepting women as artists.

Brief Biography

Dr. Nicola Foster is a retired Senior Lecturer who continues to supervise PhD research students at the UAL. She is currently also Research Associate in the history of art at the Open University. She is a member of the AHRC Peer Review College and a Trustee of the Association of Art Historians. Her academic background is in art history and continental philosophy. Her current research focuses on contemporary art in general and especially in Asia. She has edited a book on Feminist Aesthetics; she was on the editorial board of *Women's Philosophy Review* and *JAR*. She published several book chapters and journal articles on contemporary art, aesthetics, and art institutions. She is currently working on a publication on Asian women artists, Chinese contemporary art and contemporary art institutions, including global Biennials.

10. Tzu-Ning Wu (Assistant Professor, Department of Art Industry, National Taitung University, Taiwan)

Millennials Incubation: The Post-human Body In Taiwan's Contemporary Art

Abstract

This paper addresses the main question of the body theories on “cyborg” and “post-human” in Taiwan. My research begins with tracing the development of post-human theory and the evolution of science and technology, and looks into the problematic cybernetic regulation and control system under “information technology”, and “biotechnology” through the case study of artists, such as Zan-Lun Huang, Pei-Ying Lin, Kuang-Yi Ku and The LAB of the Distant Relatives. My paper aims to analyse their works from four viewpoints: interaction and control; reality and virtuality; being and becoming; and individual and community. This research poses critical response to the current body theories; I argue the post-human discourse should be reconsidered through philosophy, science and technology in art as the three ways of discussion genealogy.

Taking Taiwanese artists born between the late 1970s to the early 2000s as examples, my study pays attention to those focusing on the interdisciplinary art presented in digital and biotechnological technology. The democratizing process of contemporary arts is fusing new technology and emphasizing the interaction and openness, and furthermore, under the influence from Critical Theory of Frankfurt School, the critical points of view about the hegemony of mass media and technology from the sociological aspects gradually appear in the new media arts, the technology art creations, and art criticism. By taking the new technology as revolutionary weapons to break through the constraints of the natural body, the cyborg feminism also encourages women to embrace science and technology. In 1985, Donna Haraway declared “The Cyborg Manifesto” to carry out “cyborg” as a complex life form of “human/nonhuman, organic/inorganic, and natural/artificial”, since then the “cyborg” has become a symbol of new identity and fictitious subject. In the 1990s, the “post-human” study inherited from the “cyborg” theory and escalated the self-fashioning skills with biotechnology. Today, questions might shift from asking, “Who am I?” to “What do I want to be?” in respond to new role of “post-human” in this changing society.

The domestic and foreign research of “cyborg” and “post-human” discourses are mainly from the Science, Technology and Society (STS) studies, which focus on the sociology orientation, there is still a lack of discussion of contemporary art, especially in the field of Taiwan and East Asian art. My aim is to inquiring after the possibility of self-incubation on the battlefield between technological interaction and social-module controls, which embodies the post-human reflections when “everyone can be an art/work”.

Brief Biography

Born in 1978, Kaohsiung, Taiwan. Dr Wu received her PhD in creative art and theory from Tainan National University of the Arts, and is the assistant professor of the Art Industry Department at National Taitung University, Taiwan. She was the curator of the “Freeze! 2009 International MedTech Art Show” cooperated with NTMOFA. She concerned about the technology and the body issues in contemporary art creations and curatorials practices. Her personal artworks in the past were mixed media and installations with theatrical and literary characteristics, which were related to the aesthetics of “concrete poetry”. In recent years, her interactive and performance works are combined with the digital new media and interactive video projections. She is keenly working on the layout through the exhibition to question about the circular causal relationship between the artist, artworks and the audiences, and also presenting her doubts of daily life and social relations. From “Cyberbeings”(2003) to “Mind Your Body”(2011) and “WORDS”(2013) a series of her solo exhibitions, she discussed the issue of “Body as a Cybernetic Medium” through her presentation. Her

2016 solo exhibition "Born Beyond the Womb"(2016) was evoked by the biotechnology and her persistent research and creations about the "Posthuman Body" issues.

11. Shao-Lan Hertel (Assistant Professor of East Asian Art History, Department of History and Cultural Studies, Freie Universität Berlin)

Hong-Kong-topia: Mapping Art Geographic Landscapes And Identities In The Post-China Era

Abstract

This paper explores and maps out an art geographical landscape of Hong Kong as seen through the lenses of three local artists active from the early twentieth century to the present. The extraordinary modern history of Hong Kong as major trade port, colonized territory, and Special Administrative Region has continually engendered complex forms of artistic production of geopolitical, cross-cultural, and translingual relevance. Whether as exile for *yimin* loyalists of the Qing dynasty, destination for migrants fleeing the Mainland, or global hub for cultural exchanges -- the topia of Hong Kong can be defined as both periphery and center, interstice and enclave; further, in Tsong-Zung Chang's words: "The significance of Hong Kong art from the perspective of twentieth-century China is its identity as the exception."¹ While the specificity of Hong Kong art lies in its intrinsically heterotopic (i.e. Post-Chinese) condition defying any fixed definition or essentialist narrative, an overarching recurrence within art discourse is a distinct sense of place and time; a consciousness that has shaped Hong Kong identity in the collective imagination of artists over time, not least inspired by the magic of its eclectic topography as romantic harbor, panoramic skyline, and labyrinth of back-alleys, moreover as insular idyll of misty peaks and rural fishing villages. Though working in different languages of painted image, written word, and multimedia installation, the three artists to be juxtaposed provide significant fragments in assembling a collage of the discourse on landscape and landscape of discourse in Hong Kong art, respectively: Luis Chan (1905–1995), whose idiosyncratic painting styles, epitomized in the 1970s Fantasy Island Landscapes inspired by the natural scenery of Hong Kong, appear to have always defied the East-West dichotomy prevalent in contemporaneous painting discourse; further, Tsang Tsou-choi (1921–2007), whose ubiquitous graffiti calligraphy demarcated its hereditary territorial claim on the land of Hong Kong and may be read as a post-colonial critique and comment within the public space following the 1997 Handover; and finally, Kwok Manho (1947–), whose border-crossing project Frogtopia-Hongkornucopia, chosen to represent Hong Kong at the 54th Venice Biennale in 2011, manifests an enduring endeavor to synthesize life and art, beyond confines of national and genre-specific categories. Albeit presenting self-contained, other-worldly microcosms of sorts, the creative oeuvres of Chan, Tsang, and Kwok share common ground in their ex-centric scaping of the greater Hong-Kong-topia. Also known as the "King of Watercolor," the "King of Kowloon," and "Frog King" respectively, it is precisely these three artists' uncrowned status as outsiders operating on the margins that has bestowed legitimacy upon them as "sovereigns" within the field of art in the Post-Chinese era.

Brief Biography

Shao-Lan Hertel obtained her M.A. (Magistra Artium) degree in Sinology and East Asian Art History from Freie Universität Berlin in 2008. From 2009 to 2012, she was recipient of a doctoral scholarship in the interdisciplinary program History and Cultural Studies of the Dahlem Research School for Junior Scholars, Berlin. As part

of the program, she undertook a one-year research stay (2010–2011) at the Contemporary Calligraphy Research Center of the National Academy of Art in Hangzhou, co-sponsored by the Chinese Scholarship Council. Since 2012, she has been working as assistant professor of East Asian Art History at the Institute of Art History, FU Berlin. While her dissertation, completed in April 2016, investigated developments and transformations in calligraphy in twentieth-century China, her current research focuses on contemporary Ink Art discourse, and examines aspects of transculturation in contemporary ink art from Mainland China, Hong Kong, and Europe. Recent publications include the articles “Texturing the Landscape: Stone-Engraving Traditions in China as Human Refinement, A Contemporary Position,” *Ritsumeikan Studies in Language and Culture* (March 2017); “Lines in Translation: Cross-Cultural Encounters in Modernist Calligraphy, Early 1980s–Early 1990s,” *Yishu: Journal of Contemporary Chinese Art* (July/August 2016); and the co-edited *Festschrift Elegant Gathering in a Scholar’s Garden: Studies in East Asian Art in Honor of Jeong-hee Lee-Kalisch* (VDG Weimar, 2015).

12. Aida Yuen Wong (Associate Professor in Fine Arts, Brandeis University)

Yuan Jai’s Deconstructive Paintings And Craft Aesthetic

Abstract

Hailed as Taiwan’s most important female artist since Ch’en Chin, Yuan Jai (Yuan Zhan 袁旃, b. 1941) only started her painting career in earnest at age forty-five. Devoting the first half of her life to studying, raising a family, and working at Taiwan’s National Palace Museum as Chief of the Office of Technology, she developed a highly-skilled hand and nurtured her quiet disposition into a furiously active imagination. At the museum, she was surrounded daily by Chinese old masters’ paintings, jades, bronzes, textiles, and ceramics—works that confer a Sino-nationalist legitimacy on the exiled regime in Taiwan, a trove of Chinese treasures that artists in Taiwan have profusely drawn upon to build connections to the past and distant motherland.

Yuan’s works since the turn of the new millennium incorporate most vividly the distinctive colorism of polychrome ceramics and textiles, and fashion a fantastical iconography that intermixes her personal experiences, figural paintings from Europe where she had studied, and all manners of creatures and shapes culled from China’s artistic heritage. The result is a departure from the KMT-sponsored *guohua* movement that she grew up with. Those familiar with Taiwanese art history would detect allusions to the gouache (*nihonga*) lineage, which Yuan claims little affinity, except in the technical requirements when painting on silk. She attributes her fondness of the fine-brush or *gongbi* style to the rigor this style affords her as a researcher and experimenter. She puts a premium on surprising amalgamations of forms, their creative placement in space and in relation to one another, while engaging in story-telling. Leaving behind the prescribed rules of classical Chinese art but not its ingredients, her active impulses of appropriation position Yuan Jai as a quintessential “Post-China” artist. Rather than mourning the unrecoverable ties to the mainland like the *guohuajia* of her teachers’ generation did, she celebrates the cultural resources available to her in Taiwan and bases her infinitely novel interpretations on them. Post-China does not mean, in this case, a renunciation but a new ownership centered on herself as an individual free from hierarchical origination.

The idea of enfolding traditional craft aesthetics in contemporary art for mutual benefit gaining prevalence across Asia, including in China. To be Post-China does

not imply a rejection of Chinese tradition, but it does point to a new way of evaluating “Chinese art” in the global context that seeks to destabilize the hegemonic discourses from the Euro-American centers. Marvelous techniques, deep history, coupled with a hidden contemporariness—in the forms of humor and irony, for example—generate, through the works of artists like Yuan Jai, an optimism that this world we live in desperately needs.

Brief Biography

Aida Yuen Wong is the Nathan Cummings and Robert B. and Beatrice C. Mayer Chair in Fine Arts at Brandeis University, U.S.A. She is an Asian art history scholar who has written extensively on transcultural modernisms. Her major publications include *Parting the Mists: Discovering Japan and the Rise of National-Style Painting in Modern China* (University of Hawai'i Press, 2006), the edited volume *Visualizing Beauty: Gender and Ideology in Modern East Asia* (Hong Kong University Press, 2012), and *The Other Kang Youwei: Calligrapher, Art Activist, and Aesthetic Reformer in Modern China* (Brill, 2016). Wong's ongoing research focuses on modern and contemporary art, especially ink and gouache aesthetics on the Mainland, in Taiwan, and Hong Kong.

13. Katie Hill (Programme Director, MA in Modern and Contemporary Asian Art, Sotheby's Institute of Art, London)

Unpacking Strategies Of Mis/translation: Language And Artistic Production/Reception Across China And The “West” Since The Turn Of The Millennium

Abstract

This paper will examine the issue of translation and mistranslation within artistic production by artists from China or of Chinese heritage since 2000. Mistranslation is often used to confound and confuse an assumed art historical canon or an unspoken coda by artists who have migrated into different cultural contexts following the wave of global movement in the 1990s.

It will explore analyse works of contemporary artists in the context of global art production in the new millennium. Translation has played a key role in the communication of Chinese art since exhibition titles such as 'China/Avant-garde' in 1989 translated as Modern Chinese Art (中國現代藝術展, 1989 Beijing) and 'Fuck Off', curated by Ai Weiwei and Feng Boyi, translated from Chinese Uncooperative Mode (不合作的方式), Shanghai 2000 spoke to differing cultural spheres of artistic production and reception.

In the global context across China and the 'West', audiences have continually had to glean a partial understanding of the work of many Chinese artists simply due to the complexity of conveying linguistic nuance from the Chinese language. To be included in the discussion are works by Ai Weiwei: Caonima and Xiehe (River Crabs), Mad For Real: (Running Across Westminster with Tony Bear, Happy and Glorious), as well as further works by Anthony Key and Susan Pui San Lok.

Strategies of mistranslation are aimed at exposing structures of ideology that uphold hierarchies and mechanisms of power and vested interest by states or institutions which these artists aim to critique. In elucidating these strategies, it will be seen that

works engaging in the complexities of translation of culture produce formal, aesthetic and linguistic points of engagement through which to communicate the layers of identity integral to the diasporic experience of 'art in translation'.

Brief Biography

Katie Hill is founder and Programme Director of the new MA in Modern and Contemporary Asian Art at Sotheby's Institute of Art, London. She graduated in Chinese language and literature from the University of Edinburgh in 1989 and later pursued a doctorate in the history of art at Sussex University focusing on contemporary artists from the People's Republic of China working in the global diaspora in the 1990s. Katie is co-author of *The Chinese Art Book* (Phaidon, 2013) and was involved with Paul Gladston in founding the *Journal of Contemporary Chinese Art*, the first academic, peer-reviewed journal in the field. She has been active as a lecturer, speaker, writer and curator in the field for almost twenty years and has worked on numerous exhibitions and projects. Her recent research has focused on artists and the institution with regard to hegemony and art world thresholds in relation to diaspora, exploring Chinese artistic practices that are overlooked or under-represented due to specific linguistic, political and cultural conditions that leaves artists disempowered in relation to fully colonised Asian nations such as India.

Discussants

Rosina Buckland

Rosina Buckland read Japanese Studies at the University of Cambridge and after graduating worked in Japan as a translator. She received a PhD in Art History from the Institute of Fine Arts (New York University) and worked at the British Museum for several years, before taking up the position of curator of the Japanese collections at the National Museum of Scotland (Edinburgh). Her research area is pictorial art of the early modern era, with a particular interest in literati culture of the late 19th century. Her doctoral thesis was published as *Painting Nature for the Nation: Taki Katei and the Challenges to Sinophile Culture in Meiji Japan* (Brill, 2013). Her other monographs are *Shunga: Erotic Art in Japan* (British Museum Press, 2010) and the exhibition catalogue *Kabuki: Japanese Theatre Prints* (National Museum of Scotland, 2013). She is currently planning the Museum's new East Asia gallery.

Sabrina Rastelli

Sabrina Rastelli holds a degree in Chinese Language and Culture from Ca' Foscari University (Venice, Italy) and a PhD in Chinese Art and Archaeology from SOAS. She has been teaching Chinese art and archaeology at Ca' Foscari since the year 1999-2000. She has taught a post-graduate course on at Peking University and next Autumn she will teach on cultural tourism at Hanoi University, Vietnam. Dr Rastelli has curated or co-curated several exhibition on ancient Chinese art at major venues in Italy (Scuderie del Quirinale in Rome, Palazzo Strozzi in Florence, Palazzo Reale in Milan, and Palazzo Venezia in Rome). Her main field of research is Chinese ceramics, in particular the reconstruction of their making process on the basis of archaeological remains and lab analyses. She has also researched extensively on ancient Chinese art. At present her interest is focusing on contemporary Chinese art and archaeological tourism. Her latest publication (first of two volumes) is *Chinese Art. From the origin to the Tang dynasty*.

Harry Weeks

Harry Weeks is a Teaching Fellow in History of Art. He was previously a Postdoctoral Fellow of the Institute for Advanced Studies in the Humanities, University of Edinburgh (2015-16), and was awarded a PhD from the University of Edinburgh in 2014. His thesis, entitled “‘A Unique Epochal Knot’: Negotiations of Community in Contemporary Art”, examined how art practices since 1989 have contributed to a rethinking of the concept of community. Harry guest-co-edited a thematic selection of papers on the subject of 'Mediating Collaboration' in the Spring 2016 issue of *Tate Papers*. He is working towards a book based on his doctoral thesis, tentatively titled 'Community and Art after Community Art'. He is co-convenor of The Global Contemporary Research Group at Edinburgh College of Art.

Mary Ginsberg

International banker turned art historian, Mary is a former British Museum curator specializing in 20th century political art. She is the author of *The Art of Influence: Asian Propaganda* (2013) and contributing author/ editor of *Communist Posters* (2017).

Any questions, please contact the symposium organisers:

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