Art and Translation
Taiwan, Hong Kong and Korea

University of Edinburgh

28-29 October 2017

Free Admissions
Please RSVP by 25 Oct with Dr Li-Heng Hsu (L.Hsu@ed.ac.uk)
Mali Wu developed an interest in socially-engaged practice and started to make installations and objects that deal with historical narratives. Since 2000 she has been producing community-based projects such as *Awake in Your Skin*, 2000 – 2004 a collaboration with the Taipei Awakening Association, a feminist movement in Taiwan that uses fabric to explore the texture of women’s lives. In *By the River, on the River, of the River*, 2006, she worked with several community universities tracing the four rivers that surround Taipei. With the help of the county government she invited over 30 artists to reside in 20 villages and together they attempted to shape a learning community through art, the project *Art as Environment—A Cultural Action on Tropic of Cancer*, made between 2005-2007 in Chiayi County made a significant impact on local cultural policy and inspired people to consider different ways to activate community building. It also resulted in a series of conferences and dialogues organised by NGOs.

In 2008, Mali Wu unveiled “Taipei Tomorrow As Lake Again”, a garden installation alongside the Taipei Fine Arts Museum that visitors were invited to harvest. From 2010-2012, Wu and her collaborators, Bamboo Curtain Studio initiated the project, *Art as Environment—A Cultural Action at the Plum Tree Creek*, working closely with the communities around the stream on activities ranging from art classes for elementary school students to a community theatre.

In the 1990s Wu’s art making had an antagonistic, critical flavor; in the recent decade and half, the core of her practice is to locate the problem and then search for possibilities to turn things around. For the past three decades, she has been the leading artist and theorist on community-based public art practice in Taiwan. More recently, her work has taken an eco-feminist turn in response to the impact of globalization. In 2013 the *Plum Tree Creek* project won the Taishin Visual Arts Award. She is the first female recipient of the National Culture and Arts Award in 2016. Her artworks have been exhibited at the Venice Biennale, Taipei Biennial, Asian Pacific Triennial, and Fukuoka Asian Art Triennial. Currently, she teaches at the Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University, Taiwan.

More information on speaker’s biography and lectures: [http://www.taiwan-academy.eca.ed.ac.uk/mali-wu/](http://www.taiwan-academy.eca.ed.ac.uk/mali-wu/)
Ma-Li Wu (吳瑪悧) was born in Taipei and lives and works in Kaohsiung and Taipei. For the past three decades, she has been the leading artist and theorist on community-based public art practice in Taiwan. More recently, her work has taken an eco-feminist turn in response to the impact of globalization. In 2013 the Plum Tree creek project won the Taishin Visual Arts Award. She is also the first female recipient of the National Culture and Arts Award in 2016. Her artworks have been exhibited at the Venice Biennale, Taipei Biennial, Asian Pacific Triennial, and Fukuoka Asian Art Triennial. Currently she teaches at the Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University, Taiwan.

Marko Daniel is Convenor of Public Programmes at Tate Modern and Tate Britain, and has recently been appointed as Museum Director of Fundació Joan Miró in Spain. 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

Free Admissions
Please RSVP by 25 Oct with Dr Li-Heng Hsu (L.Hsu@ed.ac.uk)


This symposium plans to open up the discussion in art of the Post-China era in relation to both the historical and contemporary contexts of changing geo-political and cultural identities of Asian locales – Taiwan, Hong Kong and Korea in particular, and the relationship of these issues to visual production. In doing so we are patently interested in accounts that connect with the hybridity of artistic creation, critical conversations across boarders and postcolonial theory to critique – and reposition beyond – the use of visuality and cultural translations developed in the regions under Chinese-influence in a global context (including its autonomous regions and Asian counterparts). We strive to understand how Asian art history, aesthetics and practices conform, translate, defy and synthesize as they demarcate what it designates to be modern and contemporary in specific milieus.

Any questions, please contact the symposium organisers:
Dr Chia-Ling Yang (C.Yang@ed.ac.uk) and Dr Li-Heng Hsu (L.Hsu@ed.ac.uk)
School of History of Art, Edinburgh College of Art, University of Edinburgh
Taiwan Academy in Scotland Website: http://www.taiwan-academy.eca.ed.ac.uk
**Saturday, 28 October 2017**  
**Venue** | The West Court Lecture Theatre, ECA Main Building, University of Edinburgh  
74 Lauriston Place, Edinburgh EH3 9DF

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 – 9:30</td>
<td>Registration</td>
</tr>
<tr>
<td>9:30 – 9:45</td>
<td>Welcome Address and Introduction</td>
</tr>
<tr>
<td>9:45 – 10:00</td>
<td><strong>In Memory of Felix Schoeber</strong>. Presentation by Sabrina Rastelli</td>
</tr>
</tbody>
</table>
| 10:00 – 12:00   | **Opening Lecture**  
Ma-Li Wu (吳瑪悧), Artist & Professor, National Kaohsiung Normal University  
*From The Concept of Social sculpture to The Public Art in Taiwan: My Artistic Journey* (從社會雕塑到台灣公共藝術)  
Chaired by Marko Daniel, Tate Modern |
| 12:00 – 13:00   | Lunch for Chairs and Speakers                                        |

**Panel 1: Reposition Of Art History**

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>13:00</td>
<td>Yunchiahn C. Sena, Trinity College, USA</td>
<td><strong>Global As Local: Eclectic Architectural Themes In colonial Taiwan</strong></td>
</tr>
<tr>
<td>13:30</td>
<td>Colin Brady, University of Edinburgh, UK</td>
<td><strong>Yamanaka Rises: Exploiting the Boxer Uprising to Introduce a New Chinese Art to the West</strong></td>
</tr>
<tr>
<td>14:00</td>
<td>Su-Hsing Lin, Tainan National University of The Arts, Taiwan</td>
<td><strong>Rebuilding Legitimacy: The Development of Traditional Chinese Painting in Post-War Taiwan</strong></td>
</tr>
<tr>
<td>14:30</td>
<td></td>
<td>Discusssant: Rosina Buckland, National Museum of Scotland</td>
</tr>
<tr>
<td>15:00</td>
<td></td>
<td><strong>Tea / Coffee Break</strong></td>
</tr>
</tbody>
</table>

**Panel 2: Crossing Currents**

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>15:20</td>
<td>Josh Yiu, The Chinese University of Hong Kong, Hong Kong</td>
<td><strong>Found In Translation: Lui Shou-Kwan’s Reading of Post-War American Art</strong></td>
</tr>
<tr>
<td>15:50</td>
<td>Mia Liu, Bate College, USA</td>
<td><strong>On Fragments: Topography, Location, And Iconography In Landscape Photography Of Lang Jingshan</strong></td>
</tr>
<tr>
<td>16:20</td>
<td>Chia-Ling Yang, University of Edinburgh, UK</td>
<td><strong>Never Mind The Translation: Ink Art of Tong Yang-Tze in Dialogical Perspective</strong></td>
</tr>
<tr>
<td>16:50</td>
<td></td>
<td>Discusssant: Sabrina Rastelli, University of Venice</td>
</tr>
<tr>
<td>18:30</td>
<td></td>
<td>Dinner for Chairs and Speakers</td>
</tr>
</tbody>
</table>
### Sunday, 29 October 2017

**Venue** | The West Court Lecture Theatre, ECA Main Building, University of Edinburgh  
74 Lauriston Place, Edinburgh EH3 9DF

---

<table>
<thead>
<tr>
<th>Time</th>
<th>Panel 3: Translation And Corporeality</th>
</tr>
</thead>
</table>
| 10:00  | Yu-Chieh Li, University of Heidelberg, Germany  
**Performativity And Asian Artistic Networks In 1980s New York** |
| 10:30  | Nicola Foster, Open University, UK  
**Three Contemporary “Translations” Of Nüshu: Dance, Music and Visual Art** |
| 11:00  | Tzu-Ning Wu, National Taitung University, Taiwan  
**Millennials Incubation: The Posthuman Body In Taiwan’s Contemporary Art** |
| 11:30  | Discussant: Lucy Weir, University of Edinburgh |
| 12:00 – 13:00 | Lunch for Chairs and Speakers |

---

<table>
<thead>
<tr>
<th>Time</th>
<th>Panel 4: Margins And Geo-Identities</th>
</tr>
</thead>
</table>
| 13:00  | Aida Yuen Wong, Brandeis University, USA  
**Yuan Jai’s Deconstructive Paintings And Craft Aesthetic** |
| 13:30  | Vivian Kuang Sheng, The University of Hong Kong, Hong Kong  
**Nikki Lee’s The Young Japanese Project: Fabricating “Infantile Citizenship” And East Asian Identity** |
| 14:00  | Discussant: Mary Ginsberg, The British Museum |
| 14:30 – 15:00 | Tea/Coffee Break |
| 15:00 – 15:40 | **Closing Lecture**  
Junghee Moon (文貞姬), Centre For Art Studies, Korea  
**Today’s Ink Painting In Korea And Taiwan** |
| 15:40  | Round-Up Discussion and Drink |
| 18:00  | Dinner for Chairs and Speakers |
Symposium 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

2. Colin Brady
(PhD Student, School of History of Art, University of Edinburgh, UK)

Yamanaka Rises: Exploiting the Boxer Uprising to Introduce a New Chinese Art to the West

Abstract
Yamanaka Sadajiro’s (1866-1936) arrival to the United States in 1894 would forever change the landscape of the Asian art market. What began as a family business in Osaka, Japan would eventually expand into one of the most accomplished art sales operations in the Western world. How Yamanaka became the conduit to this world has only briefly been examined in contemporary scholarship. This paper is intended to help bridge the earliest gaps in Yamanaka’s career in the United States, to those that have been explored by recent scholars. Here I will examine how Yamanaka became an arbiter of taste, as it relates to Chinese art in America.

From the storming of Port Arthur in 1894, to the fall of Beijing at the conclusion of the Boxer Uprising in 1900, Yamanaka and Company was on hand to reap the spoils of war. His continuous presence in post-conflict zones would in fact be one of the catalysts for defining what would become popular Asian art in the West. The byproduct of which can be simply summed up as a “conflict market.” Through the analysis of Yamanaka’s sales, I hope to define this market via the patterns in availability of stock as it related to the transitions in the social, political and economic climates of Asia at that time.

This data should demonstrate that the greater turmoil that marked the Asian continent between the period of 1894-1900 ultimately led to the introduction of a new wave of goods based on availability from conflict, as opposed to what was desired by the Western consumer. Yamanaka would lead this charge from which the western based Asian dealer would promulgate and profit from his personal interpretation of Asian art history.

Brief Biography
Colin Brady is a second-year history of art PhD student at the University of Edinburgh, Scotland. Before committing to this program, he was the acting curator of collections for the Hermitage Museum and Gardens (Smithsonian Affiliate) in Virginia, USA. During his six-year tenure at this
institution he acted as steward towards the collection of predominantly East Asian artifacts. He published on this collection three times including one book and two articles that focused on the origins of the Asian bronzes and their connections to dealers like Yamanaka Sadajiro and C.T. Loo. In addition to his work as curator he oversaw and assisted with the repatriation and restitution of Korean objects to the Republic of South Korea; with assistance from the State of Virginia, U.S. Embassy and the Overseas Korean Cultural Heritage Foundation. It was with these projects that he became interested in the topic for which he is currently pursuing his degree.

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 Toyoya and Yoga introduced to Taiwan by the Japanese during the colonial period. Bright color, realism, and meticulous rendition are the major characteristics of Toyoya; 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 trough 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 her MA and PhD in Chinese Art History both from The Ohio State University, USA. She was an

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:

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

Never Mind The Translation: Tong Yang-Tze’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 Tong Yang-Tze’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-sensuous 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
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. Nicola Foster
(Retired Senior Lecturer, Open University, UK)

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 though 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.
9. 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.

10. 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 guohua artists 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.

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

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.

12. Junghee Moon)
(Chief Researcher, Center for Art Studies, Korea/ Visiting Professor, Tainan National University of the Arts)

Today’s Ink Painting In Korea and Taiwan

Abstract
When we look back on the history of ink and its position in East Asian painting, we find that the paintings reflect the social and cultural values of the society at the time. In other words, whenever the society underwent a transformation, there were shifts in the artistic style and value of ink painting. As for when exactly the shift to 20th century contemporary art took place in Korea and Taiwan, the dominant view of the art community seems to be that it was during the conflict of ideologies introduced by westernization with nationalism, against the background of realigned East Asian art practice due to Japanese influences. Meanwhile, developments in Japanese painting followed the steady course of Japan’s modernization, resulting in the birth of new artistic styles and content founded on nationalism, which stood up to Western influences. So in a sense, Korea and Taiwan – who both experienced Japanese colonization – had created the new category of ‘Oriental Painting’ by integrating traditional ink with painting, as a mean of thwarting colonialism. Meanwhile, the succession of ‘ink’ and ‘painting’ as separate and contradictory concepts was the result of re-alignment of Oriental painting in the Japanese colonial era.

‘Oriental painting’ appeared in earnest through the Chosun Arts Exhibition (1922) and the Taiwan Arts Exhibition (1927). The ‘Oriental painting’ in the 1920s was in a sense, a historically destined step for both Korea and Taiwan. As for its context in the two countries, in Korea, oriental painting was a modification of shan shui (landscape) in ink into a Japan-influenced academic painting, while for Taiwan, it was represented by a form of colored painting minus the traditional values of shan shui. In other words, the conventional traditions of ‘ink’ faded under the colonial influences. But following the liberalization of Korea and Taiwan and their transformation into autonomous, democratic states, changes began to take place as the two nations began recovering their national pride, traditions and identity. But despite their shared destiny, Korea and Taiwanese ink painting began to develop distinct features in style and form due to historical developments that folded in the post-colonial era.
Brief Biography
Prof. Junghee Moon Received a Ph.D. from Central Academy Of Fine Arts in Beijing, China (1997). She previously taught in the Seoul National University and Ewha Women’s University before becoming the Director of Center for Art Studies, Korea from 2014 to present. She is the author of books Modern, Hybrid: Modern Art History of East Asia (Seoul: CAS, 2014) and Chen Chengpo (Artists, 2015). Prof. Moon also translated Three Perfection by Michael Sullivan into Korean (CAS, 2015). Her current research interest focuses on documenting works of contemporary painters and the artistic interactions between Taiwan, China and Korea.
Chairs of the Panel

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 postgraduate 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.

Lucy Weir
Lucy Weir is a specialist in dance and performance. Her monograph, Pina Bausch's Dance Theatre: Tracing the Evolution of Tanztheater, will be released by Edinburgh University Press in early 2018, and she is developing a new research project exploring masculinity and violence in postwar performance. Lucy obtained her PhD in History of Art and Theatre Studies from the University of Glasgow in 2013. Since then, she has lectured on art and performance at various institutions, including the University of Edinburgh and the Glasgow School of Art. In 2015, she held a postdoctoral fellowship at the Institute for Advanced Studies in the Humanities (University of Edinburgh), before taking up her current post. She is a member of the SEXES, Global Contemporary, and Dada & Surrealism research groups at ECA. Lucy maintains a strong interest in dance alongside her academic research. She was recently appointed as Visiting Artist at the Royal Conservatoire of Scotland, where she teaches Floor Barre as part of the Junior Conservatoire Contemporary Dance programme.

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).