TILTING THE WORLD: HISTORIES OF MODERN AND CONTEMPORARY ASIAN ART

A Symposium in Honour of Professor John Clark

ORGANIZED BY THE POWER INSTITUTE, UNIVERSITY OF SYDNEY, AND THE ART GALLERY OF NEW SOUTH WALES

In honour of the retirement of Emeritus Professor John Clark

Friday 29 November, 2013 | University of Sydney
Saturday 30 November, 2013 | Art Gallery of New South Wales

PROGRAM & ABSTRACTS

The symposium is proudly presented by the Power Institute in partnership with the Art Gallery of NSW. We gratefully acknowledge the support of Sabrina Snow and the Japan Foundation for this event.
Tilting the Word: Histories of Modern and Contemporary Asian Art
29-30 November 2013

Day 1: Friday, 29 November

Venue | University of Sydney, New Law School Auditorium 101, Eastern Ave, Camperdown Campus

9.00–9.15  Registration

9:15–9:30  Welcome | Prof. Mark Ledbury, director of the Power Institute

9:30–10:50  Session 1 – Negotiations

Contesting the narrative: modern Malaysian art in the early 20th century
Dr. Sarena Abdullah, senior lecturer, Universiti Sains Malaysia

The history of modern art in the early twentieth century in Malaysia has always been patchy. The forms of modernity in Malaysia, especially in the arts, have not been discussed extensively within Malaysia, particularly the term modern art. The basic understanding of modern art in Malaysia does not refer to modern art movements such as those that occurred in Euramerica. Rather, the term ‘modern art’ usually implies arts that do not fall under crafts and traditional arts and employ media that are alien to the local Malays. Yet, modern art in Malaysia has been purported or traced from the 1930s, or perhaps even slightly earlier. This paper will discuss the contested form of modern art and modernities that began to emerge in early twentieth century Malaya, from the viewpoint of both the Malays and Chinese immigrants during that time.

Relativisation in Asian photographies: the Siamese case
Clare Veal, PhD candidate, University of Sydney

The medium of photography is particularly significant within Asian modern art history, not only because as a technological medium it is associated with modernity, but also because the transfer of technical knowledge to an Asian context is reliant on some contact with Euramerica. What is often overlooked, however, is the conceptual shift premised and produced by the adoption of photography in Asian contexts. Drawing from John Clark’s notion of the ‘transfer’ it is clear that these shifts indicate not only the agency of local populations in this process, but also the ways in which the introduction of photography relativises both endogenous and exogenous visual discourses. Utilizing the introduction and early development of photography in Siam as a case study, this paper works from Clark’s calls to decenter Euramerica as the source of understandings of Asian modernities. The implications of this decentering include the complication of simplistic readings of photographic technology as either a neutral medium that is seamlessly incorporated into endogenous visual discourses or as a culturally determined medium steeped in Euramerican modes of understanding. As a semi-colonial nation, and yet itself a colonizer, Siam’s double identity presents a particularly pertinent example against which this methodology may be tested.

Circumventing gender: women artists in the early art academies of modern Indonesia
Yvonne Low, PhD candidate, University of Sydney

The rise and development of modern art academies in Java was closely linked to the political circumstances of a new Indonesian nation anxious to demonstrate its independence in all facets of the socio-political world. In the male-dominated art world of Indonesia, both Akademi Seni Rupa Indonesia (ASRI) and Institut Teknologi Bandung (ITB) became the nucleus in which art was produced and received, serving highly politicized purposes in the footsteps of several prominent male artists, especially in the wake of decolonization. These highly political and masculine sites, at least initially, seemed unpopular among women and few enrolled to pursue an art education. This paper examines the academic structure and its alumni networks in relation to the social positioning of women painters in Indonesia. The academic route is one of many in which a person may enter the art world, and for women institutional training in Indonesia has been critical to their formative and subsequent development as an artist. The paper will discuss how such networks and relations in fact became the critical linchpin in enabling women artists to circumvent their gender and overcome obstacles in their artistic careers, even as their social movements were prescribed along patriarchal lines.

10:50–11:15  Morning Tea

11:15–13.00  Session 2 – Formations

Beyond the ‘bijin’: Takehisa Yumeji at the intersection of the popular and avant-garde
Nozomi Naoi, PhD candidate, Harvard University
The modern artist Takehisa Yumeji (1884-1934), famous for his iconic images of women, often referred to as “Yumeji-style beauties” (Yumeji-shiki bijin), was a leading figure in early twentieth-century Japanese visual culture. While his bijin images were especially popular with a young female clientele, his work also attracted a new generation of artists involved in the artistic avant-garde. His appeal to both young female consumers and avant-garde artists may seem contradictory but Yumeji’s work was quite diverse—he even produced illustrations in Socialist newspapers and magazines, creating images with anti-war and leftist sentiments, alongside his fashionable images of beautiful women. Furthermore, Yumeji’s “Tokyo Earthquake Sketches” of 1923 presents an aspect of the artist’s work that deserves further analysis, as it requires us to re-evaluate his positioning as a “popular artist” within the current art historical framework. I will argue that Yumeji’s graphic works served as a fulcrum point at which artistic, socio-historical, literary, and commercial spheres overlapped in early twentieth century Japan. These works emerged in the context of a new media culture in modern Japan that transformed the woodcut medium from its ‘floating world’ legacy of the previous century into a means of popular culture and avant-garde pictorialism.

**Discourse and transformation: Modernity and Ink Painting in China**

Dr. Cai Heng, curator, National Art Gallery, Singapore

Chinese brush and ink painting has a long history, with a rich tradition. However, since the late 19th century, this tradition has continuously encountered a cultural impact from the West, and started to evolve in the face of the growing demands of Chinese modernisation. As a major representative of native cultural forms, Chinese ink painting carries the responsibility of retaining a great cultural tradition, yet this can turn into a heavy burden for artists. Meanwhile, there has always been the aspiration that modernity could grow out of this age-old native art form. The discourse of twentieth century Chinese ink painting, closely linked to over a century of Chinese intellectual debates concerning the nature of cultural modernity, has been strongly centred around the binaries of “tradition/modernity” and “China/West”. This paper investigates the major trajectories in Chinese painting’s transformation over the last two decades of the twentieth century—the neo-traditionalist tendency, as exemplified by New Literati Painting, and the anti-traditional ink movement, originating in the 1980s avant-garde “New Wave” movement.


Michelle Wong, researcher, Asia Art Archive, Hong Kong

This paper considers the role of Meishu Sichao (美術思潮) (“Trend of Art Thoughts”), published in Hubei from 1984 to 1987, in generating contemporary ideas in 1980s China. An art magazine that pledged to “[stand fast in the contemporary,” Meishu Sichao circulated widely and received critical acclaim across the country, despite funding issues. The magazine’s establishment was arguably the result of serendipitous conditions, which configured a knowingly interactive, if not cooperative relationship between the magazine and the government, instead of a binary oppositional one. Under such a paradoxical premise, this paper interrogates Meishu Sichao as a platform where self-definition and self-instruction were performed as a means to conduct period ideas and intellect. In particular, I focus on two texts: firstly, a fictional short story by Situ Chang (Issue 2, 1986), in which the British sculptor Henry Moore finds himself on vacation in China and in a clash of cultural systems as he converses with an old Chinese chef on the aesthetics of sculpture, as well as tea and coffee drinking. The second text, by Yan Shanchun (Issue 4, 1986), posited Huang Yongping’s practice as a departure from Hegelian dialecticisms towards Zen Buddhism, and remains one of the earliest, most significant readings of Huang’s work in China.

**Artistic types across generations: descriptors of difference amongst contemporary women artists in Taiwan**

Dr. Natalie Sez, assistant curator of Asian art, Art Gallery of New South Wales

Is there the possibility to examine contemporary Asian women artists in a way that does not make assumptions and generalisations about them and their work solely based on notions of Euramerican gender politics? One approach, for example, is by the examination of contemporary Taiwan women artists, over a fixed period, through the methodological analysis of artistic types, similar to that taken by John Clark in his seminal 1998 work Modern Asian Art. This paper discusses four identifiable generations of women artists from Taiwan active from the 1970s to the 2000s (and still active today) who were trained abroad during this period. This cohort has been divided into four groups that more or less correspond with types such as the avant-garde, the feminist, the formalist and the cosmopolite. These artistic types are determined based on artistic practice, ideological principles, educational experience abroad and life abroad. Clark’s division of artistic types—the aristocrat, the plebeian and the professional artist—looks at a much broader context of the historical development of modern art in Asia. A similar methodology will be used in this study, but with different classifications, as a way to reconsider the way we address contemporary women’s art in general.

13.00–14:15 LUNCH BREAK

14:15–16:00 Session 3 – Visions

**Along other historical sightlines: landscapes as condition of being**

Simon Soong, PhD candidate, University of Sydney
The tradition of modern landscape painting in Malaysia and Singapore follows an ossified chronology that often traces its origins to Abdullah Ariff joining the Penang Impressionists in the late 1920s, the appearance of a school of Penang Watercolorists around the same period, followed by the Nanyang painters who emerged in Singapore during the postwar period. However, a number of practices do not fit neatly into this trajectory. This paper also aims to reassess Wong Hoy Cheong’s claim that modern art in Malaysia lacks a modern sensibility—referring to its penchant towards bucolic landscapes—by which he means a tortured, existential anxiety signifying revolt and alienation. I will discuss four case studies to suggest how other signifiers point to other criteria that were being examined through the visualisation of placelessness, and might demonstrate how some artists (or institutions) were able to counter-appropriate the landscape genre to allow other sensibilities of the modern to emerge. These case studies include: 1) Reconstructing Abdullah Munshi’s lost paintings for his travel account to Mecca and the question of Malay locality and cosmopolitanism; 2) Revisiting Chua Mia Tee’s article on landscape published in 1959 and reading the Epic Poem of Malaya in relation to the article and its historical use; 3) Curating ethnoscape: the inclusion of indigenous (orang asli) sculptures in the First Exhibition of the National Art Gallery in Kuala Lumpur, 1958; and 4) Nirmala Dutt Shanmughalingam’s 1981 exhibition, The Condition of Being.

**Indian nationalism: the Bengal School and Chittoprasad Bhattacharya**

Dr. Kedar Vishwanathan, University of Sydney

This paper examines the counter legacies of the Bengal and Shantiniketan School by focusing on Indian nationalism, and its endogenous and exogenous political-ideological factors, circa 1920-1945. Discussing artists such as Nandalal Bose (1882-1966), Ram Kinak Vaj (1906-1980), and Chittoprasad Bhattacharya (1915-1978), it examines how visual culture came to reflect key themes in Indian nationalism, such as the romantic integration/appropriation of the peasantry by the Indian National Congress (INC). This political-ideological position was reflected in visual culture through paintings of an image of the people by Nandalal Bose and Ram Kinak Vaj, artists aligned to the INC. After considering the ideologies of key INC figures such as Gandhi (1869-1948) and Rabindranath Tagore (1861-1941), I focus on how the Indian peasantry became pivotal in the nationalism of both the INC and the Communist Party of India (CPI). Chittoprasad Bhattacharya, however, ruptured the INC discourse on the image of the people by using social realism to depict the peasantry whom were directly suffering because of colonial capitalist exploitation, seen during the Bengal Famine (1943). Chittoprasad, an active member of the CPI, was critical of the Shantiniketan position, seeing such artists as comprador bourgeoisie. Highlighting trans-national connections between China, Germany and India, the paper briefly demonstrates how social realism came to India and was used by the CPI during the 1940s.

**Standing still is advancing forward: nationalist teleology and self-reliance in Singaporean and North Korean art and performance**

Prof. William Ray Langenbach, University for the Arts Helsinki

“To believe that what is true in your private heart is true for all men—that is genius.”—Ralph Waldo Emerson

In 2004, I wrote “Garlands of Love: Socialist Realist Aesthetics in Singapore”, a paper for the conference titled Our Modernities: Positioning Asian Art Now, which led to analysing Socialist Realist aspects of the television broadcast of the Singapore National Day parade. This paper builds on that research by considering representations of state utopian desire in Singapore’s National Day Parade and Kim Il Sung’s Juche (“self-reliance”) as it manifests in the North Korean Arirang mass games and art under the auspices of the late Kim Jong Il. Both events will be read against Ralph Waldo-Emerson’s Transcendentalist essay, “Self-Reliace”. The paper will ask how the doctrine of the Leader’s self-reliance—a strong theme of Lee Kuan Yew and the PAP government in Singapore—and Kim Il Sung’s Juche is deployed in the official utopian narrative of the formation of the Singaporean and North Korean states? Socialist Realist aesthetics informed by aporetic utopianism, describing an oscillation between the present state of affairs and a utopian vision of the future, is evident in both these rituals. The paper focuses on specific moments of rupture in the surfaces of the mass spectacles in both societies.

**The rise of China and cross-Strait relations in art from Taiwan**

Dr. Sophie McIntyre, independent curator and visiting fellow, Australian National University

The rise of China in the world has unequivocally been a defining moment in the twenty-first century, popularly touted to be the “Asian Century”. In the visual art field, the effects of the PRC’s global ascent have been far reaching, and have significantly impacted on Taiwan, its nearest neighbour, and former archival. This paper will explore the effects of China's global economic and cultural ascent on Taiwanese artists and art museums, which strive to compete on an international stage where Chinese artists now claim the spotlight. While many local artists and galleryists have been lured across the Straits by China’s thriving economy and art market, I will argue that those who remain in Taiwan are facing an increasingly uncertain future. Will art from Taiwan be absorbed and assimilated into the Greater China cultural paradigm, which artists and museums have struggled to resist for the past two decades or more; or will they be able to negotiate a path through this volatile and competitive global art industry and retain their sense of “Taiwanese” as distinct from “Chinese” identity? These questions, which reflect upon broader geopolitical and national identity issues, and on cultural strategies of resistance, will offer a platform for the discussion of recent developments in Taiwan’s contemporary art field and its possible future directions.

16:00–16:30 **AFTERNOON TEA**
John Young, visual artist, Melbourne

John Young Zerunge was born in Hong Kong and moved to Australia in 1967. He read philosophy of science and aesthetics at the University of Sydney and then studied painting and sculpture at Sydney College of the Arts, specifically with the conceptual artist Imants Tillers and musical prodigy (the late) David Ahern. His investigation of Western late modernism has prompted significant phases of work from a bi-cultural viewpoint. Since his first exhibition in 1979, Young has had more than 60 solo exhibitions and over 160 group exhibitions nationally and internationally. Recently Young’s work has focused on transcultural humanitarianism including two projects entitled Bonhoeffer in Harlem and Safety Zone. Bonhoeffer in Harlem, a tribute to Dietrich Bonhoeffer, was installed at St. Matthaus Church, Kulturforum in Berlin in 2009 and permanently at the Erloserkirche in Bamberg 2013, whilst Safety Zone, a tribute to 21 foreigners who saved the lives of 300,000 citizens during the ‘Rape of Nanjing’ in 1937, was shown at Anna Schwartz Gallery, Melbourne, in 2010, at the University of Queensland Art Museum in 2011 and The Drill Hall Gallery, the Australian National University in 2013.

Kim Machan, curator, director of Media Art Asia Pacific, Brisbane

Kim Machan has been director of MAAP-Multimedia Art Asia Pacific since 1998. As an independent curator and producer in the 1990s, Machan initiated projects including Art Rage: Art Works for Television, involving 70 contemporary artists over four series broadcast on the ABC TV (1996-2000). She has since made numerous research tours through Asia, pioneering collaborative partnerships with arts organisations and governments across the region. In 2002 she was contributing curator for ‘Media City Seoul’, and Co-Chief Curator of the landmark exhibition ‘MAAP in Beijing’. In 2004 Machan was artistic director of ‘MAAP in Singapore’ that collaborated with eight galleries, including the Singapore Art Museum, and Co-Chair for the associated refereed conference. In 2006 she curated and produced ‘OUT OF THE INTERNET’ at the State Library of Queensland, with satellite programs in the Zendai Museum of Modern Art Shanghai and MoMA New York. She was curatorial advisor to SYNTHETIC TIMES: Media Art China 2008 – a Beijing Olympics Cultural Project presented at the National Art Museum of China. In 2010-2012 she curated and produced ‘Light from Light’ that was exhibited at the State Library of Queensland, Shanghai Library, National Library of China, National Art Museum of China, and Hangzhou Public Library. In 2013 this exhibition was awarded the Australian Arts in Asia Award for Visual Arts. Machan has been a member of the Asialink Visual Arts Committee and the Media Art History Conference Re:live 09 national committee; and currently serves on the board of The Institute of Modern Art.

Tsutomu Mizusawa is the director and chief curator at the Museum of Modern Art, Kamakura & Hayama—the first public museum of modern art in Japan, established in 1951. After completing his MA at Keio University (Japan), Mizusawa joined the Museum of Modern Art, Kamakura as curator, in 1978. He specializes in German modern and contemporary art, as well as Japanese modern and contemporary art and its encounter with foreign cultures.

DAY 2: SATURDAY, 30 NOVEMBER

VENUE:
Venue morning: Centenary Auditorium (Lower Level 1), Art Gallery of New South Wales
Venue afternoon: Domain Theatre (Lower Level 3), Art Gallery of New South Wales

9:30 Registration Centenary Auditorium (Lower Level 1), Art Gallery of New South Wales
9:45–9.55 Welcome Dr. Khanh Trinh, Curator of Japanese & Korean Art, Art Gallery of New South Wales
9:55–11:40 Session 4 – Challenging Traditions

Being old fashioned in modern Japan: the making of a platform and an audience for literati painting ('nanga') in the early 20th century
Rhiannon PAGET, PhD candidate, University of Sydney

Modern without being explicitly modernist, and expressing a sensibility more identifiably regional than ‘Japanese’, the activities of Japanese painters who modelled their practice on an ideal appropriated from ‘pre-modern’ China inevitably finds itself at the margins of histories of modern Japanese art. Yet through the efforts of a handful of highly organised artists, nanga, or literati painting, commanded an important position in modern Japanese cultural life mediating between elite artists and the masses, the foreign and the native, contested tradition and experimentation between the wars. This paper examines the organisation of national and regional platforms for nanga artists in the form of exhibitions and the cultivation public tastes to provide an audience for this ostensibly conservative mode of painting in the Taisho (1912-1926) and early Showa periods (1926-1989). By focusing on a largely overlooked collective of artists and its audience, this paper seeks to create a better understanding of the various forces and tensions at work within modern Japanese art.

The negotiation with modernity: Taiwanese temple painter Pan Chunyuan of the Japanese period
Dr. HSIEH Shih-ying, curator, National Museum of History, Taipei

This paper examines the life and career of Tainan painter, Pan Chunyuan. During the colonial period, Pan was not only a temple painter, he was also active in the official Taiten exhibition. His case is especially interesting because he spent only a few years in the colonial education system, where most Taiwanese artists of his generation first encountered modern artistic trends. The more privileged of them pursued further studies in Japan. Pan, by contrast, was self-taught and never went to Japan; yet he became one of the most successful Taiwanese artists of his time. This paper argues that it is important to pay attention to the works of artisan-painters such as Pan, their responses to new trends, and their use of techniques from centuries-old artisanal practices. After examining the variety of works in Pan’s artisanal practice, from his mounting shop to his temple wall and door painting, I explore Pan’s response to the new styles and trends he encountered in the official exhibitions. With very limited academic art training, how did he use the techniques and subject matter of the artisan tradition in works reflecting Japanese taste at the time?

Representing worlds in transition: on two early examples of modern Vietnamese art
Dr. Phoebe SCOTT, curator, National Art Gallery, Singapore

In describing the genesis of modern painting in Vietnam, scholars have generally emphasised the establishment of colonial art academies in the early decades of the twentieth century. However, even before the founding of art educational institutions in Vietnam, there are instances of Vietnamese painters experimenting with European-style visual conventions and painting techniques. The activities of such nineteenth and early-twentieth painters are not well-known, and constitute an under-researched area within Vietnamese art history. As a point of departure, this paper will compare two surviving artworks from among these early painters: a genre scene representing the interpretation of a literary text, painted by the scholar and Paris-trained artist Le Van Mien (1873-1943), and an album of paintings documenting the formal costume of the different ranks of the imperial court, by Nguyen Van Nhan (dates unknown). While differing significantly in subject, style and approach, both artworks convey intuitions of self-consciousness and performativity. Through close readings of the works, this paper will explore the connection between the artworks’ mode of communication, and John Clark’s concept of “relativisation” as a defining condition of modernity in Asian art.

Sacred possession and eternal consumption: the spiritual reconciliation of Islamic painting in Southeast Asia
Changkyu LEE, PhD candidate, State University of New York

This study traces the concept of modern Islamic art in Southeast Asia by focusing on contemporary Islamic painting and its spiritual “reconciliation” with Islamic modernity. More precisely, this paper will examine how materiality of religious activity functions as a means to experience a “personal god” in mundane Islamic practice. Additionally, it...
Counterpointing the ‘hanga’ (prints) of Noda Tetsuya and Shimada Yoshiko
Dr. Anne KIRKER, adjunct associate professor, Queensland College of Art and Griffith University

This paper addresses the practices of two artists trained in printmaking who in very different ways have gone beyond normative expectations of contemporary Japanese print imagery, as technically brilliant yet lacking the conceptual power to transcend the guild-like system of print societies and international print biennales. A former professor of printmaking at Tokyo University of the Arts, Noda (b.1940) received critical attention in the late 1960s for his on-going “Diary” project, which to Western audiences appeared steeped in Zen and conceptual art yet in which the legacy of ukiyo-e remains evident. Based on personal snapshots, his imagery, in woodblock and photosilkscreen, is attentive to the quotidian and commonplace. On the other hand, Shimada (b.1959), a feminist artist who seeks to raise social awareness, employed photo-etchings in the 1990s to examine and expose politically sensitive aspects of Japan’s militarist past and the consequences of Emperor Hirohito’s regime. A graduate of Scripps College, California, she held residencies in Berlin and New York, yet returned to Japan to learn etching and later lectured at Keio University Art Center in Tokyo. In addressing these artists’ prints I highlight trans-cultural relationships and the productive tensions between tradition and the new, bearing in mind the long legacy of hanga.

Escaping the na(rra)tive in 1960s’ Britain: David Medalla’s fusion of Asian iconography and performance art
EVA BENCHEVA, PhD candidate & senior teaching fellow, School of Oriental and African Studies, University of London

Philippine-born conceptual artist David Medalla arrived in England in the early 1960s during a period of two conflicting, albeit related transformations: In avant-garde art, an interest in non-Western iconography and concepts was gradually emerging; while in the socio-political context, anti-immigration policies hardened hostility towards non-Western immigrants. Medalla joined avant-garde movements and took part in the endeavor to upset notions of what was considered art, where it could be staged, who was an artist and, most importantly, where art looked to for new inspiration, concepts and iconography. Between 1967 and 1971, he was among the first artists in Britain to introduce visual language from Hinduism and Buddhism into performance and conceptual art, in the form of interactive “participation production” performances. This paper will explore the implications of Medalla’s performances within the socio-political context of 1960s Britain. It argues that his use of the ancient and mythic served as a means to critique the prevailing view of non-Western cultures as “primitive,” and their art objects as merely expressions of “ethnic” or “native” values. By engaging British audiences with these foreign cultural elements, Medalla subverted the idea that Asian culture and modern art were incompatible, and hence legitimated his own identity as an Asian modern artist working in a European context.

13:30–14:25  Session 5 – Contemporaries (Part Two)

Gutai’s Phase Zero: Reading Yoshihara Jirō on Pollock against Takiguchi Shūzō
Dr. Reiko TOMII, independent scholar, co-founder of the post-1945 Japanese Art discussion group PoNJA-GenKon

One of the most experimental postwar Japanese collectives, Gutai Art Association is vital to our study of world art history and transnational art history. However, although its “prehistory” has been studied by examining the leader Yoshihara Jirō’s prewar and wartime experiences in the domestic contexts, little attention has been paid to the decisive moment in 1951 when he had a firsthand experience of the work of Jackson Pollock and other Abstract Expressionists. Through this crucial event, Yoshihara’s ambition for a new art took on a concrete direction and he began to put together a group of young artists and nurtured them. At the same time, Yoshihara’s understanding of Pollock was in and of itself radical and unique in the context of Pollock discourse of 1951. There is more than one way to read Yoshihara’s texts on Pollock to better understand his contribution to world art history. This presentation will take a more localized approach and contrast Yoshihara’s words on Pollock against those by Takiguchi Shūzō, the poet-critic who was the only other person in Japan who wrote anything substantial on Pollock in 1951.
Schizophrenic convergence: art, science and biography in Shi Lu’s works of 1969/70
Dr. Juliane NOTH, German Research Foundation [DFG] researcher, Freie Universität Berlin
In 1969 Shi Lu’s world was indeed tilting. He had been hospitalised because of schizophrenia in 1965, and forced out of hospital by Red Guards in 1966 to be criticised and detained for the following years. The paintings and drawings he created after his 1969 release are marked by his mental illness and differ strongly from his prior work in form and content. For these reasons, they have so far been principally discussed as symptoms of madness and/or as expressions of resistance against the leaders of the Cultural Revolution. My aim is to put aside questions of schizophrenia and politics as far as possible. I will try to read the pictures and the accompanying texts at face value in order to examine which artistic and intellectual discourses they draw upon. These include discourses on ink painting and calligraphy, Euro-American culture, scientism and internationalism, but also issues of cultural and personal identity. I will argue that in a moment of extreme psychic pressure, artistic, personal and political questions that were of importance to Shi Lu throughout his career converged in these works. They thus relate to Shi Lu’s earlier and later work, as well as to the intellectual discourse of the PRC.

14:25–15:15 KEYNOTE SPEAKER – Prof. Werner KRAUS

Aesthetic Colonization: How Western images entered Javanese minds – tracing the evidence

Werner KRAUS is Professor of Southeast Asian Studies at Passau University, Germany. Kraus studied civil engineering in Munich and worked for some years as an engineer in Thailand and Sumatra. He went back to university in 1973 to study anthropology and southeast Asian history at the South Asian Institute in Heidelberg and in the Modern Southeast Asia Program, at Cornell University, Ithaca NY. In 1983, he obtained his PhD in the Fakultät für Orientalistik und Altertumskunde, University of Heidelberg. He was co-founder of the Department of Southeast Asian Studies at the University of Passau and has taught at a number of European and Asian universities.

After concentrating for some years on the mystic dimension of Islam in Southeast Asia, he finally switched to his long-time interest: art in Southeast Asia. He has now been the director of the Centre for Southeast Asian Art for a number of years, a privately organized documentation and research institution. In 2012, he curated “Raden Saleh and the Beginning of Modern Indonesian Painting,” at the National Museum Central Jakarta, Indonesia, showcasing the art and life of Raden Saleh Bustaman (1811-1880), the Javanese painter who introduced western academic art to Indonesia, on whom Krauss is a world authority. Additional research and examples of Raden Saleh’s work were presented in Kraus’ 2012 book by the same title: Raden Saleh: The Beginning of Modern Indonesian Painting.

15:15–15:45 AFTERNOON TEA

15:45–16:30 John Clark Q&A

In conversation with Werner Kraus, Mizusawa Tsutomu, Reiko Tomii and Juliane Noth