



Department of
Chinese and History

香港城市大學
City University of Hong Kong

WE ARE
10
歲了



香港城市大學
City University of Hong Kong

Innovating into the Future

In Celebration of the 30th Anniversary

Unfolding the Coromandel Screen

Visual Mobility, Inscribed Objecthood,
and Global Lives

22-23 November 2024

International Conference at City University of Hong Kong
Benjamin & Anny Kwok Conference Room



Sponsored by



北山堂基金

Bei Shan Tang Foundation

Table of Contents

Paper Abstracts and Speaker Bios

<u>Paper Title</u>	<u>Speaker</u>	<u>Page</u>
Transcultural Treasures: <i>Kuancai</i> (aka Coromandel) Screens in China and Abroad	Jan Stuart	1
Place, Scale, and Medium in Several Cartographic Coromandel Screens	Stephen Whiteman	2
Picture of the Immense Sea: Temporal and Spatial Transformations on the Birthday Celebration Screen of Nan'ao	Weiqi Guo	2
Coromandel Screens and Japanese Seminary Painters in Macau	Yoshie Kojima	3
When the Barbarians Came by Sea: Hunting Screens in China and Japan	Lianming Wang	4
Transcultural Pictorial Dynamics: Chinese Coromandel Screens and Joseon Court Painting and Visual Culture	Yoonjung Seo	5
A Screen So Grand: Coromandel Screens from the Perspective of Scale	Tingting Xu	6
Decoding Frames: Unveiling Names, Provenance, and Connections of the Framed Images on the “Dutch Tribute Screen” kept in the National Museum of Denmark, Copenhagen	Xialing Liu	7
Textiles, Taste, and Templates – <i>Kuancai</i> Screens’ Motifs and Techniques	Ricarda Brosch	8
Copy Culture and Commodification as seen in Coromandel Screens and Related Lacquerwares, 1680-1780	Tamara H. Bentley	9
On the Origins and Regional Differences of the <i>Kuancai</i> Screens	Chang Bei Linlong Li	10
A Conservator’s Perspective: Technical Examination and Treatment Strategies for Coromandel Lacquer from the Kangxi Period	Christina Hagelskamp	10
Scientific Analysis of a Coromandel Cabinet from the Victoria and Albert Museum, London	Julie Chang Lucia Burgio	11
The Taste for Coromandel Lacquer in France in the Seventeenth and Eighteenth Centuries. Trade, Reception, and Customs	Stéphane Castelluccio	12
On the “Exoticness” of the Coromandel Lacquerware	Ching-Ling Wang	13
Coastal Landscape and Scenes of Europeans on Coromandel Folding Screens	Rui Oliveira Lopes	14
Differences and Commonalities: Links between Seventeenth- and Eighteenth-Century Coromandel Export Lacquer Pieces and Luso-Asian Lacquers of the Previous Century	Ulrike Körber	15

Beyond the Closet: The Taste for Coromandel Lacquerware Furniture in Holland and England, ca. 1675–1700	Alexander Dencher	16
“Sawed, Divided, Cut, Clift, and Split Asunder”? A Case Study of a European Chest of Drawers Decorated with Excerpts from a Coromandel Screen of Known Pictorial Model	Grace Chuang	17
Reframing the West Lake in French Furniture and Interiors	Nicole Brugier	18
The ‘Japanese Cabinet’ at the Hermitage in Bayreuth, Germany	Patricia Frick	19
The Ludic Afterlife of Coromandel Screens: Integrating the Swinging Woman into Eighteenth-Century French Interiors	Weixun Qu	20
“Madame Langweil’s Coromandel Screens”: The Paris Market for <i>Kuancai</i> Lacquer, 1890-1935	Elizabeth Emery	21
Inspiring Art Deco in Britain: The Architect, the Theatre, and the Coromandel Screen	Helen Glaister	21
Shifting Identities and Global Circulation of the Coromandel Screen in Early-Twentieth Century Buenos Aires	Mariana Zegianini	22
The Framework of Modernism: Lacquer Screen and Fashion Imagination in the 1920s	Mei Mei Rado	23

Chairs and Discussants (alphabetically)

Marco Caboara	24
Phil, Kwun-nam Chan	25
Libby Lai-Pik Chan	25
Nicole Chiang	25
May Bo Ching	26
Astrid Harth	26
Jianfei He	26
Sandy Ng	26
Anton Schweizer	27
Greg M. Thomas	27
Wan Chui Ki Maggie	27
Guanyu Wang	27
Daisy Yiyou Wang	28
Raymond ML Tang	28
Zhenpeng Zhan	29

Transcultural Treasures: *Kuancai* (aka Coromandel) Screens in China and Abroad

Keynote by Jan Stuart, National Museum of Asian Art, Washington, D.C.

Chinese lacquer screens in the “cut out and polychrome fill in” technique known as *kuancai* (aka Coromandel screens), exemplify the shifting, transcultural nature that distinguishes some categories of art objects. Made in a technique developed and popularized in late Ming/early Qing China, the screens were appreciated as luxury goods domestically in China and simultaneously through trade were also highly regarded in Europe (and later America), where they took on new meanings and uses. Yet, despite their indelible connection with China, on the international stage *kuancai* screens are best known for their presence in the Euro-American sphere. This paper seeks to confront this imbalance. What impact has naming these polychrome Chinese screens after a geographic area of India, the Coromandel Coast—and its trade posts—had on the Western understanding of them? Has using a name that obscures their Chinese origin and domestic cultural context biased study of them?

These questions will be examined through a case study of a twelve-panel *kuancai* screen in the Freer collection of the National Museum of Asian Art, Washington, DC. Dated in accordance with 1672, the Freer’s screen is entitled “Spring Morning in the Han Palace” and depicts the sequestered women’s quarters of a lavish palace. While the scene ostensibly dates to the Han dynasty (206 BCE–220 CE), it is presented ahistorically, rendered with features commensurate with the time of the screen’s production, as well references to Han and Tang dynasty (618-907 CE) customs. The 164 figures depicted engage in a variety of activities that broadcast messages of fertility family continuity and personal longevity, suiting the screen to be a birthday gift in China. The verso carries an encomium dedicated to the screen’s male recipient, a descendant of Confucius. Close interrogation of the screen helps establish the importance and context of *kuancai* screens in China, and while their popularity overseas should not be minimized, when crossing cultural boundaries, such screens lost their original meaning. It is time to reclaim the place of *kuancai* screens in the art historical record of China.

Jan Stuart is the Melvin R. Seiden Curator of Chinese Art at the National Museum of Asian Art, Smithsonian Institution, Washington, D.C. Previously, from 2006 to 2014 she was Keeper of Asia at the British Museum, after having begun her career as a curator at the National Museum of Art, then known as the Freer and Sackler Galleries. Stuart’s research, exhibitions, and publications focus on all art media of the Ming-Qing period and she is currently writing a book on Chinese ceramics in the museum collection. She received the Secretary of the Smithsonian’s Research Award in 2019 for a collaborative project with Daisy Yiyou Wang—the international exhibition and book, *Empresses of China’s Forbidden City, 1644-1912*, organized with the Palace Museum, Beijing and the Peabody Essex Museum, Salem. Stuart holds degrees from Yale and Princeton universities.

Place, Scale, and Medium in Several Cartographic Coromandel Screens

Stephen Whiteman, The Courtauld Institute of Art, London

This paper focuses on a selection of Coromandel screens bearing cartographic images. In doing so, it seeks to extend the semantic range conventionally associated with Coromandel screens, which often focus on idealised, mytho-historic scenes and auspicious symbolism. By considering points of intersection and overlap with other types of screens and cartographic objects more broadly, the paper situates these screens within both the specific cultures of production, trade, and use associated with coromandel and broader early modern visual cultures of maps and screens. A screen carved with a map of Nan'ao Island, Guangdong, given to the local governor, bears a dedicatory inscription and auspicious iconography commonly associated with depictions of idealised 'palace' scenes, despite its decidedly present-day subject matter.

Similarly, screens depicting views of Canton and/or Macau suggest the bird's eye views of other early modern chorographs, from Europe to Beijing to colonial Mexico, which connected imperial vision to the colonial project. Finally, a twelve-panel screen inscribed with a map of the empire suggests comparisons with other imperial- and world-scale screens. Yet the map's oblique perspective, which situates the viewer in the South China Sea looking north, calls to mind other compositions that centre the world of the southern rather than China proper. Together, these objects raise questions about screens as cartographic objects; the diverse audiences for coromandel screens; and their place within a broader visual culture concerned with cartographic knowledge, imperial possession, and networks of transmission spanning not just China, but trans-Eurasian and trans-Pacific worlds, as well.

Stephen Whiteman is Reader in the Art and Architecture of China at The Courtauld. His research and teaching, which focus on the visual and spatial cultures of early modern China and Eurasia, explore themes of transcultural connectivity and interchange. He is author and editor of five books, including *Where Dragon Veins Meet: The Kangxi Emperor and His Estate at Rehe* (2020) and *Landscape and Authority in the Early Modern World* (2023). His current project, *The Virtual Mountain Estate: Transmediated Experience and Qing Landscape*, a multimodal collaboration with Hedren Sum, is forthcoming from Power Publications in early 2025.

Picture of the Immense Sea: Temporal and Spatial Transformations on the Birthday Celebration Screen of Nan'ao

Weiqli Guo, Guangzhou Academy of Fine Arts

The birthday screen of General Zhou Hongsheng of Nan'ao, dated to the 38th year (1699) of the Kangxi reign (1662–1722), possesses a documentary function not typically seen on other carved screens, exhibiting the maritime landscape

from Nan'ao to the island of Taiwan. The congratulatory text engraved on the screen clearly delineated the list of commanders involved in fundraising for the birthday celebration. With their sponsorship, the craftsmen incorporated images onto the screen by drawing on various historical imaginings. Various indications suggest that they extensively utilized and adapted existing pictorial resources, including various types of maps and genre images. This discussion posits that world maps created after Matteo Ricci (Li Madou, 1552–1610) likely became significant to the craftsmen. As the craftsmen endeavored to discover a new approach to depicting the seascape, the widely circulated “Picture of the Immense Sea” (*Daying Tu*) in the public sphere emerged as the guiding concept for making this birthday screen, inadvertently connecting various levels of knowledge structures.

Guo Weiqi, Ph.D. in Art History, has been teaching at the Guangzhou Academy of Fine Arts since 2005. He is now the Associate Dean at the School of Arts and Humanities and Chair of the Department of Art History. Professor Guo has served as the Academic Director at the OCAT Institute since 2006. His primary research interest lies in the historiography of Chinese art. His major publications include *Norm and Form: A Conjecture on Wen Zhengming and the Style of Wu School in the Sixteenth Century* (2012); *The Formal Opportunity: On the Images of Lion and Tiger in the Early 20th Century China* (2023). He has also translated various works into Chinese, such as *The Shape of Time: Remarks on the History of Things* (2019); *Boundaries of the Self: Chinese Portraits, 1600-1900* (2017). Professor Guo has published over 40 papers in major academic journals. During his tenure at the OCAT Institute, he has served as the Editor of the *World 3* series, overseeing publications on the annual seminar series and annual exhibition catalogs. His current research projects focus on the images of beasts in 20th-century China and the 18th-century Coromandel lacquers.

Coromandel Screens and Japanese Seminary Painters in Macau

Yoshie Kojima, Waseda University, Tokyo

Around 1590, Italian Jesuit painter Giovanni Cola founded a ‘painting seminary’ (*seminario dos pintores*) in Nagasaki. Due to the severe Christian persecution in Japan, Cola and some of his disciples fled to Macao in 1614, where he passed away twelve years later. In this paper, I will examine the intricate iconographical and stylistic relationships among Japanese seminary painters (who were believed to have been active in Macau), Chinese-made Coromandel screens, and other types of folding screens, thought to have been crafted in Macau during the first half of the seventeenth century. While these relationships remain largely unclear, I hope that my paper provides a starting point for discussing them. In so doing, I will first identify elements of the Japanese Jesuit seminary art school in early seventeenth-century Macanese art. Alongside the panel painting *Archangel Michael*, now held by the Diocese of Macau – whose creation likely involved Japanese

artist(s) – other Macau artworks will also be examined. The Japanese influences on folding screens will be examined as the next step, particularly those with Christian themes, now found in overseas collections. These screens are believed to have been crafted in Macau or its surrounding regions during the first half of the seventeenth century. These screens likely shared some connections, albeit partial, with Japanese seminary artists, as evidenced by the utilization of Western prints as models and the incorporation of specific decorative patterns, particularly in their overall composition. Finally, a significant aspect of the analysis will involve comparing these screens with Japanese screen paintings featuring European pastoral scenes produced in Japan by Jesuit seminary painters.

Yoshie Kojima is Professor at the Department of Art History of Waseda University, Tokyo, after serving as an Associate Professor at the Department of History of Sophia University, Tokyo. Her main areas of research are the reception of Western art in East Asia, in particular Japan, during the sixteenth and seventeenth centuries, and the Romanesque and Gothic art in Italy. Professor Kojima published extensively in Japanese, Italian, and English, which include but are not limited to “Japanese seminary paintings in Nagasaki, Macao and Manila,” in *Across the Pacific: Art and the Manila Galleons* (Singapore, 2024); “La cripta, il calice e la Madonna di Benedetto Antelami del Duomo di San Donnino a Fidenza,” in *Recueil d’études offertes à Xavier Barral i Altet* (Zagreb, 2023); *Fumi-e: Trampled Sacred Images in Japan*, in *Sacred Images and Normativity* (Brepols, 2022); “Orthodoxy and Acculturation of Christian Art in Japan: The Transformation of the Eucharistic Representation of ‘Hidden’ Christians,” in *Interactions between Rivals* (Peter Lang, 2021).

When the Barbarians Came by Sea: Hunting Screens in China and Japan Lianming Wang, City University of Hong Kong

This paper places a Coromandel screen, now in the Rijksmuseum Amsterdam, in the *longue durée* of intricate intra-Asian visual entanglements to elaborate on a pathos formula that migrated across vast stretches of time and space. It proposes that a wide array of Chinese and Japanese paintings, screens, and porcelain objects produced between 1550 and 1750 followed established formulas of picturing foreign tropes that stereotypically viewed the non-Han and non-Japanese peoples as “barbarians.” Historically, the northern nomadic peoples were depicted as powerful yet savage horse riders skilled in hunting and equestrian sports. To illuminate the afterlives of this shared East Asian visual legacy, key discussions include imitations of Southern Song paintings on hunting and the tragic fate of Wenji (a Chinese woman who returned to the Han empire after being captive for twelve years in the steppe), the Japanese Tartar screens, the gold-painted hunt screens produced in Macau for the galleon trade, and the Coromandel lacquer screens manufactured along China’s southeast coast. Behind the pan-East Asian resurgence of this “pathos formula,” as this paper suggests,

three territorial and geopolitical shifts emerged as stimuli: Japan's pursuit of overseas conquest, the rise of the Jurchens (and later, the Manchus), and the arrival of the maritime centuries in which the Europeans were predominantly engaged. The paper concludes that the Rijksmuseum Coromandel screen went beyond a faithful representation of any specific event or collective, but followed a stereotypical view of the 'Red-haired Barbarians' (Dutch traders) who approached China by sea as nomads.

Lianming Wang is Associate Professor in the Department of Chinese and History, City University of Hong Kong. Previously, he held positions and fellowships at the Julius-Maximilians-Universität Würzburg, Ruprecht-Karls-Universität Heidelberg, the Kunsthistorisches Institut in Florenz – Max-Planck-Institut, the University of Cambridge, and the Freiburg Institute for Advanced Studies. Heidelberg University awarded him the Hengstberger Prize (2018) for excellent research. His recent publications include *Jesuitenerbe in Peking: Sakralbauten und transkulturelle Räume, 1600–1800* (Winter Verlag, 2020), which was awarded the Academy Prize by the Heidelberger Akademie der Wissenschaften and was shortlisted for the 2021 ICAS Book Prize (German Language Edition); and “When the barbarians came by sea: hunting and alienism in entangled Sino-Japanese visual cultures, 1550–1750” (*World Art* 14.3, 2024). His research interests center on global encounters of art and architecture in the early modern period, object and diplomatic gift exchanges, East Asian maritime exchange, and Qing court art.

Transcultural Pictorial Dynamics: Chinese Coromandel Screens and Joseon Court Painting and Visual Culture

Yoonjung Seo, Myongji University, Seoul

This paper examines the dissemination of images through various media, with a focus on the similarities in pictorial formulas—such as iconography, style, and composition—found in the late Joseon dynasty court paintings and the Coromandel screens from the seventeenth and eighteenth centuries. The Coromandel screens from the Kangxi reign (r. 1661–1722) deserve special attention, as their pictorial formula and expressive style bear the closest resemblance to Joseon court paintings, such as the *Screen of Banquet of Guo Ziyi* and the *Screen of Banquet of the Queen Mother of the West*. The depictions of well-adorned noblemen and court ladies, set against meticulously maintained gardens and majestic palatial architecture, and immortals equipped with various attributes atop divine vehicles in Joseon court screens, demonstrate how Joseon artists selected, merged, and adapted certain pictorial formulas from the Coromandel screens. Furthermore, this paper explores how the traditional Chinese iconography associated with birthdays and retirements was transformed into auspicious symbols for royal weddings and ceremonies for the Crown Prince in Joseon. Despite the striking similarities between Joseon paintings and

Coromandel screens, the means by which the images from the Coromandel screens—typically produced along China’s southeast coast and exported to Europe via the Indian and Indonesian routes—made their way to Joseon remain a mystery. By conducting a comparative analysis of motifs found in various mediums, such as embroidery, lacquerware, porcelain, and furniture, this paper emphasizes the role of Coromandel screens as “Bilderfahrzeuge” (image vehicle). It investigates the patterns of image circulation, the role of auspicious images, and the screens’ materiality in visualizing interconnected social networks and commemorating political events.

Yoonjung Seo is Associate Professor in the Department of Art History at Myongji University in Seoul. She completed her studies in Korean Art History at Seoul National University and the University of California, Los Angeles. Her primary research interests encompass Joseon court painting, the transcultural facets of early modern Korean art, the Sino-Korean relationship, and the cultural biography of Korean art abroad. She has published extensively in the field of Korean art, with notable works including “Mapping the Earth and Ordering the Heavens: The Circulation and Transformation of Jesuit World Maps and Star Charts on a Screen in the Late Chosŏn Dynasty” (2023), “Joseon Paintings in Japan: Cultural Biography of Objects” (2022), and “A New Way of Seeing: Commercial Paintings and Prints from China and European Painting Techniques in Late Chosŏn Court Painting” (2019).

A Screen So Grand: Coromandel Screens from the Perspective of Scale

Tingting Xu, University of Rochester

Scale is perhaps the most overlooked aspect of Coromandel screens, even though the screens’ unprecedented size is what an audience today would notice first before being drawn to their details. Produced in Jiangnan’s luxury markets and emblematic of conspicuous consumption during the Kangxi reign (1662-1722), these screens were also sought-after goods in foreign trade. Amongst the hundreds existing worldwide, the largest examples contain twelve folded panels in total, standing 8 to 11 feet tall and 11 to 20 feet wide when stretched out flat. Scholars have noted that with the exception of those produced for export, such as the screen ordered by Sir John Eccleston and now held at the Peabody Essex Museum (c. 1725), a significant number of these large screens were birthday gifts presented to respected senior literati officials, which were then remunerated collectively by a large group of the recipient’s affiliates. But it is worth mentioning that among the few that have survived in China with known provenance, at least two were originally found at the gift receiver’s familial shrine before finding their way to museums. It is also noteworthy that the production of large screens was contemporaneous with the emerging popularity of gigantic hanging scrolls in the early Qing. What can we make of this relocation and the transformation of the screen’s monumental dimension from an indication of the

distinction of the alive, to a carrier of a family memento and a sign of an inalienable bond? What were the historical factors that stimulated the prevalence of grand scale across pictorial representations materialized in different media, materials, and spaces? Lastly, how should we perceive the scale as a form of transcultural interconnectivity when the exported screens were later transformed into wall panels for chinoiserie rooms, maintaining their decorative capacity that was immersive in experience? This paper investigates Coromandel screens' grand, architectonic, folded structure in their changing environments. I argue that the grand scale is an intrinsic quality that enabled the screens to traverse between the realms of celebration and commemoration, Chinese and foreign, and the morphologies of folds and flats.

Tingting Xu is Assistant Professor of Art History at University of Rochester in the United States. She is a historian of Chinese art with a focus on medium, format, and the related discourses. Her research interests include the history of Chinese photography, the philosophy of visual technology, the theory and historiography of Chinese painting, and the relations between image, ekphrasis, and imagination. She is currently preparing a book manuscript on the practices and ontologies of early Chinese photography undergirding the transitions that took place in the late imperial and early Republican eras. Her second book project is about the accordion folds in Chinese art and beyond.

Decoding Frames: Unveiling Names, Provenance, and Connections of the Framed Images on the “Dutch Tribute Screen” kept in the National Museum of Denmark, Copenhagen

Xialing Liu, Central Academy of Fine Arts, Beijing/Utrecht University

The Coromandel (*kuancai*) lacquer screen, a unique fusion of carving, painting, and global tastes, poses a challenge for scholars in determining its era, origin, and image sources, primarily due to the absence of inscriptions. While extensive research has been conducted on the origins of the screens' central images, many questions remain unexplored. Notably, the images on the screens' frames have been constantly overlooked. Existing scholarship often confines interpretations to broad categories such as “Hundred Antiquities” (*bogu*), Buddhist or Daoist “Eight Treasures,” resulting in an ambiguity that diminishes the inherent richness and potential of the frame images. I will focus on the ‘Dutch Tribute screen,’ now in the National Museum of Denmark, Copenhagen, and consider three distinct levels of the screen frame: the inner border, the outer border's pattern, and the artifact images themselves, offering a fresh vision and a new direction for analysis. Moreover, I will identify approximately ten Kangxi-period (1622–1722) Coromandel screens that are characterized by shared frame images and sources. Lastly, I will trace the specific source of images on edge to Chinese traditional woodblock prints. This study attempts to present a nuanced narrative of the pictorial sources and identify the possible workshop, shedding light on the

grouping of Coromandel screens and their entanglements with paintings and prints.

Xialing Liu received her Ph.D. in Art History from the Central Academy of Fine Arts, Beijing, and has been a visiting scholar at Utrecht University, the Netherlands. Her research interests center on the issues related to trans-cultural art history and material culture, with a particular emphasis on the lacquer cabinets, Coromandel screens, and European lacquer during the seventeenth and eighteenth centuries. She finished a doctoral dissertation, titled *The Global Circulation of Coromandel Lacquer: The Making of Coromandel Lacquer Screen in China and its Adaptation and Trans-material (Re-) Production in Europe from the seventeenth Century to the eighteenth Century*. Her selected published papers on lacquer include “A Study of Lacquer Decoration in eighteenth-century Europe: An Example of the ‘East Asian Lacquer Cabinet’ at the Schönbrunn Palace in Vienna” and “The Metamorphosis of Chinese Lacquer Screens: The Fashion of Lacquer Cabinets in Europe and its Continuation in the Modern Age.” Her scholarly contributions have been presented at various prestigious conferences, including CAA, EAAA, CIHA, and EACS, among others. She organized the tripartite session “The Global Circulation of Lacquer” at the 36th World Congress of Art History (CIHA) held in Lyon in June 2024. She has received several grants, including the TIQITAQ grant, China Scholarship Council, the National Scholarship (China), and the Wang Shikou grant.

Textiles, Taste, and Templates – *Kuancai* Screens’ Motifs and Techniques

Ricarda Brosch, Museum am Rothenbaum – World Culture and Arts, Hamburg

The recurrence of motifs and their formulaic application on *kuancai* lacquer screens has long been the subject of debate in scholarship. To bring this discussion forward, I situate *kuancai* lacquer screens within the socio-cultural milieu of their time. The adaptation and circulation of specific motifs across media, from textiles, porcelains, and screens to architecture and ornament – speaks to the intense cross-cultural engagement of craftspeople and workshops between Qing China, East and South Asia, and the West, necessitating and facilitating the development of distinct templates and tastes. One aspect of particular attention is the apparent dichotomy between domestic (including imperial) and foreign export markets, which is sometimes difficult to disentangle as objects originally destined for domestic markets were sometimes exported and vice-versa. Tracing the translation and adaptation of certain motifs across media reveals not only how the boundaries between domestic and export were more fluid than written sources let on, but also provides new evidence about workshop practices: the use of stencils, templates, and other forms of models – be they textual or visual, print, book or miniature – that circulated across wide regions to serve a broad customer base.

Ricarda Brosch is the recently appointed Curator for East and South Asia at Museum am Rothenbaum, Kulturen und Künste der Welt (MARKK) in Hamburg, Germany. Prior to joining MARKK, she worked as Assistant Curator at the Victoria and Albert Museum's Asia Department, East Asia section. Ricarda is also pursuing a part-time PhD on the architecture, art, and material culture of the western Qing tombs (*Qing Xiling*) at the Courtauld Institute of Art in London. Her research is generously funded by CHASE (AHRC) and has been published in the *Burlington Magazine*, among other outlets.

Copy Culture and Commodification as seen in Coromandel Screens and Related Lacquerwares, 1680-1780

Tamara H. Bentley, Colorado College

This paper begins with a consideration of methods for expediting the production of Coromandel screens in China during the Kangxi and Qianlong periods. If we look at five screens with “hundred antiquities” borders—screens held in Cologne, Boston, Copenhagen, London, and Berlin—we discover that some of the pictured objects can be traced to woodblock printed sources. For example, a bronze vessel shaped as a duck appears earlier in the *Xuanhe bogu tulu*, and two sculptures of *shishi* lion-dogs appear in illustrations in an early Ming edition of the *Kaogu tu*. Of course, borrowing took place from screen to screen as well; the Copenhagen screen has a nearly identical left border to the earlier Cologne screen, reproducing an entire sequence in a manner more extensive than the individual objects borrowed from prints. These case studies of borrowing can be related to cases in Europe. For example, in England, a 1688 book on “Japanning” by Stalker and Parker includes motifs drawn from the earlier Nieuhof and Linschoten travel books, and some crane poses seem to be taken from a 1683 Japanese Hishikawa Moronobu illustrated text. What does all this copying and repositioning tell us? I argue that both in China and in Europe, the use of prints to speed the creation of multi-layered compositions suggests a broad audience of both elite and non-elite buyers—increasingly so as this century progresses. As I will explore, the eighteenth-century “consumer revolution” situated by global history scholars in England is actually apparent in early modern China and Japan as well.

Tamara H. Bentley is Professor of Chinese art history at Colorado College in the United States. In 2012, she published *The Figurative Works of Chen Hongshou* (Ashgate), investigating the artist's links to literary discourses and expanding markets; and in 2019 she was editor-in-chief and chapter author for *Picturing Commerce in and from the East Asian Maritime Circuits, 1550-1800* (Amsterdam University Press). She has also published a range of articles considering early modern Asian art objects in relation to economics and trade.

On the Origins and Regional Differences of the *Kuancai* Screens

Chang Bei, Southeast University, Nanjing

Linlong Li, Centre de recherche sur les civilisations de l'Asie orientale, Paris

This paper presents a comprehensive view of the historical motives and profound influences behind the birth of *kuancai* screens through the study of the *Xiushu lu*, investigating lacquer collections in various museums and the origins of *kuancai* screen production sites. It analyzes the major and secondary centers of production for the carved screens, introduces the overall characteristics of lacquer craftsmanship, elaborates on the carving process in detail, and compares the screens' regional differences in terms of styles, themes, and layouts, prime coats, carving techniques, and color layers. It further discusses the current development of this craftsmanship and its formal changes. The speakers propose that China's *kuancai* screens continue to expand artistic horizons, further promoting cross-boundary integration with global art trends.

Chang Bei is Professor at the School of Arts, Southeast University, Nanjing, and a Member of the Jiangsu Provincial Research Institute of Culture and History. She has authored over 30 publications, with 7 undergoing revised editions or reprints. Her scholarly works include *Xiushu lu and the East Asian Lacquer Art*; *Art History of Chinese Lacquer*; *Chinese Handicrafts: Lacquer Art*; *Complete Works of Chinese Arts and Crafts: Jiangsu Volume: Lacquer Art*; *Outline of Chinese Art History*; *History of Yangzhou Lacquerware*; *History of Jiangsu Handicrafts*, etc. She also published annotated editions of the ancient lacquer treatises, such as *Illustrated Study of Xiushu lu*; *Collected Annotations and Research on Ancient Chinese Artistic Texts*, and *Guide to Chinese Artistic Texts*. Chang Bei's popular books include *Traditional Art and Cultural Traditions*; *Ten Lectures on Chinese Art Aesthetics*; *Analysis of Xiushu lu*; *Lacquer: The Story of Lacquer*; and *The Great Lacquer Lacquering Dictionary*.

Linlong Li is a doctoral student at the École Pratique des Hautes Études (EPHE) and the Centre de recherche sur les civilisations de l'Asie orientale (CRCAO). He is a member of the Chinese Academy of Anthropology of Art. Li focuses on the global circulation of lacquer as part of the research program "A Symmetric History of Material and Technological Exchanges between France and China in the 17th and 18th Centuries" at CRCAO. His research particularly examines lacquers in the "space of the people" (*minjian*).

A Conservator's Perspective: Technical Examination and Treatment Strategies for Coromandel Lacquer from the Kangxi Period

Christina Hagelskamp, The Metropolitan Museum of Art, New York

Coromandel—or *kuancai*—screens have become part of many collections around the world, cherished for their elaborate designs and imposing scale. Despite the lasting admiration for these works of art, their technical features and material

composition have long remained underappreciated. Apart from the historical practice of cutting up screens for use in European interiors and furniture, damage caused by improper storage, handling, and display often affected the stability of both structure and surface layers. The condition was further compromised by repair and restoration practices that also frequently altered the intended appearance.

This presentation outlines the results of the technical study and conservation treatment of an exceptional Coromandel screen from the collection of the Metropolitan Museum of Art that has retained most of its original lacquer and polychromy. The in-depth study yielded insights into the material composition and manufacturing techniques, which will be compared with other coromandel lacquer objects. The conservation treatment includes the consolidation and stabilization of separating lacquer and ground layers. Losses in the lacquer and decorative coatings are compensated by applying textured fills in a reversible manner. This case study aims to provide a better understanding of the technical aspects of Coromandel lacquer screens and to contribute to the discussion of their conservation treatments.

Christina Hagelskamp is Conservator in the Department of Objects Conservation at the Metropolitan Museum of Art (Met), New York. She completed her graduate training in the conservation of wooden artifacts at the University of Applied Science in Potsdam, Germany, and held multiple contract positions at the Rijksmuseum in Amsterdam and The Met. Since joining The Met permanently in 2017, Christina has been responsible for the study and treatment of the museum's Asian lacquer collections. Her research interests include Asian export lacquer, Coromandel lacquer, and European furniture and interiors with incorporated Asian lacquer fragments.

Scientific Analysis of a Coromandel Cabinet from the Victoria and Albert Museum, London

Julie Chang, Fu Jen Catholic University, Taipei

Lucia Burgio, Victoria and Albert Museum, London

This presentation focuses on the scientific analysis of eleven samples from an early eighteenth-century Coromandel cabinet from the Victoria and Albert Museum collection. The decorative layers were characterized using scanning electron microscopy with energy-dispersive X-ray analysis, Raman spectroscopy, X-ray fluorescence, and pyrolysis gas chromatography-mass spectrometry. The evidence suggests that the cabinet was likely commissioned for the European market. Contrasting with cabinets that were created by cutting sections from an existing screen and combining them together, the V&A cabinet is a complete piece originally designed in its current form. Our scientific studies have revealed intriguing combinations in its construction, including the presence of lacquer derived from species usually growing in different locations: a sample from the

cabinet's back revealed the presence of lacquer from both *Gluta usitata* and *Toxicodendron succedaneum*, while a sample from the gilded surface was found to contain lacquer from *Toxicodendron vernicifluum*. The layer structure is broadly consistent with that found in domestic *kuancai* objects: the ground shows clay foundation layers as well as a layer containing mashed fibers; in the pigmented insets a white layer is present between the ground and the upper pigment layers; the latter present lead white, smalt, indigo, vermilion, red lead and a copper-based pigment (which in places shows the morphology typical of the spherical copper resinate pigment seen in other Coromandel objects). This object provides a window into the Chinese export market and the custom ordering of the period, and allows the comparison between Coromandel objects made for export and those destined for the domestic market.

Julie Chang is currently Assistant Professor at the Fu Jen Catholic University. She earned her PhD in Archeological Science from the UCL Institute of Archaeology, with her doctoral work concentrating on the characterization of East Asian lacquer through the investigation of texts and materials evidence. Additionally, she holds an MSc in Conservation for Archaeology and Museums and an MA in Principles of Conservation, both with distinctions, from University College London. Julie was a member of the Characterizing Asian Lacquer team at the Getty Conservation Institute and has also contributed as a teaching member of the Recent Advances in Characterizing Asian Lacquer workshop at the Getty Conservation Institute in 2012, Yale University in 2013, the Center for Research and Restoration of Museums of France in 2014, and the Palace Museum - Beijing in 2024. Her primary research interests revolve around the detection and identification of historical recipes through the integration of analytical science and manuscript study.

Lucia Burgio is Lead Conservation Scientist at the Victoria and Albert Museum, London, where she heads the Science laboratory and guides the scientific analysis of museum objects. She assists the Museum's curators and conservators in the examination and understanding of the collections, providing information on materials and techniques, methods of construction, date and provenance. She has published extensively on her special interests (historical pigments, and American and Asian lacquer). She obtained her Master's equivalent degree in Chemistry from the University of Palermo, Italy, and her PhD in Chemistry from University College London. She is a Fellow of the Royal Society of Chemistry and an Honorary Research Fellow at the Department of Chemistry, UCL; she is the chair of the AMC Heritage Science Expert Working Group, Royal Society of Chemistry, using her position to promote the role and importance of analytical science in the cultural heritage sector and disseminate heritage science to various audiences.

The Taste for Coromandel Lacquer in France in the Seventeenth and Eighteenth Centuries. Trade, Reception, and Customs

Keynote by Stéphane Castelluccio, CNRS, Centre André Chastel, Paris

Coromandel lacquer screens fascinated the Europeans because of their rarity, originality, and spectacular appearance. I will begin by outlining the trade routes that led to their arrival in France from the second half of the seventeenth century onwards. Although the French East India Company, founded in 1664 by Louis XIV, held a monopoly on trade with Asia, its imports were insufficient to supply the domestic market. To compensate, Parisian merchants bought porcelain, lacquerware, and screens in Amsterdam from the Dutch East India Company. In Paris, only the *marchands merciers* could sell lacquerware from the Orient. They were highly inventive, cutting lacquers, including Coromandel screens, to adapt them to the European way of life and to the fashions of the eighteenth century. Panels of Coromandel lacquer were used to decorate the walls of residences - mainly private homes but not royal palaces - and on furniture, mainly chests of drawers and wardrobes. Parisian *marchands merciers* invented these new and precious pieces of furniture decorated with lacquer from the dreamy and seductive Orient. I will then explain why buyers appreciated these creations, mainly because of their exotic provenance, originality, and splendor. Finally, I will explain why this fashion declined from the 1760s onwards as a result of the return to antiquity, which favored classical taste over the picturesque, fantasy, and the exotic.

Stéphane Castelluccio is Professor and Director of Research at the Centre André Chastel UMR 8150 of the Centre National de la Recherche Scientifique (CNRS) in the Institut national d'Histoire de l'art in Paris. His education includes a PhD at the École du Louvre in 1989, a PhD at Sorbonne-University in 1998, and a PhD of habilitation at Sorbonne University in 2007. Castelluccio is a specialist in the history of royal palaces, interior decoration, collections of fine arts, luxury trade, and social relationships in France during the seventeenth and eighteenth centuries. He has published 123 articles and 17 books, including *Collecting Chinese and Japanese Porcelain in Pre-Revolutionary Paris* (Getty Museum-Éditions Monelle Hayot, 2013); *De la Cale au paravent. Importation, commerce et usages des papiers peints chinois au XVIIIe siècle* (Gourcuff-Gradenigo, 2018); *Le Goût pour les laques en France aux XVIIe et XVIIIe siècles* (Éditions Monelle Hayot, 2019). For more information, see <http://www.centrechastel.paris-sorbonne.fr/membres/stephane-castelluccio>

On the “Exoticness” of the Coromandel Lacquerware

Ching-Ling Wang, Rijksmuseum Amsterdam

In this paper, we will discuss the “exoticness” of Chinese *kuancai* lacquerware (also known as Coromandel lacquerware) from the perspectives of export art and the domestic market, using three works: the lacquer cabinet and the “Dutchmen Hunting Screen” in the collection of Rijksmuseum, Amsterdam, and the lacquer

chest with a built-in automatic installation now in the collection of Museum für Asiatische Kunst in Berlin. In terms of the context of its collection history, its settings and iconography, we will discuss the “exoticness” of these works and their symbolic meanings produced by the *kuancai*-lacquerware according to their reception in different markets. This paper also situates these works in their transcultural context, discussing the role of *kuancai* (Coromandel) lacquerware in global trade and in the context of artistic exchanges and material culture between China and the West.

Dr. Ching-Ling Wang is Curator of Chinese Art at the Rijksmuseum.

Previously, he worked as Curator of Chinese art, Museum für Asiatische Kunst, Staatliche Museen zu Berlin. His research focuses on the subjects of Chinese literati painting, Ming and Qing court arts, and the issues of artistic exchanges of visual and material cultures between China and Europe.

Coastal Landscape and Scenes of Europeans on Coromandel Folding Screens

Rui Oliveira Lopes, Museu das Convergências, Porto – Institute of Art History - NOVA/FCSH | IN2PAST

The Coromandel screens, renowned for their intricate craftsmanship and cultural significance, stand as exemplary artefacts of the seventeenth-century global trade. They were mostly appreciated for their artistic sophistication as well as for their Asian exotic character, adding a glamorous apparatus of interior spaces in direct dialogue with other objects on display. Emerging in the context of transcultural identities and global trade within Asia and beyond, Coromandel screens became an emblematic representation of cultural encounters, the poetics of collecting and the display of material culture, and the philosophical ideas around time (past and present) and space (geographical, topographic, and cultural identities).

From the seventeenth to the nineteenth centuries, the production of Coromandel screens was mainly associated with the maritime trade connecting Southeast China, where they were produced, through the Bay of Bengal and around the Malay Peninsula through the Strait of Malacca. The Portuguese, the Dutch, and then the British played a significant role in the global circulation of Coromandel screens and, consequently, in the emergence of new designs, formats, and narrative themes. The predominant subjects for representation were courtly figures in pavilions within the compounds of palaces and joyful gardens, landscapes representing a panoply of birds, other animals, plants, and flowers, the collection and display of scholars’ objects, antiques, and relics, and representations of historical events, poems, and other literary narratives. As Coromandel screens became more popular in the Western market, the representation of coastal landscapes, allusive to the presence of Europeans and maritime trade, as well as the representation of the Portuguese or other Europeans in amusing scenes emerged as a new genre very similar to that found

in other types of lacquered furniture such as cabinets, boxes and other small objects produced in China and Japan. This paper discusses the processes of cultural dynamics that emerged through global trade, civilizational encounters, and connected art histories, focusing on the notions of luxury and exoticism associated with the European interest in chinoiserie and the representation of Europeans in Coromandel screens and other Asian material culture.

Rui Oliveira Lopes has been the Director of the Museum of Convergences in Porto, Portugal, since July 2024. Before his appointment at the museum, he was Senior Assistant Professor for Global Art and Design History at the Faculty of Arts and Social Sciences, Universiti Brunei Darussalam. His research interests include global art history, artistic and cultural exchange between Europe and Asia in the early modern period, the interactions between art and religion, cultural and creative management, and the role of museums and artistic practice in cultural negotiation.

Differences and Commonalities: Links between Seventeenth- and Eighteenth-Century Coromandel Export Lacquer Pieces and Luso-Asian Lacquers of the Previous Century

Ulrike Körber, Institute of Art History–NOVA/FCSH | IN2PAST

From the late seventeenth century onward, apart from domestic Chinese clients, quantities of pieces embellished with the unique Coromandel lacquer technique turned into sought-after luxury commodities among the affluent strata in Europe. Large amounts of Coromandel screens, furniture, or panels reached Europe and other destinations via the newly opened Qing export trade. Various assembled exotic depictions show Europeans with their strange habits and fashion, which are inserted into Chinese landscapes and palace settings combining quotations of different origins. Pictorial schemes also include influences of the first encounter with Europeans and their multicultural partners under Portuguese patronage, portrayed a century earlier in Luso-Asian and Nanban art. Both groups are European commissions, with the difference that Coromandel lacquer reached Europe through export trade, while Luso-Asian pieces primarily served Europeans active in Asia. Only occasionally unique pieces of small-sized furniture or liturgical items were shipped to Europe by royal request, as diplomatic gifts, or returned with their owners. Apart from the Luso-Asian lacquers combining a variety of techniques distinct to the Coromandel type “engraved polychrome”, all appear mentioned in the sixteenth-century Chinese treatise on lacquer, the *Xiushi lu*. Furthermore, both share a relatively short production period and various material cohesions, where the presence of all three main lacquer types (urushi, laccol, thitsi) in their coatings stands out. Together they illustrate the processes through which the presence of Catholic Europeans and later European trade companies impacted southern Chinese export art, the

lacquer craft and its visual concepts, and how Chinese artisans adjusted to their foreign clients.

Ulrike Körber is a conservator and an researcher at IHA-NOVA FCSH/IN2PAST. She combines advanced study in art history with previous training as a journeyman cabinetmaker, and as a conservator of wooden artifacts and furniture. Since 2006 she has specialized in Asian lacquer. Her Ph.D. thesis, entitled *The Journey of Artifacts: The Study and Characterization of a Nucleus of Lacquered Luso-Asian Objects from the sixteenth and seventeenth Centuries* examined a broader group of heterogeneous parade shields, portable furniture, and religious items embellished with East and Southeast Asian lacquer, including a deeper technical study with analytical support by the Getty Conservation Institute. Her examinations of Luso-Asian items lacquered for Catholic Europeans enhanced her interest in the transfer and transformation of motifs, iconography, and techniques, as well as in material manifestations of cross-culture relations, and the manifold exchanges and circulations that characterize much of the early modern European encounters with Asian cultures. As a researcher, she collaborates with international institutions and contributes to different research projects.

Beyond the Closet: The Taste for Coromandel Lacquerware Furniture in Holland and England, ca. 1675–1700

Alexander Dencher, Rijksmuseum Amsterdam

In 1685, Constantijn Huygens, secretary to the Prince of Orange, wrote an anonymous letter to Mary Stuart, future Queen of England, in which he denounced the destruction of Coromandel lacquer screens to furnish the apartments of the princess at the palace of Honselaarsdijk in Holland: “...how a certain public piece of proof and demonstration of their [Chinese] national skill and industry in gilt and painted lacquerware...sawed, divided, cut, cleft and slit asunder and reduced to a heap of monstrous shivers and splinters.” Huygens’ letter is frequently cited as evidence of the taste for luxury commodities from China at the court of William III of Orange and Mary Stuart, and the appreciation of Chinese lacquerware more specifically. Coromandel lacquer screens imported by the Dutch and British East India Companies were, as Huygens describes, frequently destroyed in order to create elaborate decorative schemes for princely interiors. However, if the fashion of lacquer screens and their integration into architecture has been studied, the use of Coromandel lacquerware in Dutch and English furniture has received comparatively little attention. What types of furniture were made that incorporated or imitated Coromandel lacquerware and what is their relation to the lacquer rooms created in the late seventeenth century? This paper proposes a look at the development of distinct approaches to Coromandel lacquerware in furniture making during this period, which may help elucidate the impact of imported Chinese lacquerware beyond the courtly closet.

Alexander Dencher is Curator of Furniture at the Rijksmuseum in Amsterdam, where he is responsible for the collections of European furniture and design drawings. He studied art history and archeology at Leiden University and Université Paris I Panthéon-Sorbonne and obtained his Ph.D. in Art History in 2020. He previously worked as a research assistant in the department of prints and drawings at the Musée du Louvre and as a lecturer at the Sorbonne in Paris, before being appointed Assistant Professor at Leiden University. He has published on the arts and culture of early modern European courts and is currently working on an exhibition about the Dutch home in the seventeenth century.

“Sawed, Divided, Cut, Clift, and Split Asunder”? A Case Study of a European Chest of Drawers Decorated with Excerpts from a Coromandel Screen of Known Pictorial Model

Grace Chuang, Independent Scholar, Detroit

This paper analyzes the procedural aspects of integrating Coromandel screens into European furniture by focusing on a chest of drawers, or *commode* (Musée du domaine départemental de Sceaux, 2005.14.1), with a *terminus ante quem* of 1736 attributed to the Parisian cabinetmaker Bernard II van Risenburgh (1696/7–1766) veneered in what he and his contemporaries referred to as “bois de Coromandel.” This was probably done on the orders of Louise-Bénédicte de Bourbon Condé, duchesse du Maine, or her husband, Louis-Auguste de Bourbon, duc du Maine. For much of the eighteenth century, this *commode* was at the Château de Sceaux, just south of Paris, having pride of place and probably serving as a conversation piece in a room with mirrored walls called the Cabinet de la Chine. While the Cabinet de la Chine was in the duchesse’s quarters, the duc du Maine’s close connections with the French Jesuits in China suggest that, in this instance at least, the owners might have been cognizant of the original meaning and cultural significance of the excerpts taken from a Coromandel screen to decorate their *commode*.

This *commode* is noteworthy not only because its illustrious provenance permits speculation on issues of patronage and display, but also because it can be shown to be decorated with scenes carefully selected from a Coromandel screen depicting a panoramic view of the West Lake in Hangzhou that must have correlated with several extant intact screens made after the same pictorial formula. Comparison of scenes in the excerpts chosen for display on the *commode* with the same areas on the corpus of extant screens following the same pictorial formula sheds light on the compositional and technical considerations of repurposing Coromandel screens for European furniture.

Grace Chuang, art historian, is an independent scholar and the administrator and co-moderator of *Global Interchange: a Virtual Forum*, a fortnightly international

seminar series focused on the empirical examination of works of art from the encounter of East and West in the early modern period. She specializes in seventeenth- and eighteenth-century European decorative arts and interiors as well as their repurposing in the Gilded Age. She holds a Ph.D. (2020) from the Institute of Fine Arts, New York University, a certificate in curatorial studies (2013) from The Metropolitan Museum of Art and Institute of Fine Arts, and an MA (2010) from the Bard Graduate Center. She has published essays on tapestries, furniture, and Gilded Age interior design. Her research has been supported by fellowships at the Deutsches Forum für Kunstgeschichte, Institut national d'histoire de l'art, and Center for Advanced Study in the Visual Arts, National Gallery of Art.

Reframing the West Lake in French Furniture and Interiors

Nicole Brugier, Ateliers Brugier, Paris

A famous place celebrated for its natural beauty, culture, and history, Xihu, or the West Lake, located in Hangzhou, has long inspired a plethora of literary and visual representations since the Southern Song dynasty. The Qing dynasty saw a surge of interests in depicting the West Lake, whose iconic sites were captured in a wide range of media and art forms. The expansive, polychrome Coromandel screen provides an ideal format for visualizing the panoramic view of the West Lake, which unfolds as a hybrid genre in between planimetric picture and poetic landscape painting. Through three cases, this paper examines how the imageries of the West Lake in Coromandel screens were fragmented and reframed in French furniture and interiors. The first case concerns the back side of a Kangxi-period screen in the Brugier atelier. Its composition of the West Lake recalls the representational paradigm established by the Southern Song court painter Li Song, while the stylized buildings and mountains resemble popular woodblock prints. The second example, a commode (chest of drawers) attributed to the Parisian cabinet maker Bernard II van Risenburgh, was commissioned by the Duke and Duchess of Maine for a “China cabinet” and is now in the Departmental Museum of Sceaux. It integrates panels cut from a Coromandel screen representing the West Lake. The collage of the bridges, pagodas, pathways, and boats enabled an intimate engagement with the West Lake in zoom-in details. The last case, in the living room of the famed fashion designer Gabrielle “Coco” Chanel, a Coromandel screen featuring the West Lake was split and installed like wall panels for her apartment. It revived the tradition of lacquer cabinets that originated in England and Holland, dating back to the seventeenth century, and it at once stood as a salient contrast and complemented Chanel’s ultra-modern aesthetics.

Nicole Brugier studied history and geography at Sorbonne University and has worked in various fields, including at the renowned publishing house, Bordas,

before taking over Ateliers Brugier in 1987. The workshop was founded by her father in 1920 and specializes in the restoration of Chinese and Japanese lacquers, European lacquers, Martin varnishes, and Art Deco lacquers. It provides restoration and consultation services to museums, private collectors, and dealers. Nicole Brugier is a passionate collector of various types of lacquer. She is a member of the Chamber of Experts of the C.N.E.S. in the specialty of lacquers and serves as an expert at the Biennale des Antiquaires for all lacquered furniture. Additionally, she is the author of *Les laques de Coromandel* (Lausanne, 2015), a milestone book on the history, technique, and decoration of the Coromandel screen.

The ‘Japanese Cabinet’ at the Hermitage in Bayreuth, Germany

Patricia Frick, LWL-Museum für Kunst und Kultur, Münster

The so-called Japanese Cabinet at the Hermitage in Bayreuth, established around 1740, was intended as a Gesamtkunstwerk evoking Far Eastern associations. The central decorative fittings are four large lacquer panels, probably parts of one or more Chinese screens, presented as gifts by Frederick the Great (reigned 1740–1786) to his sister Margravine Wilhelmine of Brandenburg-Bayreuth (1709–1758). The four panels have been repeatedly described and published as Coromandel or Coromandel-like lacquer panels, and they do indeed convey the impression of having been made in the sophisticated Coromandel technique with its characteristic chalk ground. However, instead of a carved and then filled-in décor, the decoration of the lacquer panels is raised; it is painted and partly applied in relief. The rest of the paneling of the Japanese Cabinet is a high-quality imitation that an inventory of 1758 lists as having been “of Her Royal Majesty’s own work”. And it is indeed quite conceivable that Countess Wilhelmine, who had a talent for handicrafts, was involved in their creation. The principal motif of the chinoiserie scenes is a highly imaginative tea ceremony in which the lady participant bears a striking resemblance to the Countess Wilhelmine. China is represented as a sweet land inhabited by creatures of fable and governed by superior, well-considered laws. This paper will examine the Western perception of the “exotic” Asia and its visual representation in the Japanese Cabinet at the Hermitage in Bayreuth based on the four Coromandel-like lacquer panels, their appropriation and imitation.

Dr. Patricia Frick has been curator since 2007 and, most recently also, interim director of the Museum für Lackkunst (Museum of Lacquer Art) in Münster, Germany. Before her employment in Münster, she was assistant curator at the East Asian department of the Linden-Museum in Stuttgart and worked for several years as a lecturer at the Institute for East and South Asian Studies of Würzburg University. Dr. Frick was trained in Chinese and Japanese Studies, English Literature, and Law, spending academic years at Hangzhou University (now, Zhejiang University) in mainland China, at the National Palace Museum,

Taipei, and at the University of Cambridge, United Kingdom. She regularly publishes work in the field of East Asian arts and crafts. The Museum für Lackkunst has been closed since 1 February 2024, and the lacquer art collection was taken over by the LWL-Museum für Kunst und Kultur in Münster, where Dr. Frick is now in charge of the collection.

The Ludic Afterlife of Coromandel Screens: Integrating the Swinging Woman into Eighteenth-Century French Interiors

Weixun Qu, Washington University in St. Louis

This paper considers the transmission and reappropriation of Coromandel screen panels within French decorative arts, focusing on a c.1745–49 corner cabinet (encoignure) veneered with lacquered panels depicting a woman on a swing. The cabinet is attributed to Parisian cabinetmaker (ébéniste) Bernard II van Risenburgh in the collection of the Metropolitan Museum of Art. The recurring swing theme in Coromandel screens is derived from the genres of refined beautiful ladies (*shinü hua* or *meiren hua*) and seasonal customs (*yueling tu*). This paper, rooted in material culture studies and iconographical analysis of the use of Coromandel lacquer in French furnishings, interprets the motif's connotations and cultural associations in both Chinese and French contexts. The integration of outdoor landscapes and garden scenes became popular in interior decoration in eighteenth-century France.

The emergence of the swing as a motif in paintings and ornaments inserted in architectural structures aligns with the pastoral scenes in eighteenth-century *fêtes galantes*—a lascivious aristocratic genre featuring figures engaging in games and socializing amidst garden or park settings, evoking a joyful, festive mood. The most famous instance in French Rococo art is Fragonard's *The Swing* (Wallace Collection, London), painted in 1767. Beyond the identification of the ébéniste's materials and sources, this paper demonstrates how the Coromandel screen's iconography elements—and in particular the swing motif—align with French visual conventions and contemporary modes, reinforcing French perceptions of Chinese culture. It emphasizes the role of this gender-specific activity depicted on a carved polychrome lacquer surface in stimulating visual imagination and inviting viewers into a ludic, playful space. The paper highlights the significance of Coromandel screens in facilitating visual communication of the idea of play, eliciting visual responses across cultures through familiar subjects and sensations.

Weixun Qu is a PhD student in the Department of Art History and Archaeology at Washington University in St. Louis, focusing on early modern material culture in a global context. She received her BA in Theory of Arts and Design from Tsinghua University, Beijing, an MA in Art History from George Washington University, Washington, DC, and a second MA in Decorative Arts, Design History, and Material Culture from Bard Graduate Center in New York.

“Madame Langweil’s Coromandel Screens”: The Paris Market for *Kuancai* Lacquer, 1890-1935

Elizabeth Emery, Montclair State University

Two seventeenth-century Coromandel screens acquired in 1959 from the estate of collector Florine Langweil (1861-1957) by the Musée Guimet in Paris and the Rijksmuseum in Amsterdam continue to inspire visitors by epitomizing the “splendid” techniques that so captivated European collectors at the turn of the twentieth century. This paper centers on Langweil, an early and prolific Paris-based collector and dealer of Coromandel screens, and her relationships with the clients and friends she regularly convinced to display or have their purchases photographed in conjunction with exhibitions she organized. A variety of archival materials including newspaper articles, exhibition reviews, museum and auction records, personal correspondence, and photographs will draw attention to some of the individual screens known to have circulated on the Paris market from 1890-1935, while providing information about display practices, prices, and values (aesthetic and historical) that European and North American collectors ascribed to these “incomparable” works. The paper will provide glimpses into the “afterlives” of Coromandel screens within European and North American homes, while sharing information that may be useful for provenance work.

Elizabeth Emery is Professor of French Studies at Montclair State University (New Jersey, USA). She is the author of books, articles, and essay anthologies related to the reception of medieval and East Asian art in nineteenth-century France and America, the links between early photography and journalism in the creation of French writer house museums, and the work of women collectors and art dealers. Her most recent work centers on the nineteenth-century Paris market for East Asian works, notably through the book *Reframing Japonisme: Women and the Asian Art Market in Nineteenth-Century France (1853-1914)* (Bloomsbury Visual Arts, 2020) and work as invited scholar for the Paris-based INHA’s Collectors, Connoisseurs, and Dealers of Asian Art in France, 1700-1939. She is a 2024 recipient of a National Endowment for the Humanities Award to complete a book-length study of Florine Langweil and her contributions to the early twentieth-century market for East Asian art.

Inspiring Art Deco in Britain: The Architect, the Theatre, and the Coromandel Screen

Helen Glaister, Victoria and Albert Museum, London

The Savoy Theatre in London is lauded as an icon of British Art Deco, admired for its luxurious interiors designed by architect Basil Ionides (1884-1950) in 1929 which encapsulated “modernism with a Chinese flavour.” The gilded auditorium calls to mind the gloss and sheen of Chinese lacquer and the stage is flanked by

recessed panels decorated with Chinese motifs; stylized temples, tiered pagodas, lotus and magnolia, geese, pheasants, and pine trees in raised profile. A coromandel screen at the Victoria and Albert Museum (V&A) can now be identified as the inspiration for these designs, demonstrating the impact of individual art objects on contemporary design practise. The juxtaposition of traditional Chinese pictorial elements with modern materials and electric lighting transforms the theatrical space, transporting the audience to the world of the imagination. This paper explores the relationship between traditional Chinese design, twentieth century chinoiserie and Art Deco through the V&A coromandel screen, from its first arrival at the museum to later exhibitions and publications which so impressed the designer. The fashionable appeal of Chinese lacquer in 1920s Britain can be observed in numerous projects, from large commercial spaces to private domestic commissions, which placed Chinese design and aesthetics at the heart of the Art Deco movement. Professional and lifestyle magazines played an important role in transmitting current trends to a wider public, promoting the activities of dealers and auction houses and the work of a growing body of professional “decorators.”

Helen Glaister is an art historian who specialises in Chinese ceramics and decorative arts – focusing on the intersection between Chinese and European art, design and aesthetics during the modern period. She was awarded her MA and PhD from SOAS (University of London). Her thesis, titled “Collecting and Display in Public and Private: A Biography of the Ionides Collection of European Style Chinese Export Porcelain, 1920-1970” formed the basis of her monograph, *Chinese Art Objects, Collecting, and Interior Design in Twentieth-Century Britain* (Routledge, 2022). Dr. Glaister has worked closely with the British collections of Chinese art throughout her career at the British Museum and Victoria and Albert Museum (V&A) in London, where she currently holds the position of Course Director of the Arts of Asia Programme. As researcher and lecturer, Helen has worked at the British Library, the Wallace Collection, Birkbeck College and SOAS. Curatorial projects include a recent collaboration with the National Museums Liverpool touring exhibition to China, titled “Splendour: Art in the Age of Victoria” (2023-24) and the display “Oppé and Chinese art” at the Paul Mellon Centre, London (2023).

Shifting Identities and Global Circulation of the Coromandel Screen in Early-Twentieth Century Buenos Aires

Mariana Zegianini, SOAS University of London

Designed by the architect René Sergent (1865-1927), the Palacio Errázuriz Alvear is a gem of the French neoclassical architectural style that was in vogue during the early twentieth century in Buenos Aires, Argentina. Sergent designed this palace as the residence for the Chilean diplomat Matías Errázuriz Ortúzar (1866-1953) and his wife, the Argentine socialite Josefina Alvear de Errázuriz (1859-

1935). The family however did not live there for long. Twenty years after the palace was completed, the property, its furnishings and the artworks decorating its rooms were sold to the Argentine state, who turned the building into the Museo Nacional de Arte Decorativo [National Museum of Decorative Art]. A twelve-panel Kangxi period kuancai screen depicting a palace scene is amongst the 6,000 objects that decorate the Errázuriz Alvear palace. The presence of this screen in this historic building raises questions about the transcultural practices prevalent in Buenos Aires at the turn of the twentieth century, such as why this screen was purchased as a decoration and by whom, and whether the screen's 'exotic' origin may have contributed to the creation of a unique 'porteño' [native to Buenos Aires] identity. Travelling from China to France and then from France to Argentina, the screen was twice removed from its original context, speaking not only about the construction of cultural identity through the global circulation of objects, but also about the reinscription of meaning on material culture by time and space.

Dr. Mariana Zegianini is an Argentine-British art historian specialising in the art and material culture of early modern China. She is currently a Lecturer at SOAS University of London where she teaches in the MA and BA Art History programmes. Mariana received her PhD in 2023 from SOAS where she conducted research on the relationship between the notion of zhen [authenticity] and late Ming portraiture. She is currently working on several projects which deal with the relationship between portraiture, material culture and gender. A book chapter about material culture and masculinity will be published in 2025 in the edited volume *Portraiture and the Construction of Identity* (University of Bonn). Future projects include research on gender and mirrors in early modern China; the lives and afterlives of the Wanli imperial family and their portraits; and the conference 'Making the Subject of Portraiture in a Trans-Asian Context ca. 1000-Present Day' which she is organising alongside her colleague Conan Cheong at SOAS in early December this year.

The Framework of Modernism: Lacquer Screen and Fashion Imagination in the 1920s

Mei Mei Rado, Bard Graduate Center, New York

Fashion in the 1920s, led by French couture, had a paradoxical relationship to the modernist movement. On the one hand, their exuberant decorations and glittering textiles seemed to be the antithesis of modernist pursuits typically understood as functionality, rationality, and unadorned surface; on the other hand, their untailored shape, abstraction of body, and flat surface, in radical departure from earlier corseted looks, formed an important component of modernist ideals. Lacquer screens, especially Coromandel screens and European ones inspired by this prototype, lent themselves as versatile expressions in the 1920s fashion culture and encapsulated this paradox. Not only did Coromandel

screens appear frequently in fashion illustrations by influential artists such as George Barbier as graphic backdrops, but also their planar structure, meticulous details, and compositions lacking clear spatial clarity offered fashion writers a conceptual framework to perceive the universe of contemporary fashion. Moreover, couture silks by Lyonnais firms such as Bianchini were inspired by the motifs and color schemes of Coromandel screens, and “robe de Coromandel” advertised in fashion journals evoked the opulence and shine of lacquer screens, contributing to a unified aesthetic between furniture, interior, and dress. Designer Gabrielle “Coco” Chanel constantly shifted between her ultra-modern creations featuring simplified and sporty looks and the meanderings of ornate Coromandel screens that structured her dwellings and fantasies, bridging the two seemingly extremes in her artistic vision. Centering on France and drawing on first-hand research of a wide range of materials, including period journals, textile samples, and haute couture examples, this paper examines how the medium, visual language, and materiality of Coromandel screen captured the fashion imagination of the 1920s. Through this case study, this paper also discusses the complex relationship between modernist designs, fashion, and chinoiserie revival.

Dr. Mei Mei Rado received her MA from the University of Chicago and PhD from Bard Graduate Center, New York, where she is currently Assistant Professor of Textiles, Dress, and Decorative Arts. Her research focuses on Sino-French exchanges from the eighteenth to the early twentieth centuries. From 2020 to 2022 she was Associate Curator of Costume and Textiles at Los Angeles County Museum of Art, and previously Jane and Morgan Whitney Fellow in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art. In 2015, Dr. Rado was awarded the J. S. Lee Memorial Fellowship to conduct research on Qing imperial collections of European silks and tapestries at the Palace Museum, Beijing. The project evolved into her forthcoming book *The Empire's New Cloth: Cross-Cultural Textiles at the Qing Court* (Yale University Press, March 2025). Recently she contributed research and a catalogue essay to the special exhibition *China's Hidden Century, 1796-1912* at the British Museum (2023). Her new book project focuses on rococo at the Qing court.

Chairs and Discussants (alphabetically)

Marco Caboara is Senior Lecturer in the History of Cartography and the History of Science at the Hong Kong University of Science and Technology (HKUST). He studied History, Linguistics and Chinese at Scuola Normale Superiore in Pisa, Peking University, and City University of Hong Kong and received his PhD from the University of Washington, Seattle, with a study of the linguistic features of Classical Chinese Bamboo Manuscripts from Guodian. His main areas of interest are related to the history of cartography, history of the book, East-West interactions and Classical Chinese linguistics. His monograph

Regnum Chinae, the first comprehensive study of European printed maps of China from 1580 to 1735, was published by Brill in 2022. He has also published on Jesuit maps of East Asia in manuscript and in print. His most recent study includes “A Manuscript Map of East Asia Assembled by Jesuits in Nagasaki and Macau” in the edited volume *Remapping the World from East Asia* (University of Hawai’i Press 2024).

Phil, Kwun-nam Chan is Associate Curator (Painting and Calligraphy) at the Art Museum, The Chinese University of Hong Kong (CUHK). His research interest focuses on paintings and calligraphy from the Ming and Qing dynasties to modern times. He has edited eight academic catalogues. The most recent ones are *Seon1: Cultural Symbols of Chinese Landscape Painting*, and *Sincere Brush: Works of Ting Yin-yung Courtesy of His Students and Friends in the Department of Fine Arts, CUHK*. He is also one of the authors of “Chinese Painting and Calligraphy, an online catalogue of the Seattle Art Museum,” “The Bei Shan Tang Legacy: Chinese Calligraphy, Rubbings of Stone Engraving and Model Calligraphy, and Painting,” and *Minghua Quanjì: Volume of Dong Qichang*, etc. In 2018-2019, he was awarded the J. S. Lee Memorial Fellowship for work at the Princeton University Art Museum.

Dr. Libby Lai-Pik Chan is Director of the Indra and Harry Banga Gallery at the City University of Hong Kong. She is responsible for strategic planning, administrative leadership, and steering the curatorial direction and pedagogical practices of the Gallery’s exhibitions and programmes. Prior to her current position, she was Chief Curator and Assistant Director (Curatorial and Collections) of the Hong Kong Maritime Museum, overseeing the museum’s curatorial practice, collection management, research, and related art administrations. She also provided guidance to the CSSC Museum Resource Centre on the development of its library and archive. She served at the Asian Civilisations Museum and the National Heritage Board of Singapore, as Senior Curator (China), overseeing the Chinese collection and leading the China gallery revamp project. Previously, she served as a curatorial consultant at the San Antonio Museum of Art in Texas as well as a research associate and curator at the Art Museum, Institute of Chinese Studies, and lecturing at the Department of Fine Arts, The Chinese University of Hong Kong (CUHK).

Nicole Chiang is Curator at the Hong Kong Palace Museum. She began her career at the National Palace Museum in Taipei and subsequently served at the Fitzwilliam Museum, and the Museum of East Asian Art in Bath. With a Ph.D. from SOAS, her research interests include Qing art and material culture as well as collecting history and theories. She is the author of *Emperor Qianlong’s Hidden Treasures: Reconsidering the Collection of the Qing Imperial Household* (2019). Her edited anthology *A Movable Feast: The Culture of Food and Drink in China* will be published by HKPM and the Palace Museum in 2025, accompanying an exhibition of the same title.

May Bo Ching is Professor of History, Head of the Department of Chinese and History, and Associate Dean of the College of Liberal Arts and Social Sciences (Undergraduate Education and Quality Assurance) at City University of Hong Kong. She has published extensively on a variety of subjects relating to the social and cultural history of modern China. She is the author of the books *Regional Culture and National Identity: The Shaping of “Guangdong Culture” since the Late Qing*, *Encountering Whang Tong: Little People and the Big World along the Pearl River Estuary in the Eighteenth and Nineteenth Centuries*, as well as numerous journal articles and book chapters in Chinese, English, and Japanese. In recent years, she has been examining how the regional culture of South China took shape in a trans-regional context in terms of sound, color, and tastes from the sixteenth to the twentieth centuries.

Astrid Harth is Assistant Professor in Art History and Heritage Science at the City University of Hong Kong. She received a PhD in Art Science from Ghent University (Belgium) and was a fellow of the Metropolitan Museum of Art (New York). Her research focuses on the field of Technical Art history, which is aimed at connecting the scientific study of the materiality of artworks to art-historical research. She published in top-ranked peer-reviewed scientific journals, such as *Heritage Science*, and in award-winning exhibition catalogues, including *Van Eyck: An Optical Revolution*. The results of her current project, “Ways of Making: Portraits of Imperial Banner Officers,” will be included in the forthcoming exhibition catalogue *Might and Magnificence: Ceremonial Arms and Armour across Cultures* of the Indra and Harry Banga Art Gallery (City University of Hong Kong) in November 2025. She is currently working on a special issue on Technical Art History for the nature partner journal *Heritage Science* to promote a global approach to the traditional discipline.

Dr. Jianfei He is the Director of Chinese Art and Culture of Bei Shan Tang Foundation. She received her PhD from the Department of History at Sun Yat-sen University specialising in historical anthropology. She was awarded the J.S. Lee Memorial Fellowship and James Menzies Chinese Research Fund; and was guest curator at the Royal Ontario Museum in Toronto, Canada. Dr. He Jianfei continues to contribute to the incubation of young talent in the field of Chinese art and culture through co-directing the flagship J. S. Lee Memorial Fellowship Programme, Forum for Curators of Chinese Art and other sponsorship programmes.

Sandy Ng is Assistant Professor of Culture and Theory in the School of Design of the Hong Kong Polytechnic University. She received her PhD from the School of Oriental and African Studies (University of London). Her published works include articles that examine hybrid modernism and the formation of female identity in painting as well as cultural metaphor and female mental health in design. She was Visiting Research Fellow at the Bard Graduate Centre in New

York and is presently College Art Association's *caa.reviews* Field Editor for Design History. Her commissioned edited volume titled *The Dynamics of Modern Asian Design-Material Culture and Social Agency* is currently under review at Bloomsbury Publishing (UK). Her book, entitled *Portrayals of Women in Early Twentieth-Century China: Redefining Female Identity through Modern Design and Lifestyle*, is published by Amsterdam University Press. She is currently working on a new project that explores craftsmanship, gender, identity, and materiality.

Anton Schweizer (PhD Heidelberg, Germany) is Professor of Art and Architectural History at Kyushu University. He specializes in issues of materiality, architectural decoration, site planning, and the depiction of architecture in painting. A second focus is on transcultural picture migration and the manifestation of identity through works of art. He is the author of *Ōsaki Hachiman: Architecture, Materiality, and Samurai Power in Seventeenth-Century Japan* (2016). His current project is titled *Beyond the Southern Barbarians: Repositioning Japanese Visual Cultures in the First Global Age*.

Greg M. Thomas earned a Ph.D. in art history from Harvard University and has taught at The University of Hong Kong since 1999. His current research focuses primarily on artistic interactions between Europe and China in the eighteenth and nineteenth centuries. He has published numerous articles in this field and is writing a book examining Sino-European interactions within the Qing court, with a special focus on the imperial palace of Yuanming Yuan. Previous research focused on nineteenth-century French painting, especially in relation to ecology. His two previous books are *Art and Ecology in Nineteenth-Century France: The Landscapes of Théodore Rousseau* (Princeton UP, 2000) and *Impressionist Children: Childhood, Family, and Modern Identity in French Art* (Yale UP, 2010).

Wan Chui Ki Maggie is Associate Professor in the Department of Fine Arts at The Chinese University of Hong Kong (CUHK). Her research primarily focuses on the visual and material culture of Ming and Qing China, with a particular interest in the relationship between religion, politics and the development of art and crafts within and beyond China. She is the editor of a three-volume research exhibition catalogue entitled *Transcending Transience: Art and Culture of Late-Ming Jiangnan* (2021) and has authored articles such as “Power and Symbol: Porcelain with the Five-clawed Dragon Design for Ming Princes of the Mid-fifteenth Century” (2023) and “Parental Influence and Daoism: The Belief System and Material Legacy of the Jiaping Emperor” (2023).

Dr. Guanyu Wang is Associate Curator (Antiquities) of the Art Museum, The Chinese University of Hong Kong, and a member of the Chinese Society for Ancient Ceramics. Her research focuses on the production, trade and consumption of Chinese porcelain during the Ming and Qing dynasties, and the interactions of material civilization between East and West during early globalization. Dr. Wang was involved in the archaeological work of two “Top 10

Archaeological Discoveries in China” (2006 and 2009). She curated the exhibition “Refilling the Interregnum: Newly Discovered Imperial Porcelains from the Zhengtong, Jingtai and Tianshun Reigns (1436-1464) of the Ming Dynasty” (2018), “Enchanting Expeditions: Chinese Trade Porcelains across the Globe” (2021) and “Amazing Clay: Masterpieces from the Ceramic Collection of CUHK Art Museum” (2024), and is the editor/author of the bilingual catalogues. From 2018 to 2022, Dr. Wang was co-investigator of the GRF project “Ming Princes and Porcelain: The Porcelain Production and Consumption of Princely Households in the Ming Dynasty (1368-1644)”.

Daisy Yiyou Wang, PhD., is Deputy Director, Hong Kong Palace Museum. She leads the Hong Kong Palace Museum’s curation, research, exhibition planning and management, collection, conservation, publication, design, and learning programmes. Under the leadership of Dr. Louis Ng and Dr. Wang, the Museum team has collaborated with the Palace Museum to ensure the timely and successful delivery of nine high-quality opening exhibitions as well as the safety of over 1,000 priceless treasures from the Palace Museum, the Louvre Museum, and Hong Kong collections. Dr. Wang has served as Chinese Art Specialist at the Smithsonian’s National Museum of Asian Art and Curator of Chinese and East Asian Art at the Peabody Essex Museum. A specialist of the history of art collecting, Ming lacquer, and Qing imperial portraiture and textiles, Dr. Wang has published internationally and received numerous awards, including a Getty Museum Leadership Fellowship, a National Endowment for the Humanities grant, and a Smithsonian Scholarly Studies Award. Dr. Wang co-curated the ground-breaking exhibition *Empresses of China’s Forbidden City*, which was named the “Most Influential International Exhibition from Chinese Museums” in 2019 and the “Best Thematic/Historical Show” in 2018 by the *Boston Globe*. She co-edited this exhibition’s catalogue, which received the Smithsonian Secretary’s Research Prize. A leader in international museum professional exchange, she has served as the founding Chair of the American Alliance of Museum’s China Program.

Dr. Raymond ML Tang is the new Deputy Director of The Art Museum of The Chinese University of Hong Kong. With over 30 years of dedication to public museums, including the Hong Kong Museum of Art and the Hong Kong Heritage Museum, Dr. Tang has an extensive background in curatorial work. He has collaborated with more than 50 local, mainland, and international museums, curating approximately 40 thematic exhibitions. Some notable exhibitions curated by him include “Buddhist Pilgrimage: Treasures from the Donation of The Tsui Art Foundation” (2024), “A Path to Glory – Jin Yong’s Centennial Memorial, Sculpted by Ren Zhe” (2024), “Women and Femininity in Ancient China — Treasures from the Nanjing Museum” (2022), and “Hong Kong Experience • Hong Kong Experiment” (2019). His curatorial projects also include “In Search of Zen: The Art of Lui Shou-kwan” (2018), “Maritime Porcelain Road: Relics from Guangdong, Hong Kong and Macao Museums Touring Exhibition in

Mainland” (2016), “Gems of Yixing Tea Ware from the Nanjing Museums” (2014), and “Ming and Qing Chinese Arts from the C. P. Lin Collection” (2014). Dr. Tang’s expertise lies in Chinese paintings and calligraphy from the Ming and Qing dynasties, 20th-century Chinese paintings, and Guangdong and Hong Kong art history. Additionally, he serves as an Executive Committee member of the Hong Kong Curators Association.

Zhenpeng Zhan is Associate Professor in Chinese arts and material culture at Sun Yat-sen University, Zhuhai Campus. He received PhD in art history from The Chinese University of Hong Kong and served as Research Associate at the Hong Kong Maritime Museum in 2018-19. He is co-author of bilingual exhibition catalogues of *Jewels of Transcendence: Himalayan and Mongolian Treasures* (CUHK Art Museum, 2018) and *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900* (HKMM, 2018-2019). His research and teaching, with a focus on visual and material cultures (particularly Chinese lacquer) in late imperial China, explore the social lives of objects as well as transregional and intercultural exchanges in pre-modern China and beyond. He has published over 20 articles on a wide range of topics in journals such as *Late Imperial China*, *Religion and the Arts*, *Arts of Asia*, and *Taida Journal of Art History*. In 2022, he published a translated Chinese book of Dorothy Ko’s English monograph *The Social Life of Inkstones: Artisans and Scholars in Early Qing China*, with the Commercial Press (Beijing).

Inquiries

Department of Chinese and History, City University of Hong Kong

Tel: 852-34422054

Email: lianming.wang@cityu.edu.hk

Image Credit

Coromandel Lacquer Screen (detail), Kangxi period (1661-1722), carved lacquer, six-fold, each panel H 258, W 52, T 3.5 cm.

Collection of Art Museum, The Chinese University of Hong Kong, Gift of Friends of the Art Museum, Accession number 2001.0660