

Intermediality in Qing Imperial Art and Culture (online, 13–15 May 21)

online, May 13–15, 2021

Kexin Ma, London

Imitation or Appropriation? Intermediality in Qing Imperial Art and Culture

In the history of Chinese art, Qing imperial art stands out as a unique type that speaks to the spirit of innovative creativity and systematic order. Facilitated by the development of new technologies as well as new visual and material trends within and outside of China, imitations of various media, ranging from ancient bronzes to organic precious stones, frequently took place in art-making practices at the Qing court. At the same time, appropriations of designs and styles from earlier art forms originating in China and those introduced from other parts of the world were also favoured by Qing imperial patrons.

Despite the fact that Qing imperial art was born from active cultural exchanges across the boundaries of medium, time, and space, modern scholarship in Western and Chinese languages tends to highlight the political undertone behind imperial art practices and undermine the identity of Qing imperial art as a type of cultural product actively engaged in intermedial dialogues with other material objects.

This conference, therefore, brings scholars from different parts of the world together to share their research on the interplay between various material forms, pictorial images, and relevant discursive repertoires of values and beliefs in art practices at the Qing court. Through this event, we hope to break down barriers between different forms of art and unveil a series of historical moments, when intermedial dialogues in the production of Qing imperial artworks led to the creation of innovative art forms, the vigorous practice of cross-media imitation/appropriation, as well as the generation, alteration and loss of meanings.

The conference will take place via Zoom from 13-15 May 2021, beginning with a Keynote Lecture delivered by Dr. Lai Yu-Chih from the Institute of Modern History, Academia Sinica. The event is free and open to the public, but REGISTRATION IS NECESSARY. Updates about the conference and the Zoom meeting link will be sent out to those who have registered for the event in the coming weeks. In the meantime, please feel free to share the registration link to your friends and colleagues and invite them to join us at the conference.

To register for the event, please refer to the following website:
<https://www.eventbrite.co.uk/e/imitation-or-appropriation-intermediality-in-qing-imperial-art-and-culture-tickets-150024442145>

If you have any questions or concerns, please contact us at intermediality2021@gmail.com.

Conference Programme (scheduled in British Summer Time)

13 MAY 2021

13:00-14:00 Keynote Lecture

Speaker: Dr. Yu-Chih Lai, Institute of Modern History, Academia Sinica

Title: Making "Likeness" as a New Paradigm: A Representational Turn in Visual Culture at the Qianlong Court

14:00-14:30 Q&A Session

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14 MAY 2021

12:00-12:30 Welcome and Opening Remarks

Dr. Stacey Pierson, SOAS, University of London

Chih-En Chen and Kexin Ma, SOAS, University of London

12:30-14:25 SESSION I: RE-MEDIATION AND RE-PRESENTATION

Chair: Stacey Pierson

12:30-12:40 Introduction by Session Chair

12:40-13:05

'(This is) Not a duplicate', the Creation and Standardisation of Representing Materials in the Qianlong's Court Painting— A Case Study of the Depictions of the Emperor's Costumes in the Huangchao Liqi Tushi

Haoyang Zhao, University of Glasgow

13:05-13:30

The Qianlong Emperor's Pictorial Stelae

Gillian Zhang, Ohio State University

13:30-13:55

Across Time and Media: The Application and Transformation of Ancient Painting Pattern in Kesi (缂丝) at the Qing Court

Yanzhe Zhao, Beijing Fine Art Academy

13:55-14:25 Q&A Session with All Speakers

14:25-16:20 SESSION II: INTERPLAY WITH THE FOREIGN

Chair: Chih-En Chen

14:25-14:35 Introduction by Session Chair

14:35-15:00

Opening the Black Box: A Case Study of Qing Enamels Referencing Japanese Lacquer

Julie Bellemare, Bard Graduate Center

15:00-15:25

Pink: The Semiotic power of Colour at the Qing Court

Helen Glaister, SOAS, University of London

15:25-15:50

Reception and Appropriation of Rococo Chinoiserie Style in the Qing Court: A Case Study of the Flying Serpent Hairpin

Yen-Tzu Pai, National Taiwan University

15:50-16:20 Q&A Session with All Speakers

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15 MAY 2021

12:00-13:55 SESSION III: TEXT, IMAGE, AND SOUND

Chair: Kexin Ma

12:00-12:10 Introduction by Session Chair

12:10-12:35

The Tomb of the Qianlong Emperor: Intermediality in Two Registers

Nixi Cura, SOAS, University of London

12:35-13:00

Constructing the Image of a Sage ruler through Sound Events—Analysis of the Album of Magnificent Record of Longevity for Emperor Kangxi's Sixtieth Birthday (Wanshou Shengdian Chuji)

Yung-Fang Hsu, The Courtauld Institute of Art

13:00-13:25

Qianlong Emperor and His "Su Shi" Inkstones

Yan Weitian, University of Kansas

13:25-13:55 Q&A Session with All Speakers

13:55-15:15 SESSION IV: OBJECT, ARCHITECTURE, RECONSTRUCTED SPACE

Chair: Julie Bellemare

13:55-14:05 Introduction by Session Chair

14:05-14:30

Qianlong's Garden of the Clear Ripples: The Architectonic Appropriation of the Song-dynasty Pictures of Tilling and Weaving

Roslyn Lee Hammers, University of Hong Kong

14:30-14:55 Positioning the Self: Emperor Qianlong's Glass Mirror Table Screens

Yan Jin, University of Chicago

14:55-15:15 Q&A Session with All Speakers

15:15-16:35 Session V: IMITATION, TRANSLATION, AND INVENTION IN MUSIC

Chair: Rachel Harris, SOAS, University of London

15:15-15:25 Introduction by Session Chair

15:25-15:50

Uzagaku: Ryukyuan Musical Tradition, or "Mere" Imitation and Appropriation?

Travis Seifman, University of Tokyo

15:50-16:15

European Catholic Music in Qing Period: Its Transformation and Appropriation through The Years

Maria Isabel Forcada, University of Seville

16:15-16:35 Q&A Session with All Speakers

Reference:

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(accessed May 6, 2025), <<https://arthist.net/archive/33865>>.