

Tilting the World: Modern Asian Art (Sydney, 29–30 Nov 13)

Sydney, Australia, Nov 29–30, 2013

Amelia Kelly

The Power Institute in partnership with the Art Gallery of New South Wales, is proud to present "Tilting the World: Histories of Modern and Contemporary Asian Art". "Tilting the World" is an ambitious two-day symposium, which will bring to Sydney international experts and emerging scholars to discuss the past, present and future of Asian art. Collectively, this symposium asks: what is at stake in the study of modern and contemporary Asian art cultures today, particularly as we head into what is being styled "the Asian Century"?

This significant event has been organised to honour the career of Professor John Clark, who retires this year from the Department of Art History and Film Studies at the University of Sydney.

Reflecting an understanding of the cultural richness and complexity of Asian modernities, the symposium features an array of speakers that represent a cross-disciplinary approach to Asian art, encompassing art history, sociology, anthropology, media and visual cultural studies.

Keynote speakers Professor Werner Kraus, Passau University Germany, and Professor Mizusawa Tsutomu, Museum of Modern Art Hayama, Japan, who have worked with Professor Clark have also been invited to represent the breadth of his research legacy.

PROGRAM

DAY ONE: FRIDAY, 29 NOVEMBER

Venue: University of Sydney, New Law School Auditorium 101

8:45–9:15 REGISTRATION

9:15–9:30 WELCOME – Prof. Mark Ledbury, Director of the Power Institute

9:30–10:50 Session 1 – Negotiations

Sarena Abdullah | Universiti Sains Malaysia

Contesting the narrative: modern Malaysian art in the early 20th century

Clare Veal | University of Sydney
Relativisation in Asian Photographies: the Siamese case

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

10:50–11:15 MORNING TEA

11:15–12:55 Session 2 – Formations
Nozomi Naoi | Harvard University
Beyond the 'bijin': Takehisa Yumeji at the intersection of the popular and avant-garde

Cai Heng | National Art Gallery, Singapore
Modern and contemporary transformations of Chinese ink painting

Michelle Wong | Asia Art Archive, Hong Kong
Riding the new waves: 'Meishu Sichao' (1984-1987) as platform of self-definition and self-instruction

Natalie Seiz | Art Gallery of NSW
Artistic types across generations: descriptors of difference amongst contemporary women artists in Taiwan

12:55–14:15 LUNCH

14:15–16:05 Session 3 – Visions
Simon Soon | University of Sydney
Along other historical sightlines: landscapes as condition of being

Kedar Vishvanathan | University of Sydney
Indian nationalism: the Bengal School and Chittoprasad Bhattacharya

William Ray Langenbach | Universiti Tunku Abdul Rahman, Malaysia;
Finnish Academy of Fine Arts
Standing still is advancing forward: nationalist teleology and self-reliance in Singaporean and North Korean art and performance

Sophie McIntyre | Australian National University
The rise of China and cross-Strait relations in art from Taiwan

16:05–16:30 AFTERNOON TEA

16:30–17:15 KEYNOTE SPEAKER
Mizusawa Tsutomu | Museum of Modern Art Hayama, Kamakura, Japan
Depicting the City: Fragmented Memory, Reality and Future - the example of modern Japanese art

17:30 RECEPTION

DAY 2: SATURDAY, 30 NOVEMBER

Venue morning: Old Law School Assembly Hall, Sydney CBD

Venue afternoon: Art Gallery of New South Wales main lecture theatre

9:15–11:00 Session 4 – Challenging Traditions

Rhiannon Paget | University of Sydney

Being old fashioned in modern Japan: the making of a platform and an audience for literati painting ('nanga') in the early 20th century

Dr. Hsieh Shih-ying | National Museum of History, Taipei

The negotiation with modernity: Taiwanese temple painter Pan Chunyuan of the Japanese period

Phoebe Scott | National Art Gallery, Singapore

Representing worlds in transition: on two early examples of modern Vietnamese art

Changkyu Lee | State University of New York

Sacred possession and eternal consumption: the spiritual reconciliation of Islamic painting in Southeast Asia

11:00–11:15 MORNING TEA

11:15–12:15 Special Session – Asia-Australia artistic engagement in practice

John Young, visual artist, Melbourne

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

12:15–13:30 LUNCH

13.30 Move to Art Gallery of New South Wales, main lecture theatre

13:30–13:40

13:40–15:30 Session 5 – Contemporaries

Reiko Tomii | Independent scholar, New York

When Martians came to Tokyo: an origin of Gutai

Anne Kirker | Queensland College of Art and Griffith University

Counterpointing the 'hanga' (prints) of Noda Tetsuya and Shimada Yoshiko

Juliane Noth | Freie Universität Berlin

Schizophrenic convergence: art, science and biography in Shi Lu's works of 1969/70

Eva Bentcheva | School of Oriental and African Studies, University of

London

Escaping the na(rra)tive in 1960s' Britain: David Medalla's fusion of Asian iconography and performance art

15:30–15:45 Afternoon Tea

15:45–16:30 KEYNOTE SPEAKER

Werner Kraus | Professor, Passau University; director, Centre for Southeast Asian Art, Germany

Aesthetic colonisation: how Western images entered Javanese minds - tracing the evidence

16:30 SUMMA

Prof. John Clark remarks

17:30 RECEPTION

REGISTRATION AND FURTHER INFORMATION

Tilting the World is a FREE event. Abstracts, further information and links to online registration for both days can be found on the official symposiums page on the Power Institute website here: <http://sydney.edu.au/arts/power/about/symposiums.shtml>

Reference:

CONF: Tilting the World: Modern Asian Art (Sydney, 29-30 Nov 13). In: Arthist.net, Oct 11, 2013 (accessed Jul 16, 2025), <<https://arthist.net/archive/6133>>.