

Autumn Conference Report

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Of the fourteen papers presented at the international conference “East & West: Cross-Cultural Encounters” held 11-12 September at the University of St. Andrews, Scotland, more than half focused on modern Asian art. These papers covered a wide range of subjects all produced within a cross-cultural framework, including eighteenth-century Sino-European painting in Beijing, nineteenth-century photography in Shanghai and Yokohama, the role of Japanese ceramics in early twentieth-century England, contemporary Chinese calligraphy, contemporary Japanese painting and photography, and present-day Otaku culture in Taiwan. For details, download the conference program [here](#).

At the New England Conference of the Association of Asian Studies held 3 October at Brown University, the panel “East Asian Art in the 1980s” chaired by Winnie Wong of Massachusetts Institute of Technology included three papers on Chinese, Japanese and Korean art produced during that decade. Professor De-nin D. Lee of Bowdoin College spoke on early contemporary Chinese appropriations of Andrew Wyeth’s style, Hiroko Kikuchi of the Museum of Fine Arts, Boston discussed the visual culture and social conditions of 1980s Japan, and Iris Moon of Massachusetts Institute of Technology examined the Mingjung art movement that flourished in South Korea after the Gwangju Democratization Movement. Jane Debevoise, Chair of the Board of Directors at Asia Art Archive, served as the panel discussant.

Held at the Courtauld Institute of Art in London from 23-24 October, “Modernity’s Cultural Politics: China in Context” asked the question “what are the formations and functions of cultural production, in representing and intervening ethico-politically into the ongoing projects of modernity, particularly when modernities intersect with processes of globalization?” This two-day conference included four panels dedicated to Chinese media and the public sphere, film and documentary, contemporary art, and critical theory. Presented by an international group of invited professors and graduate students, these papers and discussions sought to examine the intersection of China’s newest art and visual culture with the politics, technology, and intellectual trends of globalization and modernity. The conference program and paper abstracts can be downloaded [here](#).

Concurrent with “Modernity’s Cultural Politics” was “Negotiating Difference: Chinese Contemporary Art in the Global Context,” 22-24 October 2009, Freie Universität Berlin. The papers presented at “Negotiating Differences” adopted a transcultural perspective to define Chinese contemporary art, and paid particular attention to the new academic discourse and methodology used to study these works. Organized by the East Asian Art History program at the Freie Universität, this conference brought together young scholars and senior panel respondents from around the world in the first formal academic event expressly designed as an interdisciplinary exchange for new scholarship on Chinese contemporary art. The conference program can be

downloaded [here](#).

LAURA WARNE

On Saturday, October 24, 2009, Princeton University's Tang Center for East Asian Art sponsored a symposium entitled, "China Seen By the Chinese: Documentary Photography, 1951-2003." Co-sponsored with the China Institute, this symposium was organized in conjunction with the China Institute's current exhibition "Humanism in China: A Contemporary Record of Photography." The symposium began and ended with remarks from Princeton University Professor Jerome Silbergeld, who had the key role of selecting the one hundred photographs from the Guangdong Museum of Art that would be included in the exhibition, and who is recognized as a leading scholar on modern and contemporary Chinese art. Other speakers included Sara Judge McCalpin, Director of the China Institute, James Elkins of the School of the Art Institute of Chicago, Eliza Ho of Ohio State University, Richard Kent of Franklin and Marshall College, David J. Clark of the University of Bolton, UK, and Bridget Alsdorf of Princeton University. The complete conference program can be found [here](#).