# Art of Gift in Cross-Cultural Exchanges

跨文化交流中的藝術禮品

14th January 2020  
School of History of Art, Edinburgh College of Art, University of Edinburgh

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30</td>
<td>Registration/COFFEE</td>
</tr>
<tr>
<td>9:45</td>
<td>Welcome Address and Introduction of Speakers</td>
</tr>
<tr>
<td></td>
<td><strong>Panel 1</strong></td>
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<tr>
<td>10:00-11:10</td>
<td><strong>Why Do We Love Gifts? (Chaired by Ning Ding)</strong></td>
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<tr>
<td></td>
<td>Neil Cox, Professor of Modern and Contemporary Art, ECA, University of Edinburgh</td>
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<tr>
<td></td>
<td>“Philosophy of the Promised Gift”</td>
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<td>Song Li, Professor of Chinese Art, School of Arts, Peking University</td>
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<td>“Expression of A Collective Ideal: Ten Keywords for Studying the Screen of Longevity in Qing Dynasty”</td>
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<tr>
<td>11:15-13:00</td>
<td><strong>Sovereignty, Power and Secular Gifts (Chaired by Neil Cox)</strong></td>
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<tr>
<td></td>
<td>Glaire Anderson, Senior Lecturer in Islamic Art, ECA, University of Edinburgh</td>
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<td></td>
<td>“Sovereignty: Intercultural Meanings &amp; Encounters Through Two Inscribed Islamic Bronzes from the 10th Century”</td>
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<tr>
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<td>Yupin Chung, Curator Burrell Collection/University of Glasgow</td>
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<tr>
<td></td>
<td>“The 1878 Japanese Government Gift”</td>
</tr>
<tr>
<td></td>
<td>Daoxin Li, Professor and Vice Dean of School of Arts, Peking University</td>
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<tr>
<td></td>
<td>“Tribute Film – A Kind of Gift Dedicated to the Nation”</td>
</tr>
<tr>
<td>13:00-14:00</td>
<td>Lunch Break</td>
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<tr>
<td></td>
<td><strong>Panel 3</strong></td>
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<tr>
<td>14:00-15:10</td>
<td><strong>Performativity of Majestic Gifts (Chaired by Juliette MacDonald)</strong></td>
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<td></td>
<td>Chen Liu, Assistant Professor and Vice Dean of School of Arts, Peking University</td>
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<tr>
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<td>“Beauty or Monarch?: Portrait of Queen Victoria as A Gift”</td>
</tr>
</tbody>
</table>
Yuthika Sharma, Lecturer in Indian and South Asian Art, ECA, University of Edinburgh
“On an Equal Footing: The Portrait Gift as Diplomatic Feat in Anglo-Mughal Delhi”

Panel 4
15:20-16:30
Artists and Their Socialising Media (Chaired by Song Li)

Xiao Lin 林霄, Jinmotang Calligraphy Foundation, Hong Kong
“Gift for Social Networking: A Case Study of Zhu Yunming (1460-1526) and Huang Lin”

Chia-Ling Yang, Senior Lecturer in Chinese Art, ECA, University of Edinburgh

Panel 5
16:30-17:40
Deciphering The Meaning Behind A Grafted Gift (Chaired by Qin Cao)

Ding Ning, Professor in Art History and Theory, Peking University
“A Difficult Gift: Attributed Ingres’ Drawing in the Collection of Shanghai Museum”

Juliette MacDonald, Senior Lecturer, Director of the ECA/SCF Partnership, School of Design, ECA, University of Edinburgh
“‘From Me To You’: The Handmade Gift And Its Role In Contemporary Consumer Society”

18:30
Dinner

Panel 1
10:00-11:10
Why Do We Love Gifts? (Chaired by Ning Ding)

Neil Cox
“Philosophy of the Promised Gift”

Gift theory was a significant field in modern European philosophy. Georges Bataille, Jacques Derrida and Martin Heidegger all considered the possibility and impossibility of the gift. In this talk I’ll consider this body of thinking in relation to gift giving by Picasso and some other artists, poets and musicians to fellow artists and to museums. Picasso’s story points to problems in museum giving, including promised gifts or conditional gifts.
Biography
Neil Cox is Professor of Modern and Contemporary Art, University of Edinburgh, and previously taught at The University of Essex. His PhD focussed on Picasso 1907-1910, and he has since written books, articles and exhibition catalogue essays on the artist. He curated the exhibition *A Picasso Bestiary* in 1995, and more recently included the artist in an exhibition on modern still life at The Calouste Gulbenkian Museum, Lisbon (2011-12). Key publications include *Cubism* (2000) and *The Picasso Book* (2009). He has also written on Georges Braque, Surrealism (particularly surrealist preoccupations with violence and desire) and, most recently, on Richard Serra.

Song Li
“Expression of A Collective Ideal: Ten Keywords for Studying the Screen of Longevity in Qing Dynasty”

The Linden-Museum Stuttgart in Germany collects a Qing Dynasty lacquered screen painting from China. It was made in 1707 by a group of 270 people who gave a birthday gift to a gentry man. The screen is consisted of twelve panels, one side of the panels has a long speech of greeting words, and the other is painted with "Eight Immortals Crossing the Sea". By analysing the structure of this screen this paper proposes ten keywords: Immortals Crossing the Sea, Queen Modern of the Westland, Moon, Gods of Prosperity, Career and Longevity, Immortal Land, Laozi Riding the Cow, Two Immortals, Embodiment of Three Religions (Daoism, Buddhism and Confucian), miscellaneous treasures, and four talents in music, chess, painting and calligraphy. The author believes that the screen does not reflect the specific taste of a certain individual (artist or sponsor), but rather conveys the material life and local believes in the Chinese society at that time: the feature of "no feature" will be the main focus of this paper.

Biography
Li Song is the professor in School of Art at the Peking University and a visiting professor at Heinz Götze, Institute of East Asian Art, Heidelberg University, Germany. He graduated from Hubei Art College (1984), Xi'an Academy of Fine Arts (1989) and received a PhD in history of art from Nanjing Academy of Fine Art in 1999. He taught at the Xi'an Academy of Fine Arts before moving to the Peking University In October 2003, and he was the director of the Fine Arts Department from 2006 to 2015. Li publishes extensively, his major monographs include: *Sacred Images* 《神圣图像》 (2016); *History of Daoist Art in China (Volume I)* 《中国道教美术史》（第一卷） (2012); *Art and Religious Civilization of Chang'an* 《长安艺术与宗教文明》 (2002); *Buddhist Art from Shaanxi* 《陕西佛教艺术》 (First Edition, 1999; Second Edition, 2008); and *Images of Queen Mother of the West in the Art of the Han Dynasty* 《论汉代艺术中的西王母图像》 (2000). His publications have been translated into German, Japanese and Korean.
Glaire Anderson

“Sovereignty: Intercultural Meanings & Encounters Through Two Inscribed Islamic Bronzes from the 10th Century”

This talk will focus on two tenth-century bronze objects, a basin and a bowl, inscribed with an epigraphic band that can be read as the repetition of the Arabic word for sovereignty, *al-mulk*. The large bronze basin was discovered in Inner Mongolia, while the small bronze bowl was unearthed in Córdoba, in southern Spain. These objects were probably made in the area that now comprises Iran and Central Asia, an artistic, intellectual, and commercial center of the Islamic lands in the ninth and tenth centuries. Bronzes like these, luxury commodities that would have appeared gold when new, are rarely found outside Iran and Central Asia. Yet those I discuss here were discovered far from their likely region of origin—indeed, at opposite ends of the Islamic territories of Eurasia. As I hope to show, these inscribed objects hint at a transhemispheric cultural-political history that has implications for reigning narratives of modernity, including for those that relate to medieval studies.

**Biography**

Glaire D. Anderson is Senior Lecturer in Islamic Art at the University of Edinburgh, having previously held a tenured position as Associate Professor of Islamic Art History at the University of North Carolina at Chapel Hill from 2006-2018. Anderson is author of the award-winning book *The Islamic Villa in Early Medieval Iberia: Aristocratic Estates and Court Culture in Umayyad Córdoba* (Ashgate, 2013), co-editor of the *Aghlabids and Their Neighbors* (Brill, 2018) and *Revisiting al-Andalus: Perspectives on the Material Culture of Islamic Iberia and Beyond* (Brill, 2007), and numerous articles on the early Islamic west. She received her PhD from the History, Theory & Criticism of Architecture/Aga Khan Program for Islamic Architecture at MIT. She has held fellowships from the American Council of Learned Societies, the College Art Association, the Samuel H. Kress Foundation, and the Society of Architectural Historians, and has served on the Historians of Islamic Art Association (HIAA) Executive Board.

Yupin Chung

“The 1878 Japanese Government Gift”

In November 1878, the Japanese government gave over 1,000 objects to the city of Glasgow, including fine examples of papers, textiles, ceramics, metalware, lacquerware, musical instruments and samples of leather, calf skin, timber and raw silk. This gift was part of an exchange that promoted cultural understanding and awareness between Glasgow and Japan. This talk will focus on the
significance of Glasgow’s Japanese paper collection – how the papers were made, and their importance to those who used them. For example, *Chiyogami* is a type of Japanese paper decorated with brightly-coloured, woodblock-printed patterns, first created in the late 18th century. These later found their way to Europe where they became extremely popular and influenced European artists and culture.

**Biography**

Dr Yupin Chung is Curator at the Burrell Collection in Glasgow and Honorary Senior Research Fellow at the University of Glasgow. She is an advisor to a number of museums and galleries in China. Dr Chung has worked as a researcher and a curator at the National Museums Liverpool where she completed a three-year Leverhulme Trust funded project to catalogue the famous collection of Chinese ceramics at the Lady Lever Art Gallery. She has lectured and seen her work on collectors and dealers of East Asian art, published widely in periodicals, catalogues, books and other arts publications. Her research interests include the history of East Asian ceramics, papermaking in China and Japan and the visual and material culture of tea. Currently, she is curating an exhibition entitled *The Burrell at Kelvingrove: Collecting Chinese Treasures*. She is principally involved in the redevelopment of the Burrell Collection ahead of its public reopening in spring 2021.

**Daoxin Li**

*“Tribute Film – A Kind of Gift Dedicated to the Nation”*

In the history of world cinema, the Chinese tribute film as a kind of gift dedicated to the nation undoubtedly has special characteristics of ideology and symptoms of popular culture. Since the founding of the People’s Republic of China, the development of Chinese film has almost always connected with the tribute activities dedicated to the National Day. It is fair to say that the dedication to the National Day in the name of film constitutes an important rhythm of the development of Chinese film and to some extent influences the policy and plan, production and consumption patterns of Chinese film in every five or ten years. From the early years when the People’s Republic of China was founded, to the 10th anniversary, the 30th anniversary, the 35th anniversary, 50th anniversary, and the latest 70th anniversary, many of the classic and colourful Chinese films came on stage gorgeously in the boom around the National Day. Many films, such as the *White-haired Girl, Iron Soldiers, Lin Zexu, Song of Youth, The Shop of Lin Family, Five Golden Flowers, Little Flower, Life, The Birth of New China, The Kunlun Column, Roaring Across the Horizon* and *Me and My Country*, not only attracted attention of a wide audience with both refined and popular taste and diversified Chinese styles, but also successfully demonstrated the turns and twists, rebirth and renewal, glory and dreams of the People’s Republic of China.

**Biography**
Dr. Daoxin Li is the Vice Dean of School of Arts, Professor and the PhD Supervisor at the Peking University. He specializes in history of Chinese cinema, film theory and criticism, cultural industry of film and Television. He served as the designated professor at the University of Tokyo in Japan and the visiting scholar in more than 20 universities in South Korea, the United States, Russia, Italy, Brazil, Taiwan, Hong Kong and Macao. He is a member of the editorial committees of Film Art and Contemporary Cinema, member of the National Art Professional Master Degree Education Steering Committee, the National Social Science Foundation Art Project Appraisal Expert, and judge for the Best Works Award. He has published more than 100 papers on influential academic journals, such as Literature and Art Studies, Film Art, Contemporary Cinema, Journal of Beijing Film Academy, and etc. He also published more than 14 books, including Chinese Film History (1937-1945), Criticism on Film and Television, History of Criticism on Chinese Cinema (1897-2000), Historical Construction of Chinese Cinema, Cultural History of Chinese Cinema (1905-2004), Topics on History of Chinese Cinema, National Discourse and Historical Landscape on Chinese Cinema, History Aspect: Theory and Criticism of Chinese Film History, Lasting Cinema: A Collection of Li Daoxin's Selected Articles on Film, Film & Literature: Li Daoxin's Selected Works of Movie And Television Criticism, as well as the poetry collection Direction of the Earth. He was awarded the title of “Top Ten Teachers” of the Peking University and won the first and second prize of outstanding achievements in Beijing Philosophy and Social Sciences. He was selected as part of the New Century Excellent Talent Support Program by the Ministry of Education, China.

### Panel 3

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>14:00-15:10</td>
<td>Performativity of Majestic Gifts (Chaired by Juliette MacDonald)</td>
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**Chen Liu, School of Arts, Peking University**

“**Beauty or Monarch?: Portrait of Queen Victoria as A Gift**”

In the collection of the British Museum, there is a very interesting painting, a 19th century Chinese hanging scroll made of ink and color on silk depicting Queen Victoria, which has never been carefully studied before with some erras of the information about the painting on the museum’s website. According to the colophon in the painting, it was a gift from George Tradescant Lay (Chinese name LI Taiguo, ca.1800-1845) to a Chinese officer named Lanchun. Although certain information is lack, the painting seems to be made by an artist of southern China who has been trained to learn European painting techniques such as chiaruscuro. This paper aims to explore how portrait of the royal family can serve as a gift in the nineteen century cross-culturally, using this painting as a case study.

**Biography**

Dr Chen Liu is the Vice Dean of School of Arts, Peking University. She obtained her BA in Philosophy from the Peking University, and MA and PhD in art history from the Arizona State University. She is specialized in Chinese narrative painting and Qing court art. Her recent publications
include “Chinese Pictorial Pun and Its Origin,” (2018); “On the Complexity of Categorizing Chinese Narrative Painting” (2017); and “Chinese Pictorial Narrative Tradition and Its Contemporary Status,” (2017). She is currently running the research project Development and Change of Traditional Chinese Painting: Case Study of Emperor Qianlong’s Court Painting funded by the Social Science Foundation, Beijing.

Yuthika Sharma
“On an Equal Footing: The Portrait Gift as Diplomatic Feat in Anglo-Mughal Delhi”

This paper looks at the idea of the portrait-gift as a diplomatic feat in late Mughal Delhi when the British East India Company was in the process of establishing administrative control over Mughal affairs in north India. In the backdrop of underlying political tensions between the Mughal house and EIC administrators, the Governor General Lord Amherst’s official visit to Delhi in 1827 was aimed at revisiting the customary laws of the Mughals around gifting and deferential donations that were part of ceremonial practice at the court. In this paper, I investigate the role played by the painted miniature in creating a meaningful dialogue between the two sides and more importantly, its ability to bridge customary laws and colonial policy.

Biography
Dr Yuthika Sharma is Lecturer in Indian and South Asian Art at the University of Edinburgh. Her recent research has looked at the cross-cultural artistic interactions between India and Britain in the long 18th century. Her work has been supported by AHRC, Leverhulme Trust and the Paul Mellon Centre for British Art. She heads the Research Cluster on South Asian Visual Cultures and chaired the Edinburgh chapter of the American Council for South and South East Asian Art Symposium, which was attended by scholars from the USA, Europe and South Asia.

Panel 4
15:20-16:30
Artists and Their Socialising Media (Chaired by Song Li)

Xiao Lin
“Gift for Social Networking: A Case Study of Zhu Yunming (1460-1526) and Huang Lin”

Abstract: From the recent discovery of Zhu Yunming's Mengyou yinghua dongtian youji 夢遊鶯花洞天遊記 (Travel Notes of the Trip to Fairyland of Oriole and Flower in Dream), a calligraphic work in standard script for Huang Lin, the story of the social contact between Zhu and Huang was discovered. Huang Lin, born in a feudal bureaucratic family, was the most prolific collector before the Xiang Yuanbian 項元汴 (1525-1590) in the Ming Dynasty (1368-1644), and Zhu Yunming was enthusiastic and attentive to Huang Lin’s art collection. In the fifteenth year of Emperor Hongzhi (1502), both of
the works, *Mengyou yinghua dongtian youji* and *Yijiang fu* 一江赋 (Ode to Yijiang 一江 [Huang Lin’s art-name]), were made during Zhu’s stay at Huang’s home in Nanjing. Written in carefully composed calligraphy, Zhu described the luxurious life in Huang’s mansion. Such contents and forms are obviously related to the identity and status of the recipient. Written on the same day of *Yijiang fu*, Zhu also wrote *Xiemei fu* 偕美赋 (Ode of Happiness and Harmony) for Huang Lin’s younger brother Huang Zhang 黃璋. In the following year, Zhu again dedicated to Huang the *Yinghua dongtian fu* 鶯花洞天賦 (Ode to the Fairyland of Oriole and Flower), which was widely known but did not survive unfortunately. It is extremely unusual for Zhu Yunming to dedicate his works to a person in such a frequent manner. However, Zhu Yunming alienated from Huang Lin later on and even removed the traces of Huang Lin in his own works. There is no known reason for such a drastic change. This paper aims to investigate the friendship between Zhu Yunming and Huang Lin. Through the study of *Yijiang fu* and *Mengyou yinghua dongtian youji* at the Shanghai Museum, the social networking between the collector and artist will be further explored.

**Biography**

Xiao Lin, born in 1963, graduated from the Department of Mechanical Engineering of Zhejiang University in 1984. He collects ancient calligraphy works in a long term. In recent years, he established the Jinmotang Calligraphy Foundation in Hong Kong to support the research of calligraphic history of young scholars and the reinstatement of the publishing of *Calligraphy Research* (Shufa yanjiu) journal. Lin’s research focuses on the calligraphy history in the Ming Dynasty. His articles include “Re-authenticating Zhu Yunming with the Method of Graphology”, “New Evidence of Following Zhu Yunming by Chen Chun and Wang Chong”, “The Unsolved Mystery of Song Ke”, “Discovering Shao Gui – a Calligrapher in Chenghua Period”, “Examination of the Ming Dynasty Calligraphy from the Jinmotang Collection”, and “Authentication of *Mengxian caotang tujuan* 夢仙草堂圖卷 (Handscroll of Cottage of Immortal in Dream) by Tang Yin”.

**Chia-Ling Yang**


The exchange of painting and calligraphy as gifts was a rooted tradition among the scholarly artists in East Asian literary culture. This paper will consider how Chinese artists were obliged to write comments and adding illustrations for the farewell paintings as part of their social network. Taking modern Chinese painters who engaged with the Sino-Japanese artistic exchanges as examples, this paper will investigate the custom of gift making in relation to the socialising medias and the formation of modern intellectual culture.

**Biography**
Dr Chia-Ling Yang is Edinburgh College of Art Director of External Engagement and Senior Lecturer in Chinese Art at the University of Edinburgh. She serves as the Benchmark Committee Member of Quality Assurance Agency for Higher Education (QAA, UK) and the Editorial Board Member of Han’guk Misul Yŏn’guso and Venezia Arti Journals. Her books includes, Appropriating Antiquities for Modern Chinese Art (London/NY: Bloomsbury, 2020), REALITies Incubation: The VR Exhibition of Tzu-Ning Wu (Edinburgh, 2018), Lost Generation: Luo Zhenyu, Qing Loyalist and the Formation of Modern Chinese Culture (London: EAP, 2013), Classical Chinese Art at the Wou Lien-Pai Museum (Hong Kong: Orientations, 2011) and New Wine in Old Bottles-Art and Life of Ren Bonian in Nineteenth-century Shanghai (London, 2007; Taipei, 2011; Peking University Press, 2019). She is the guest editor of three issues for Art in Translation (2013 and two issues in 2019) and published articles on modern and contemporary Chinese art.

<table>
<thead>
<tr>
<th>Panel 5</th>
<th>Deciphering The Meaning Behind A Grafted Gift (Chaired by Qin Cao)</th>
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<tbody>
<tr>
<td>16:30-17:40</td>
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Ding Ning
“A Difficult Gift: Attributed Ingres’ Drawing in the Collection of Shanghai Museum”

In the 1950s, Shanghai Museum received a precious donation from a famous Chinese artist who purchased a drawing by Ingres in New York when he was a student in the US. The reason why he bought the piece was perhaps because the drawing was already well known in China. As early as the 1930s, A Chinese student of music encouraged by Xu Beihong to purchase the drawing and Xu later wrote about the drawing in a Chinese magazine and said that this was the first Ingres collected in China. However, no one knows why and how the same drawing turned up in New York later. This year, there will be a grand exhibition of French Academic painting at Shanghai Museum. It is wished that this drawing be included in the exhibition. However, it is very demanding now to verify the provenance of the drawing.

Biography
Professor Ning Ding teaches art history and theory at Peking University. He is on the curatorial committee for the Beijing International Art Biennale. His major research experiences include the post-doctoral research fellow at the University of Essex, UK, senior visiting scholar at Harvard University, Terra Foundation (Europe) visiting lecturer, Villa I Tatti scholar and Getty visiting scholar, USA, research fellow of Onassis Foundation, Greece, and so on. His books concern aesthetics of reception, philosophy of art history, psychology of visual art, western art history and Chinese aesthetics.

Juliette MacDonald
“‘From Me To You’: The Handmade Gift And Its Role In Contemporary Consumer Society”
Craft criticism often emphasises the intrinsic qualities of handmade objects, with perhaps the most significant focus being on the connection between the maker and the item they have produced. Much is made of this relationship between the object and its creator. Indeed, the term ‘handmade’ immediately lends an intrinsic human quality to an object whether it is an item of jewellery, bespoke gin or hand-crafted glasses. Canadian craft curator Gloria Hickey argues that this is exactly why the handcrafted object makes an appropriate gift: ‘It is “special” or rare because it is handmade and perhaps customised; sophisticated because the making of the object required skill; it is precious due to the materials or time invested in labour; it is expressive—in terms of subject-matter, function, traditional or historical reference; it is enduring. (Hickey 1997: 85). This paper will question the ways in which consumers construct personal narratives and/or identities through homemade and professionally crafted gifts and will examine the symbolically charged relationship between the maker and consumer.

**Biography**

Dr Juliette MacDonald FRSA, FSA (Scot) is International Dean at Shanghai International College of Fashion and Innovation and Director of the ECA/SCF Partnership at the University of Edinburgh. Her interests focus on the evolution of practices of craft and the ways in which craft connects creativity, place and identity. She also works collaboratively in the field of design and material culture. She writes on craft, heritage and design theory and practice, and has contributed chapters, articles and reviews to various Journals and books including: *Styling Shanghai*, Christopher Breward and Juliette MacDonald, eds, (Bloomsbury 2019), and *Sloppy Craft: Post-disciplinarity and the crafts*, E Cheasley-Paterson and S Surette, eds, (Berg 2015).

**Qin Cao**

**Biography**

Dr Qin Cao is Curator of the Chinese collections at National Museums Scotland. Qin studied Archaeology for her BA at Nanjing University and then her MA at University College London. She obtained a DPhil on the subject of Shang dynasty weapons from the University of Oxford in collaboration with the British Museum. Dr Cao has interned and worked at a number of heritage institutions, including the Bangkok office of UNESCO, Jinsha Site Museum, Chengdu, China and the Ashmolean Museum, Oxford. In 2012, she joined the British Museum as part of their Future Curators programme, and also worked at the Manchester Museum. Her primary interest is Chinese material culture, in particular bronzes of the Shang and Zhou dynasties, and numismatics.