



Symposium

**FROM CENTRE TO PERIPHERY:
COLLECTING CHINESE OBJECTS
IN COMPARATIVE PERSPECTIVE**

Ljubljana, 19–22 September 2019
Slovene Ethnographic Museum

PROGRAMME AND ABSTRACTS

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**FROM CENTRE TO PERIPHERY:
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IN COMPARATIVE PERSPECTIVE**

Simpozij
**OD CENTRA DO PERIFERIJE:
ZBIRATELJSTVO KITAJSKIH PREDMETOV
V PRIMERJALNI PERSPEKTIVI**

PROGRAMME AND ABSTRACTS
PROGRAM IN POVZETKI

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KOPER 2019

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IN COMPARATIVE PERSPECTIVE / Simpozij OD CENTRA DO PERIFERIJE:
ZBIRATELJSTVO KITAJSKIH PREDMETOV V PRIMERJALNI PERSPEKTIVI
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CONTENTS

- 9 INTRODUCTION
- 11 PROGRAMME
- ABSTRACTS (in alphabetical order)
- 21 **Berdajs, Tina**
The Variety of East Asian Ceramics in the National Museum of Slovenia
- 22 **Chou, Wei-chiang**
Astronomical Instruments, Diplomacy and the Scientific Community:
The Looting and Return of the Peking Ancient Observatory's
Instruments
- 23 **Chung, Yupin**
The Minds of Three Collectors: Lever, Burrell and Gulbenkian
- 24 **Čeplak Mencin, Ralf**
Ivan Skušek Jr.'s Collection of Chinese Objects from the Ming and Qing
Dynasties in Slovenia
- 25 **Hrvatín, Klara**
Musical Instruments and Theatrical Objects in the East Asian
Collections in Slovenia
- 26 **Laursen, Sarah**
The Fringes of Taste: Gold in the Collections of George Eumorfopoulos,
Johan Carl Kempe, and Paul Singer
- 27 **Mecsi, Beatrix**
An Unusual Collected Item: The Life-Size Copies of the Anak 3 Tomb
Paintings from North Korea in Hungary

- 28 **Motoh, Helena**
Representations of Chinese Religions in Slovenian Museums, Past and Present
- 29 **van Noord, Willemijn**
From Royal Cabinet of Curiosities to National Museum(s): Past and Present Collection Strategies of Chinese Material Culture in the Netherlands
- 30 **Paul, Katherine Anne**
Vectors of Acquisitions: Collecting Objects from Distant Lands
- 31 **Pierson, Stacey** (Keynote speech)
Collecting China: A Comparative Study of Approaches to Collecting and its Interpretation in China and Europe, 1500–1900
- 32 **Rastelli, Sabrina**
Great Personalities and East Asian Collections in Italy
- 33 **Shigemori Bučar, Chikako**
Old Japanese Books *Wakosho* in the Slovenian Collections
- 34 **Sobotka, Maria**
Collecting – Comparing – and...? The Collection of East Asian Art at the Museum für Kunst und Gewerbe Hamburg: Collecting Practices, Colonial Categories, Comparative Perspectives
- 35 **Suchomel, Filip**
Vintage Photography as a Subject of Collection and a Path Towards Learning about the Far Eastern Countries in the 19th Century
- 36 **Suchomelová, Marcela**
Baroque Prague Concept “Oriental Museum” / *Delineationes* of Jan Rudolf Sporck (Špork /1696?–1759)
- 37 **Teo, Emily**
China in the German Periphery: Gotha’s Chinese Cabinet

- 38 **Thomsen, Hans Bjarne** (Keynote speech)
Collapsing Walls: Rethinking East Asian Art Collections in Europe
- 39 **Törmä, Minna**
Private Collectors and Display: Nordic Collectors and Collections
- 40 **Trnovec, Barbara**
Collection of Alma M. Karlin in the Celje Regional Museum
- 41 **Vampelj Suhadolnik, Nataša**
Chinese Classical Furniture in Ivan Skušek Jr.'s Collection in Slovenia
- 42 **Vance, Brigid E.**
Centering the Periphery: An Introduction to the East Asian Collection at Lawrence University's Wriston Gallery
- 43 **Veselič, Maja**
Between Global Trends and Personal Tastes: The Skušek and Karlin Collections of Early 20th Century China Postcards and Photographs
- 44 **Visočnik, Nataša**
Collections of Hand Fans – Miniature Works of East Asian Art in Slovenian Museums
- 45 **Wang, Helen**
Western Collectors of Chinese Money – Who, What, Where, and Why?
- 46 **Zorn, Bettina**
Museum Representation of East Asia and the Issue of Representativeness of Individual Museum Objects

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INTRODUCTION

While most studies related to individual collections and objects of East Asian origin are based on analyses of collections located primarily in Western Europe and North America, examination of this type of materials in Central and particularly Eastern Europe remains very limited in scope, thus leaving significant questions unresearched. The reference works of various authors, discussing collecting ideologies and practices in Western Europe, mostly point to the reinterpretation of Eurocentric frameworks and colonial categories of collectorship in connection with orientalist discourses. By exploring the involvement of European peripheries in the global market of East Asia–Europe exchange, more detailed analyses of collecting trends in the regions largely neglected so far would help fill in the gaps in the history of collecting and re-evaluate the current views.

The symposium *From Centre to Periphery: Collecting Chinese Objects in Comparative Perspectives* is conceived as a response to the challenge of situating the history of collecting of Chinese and other East Asian objects, along with their cultural connotations, in the global context. In other words, it is an attempt to draw attention to the collections in Central and Eastern Europe in relation to those in the former colonial regions. The participating speakers include foreign as well as Slovenian experts from various institutes. Their papers highlight the collecting history in the southern European periphery – mostly Slovenia, Austria, Hungary, Italy and Czech Republic, which all used to be part of the Austro-Hungarian Empire – and in the northern periphery, for example in Scotland and Nordic countries. They place collecting practices in the periphery alongside those in Western Europe and North America, thereby enabling further discussion on the interconnections between collecting tendencies in the peripheries and the former colonial centres. The authors present select case studies that highlight mutual influences among different material cultures through the lens of various collections. At the same time, they discuss the trends of how museum collections throughout the globe came into being and examine the formation of a distinct kind of aesthetic appreciation in relation to Chinese and East Asian art, especially in the broader perspective of the centre–periphery relationship.

Focusing on specific or local topics, the panel discussions will complement the larger picture outlined by two keynote speakers. Stacey Pierson will present the collecting history in a wider context by comparing the collecting and the interpretation of Chinese objects in Europe and China during the period 1500–1900. Meanwhile, Hans Bjarne Thomsen will suggest ways of rethinking European unity in terms of global art and future research into collections of Chinese and East Asian art. The symposium programme will also include four workshops, each conducted under the guidance of renowned experts in the field. They will be carried out with the aim of learning and discussing through practice. The examination of selected objects in Slovenian collections (such as Chinese numismatic assemblages, Buddhist and other religious objects or Chinese ceramics and porcelains) will be followed by discussions on the development of applied and methodologically based databases, with consideration to the specifics of local heritage and collecting trends in European peripheries.

We hope the questions brought up within the scope of this symposium will shed further light on the orientalist discourses in areas that were never part of the former colonial powers. In this sense, the symposium could be viewed as a relevant contribution to further research in the history of East Asian art collecting and an important step towards a more comprehensive understanding of collecting practices in comparative perspective.

Nataša Vampelj Suhadolnik and Mina Grčar

PROGRAMME

Symposium
FROM CENTRE TO PERIPHERY: COLLECTING CHINESE OBJECTS IN
COMPARATIVE PERSPECTIVE

19–22 September 2019

Venue:

Slovene Ethnographic Museum
Metelkova ulica 2, Administration building (older yellow building)
1000 Ljubljana

Day 1
THURSDAY, 19 September 2019

13:00–14:00

Registration

Venue: SEM Administration building
(No conference fee.)

14:00–14:30

Welcome address

Tanja Roženberger, Director of the Slovene Ethnographic Museum
Roman Kuhar, Dean of the Faculty of Arts, University of Ljubljana
Nataša Vampelj Suhadolnik, Head of the Department of Asian Studies,
Faculty of Arts, University of Ljubljana

14:30–16:30

Collectors' Agendas and Fates of Their Collections

Chair: **Nataša Vampelj Suhadolnik**

Yupin Chung: The Minds of Three Collectors: Lever, Burrell and Gulbenkian
Sabrina Rastelli: Great Personalities and East Asian Collections in Italy
Minna Törmä: Private Collectors and Display: Nordic Collectors and
Collections
Helen Wang: Western Collectors of Chinese Money – Who, What, Where,
and Why?

16:30–17:00 Coffee break

17:00–18:00
Keynote speech

Stacey Pierson: Collecting China: A Comparative Study of Approaches to Collecting and Its Interpretation in China and Europe, 1500–1900

18:00
Welcome reception
Venue: Coffee shop SEM

Day 2
FRIDAY, 20 September 2019

9:00–11:00
Collectors and Their Collections in Slovenia
Chair: **Helena Motoh**

Ralf Čeplak Mencin: Ivan Skušek Jr.'s Collection of Chinese Objects from the Ming and Qing Dynasties in Slovenia

Nataša Vampelj Suhadolnik: Chinese Classical Furniture in Ivan Skušek Jr.'s Collection in Slovenia

Barbara Trnovec: Collection of Alma M. Karlin in the Celje Regional Museum

Tina Berdajs: The Variety of East Asian Ceramics in the National Museum of Slovenia

11:00–11:30 Coffee break

11:30–13:30
Collecting Practices
Chair: **Minna Törmä**

Maria Sobotka: Collecting – Comparing – and...? The Collection of East Asian Art at the Museum für Kunst und Gewerbe Hamburg: Collecting Practices, Colonial Categories, Comparative Perspectives

Sarah Laursen: The Fringes of Taste: Gold in the Collections of George Eumorfopoulos, Johan Carl Kempe, and Paul Singer

Willemijn van Noord: From Royal Cabinet of Curiosities to National Museum(s): Past and Present Collection Strategies of Chinese Material Culture in the Netherlands

Katherine Anne Paul: Vectors of Acquisitions: Collecting Objects from Distant Lands

13:30–15.00 Lunch break

15:00–17:00

Workshop

Venue: Exhibition building SEM

Katherine Anne Paul: Buddhist and Other Religious Statues at the Slovene Ethnographic Museum

17:00–17:30 Coffee break

17:30–18:30

Keynote speech

Hans Bjarne Thomsen: Collapsing Walls: Rethinking East Asian Art Collections in Europe

18:30

Guided tour – Slovene Ethnographic Museum

(Ralf Čeplak Mencin)

Day 3
SATURDAY, 21 September 2019

9:00–10:30
Museum Representations of East Asia
Chair: **Hans Bjarne Thomsen**

Helena Motoh: Representations of Chinese Religions in Slovenian Museums, Past and Present

Bettina Zorn: Museum Representation of East Asia and the Issue of Representativeness of Individual Museum Objects

Beatrix Mecsi: An Unusual Collected Item: The Life-Size Copies of the Anak 3 Tomb Paintings from North Korea in Hungary

10:30–11:00 Coffee break

11:00–12:30
Postcards, Photographs, and Books
Chair: **Klara Hrvatin**

Maja Veselič: Between Global Trends and Personal Tastes: The Skušek and Karlin Collections of Early 20th Century China Postcards and Photographs

Filip Suchomel: Vintage Photography as a Subject of Collection and a Path Towards Learning about Far Eastern Countries in the 19th Century

Chikako Shigemori Bučar: Old Japanese Books *Wakosho* in the Slovenian Collections

12:30–14:00 Lunch break

14:00–15:30

Special Collections of East Asian Objects I

Chair: **Beatrix Mecsi**

Brigid E. Vance: Centering the Periphery: An Introduction to the East Asian Collection at Lawrence University's Wriston Gallery

Emily Teo: China in the German Periphery: Gotha's Chinese Cabinet

Marcela Suchomelová: Baroque Prague Concept "Oriental" Museum / *Delineationes* of Jan Rudolf Sporck (Špork / 1696?–1759)

15:30–16:00 Coffee break

16:00–18:00

Workshop

Helen Wang: The Chinese Numismatic Collection of the Slovene Ethnographic Museum

18:00

Guided city tour

(Helena Motosh)

Day 4
SUNDAY, 22 September 2019

9:00–10:30
Special Collections of East Asian Objects II
Chair: **Chikako Shigemori Bučar**

Nataša Visočnik: Collections of Hand Fans – Miniature Works of East Asian Art in Slovenian Museums

Klara Hrvatin: Musical Instruments and Theatrical Objects in the East Asian Collections in Slovenia

Chou Wei-chiang: Astronomical Instruments, Diplomacy and the Scientific Community: The Looting and Return of the Peking Ancient Observatory's Instruments

10:30–11:00 Coffee break

11:00–13:00
Workshop
Venue: National Museum of Slovenia

Stacey Pierson and Sabrina Rastelli: East Asian Ceramics and Porcelain at the National Museum of Slovenia

13:00–14:30 Lunch break

14:30–16:30
Workshop

Richard van Alphen and Chou Wei-chiang: Database, Digitalisation and Visualisation of Chinese Collections

16:30–17:00
Closing remarks

ABSTRACTS

(in alphabetical order)

THE VARIETY OF EAST ASIAN CERAMICS IN THE NATIONAL MUSEUM OF SLOVENIA

Tina BERDAJS

University of Ljubljana, Slovenia

This paper presents the preliminary research in types and origins of East Asian ceramics, which are held in the greater ceramics collection of the National Museum of Slovenia. Part of the collection, which is the object of this research, consists of more than 200 pieces of ceramics, mostly Chinese and Japanese export ceramics for the Western markets dating from the 19th to the early 20th century. The primary process of identification and cataloguing of this previously unresearched part of the collection revealed that despite its comparatively small size, the variety in types of ceramics is quite appreciable (Kangxi period blue and white porcelain, Chinese Imari porcelain, Japanese Satsuma pottery, etc.). A great variety is also seen in the types of objects themselves. While smaller plates and cups are most widely represented, there are also vases, teapots, figurines and examples of monumental pieces of painted porcelain dishes and vessels. Further research also included a careful examination of museum documents and data, especially all available – in some cases limited – information of acquisitions of East Asian ceramics. Some pieces were bought by the museum with the intention to expand the collection, others were gifted by individuals or organizations, certain objects came by way of federal collection centres, and for some the origins are still labelled as “unknown”. The diverse and specific ways in which these pieces of East Asian ceramics came to the National Museum of Slovenia is also clearly reflected in the variety of types of ceramics and objects themselves. Seemingly random at first sight, together they comprise a rich array of representative types of East Asian ceramics and its presence in Slovenia over the past two centuries.

ASTRONOMICAL INSTRUMENTS, DIPLOMACY AND THE SCIENTIFIC COMMUNITY: THE LOOTING AND RETURN OF THE PEKING ANCIENT OBSERVATORY'S INSTRUMENTS

Wei-chiang CHOU

National Palace Museum, Taiwan

The looting and returning of the instruments of the Beijing Ancient Observatory was not only a major event in China's astronomical history, but also an international debacle that touched the complex international politics of the time. On December 2, 1900, German and French troops, absent from the Beijing invasion battles, plundered the Beijing Ancient Observatory's instruments without international approval. The plunder not only created conflicts within the International China Expeditionary Force, it became known to the world thanks to the adverse propaganda by the British and American press. Under international pressure, France returned the astronomical instruments to China. Germany insisted on keeping them. Not only did it return fire vehemently in the international press, it then shipped the instruments to the garden of Kaiser's Sanssouci, or his summer palace, as war trophies. After the end of the First World War, Germany returned the astronomical instruments to China under the diktat of the Treaty of Versailles thanks to international pressure, especially from American astronomical scientists and the U.S. Government. This historical event has never been explored in depth. Many questions remain unanswered. Our study plans to integrate official records, articles, papers and photographs of the countries involved and study this historical event using an integrative approach.

THE MINDS OF THREE COLLECTORS: LEVER, BURRELL AND GULBENKIAN

Yupin CHUNG

Glasgow Museum Resource Center / Glasgow University, UK

Sir William Hesketh Lever (1851–1925) was among the foremost collectors of his time with a passion as much for Chinese decorative arts as for British painting and sculpture. He bequeathed his collection to the Lady Lever Art Gallery, Port Sunlight, Merseyside, in 1922. “Chinese art” was also a significant area of collecting for Sir William Burrell (1861–1958). His collecting continued until 1952; by then he had succeeded in forming one of the most important Chinese collections in the UK. Like Lever and Burrell, Calouste Gulbenkian’s (1869–1955) acquisitions were very much influenced by trends in the arts markets of Paris, London and New York during the 1900s, with dealers such as C. T. Loo in Paris, Frank Partridge in London and M. Knoedler & Co in New York. Ceramics of the seventeenth and eighteenth centuries, decorated in underglaze cobalt blue and overglaze enamels, were the prevailing fashion in “Chinese art” during the late nineteenth and early twentieth centuries, and Gulbenkian’s collection very much reflects this taste. Unlike Burrell, both Lever and Gulbenkian never ventured beyond the conventional tastes of a late Victorian Edwardian collector of Chinese ceramics.

These three industrial collectors amassed art collections which they kept in private museums at their homes before becoming public collections. In light of different approaches to collecting, this paper explores the idea of creating a living place where works of art could be enjoyed, presented, contextualised and interpreted by their display within particular architectural spaces. Furthermore, the paper examines in more depth the complexities inherent in creating texts and images in relation to the “Oriental” collections and their histories. It concludes by assessing the three collectors’ visual construct of Chinese culture, which reflects ironically “Orientalised” European cultural identity.

IVAN SKUŠEK JR.'S COLLECTION OF CHINESE OBJECTS FROM THE MING AND QING DYNASTIES IN SLOVENIA

Ralf ČEPLAK MENCIN

Slovene Ethnographic Museum, Slovenia

The paper is going to present Ivan Skušek Jr.'s Chinese collection, which arrived almost 100 years ago to Slovenia. Ivan Skušek Jr. was an Austro-Hungarian army navy officer on the Kaiserin Elisabeth protected cruiser, who was captured in the famous *Siege of Tsingtao* (31 October–7 November 1914) and transferred to Beijing. He had a chance to move freely and assembled an impressive Chinese antiquities collection. During the time of his “captivity” he met a Japanese lady, married her, and in 1920 returned home to Ljubljana with her and two railway carriages full of Chinese antiquities, intending to found a Museum of Asian Arts. Through researching Skušek Jr.'s notes and museum documents we could establish that most of the objects were carefully selected and bought through antique shops in Beijing. The main objective of Ivan Skušek Jr. was the acquisition of objects which would best portray a distant country and serve to satisfy the curiosity of people, while offering a possibility of better understanding far-away lands in East Asia, specifically China. Through further research of overall taxonomies of objects we also found a common theme of variability in colour, shape and material, as well as the high quality of objects, while the types of objects themselves are as diverse as possible (furniture, porcelain, clothing, coins, Buddhist sculptures, photographs, etc.). In 1963 the collection finally ended up in the Slovene Ethnographic Museum and has since, as a permanent exhibition, attracted many generations of museum visitors.

MUSICAL INSTRUMENTS AND THEATRICAL OBJECTS IN THE EAST ASIAN COLLECTIONS IN SLOVENIA

Klara HRVATIN

University of Ljubljana, Slovenia

The paper will focus on the analysis of selected objects from the collection of Asian objects in Slovenian museums, namely musical instruments and theatrical objects which can be found in the collections such as that of Ivan Skušek (Slovene Ethnographic Museum) and the Collection of Alma Karlin (Celje Regional Museum), gathered during the late 19th and early 20th centuries. It will bring up 1) the presentation of music and theatre-related objects identified to date, while re-examining previously practiced museum taxonomy, 2) the identification of the so far uncategorized objects, and 3) the reflection on the present state of the objects and the question of their proper storage and restoration, which may differ from practices employed for European objects.

However, the analysis' main aim is to evaluate the so far neglected collection of objects in relation to similar East Asian collections in foreign museums, and consider its place and content in the overall historical frame of the presentation of Asian musical and performing arts culture in Europe.

THE FRINGES OF TASTE: GOLD IN THE COLLECTIONS OF GEORGE EUMORFOPOULOS, JOHAN CARL KEMPE, AND PAUL SINGER

Sarah LAURSEN

Middlebury College, US

The history of Western collecting of Chinese art, as it has been written thus far, has tended to focus on western European and American-born collectors of porcelains, ancient bronzes, literati painting, jades, and to a lesser degree monumental sculpture and important documents. However, by the 1920s, art dealers like C.T. Loo and Sadajirō Yamanaka had begun to introduce into their inventory affordable decorative arts, including gold, silver, and gilt bronze tomb furnishings and personal adornments. These items continued to circulate in well into the second half of the twentieth century through dealers like Frank Caro and J. T. Tai, and they were acquired with great enthusiasm by three collectors whose personal origins were not in comportment with the standard collector archetype.

George Eumorfopoulos (1863–1939), whose grandparents had fled Greece at the time of the Chios massacre, assembled an extraordinary collection now divided between the British Museum and the Victoria and Albert Museum in London, and Benaki Museum in Athens. Turning our attention to northern Europe, we encounter the collection of Swedish industrialist Johan Carl Kempe (1884–1967), which was displayed for a time at the Östasiatiska Museet but was auctioned off in 2008 and is now thought to reside primarily in Qatar. Finally, Hungarian-born psychiatrist Paul Singer (1904–1997), who immigrated to the U.S. in 1939, collected initially for himself and later with the financial backing of Arthur M. Sackler, whose museum at the Smithsonian now houses Singer's extensive collection.

Until now, these three men have not been recognized for their important role in elevating the status of and scholarly interest in ancient Chinese gold at a time when the archaeological contexts from which they came were little understood. In this paper, I examine their personal histories, the important artifacts they collected, and how they shaped this nascent field well before the major archaeological finds of gold in the late twentieth and early twenty-first centuries.

AN UNUSUAL COLLECTED ITEM: THE LIFE-SIZE COPIES OF THE ANAK 3 TOMB PAINTINGS FROM NORTH KOREA IN HUNGARY

Beatrix MECSEI

Eötvös Loránd University Budapest, Hungary

The present talk will discuss an unusual collected item in the Ferenc Hopp Asian Art Museum Budapest: the exact size copies of the Anak 3 tomb paintings made by a North Korean painter in 1949 upon the request of a Hungarian collector. The copy ended up in the Museum collection in Budapest and was exhibited recently in a creative way as if the visitor was entering the tomb itself in North Korea, reconstructing the tomb within the museum halls.

The paintings, now housed in the Ferenc Hopp Museum, are not only important from the point of view that they still reveal the state of the paintings at the time of their discoveries, but also considering the very idea of a commission of such a task to a contemporary North Korean painter.

REPRESENTATIONS OF CHINESE RELIGIONS IN SLOVENIAN MUSEUMS, PAST AND PRESENT

Helena MOTOH

Science and Research Centre Koper, Slovenia

Religious objects have always formed a separate part of non-European museum collections. Their representations, however, have varied a great deal in history, reflecting much more than just the development and transformations of museum practices, but also the mindsets, backgrounds and agendas of those who were putting them on display and those who these exhibitions were intended for. This paper will explore the practices of exhibiting material artefacts of Chinese religions in museums in Slovenia (and the former Carniola) and try to reconstruct the ways these were represented and how this has changed through different historical periods. An analysis of contemporary representations will follow and the continuity/discontinuity with the practices of the past will be reflected upon.

FROM ROYAL CABINET OF CURIOSITIES TO NATIONAL MUSEUM(S): PAST AND PRESENT COLLECTION STRATEGIES OF CHINESE MATERIAL CULTURE IN THE NETHERLANDS

Willemijn van NOORD

National Museum of World Cultures, Netherlands

This paper explores the development of the largest collection of Chinese material culture in the Netherlands, housed in what is now the National Museum of World Cultures (NMVW). The oldest collection of Chinese artefacts in this institution was amassed during the second half of the 18th century by the Dutch lawyer Jean-Theodore Royer (1737–1807). It consisted of Chinese books, manuscripts, prints, drawings, paintings and ceramics, as well as ethnographic objects. As an amateur sinologist who never travelled to China, his aim was to assemble a study collection of Chinese artefacts that demonstrated better than books what China looked like, what it produced, and how the Chinese lived. The bequest of his “Chinese Cabinet” to King William I of the Netherlands was one of the main reasons for the establishment of the Royal Cabinet of Curiosities in the Hague in 1816. When this Royal Cabinet was dismantled in 1883, the Chinese objects were divided over the Rijksmuseum in Amsterdam and Museum Volkenkunde in Leiden, the former receiving what was considered “art” at the time, and the latter receiving the remaining “ethnographic” items. Over the twentieth century, each curator added to the China collection according to their interpretation of the term “ethnographic”. Since the merger of Museum Volkenkunde with two other museums in 2014, the NMVW is critically re-evaluating its acquisition policy from the viewpoint of its new mission statement “to contribute to world citizenship”. This paper examines these changes in acquisition policies and what they have meant for the reinterpretation of its historical collections.

VECTORS OF ACQUISITIONS: COLLECTING OBJECTS FROM DISTANT LANDS

Katherine Anne PAUL

Birmingham Museum of Art, US

Iterative points of contact between the Occident and the Orient over the past 2000 years have created waves of exchanges—both physical and intellectual. Ceramics, silks, carved ivories, lacquerwares, metal works, leather-goods, tea, spices, and many other items have sparked new industries and informed new aesthetics segmented in particular blocks of time. For example, the sixth-eighth centuries exchanges between the courts of Tang China and the Umayyad/Abbasid; the interactions between Yuan/Ming China, the Ottoman Turks, and the Seljuk/Safavid Persians during the thirteenth–fifteenth centuries; Qing China, Momoyama Japan, Portugal, Spain, Netherlands, and Great Britain throughout the seventeenth–eighteenth centuries arriving to the nineteenth–twentieth centuries among Qing/Republics of China, Meiji/Taisho/Showa Japan, France, and the United States of America. Merchants and mercenaries, diplomats and missionaries, adventurers, scholars, and students all have carried works by land and by sea between and among nations over time. Particularly from the late nineteenth century many of these objects have found homes in museum collections the world over. This paper will present select case studies that highlight mutual influences through material cultures through the lens of the collection of the Newark Museum. Additionally, the paper will discuss trends reflecting how museum collections throughout the globe—formed of objects hailing from the other “half” of the world—came into being.

**COLLECTING CHINA: A COMPARATIVE STUDY OF APPROACHES
TO COLLECTING AND ITS INTERPRETATION
IN CHINA AND EUROPE, 1500–1900**

(Keynote speech)

Stacey PIERSON

SOAS University of London, UK

The study of collecting, as a sub-field of museum studies, is a subject that has its origins in European scholarship. From founding texts such as Susan Pearce's *On Collecting: An Investigation into Collecting in the European Tradition* (1999) to more recent surveys like *Museum Archetypes and Collecting in the Ancient World* (2014), collecting is usually interpreted through a Eurocentric lens. This is partly a consequence of the subject's association with museum studies. Just as the museum space is a European invention, so therefore is the practice of collecting, it is assumed. But is it? In East Asia, collecting as a field of enquiry and practice has a very long history, much pre-dating the presumed European origins in ancient Greece and Rome. In China, for example, there is a long history of engaging with objects on multiple fronts: textually, philosophically and conceptually. Here, from an early date, objects removed from their quotidian sphere were deemed to have an additional function as representative things with specific agency, in both official and private realms. The imperial collections of objects and works of art are one notable example of this but private collections and the associated literature of art and objects are also part of this object-centred activity. In Japan, specialist curators managed objects in shogunal households, producing some of the earliest known collection management texts in the 16th century. Clearly, the study of collecting and its interpretation can and should be more global in its scope. This paper will present the case for this in detail by comparing the collecting and the interpretation of Chinese objects in Europe and China during the period 1500–1900, when the material was collected simultaneously in both locations.

GREAT PERSONALITIES AND EAST ASIAN COLLECTIONS IN ITALY

Sabrina RASTELLI
Ca' Foscari University, Italy

The Oriental Art Museum of Venice, the Edoardo Chiossone Museum of Oriental Art (Genoa), the Duca di Martina Museum (Naples), and the National Museum of Oriental Art “Giuseppe Tucci” (Rome) are the four most important museums of East Asian objects in Italy. They are well-known at their local levels, much less so internationally, and yet their geneses, which are remarkably different from one to the other, tell four very fascinating stories that greatly enrich the history of collecting the “Orient”. This has so far concentrated mainly on major northern European and Northern American collections, thus resulting in a partial glimpse, although its ambition is global.

By building on how the four Italian collections were formed and what they include, this paper reflects upon different circumstances, personalities, motivations, and tastes in Italy at the end of the 19th century, soon after its unification under the Kingdom of Italy. This will contribute to fill in part of the gap in the history of collecting in Europe, thus making this important research trend global.

OLD JAPANESE BOOKS *WAKOSHO* IN THE SLOVENIAN COLLECTIONS

Chikako SHIGEMORI BUČAR
University of Ljubljana, Slovenia

The category “wakosho” includes all Japanese books which appeared in Japan before 1872 (the last year of Keiō [Edo] or the first year of Meiji). They may be “shahon” (写本 handwritten copies) or “hanpon” (版本 printed copies, usually woodblock prints). Biblioteka SAZU (the Library of the Slovenian Academy of Sciences and Arts) keeps three old Japanese printed books “hanpon” as a part of the Ivan Jager collection. They are: 北斎画譜上篇 (*Hokusai gafu*, Volume I), 匠家必用記上 (*Shōka hitsuyōki*, Book One), 番匠町家雛形下 (*Banjō machiya hinagata*, Book Two).

Ivan Jager was an architect sent to Peking by Austria-Hungary in order to build a new embassy building. He travelled from China on to Japan and most probably purchased the above-mentioned books then. He settled himself in the USA and was called “the Builder of Minneapolis”.

This paper introduces these old Japanese books regarding the time of printing, the contents and meaning in the history of Japan and Slovenia (central Europe) as well as in relation to the East-West exchanges in the 19th and 20th centuries. The presentation includes information on databases and workshops which are useful for research on old Japanese books.

COLLECTING – COMPARING – AND...? THE COLLECTION OF EAST ASIAN ART AT THE MUSEUM FÜR KUNST UND GEWERBE HAMBURG: COLLECTING PRACTICES, COLONIAL CATEGORIES, COMPARATIVE PERSPECTIVES

Maria SOBOTKA

Museum für Kunst und Gewerbe Hamburg, Germany

The Museum für Kunst und Gewerbe Hamburg, MKG is one of the first European institutions that systematically collected East Asian art from 1873 onwards. Nowadays, it comprises around 13,000 objects, mostly from Japan and China. Korean art was also collected from the beginning, albeit in small quantities.

In my talk I will introduce the formation and development of the museum's East Asian art collection under founding director Justus Brinckmann (1843–1915) with a focus on Chinese art objects. The state of documentation and the scientific structure of the collection under Brinckmann is unique. Brinckmann and his assistant Shinkichi Hara (1868–1934) meticulously recorded technical descriptions of objects, personal comments and their own appraisals, previous owners, types of access, as well as purchase prices and actual market prices and values on the inventory cards. This material, as well as documents in the MKG archives, provide most fruitful grounds not only for an analysis of the collection history under Brinckmann, but also for an analysis of the genesis of the market and the collection area of East Asian art and the subject of East Asian art history between the 1873 Vienna World's Fair and the outbreak of World War I in 1914.

My research is part of a newly initiated two-year project on the Research and Digitization of the East Asian collection of the MKG funded by the ZEIT-Stiftung Gerd und Ebelin Bucerius.

VINTAGE PHOTOGRAPHY AS A SUBJECT OF COLLECTION AND A PATH TOWARDS LEARNING ABOUT THE FAR EASTERN COUNTRIES IN THE 19TH CENTURY

Filip SUCHOMEL

Academy of Performing Arts in Prague, Czech Republic

Even though the first Chinese and Japanese exhibits had made their way into the aristocratic collections in central Europe since the 16th century, the compiling of systematic collections that varied in genre only developed in the 19th century thanks to easier travel and the influence of international exhibition activities (“world” expositions). Alongside traditional, highly valued artefacts (porcelain, lacquerware, weapons, paintings, sculpture, textiles), period photographic material was becoming an increasingly larger part of the collections and was a significant contribution towards the understanding of the lives and institutions of these countries in central Europe.

Within the Lands of the Bohemian Crown, we find a few unique collections of photographic material preserved in collections that are accessible to the public. They were being put together ever since the 1860s by officers of the Austrian-Hungarian navy, who participated in expeditions the goal of which was not only to get to know distant countries, but also to demonstrate the Habsburg Monarchy’s significance.

Another group of collectors of period photography in the second half of the 19th century was made up of travellers from the ranks of the higher Austrian-Hungarian nobility, who made their way to the Far East either privately or in diplomatic services.

The third group of photography collectors is made up of the significant representatives of the urban environment. Their collections included a few hundred period examples of the so-called Yokohama photography. Most of the collected photographic material gradually enriched the most important museums and helped towards the contemporary understanding of these distant countries and also showed the wide interest of the collectors and promoters of the Far East in this new medium.

BAROQUE PRAGUE CONCEPT “ORIENTAL” MUSEUM / *DELINEATIONES OF JAN RUDOLF SPORCK (ŠPORK / 1696?-1759)*

Marcela SUCHOMELOVÁ

*Academy of Sciences of the Czech Republic – Institute of Ethnology, Czech
Republic*

The inventories and lists of furnishings amassed in central Europe chateau interiors, “Kunstkammers” and halls of various curiosities drafted using both lay and professional methods enable us to compare individual items and to see how they influenced the tastes of the highest court nobility from the late 17th century. The unifying principle of these “gardens of rarities” was to amass a collection as a kind of model encyclopaedia of natural (*naturalia*) and man-made (*artificialia*) products, as well as products from “the other side” - i.e., the Asian and American worlds, too. Such artwork was generally called “*indianische*” or “*exotica*” (*asiatica*). Picture galleries that served as pictorial catalogues of individual aristocratic collections or private “museums” were also interesting “inventories” in the early 17th century and later. Besides this pictorial documentation of galleries and art treasures, we can also find drawings of objects. One of these is the oriental collection of the assistant bishop of the Prague archdiocese and prior of the collegiate chapter in Stará Boleslav, Jan Rudolf Špork (Sporck), found in the seven-volume manuscript books *Delineationes*, dated 1717–1741. The books also record items classified as *naturalia*, numismatics and occasionally as *exotica*. Although Špork’s sketches constitute amateur and merely mediocre attempts, they are nevertheless an interesting set of drawings unprecedented in European collections of *exotica* and East Asian artwork. How Jan Rudolf Špork acquired these Asian products remains one of Prague’s mysteries.

CHINA IN THE GERMAN PERIPHERY: GOTHA'S CHINESE CABINET

Emily TEO

University of Erfurt, Germany

My paper discusses the Chinese cabinet of Emil August, Duke of Saxe-Gotha-Altenburg (1772–1822), in Gotha. A great collector of exotica and oriental manuscripts, Duke August had a great interest in extra-European cultures. Possessing a particular curiosity for East Asian wares and manufactures, the duke set up a Chinese cabinet in his ducal palace, Schloss Friedenstein, in Thuringia, Germany. Duke August sought to expand his collection and acquired unique and valuable pieces from auction houses in London and Paris. Spanning six rooms, the cabinet possessed an amalgamation of East Asian artefacts, books and paintings. Through Duke August's funds and efforts, the Chinese cabinet in Schloss Friedenstein became the second most significant collection of East Asian objects in Europe, following London. At the time of his death in 1822, the cabinet contained 2232 objects.

In the late-nineteenth century, with the formation of an ethnographic museum in Gotha, the objects in the Chinese Cabinet were dispersed, and artefacts of ethnographic interest were absorbed into various museums' displays. Today, some objects are extant in the holdings of the palace's museum. At present, there is little research addressing the history and function of the cabinet. My paper presents source-based research conducted on the Chinese cabinet. This includes interviews with museum curators, study of floor plans and inventory lists in the archives, and perusal of correspondence between the duke and his agents. The aim of my paper is to discuss how Gotha, a relatively peripheral, land-locked region of Germany, came to possess one of the most significant collections of Chinese objects in nineteenth-century Europe.

**COLLAPSING WALLS: RETHINKING EAST ASIAN ART
COLLECTIONS IN EUROPE
(Keynote speech)**

Hans Bjarne THOMSEN
Zürich University, Switzerland

2019 marks the thirtieth anniversary of the fall of the Berlin Wall and the reunification, not only of Germany, but of Europe, and marks the resurgence of older cultural connections across Europe. Borders were opened and the last decades have seen the reestablishment of the trade and transport routes that crisscrossed Europe before WWII. With such new parameters, it is natural to expect new ways of thinking about the accumulated objects of East Asian cultures in European museums, both on the eastern and western sides of the former iron curtain. Yet the walls are stubbornly resistant: although the physical ones are mostly gone, mental walls remain; it continues to be a struggle to reunite the rich traditions of East Asian collecting and scholarship of eastern Europe with those of western Europe. The European Association for Asian Art and Archaeology has been one positive expression of a new-found desire to see these walls collapse, and now, further efforts are being made to reintroduce eastern European collection and traditions into the overall equation. The goal, however, must not be geared toward making eastern European phenomena a subset of established Western traditions, but to rethink all of Europe into new parameters within global contexts. The speaker will suggest ways of rethinking European unity in terms of global art and future research into collections of East Asian art.

PRIVATE COLLECTORS AND DISPLAY: NORDIC COLLECTORS AND COLLECTIONS

Minna TÖRMÄ

University of Glasgow, UK

This paper focuses on collection histories and the displays of Chinese objects in a number of Nordic collectors' homes. Private collections do not usually become widely known until their owners die and their collections enter the public sphere either as museums of their own or as parts of public institutions. The presentation explores how private collectors lived with their collections and in fact it can be difficult at times to distinguish when objects in the interiors were transformed from decorative pieces to collectibles. The main question is thus: When does a group of objects become a collection? As the paper will show, the line between decorative and collectible is fluid and often an object fulfils both functions.

While the homes of the rich and famous receive attention in the media, in this paper the attention is on more modest interiors. The material is based on four Nordic collections: Kustaa Hiekka, Sophus Black, Osvald Sirén and Marie-Louise and Gunnar Didrichsen, who all had a professional background (a jeweller, two businessmen and a scholar) and for whom collecting became a passion and sometimes even an educational endeavour. They did not have unlimited means to support their acquisitions nor were their dwellings extraordinarily spacious or luxurious. All of them collected a range of art and object categories and Chinese objects entered their domains for a variety of reasons. In their homes, the objects were part of the everyday decor and on occasion purchased with a decorative function in mind. The interiors were eclectic from a stylistic point of view, with the exception of the Didrichsens, who adhered to modernist principles, partly due to the demands of their architect, Viljo Revell.

COLLECTION OF ALMA M. KARLIN IN THE CELJE REGIONAL MUSEUM

Barbara TRNOVEC
Celje Regional Museum, Slovenia

Alma M. Karlin (1889–1950) was a world traveller, writer, amateur researcher, polyglot and theosophist from Celje (now Slovenia, once the Austro-Hungarian Empire), who travelled the world from 1919 to 1927. Travelling alone, she journeyed continuously for eight years, surviving on what she was able to earn through her own work. The nature of her travels places her among the greatest travellers of all time.

The Collection of Alma M. Karlin among other things includes more than 800 museum items, donated to then Mestni muzej Celje in the period 1957–1960 by Alma's heiress Thea Schreiber Gammelín, and more than 500 postcards. Her collection includes items that she gathered during her journeys. Many of them originate from East Asia and represent different East Asian cultures. This paper will highlight the nature of Karlin's collecting policy and her appreciation of East Asian culture, and will primarily focus on the items from China.

CHINESE CLASSICAL FURNITURE IN IVAN SKUŠEK JR.'S COLLECTION IN SLOVENIA

Nataša VAMPELJ SUHADOLNIK
University of Ljubljana, Slovenia

For different reasons Chinese furniture did not reach the western world until the 20th century and only comparatively recently did it become appreciated as an art form. One of the reasons for the relatively late creation of an aesthetic sense to the sublime lines of Chinese furniture can be detected in trade concentration in the port cities of southern China, where Western merchants were rarely exposed to the scholarly residence equipped with the finest furniture the world has ever seen. Only after the Boxer Rebellion (1899–1901) did many westerners come to Beijing where they were exposed to the art of classical furniture. Ivan Skušek Jr., an Austro-Hungarian army navy officer, who stayed in Beijing between 1914 and 1920, was thus one of the first westerners who was awestricken by the sublime hardwood pieces of furniture and recognized the latter as a significant art form.

The paper will present the preliminary research into different pieces of Chinese furniture in Skušek's collection and will further illuminate the role and significance of Skušek as a collector of Chinese furniture in the early 20th century.

**CENTERING THE PERIPHERY: AN INTRODUCTION TO THE EAST
ASIAN COLLECTION AT LAWRENCE UNIVERSITY'S WRISTON
GALLERY**

Brigid E. VANCE

Lawrence University, US

Lawrence University is a small liberal arts college cum conservatory in Appleton, Wisconsin, a modest city (population: 74,000) in the midwestern part of the United States. The University's Wriston Art Collection contains around 5,800 items, including East Asian artefacts. The Japanese woodblock print collection comprises *ukiyo-e* artists working from the seventeenth through the twentieth centuries. Also in the permanent collection are Chinese ivory, porcelain ware, a jade jar, and two carved snuff bottles. A Lawrence alum has recently promised his East Asian collection to Lawrence. This collection includes Chinese pottery and jade bowls. I propose to take the reader on a journey through time and space, weaving a material analysis together with the entangled politics of collecting, offering insight into the objects themselves as well as into East Asian collecting in the so-called periphery of the United States. Centering the periphery allows us a richer understanding of the global exchanges between East Asia and North America and offers a more complex picture of collecting history generally.

**BETWEEN GLOBAL TRENDS AND PERSONAL TASTES:
THE SKUŠEK AND KARLIN COLLECTIONS OF EARLY 20TH
CENTURY CHINA POSTCARDS AND PHOTOGRAPHS**

Maja VESELIČ

University of Ljubljana, Slovenia

The Skušek and Karlin collections, held in the Slovene Ethnographic Museum and the Celje Regional Museum, respectively, are the two largest East Asian collections in Slovenia. They both consist of a wide variety of objects, including photo images of the places the two travellers visited. Neither for Ivan Skušek Jr., an Austro-Hungarian army navy officer who lived in Beijing from 1914–1920, nor for Alma M. Karlin, an extraordinary woman world traveller and writer, who spent several months in China in 1923, was collecting the primary activity of their stay and little is known about how they obtained particular items or what determined their selection. By taking a closer look at the photographs and postcards in their collections, this paper is an attempt to assess to what extent their collecting practices reflect the broader trends of that time and what distinguishes their individual tastes.

COLLECTIONS OF HAND FANS – MINIATURE WORKS OF EAST ASIAN ART IN SLOVENIAN MUSEUMS

Nataša VISOČNIK

University of Ljubljana, Slovenia

Hand fans are unique items combining practical, ceremonial and aesthetic functions. Fans have mainly been used for cooling purposes, but they have also played an important part in social etiquette, and the way they were held transmitted very different messages. Decorated fans which display the best quality of workmanship can also be unforgettable works of art. This paper is focussed on mainly three Asian art collections in Slovenian museums: the Collection of Alma Karlin and the Asian collection in the Celje Regional Museum and the Collection of Ivan Skušek in the Slovene Ethnographic Museum. Among the various subjects in these collections we can find Chinese and Japanese fans. This paper looks on the fans from different perspectives, first searching for the role of fans in the collections themselves, and then showing a wide variety of motifs and techniques of the fans.

WESTERN COLLECTORS OF CHINESE MONEY – WHO, WHAT, WHERE, AND WHY?

Helen WANG

British Museum, UK

There are some very famous Western accounts of Chinese money – for example, Marco Polo’s description of Yuan dynasty paper money – but the collecting of Chinese money (coins, banknotes, coin-shaped amulets, hell money and other pieces) became more popular in the 19th century. In this paper, I will look at the key players – at the people involved, some famous, some not so famous, and at their specific interests and motivations in wanting to collect and understand Chinese money. Among them were missionaries, scholars, business-people, curators, scientists, telegraph-layers, metallurgists, bankers, etc. Some, but not all, of these people were based in China. The collections of Chinese money in Eastern Europe are less well-known, and my paper will offer a context in which (or against which) to view the collection of Chinese money in Ljubljana.

MUSEUM REPRESENTATION OF EAST ASIA AND THE ISSUE OF REPRESENTATIVENESS OF INDIVIDUAL MUSEUM OBJECTS

Bettina ZORN

Weltmuseum Wien, Austria

The Weltmuseum Wien (until 2013 the Museum of Ethnology in Vienna) reopened after a period of renovation in October 2017. As curator of the East Asian Collection I would like to present the concept of the two galleries “A New Perception /View on China” and “1873 – Japan Comes to Europe,” which had to follow the general storytelling of the Weltmuseum Wien’s collection, and a historical point in time connecting the objects of the original region (non-European) with the history of Austria, or in earlier periods with the Austrian-Hungarian Empire of the 19th century or before. Both galleries focus on the 19th century, working with a central object in each gallery combining the historical point in time.

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