Global Jars: Asian Containers as Transcultural Enclosures

SEPT 2018
08 — 09

Hong Kong Baptist University,
Lam Woo
International Conference Centre,
Hall 104

Website
http://kaitak.hkbu.edu.hk/
globaljars/

Registration Fee:
HK$300 per person for
two-day access
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Introduction

Few objects are as universal, ubiquitous and multi-functional as a jar. The term ‘jar’ refers to any man-made shape with the capacity to enclose something, and hence jars are part of human experience throughout time and space, regardless of whether they contain matter or a void, food or drink, life-giving medicine or the ashes of the deceased. Yet, as ubiquitous as such containers, storage vessels, urns, and other kinds of jars might be, they may have been studied by archaeologists and anthropologists, but so far remained almost invisible to the eye of the (art) historian. This conference, entitled ‘Global Jars: Asian Containers as Transcultural Enclosures’, aims to make jars of all kinds visible in a variety of spatial contexts.

This conference brings together an interdisciplinary team of scholars in the fields of ceramic studies, history and art history to approach the topic of the jar from multiple perspectives. Contributors are invited to consider jars not only as (household) utensils and evidence of lost or present human civilizations but also as artefacts in their own right, as culturally and aesthetically defined crafted goods and as objects charged with spiritual meanings and ritual significance. They understand jars not only as belonging to a single place, but as global or transcultural artefacts in which different cultures meet and merge. The goal is furthermore to examine jars not only as ceramic containers, but as materializing a boundary between inside and outside, content and environment, exterior worlds and interior enclosures; jars not only as things in the hands of makers, users, and collectors, but, in some cases, as understood to possess human-like agency, animalistic or other-worldly powers themselves.

This conference uses art-historical methods to understand jars as transcultural containers that mediate between inside and outside, Asian and non-Asian, local and global, this-worldly and other-worldly realms. Special attention is given to the relationships between the filling, emptying and re-filling of jars with a variety of contents through time and throughout space and the charging, eliminating and re-charging of these particular objects with different sets of meanings.

Organising Committee

- Anna Grasskamp (Hong Kong Baptist University, Academy of Visual Arts)
- John Johnston (Hong Kong Baptist University, Academy of Visual Arts)
- Anne Gerritsen (University of Warwick & Leiden University Centre for the Arts in Society)

Programme Committee

- Anna Grasskamp (Hong Kong Baptist University, Academy of Visual Arts)
- John Johnston (Hong Kong Baptist University, Academy of Visual Arts)
- Anne Gerritsen (University of Warwick & Leiden University Centre for the Arts in Society)
- Sharon Wai-yee Wong (Chinese University of Hong Kong)
- Borbala Nyiri (independent scholar)
September 8, 2018

Welcome by the Director of Academy of Visual Arts, Hong Kong Baptist University

Chair: Anna Grasskamp (Hong Kong Baptist University)

10:30 – 11:00
Anne Gerritsen (University of Warwick & Leiden University Centre for the Arts in Society),
*What Makes a Jar Global? The Circulations of a Cizhou Wineflask*

11:00 – 11:30
Jiří Jákl (Heidelberg University),
*CARRYING LIQUOR: PRODUCTION, TRADE, AND USES OF THE 'MERCURY JARS' IN EAST AND SOUTHEAST ASIA (10TH - 14TH CENTURIES CE)*

Panel II

Chair: Libby Lai-Pik Chan (Hong Kong Maritime Museum)

13:30 – 14:00
Yong-Hwa Jung (National Research Institute of Maritime Cultural Heritage),
*Jars of the 12th-13th Century Koryeo Dynasty Excavated from Korean Shipwrecks*

14:00 – 14:30
Beatrice Wisniewski (Centre Asie du Sud-Est, École Française d'Extrême-Orient),
*VIETNAMESE STORAGE JARS AND LONG-DISTANCE TRADE: REFLECTIONS AND NEW EVIDENCES*

14:30 – 15:00
Atthasit Sukkham (Southeast Asian Ceramics Museum, Bangkok University),
*SIAMESE JAR AND ITS SIGNIFICANCE TO SOUTHEAST ASIAN TRADE DURING THE 14TH TO 18TH CENTURIES*

17:15 – 18:30 Guided tour at Hong Kong Maritime Museum
18:30 – 19:30 Keynote Lecture at Hong Kong Maritime Museum
Chair: John Johnston (Hong Kong Baptist University)
Louise Allison Cort
(Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution),
Inside and Outside, Volume and Surface, Bulk and Beauty: The Dual Identities of Container Jars in Asia
19:30 Reception at Hong Kong Maritime Museum

September 9, 2018

Panel III
Chair: Ching May Bo (City University of Hong Kong & Sun Yat-sen University)
10:30 – 11:00
John Johnston (Hong Kong Baptist University),
Lotus Collar Jars of Vietnam - Buddhist or Secular Objects?
11:00 – 11:30
Wu Wen-ting (Independent Scholar),
The Chinese Fish Tank and Its Global Context
11:30 – 11:45 Coffee Break
11:45 – 12:15
Sooyoung Leam (Courtauld Institute of Art),
Disobedient Object: White Porcelain in Contemporary Korean Sculpture
12:15-12:45 Q & A
12:45 – 14:00 Lunch Break

Panel IV
Chair: Anne Gerritsen (University of Warwick & Leiden University Centre for the Arts in Society)
14:00 – 14:30
Sharon Wai-yee Wong (Chinese University of Hong Kong),
Archaeological Study on Ceramic Jars found from South China and Central Vietnam during the 15-16th Centuries
14:30 – 15:00
Borbala Niyiri (Independent Scholar),
Dragons in Flux - A Changing Relationship between Jars and People in Borneo
15:00 – 15:30
Eva Ströber (Former curator, Museum Princessehof)
For Wine, Oil, Date Honey and the Tomb of a Chinese Queen- A Reciprocal Trade of Jars from China and Persia in Late Tang
15:30 – 16:00 Q & A
16:00 – 16:15 Coffee Break
16:15 – 16:30
Anna Grasskamp (Hong Kong Baptist University),
Wrap-up
16:30 – 17:30
Roundtable Discussion
Discussants:
- Kyoungjin Bae (University of Hong Kong)
- Eileen Hau Ling Lam (Education University of Hong Kong)
- Maria Kar-Wing Mok (Hong Kong Museum of Art)
- Gerhard Wolf (Max Planck Institute for Art History)
- Moderation: Anna Grasskamp (Hong Kong Baptist University)

* Please refer to the conference webpage for the latest programme:
http://kaitak.hkbu.edu.hk/globaljars-programme/
Keynote Speaker

Louise Allison Cort
Louise Cort is Curator for Ceramics at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution. Her interests include historical and contemporary ceramics in Japan, Southeast Asia, and South Asia, Japanese baskets and textiles, and the Japanese arts of tea (chanoyu). She is the author of Shigaraki, Potters’ Valley, published in 1979 and reprinted in 2000. In 2008 she prepared (with George Ashley Williams IV and David P. Rehfuss) the online catalogue Ceramics in Mainland Southeast Asia: Collections in the Freer Gallery of Art and Arthur M. Sackler Gallery. Her study on Indian ritual earthenware, Temple Potters of Puri (with Purna Chandra Mishra), was published in 2012. With Andrew M. Watsky, she organized and co-edited Chigusa and the Art of Tea (2014). In 2012 she received the thirty-third Koyama Fujio Memorial Prize for her research on historical and contemporary Japanese ceramics, and the Smithsonian Distinguished Scholar Award.

Speakers

John Johnston
Dr. John Johnston is an art historian specializing in Chinese and Vietnamese ceramics. Since 2016, he has served as an Assistant Professor of Art History at the Academy of Visual Arts, Hong Kong Baptist University. Previously, he was Curator of Asian Art at the San Antonio Museum of Art and a Research Fellow at the Victoria and Albert Museum. Dr. Johnston is author of Chinese Ceramics: Highlights of the Lenora and Walter F. Brown Collection (2014) and co-author of 5,000 Years of Chinese Jade (2011) and The Dragon’s Gift: The Sacred Arts of Bhutan (2008).
Anne Gerritsen
Anne Gerritsen’s first book, *Ji’an Literati and the Local*, was published by Brill in 2007, and her second book, on the local and global history of ceramics manufactures in Jingdezhen, has been accepted for publication by Cambridge University Press. She has also co-edited several volumes, on global material culture and the history of gift-giving with Giorgio Riello and Zoltan Biedermann, and on micro-spatial histories of labour with Christian de Vito. More recently, she has been working on the global circulation of medical commodities, specifically rhubarb and holds a seed-grant from the Wellcome Trust to develop a research network on this subject. At Warwick, she currently directs the Global History and Culture Centre. At Leiden University, she has held the Kikkoman Chair for Asia-Europe Exchange since 2013, and from 2018, she will hold the Chair of Asian Art.

Kyoungjin Bae
Kyoungjin Bae is a postdoctoral fellow in the “Making Modernity in East Asia: Technologies of Everyday Life, 19th to 21st Centuries” Project at the Hong Kong Institute for the Humanities and Social Sciences. She received her B.A. and M.A. in history from Yonsei University and her Ph.D. in International and Global History from the Department of History at Columbia University. Kyoungjin has broad research interests in the study of early modern craft, material culture, embodied cognition, and cross-cultural history. Her doctoral research focused on the cultural and epistemic interactions between China and Britain through the lens of cabinetmaking and the furniture trade anchored in eighteenth-century Canton. She is currently working on her first book manuscript, which expands her research into the intra-Chinese circulation of timbers and cabinetmaking techniques surrounding the emergence and efflorescence of Cantonese vernacular cabinetmaking during the Qing dynasty.

Jiri Jakl
Jiri Jakl is a researcher at the Palacky University in Olomouc, Czech Republic. He holds MA in Southeast Asian Studies from Leiden University (specialization Old Javanese language and literature), and PhD from the University of Queensland, Brisbane, Australia, for his work on warfare in Java before 1500 CE. Jiri is interested in the social and religious history of Southeast Asia before 1700 CE, and in the reflections of material culture in classical Malay and Old Javanese literatures. Jiri has published a number of articles on the society and culture of pre-Islamic Java, and his book on alcohol and its multiple uses in the Indo-Malay World before 1500 CE, published by the Brill, is to appear soon.

Young-Hwa Jung
Young-Hwa Jung is a Researcher & Conservation Scientist of Underwater Cultural Heritage in the West Sea Cultural Heritage Division (2017s-present) & Underwater Excavation & Conservation Division (2002s-2017s) of the National Research Institute of Maritime Cultural Heritage of South Korea. He is conservation the wooden ships and ceramics excavated in underwater. He completed his PhD in 2008 at Kongju National University. He has been involved in several maritime research projects including: Analysis of Manufacturing Technology and Production Area of Underwater Excavations Ceramics (2005-present), Exploration Project of Underwater Cultural Heritage by the EOS3D-A (3D Seismic Survey System), Development Project of Underwater Cultural Heritage Research Technology Using Crabster CR200, Development Project of Underwater Cultural Heritage Exploration Techniques Underwater Archaeology Vessel ‘NURIAN(G/T 290ton)’ Ship building, Underwater Cultural Heritage Preservation Policy in Korea.
**Sooyoung Leam**

Sooyoung Leam is a PhD candidate at the Courtauld Institute of Art, London, whose work focuses on the sculptural experiments in contemporary Korean art. Her current research investigates the works and writings of the artist Lee Seung-taek. As an independent curator, Sooyoung has been involved in various contemporary art curatorial projects in London, Seoul and Shanghai. Sooyoung holds degrees in BA from Cambridge University and MA from Courtauld Institute of Art with distinction.

**Borbala Nyiri**

Borbala Nyiri was born in Budapest, Hungary, and gained my MA degree in archaeology from the Eötvös Loránd Science University, specialising in European prehistory. In 2007, Borbala Nyiri became a member of the Cultured Rainforest Project (CRF): an interdisciplinary research programme investigating human-rainforest relationships in the Kelabit highlands, Sarawak, East Malaysia. The CRF project also laid the foundations to her own PhD thesis which she completed in 2016, at the University of Leicester. The focus of her thesis was object-biographies of the so-called Martaban/Martavaan or ‘dragon’ jars; combining the methodologies of archaeology and anthropology Borbala Nyiri traced the journeys of jars from their places of production in southern China to Borneo and the Kelabit highlands, where large stoneware vessels had been venerated as family heirlooms and utilised as burial containers for centuries. In 2017, Borbala Nyiri held a research fellowship at the Sarawak Museum, where she continued to work with the ceramic collections and investigate the more recent Sarawakian production of jars.

**Eva Stroeber**


**Atthasit Sukkham**

Atthasit Sukkham completed his master of arts in archaeology from Silpakorn University, Bangkok and the summer research in archaeology field school scholarship at Southern Methodist University, New Mexico in 2010. With the financial support of the Thailand Research Funds in Thailand, Universiti Sains Malaysia in Malaysia and Griffith University in Australia he has worked on ancient rock arts especially the relation between maritime trade and trans-peninsula routes for the development of cultural and civilization database for GMS and Malay Peninsula Regions’ from 2009 to 2010. He is currently a curator in Southeast Asian Ceramics Museum at Bangkok University, Pathum Thani. He has conducted several research activities and educational promotion programs in the museum and has published in Thailand and international journals on ceramic productions, maritime archaeology and museology.
Beatrice Wisniewski
Beatrice Wisniewski defended her doctoral thesis, at the Fourth Section of the Ecole Pratique des Hautes Etudes, in 2012. Since her Master, her research is focused on the Vietnamese ceramic tradition of the first millennium AD, especially on pieces marked by a technical innovation of the “industry” of ceramics at the turn of the Common Era: the glazed ceramics. In 2008, she collaborated in the organization of the ceramic production site of Tuan Chau excavations, in Quang Ninh province (Vietnam), in cooperation with archaeologists from the Institute of Archaeology in Hanoi and funded by the Ecole française d’Extrême-Orient. Her research on various aspects of ancient Vietnamese ceramic tradition continues in France and Vietnam with the support of the Institute of Archaeology in Hanoi and the Ecole française d’Extrême-Orient. Since 2015, she is studying Vietnamese storage jars and their role in maritime trade networks as part of the ANR project “Seafaring: Maritime knowledge for China Seas” organized by the EFEO (France) and the Academia Sinica (Taiwan).

Gerhard Wolf

Sharon Wong
Sharon Wong is an assistant professor from the Department of Anthropology at The Chinese University of Hong Kong. She studied Southeast Asian archaeology and cultures and received her PhD in Southeast Asian Studies from the National University of Singapore. She was originally trained in archaeology and awarded her Master from the School of Archaeology and Museology in Peking University, China. She undertakes her fieldwork on ancient and early modern ceramic production in Cambodia, Singapore, Thailand and Guangdong, Hong Kong and Fujian, China. She is currently working on Khmer-Chinese ceramics research project in Angkor, Cambodia and archaeological research project on storage jars found in South China and Southeast Asia in early modern period.

Wu Wen-Ting
Wen-Ting Wu holds a PhD from the Institute of East Asian Art History at the University of Heidelberg, Germany. Her PhD thesis is titled: “Driven by Power: Four Case Studies of the Possession and Appropriation of Chinese Porcelain in 18th-Century Europe and China.” She has worked for several different national museums in Dresden, Gotha, Karlsruhe, and Frankfurt am Main, and her inventorying works and researches have been in the publishing process. Her research focuses on ceramic and its relation to other types of art works, its display, and its world trade networking with approaches of comparative history and material culture studies.

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Panel Chairs

Anna Grasskamp
Anna Grasskamp (Ph.D., Leiden University), is Research Assistant Professor at Academy of Visual Arts, Hong Kong Baptist University, and Associate Member of Cluster of Excellence Asia and Europe in a Global Context Heidelberg University. Anna co-authored a short piece on European re-framings of Chinese ceramic containers known as ‘ginger jars’ in Vormen uit Vuur 232, 3, and conceptualized and organized the workshop Global Jars at Leiden University, 11.04.2017 together with Anne Gerritsen. Anna has published on artistic and material exchanges between Europe and Asia in The Rijksmuseum Bulletin, World Art and Res. She contributed a chapter to Qing Encounters: Artistic Exchanges between China and the West (Getty Research Institute, 2015). With Monica Juneja she edited EurAsian Matters: China, Europe, and the Transcultural Object, 1600-1800 (Springer, 2018).

Libby Chan
Dr. Libby Chan is currently Assistant Director (Curatorial and Collections) at the Hong Kong Maritime Museum where she oversees Museum’s curatorial and collections development, and direct the CSSC Museum Resource Centre. Before joining HKMM, she was Senior Curator (China) at the Asian Civilisations Museum, National Heritage Board of Singapore, with particular oversight of the Chinese collection and the China gallery revamp project. Previously, she was Research Associate and Curator at the Art Museum, Institute of Chinese Studies and lectured at the Department of Fine Arts, The Chinese University of Hong Kong. She also served as J. S. Lee Memorial Curatorial Fellow at the Freer Gallery of Art and Arthur M. Sackler, Smithsonian Institution in Washington, DC and Curatorial Consultant at the San Antonio Museum of Art in Texas. Her Research interests include underwater and land archaeology, Chinese decorative and export arts, cross-regional studies on material and cultural exchanges and trades between East and West, Maritime Silk Roads topics, as well as Hong Kong and Pearl River Delta history and heritage. She has authored numerous catalogues and articles on Chinese art exhibitions, archaeology and museum studies, such as authored The Silver Age: Origins and Trade of Chinese Export Silver (2017), 5,000 Years of Chinese Jade: Featuring Selections from the National Museum of History, Taipei and the Arthur M. Sackler Gallery, Smithsonian Institution (2011) and co-authored Secrets of the Fallen Pagoda: the Famen Temple (2014).

May Bo Ching
May Bo Ching (DPhil, Oxon), is Professor of History at City University of Hong Kong. Her major research interest is the social and cultural history of modern China. Her book Regional Culture and National Identity: the shaping of “Guangdong Culture” since the late Qing (in Chinese) discusses changes in the articulation of regional identity against the rise of nationalism at the turn of nineteenth and twentieth centuries. Recently she has been examining how the regional culture of South China took shape in a trans-regional context in terms of sound, colour and tastes. Her recent publications include “The Flow of Turtle Soup from the Caribbean via Europe to Canton, and Its Modern American Fate” (Gastronomica: The Journal of Critical Food Studies, 2016), “The ‘English Experience’ among the humblest Chinese in the Canton Trade Era (1700s-1842)” (Curtis’s Botanical Magazine, 2017), and “Chinese History in China: The State of the Field (1980s-2010s)” (A Companion to Chinese History, ed. by Michael Szonyi, 2017).
Discussants

**Kyoungjin Bae**
Kyoungjin Bae is a postdoctoral fellow in the “Making Modernity in East Asia: Technologies of Everyday Life, 19th to 21st Centuries” Project at the Hong Kong Institute for the Humanities and Social Sciences. She received her B.A. and M.A. in history from Yonsei University and her Ph.D. in International and Global History from the Department of History at Columbia University. Kyoungjin has broad research interests in the study of early modern craft, material culture, embodied cognition, and cross-cultural history. Her doctoral research focused on the cultural and epistemic interactions between China and Britain through the lens of cabinetmaking and the furniture trade anchored in eighteenth-century Canton. She is currently working on her first book manuscript, which expands her research into the intra-Chinese circulation of timbers and cabinetmaking techniques surrounding the emergence and efflorescence of Cantonese vernacular cabinetmaking during the Qing dynasty.

**Eileen Lam**
Eileen Lam is an assistant professor from the Department of Cultural and Creative Arts, The Education University of Hong Kong. Eileen received her PhD in Chinese art history from the Chinese University of Hong Kong where her research focused on a lavish group of jades discovered in princely tombs of the second century BC in southeastern China. She was awarded the J. S. Lee Memorial Fellowship and worked as a postdoctoral fellow at the Art Institute of Chicago before joining the Department. Her research focuses on tomb art and the materiality of objects in ancient China. She carried out a research project on ritual objects and its pictorial representations, and part of the works have been in the publishing process.

**Maria Mok**
Maria Mok joined the Hong Kong Museum of Art since 1996, she has extensive experience in museum work, with exposure in various departments, including China Trade Paintings, Chinese Antiquities, Modern Art, Education and Extension. She is responsible for research, curating, publication, and acquisition of the museum collection, as well as various education projects. Apart from her involvement in numerous exhibitions, she authored many articles and conference papers pertinent to the studies in Chinese art and China trade art, with a particular interest in the artistic interactions on global trade, epitomized in *Images of the Canton Factories 1760-1822: Reading History in Art* (HKU Press: 2015) co-authored with Paul A. Van Dyke. She received a Bachelor degree in Fine Arts Studies, a Master degree on Chinese Historical Studies on Guangdong decorative arts of the Qing dynasty, a Doctoral degree on China trade paintings, and a graduate diploma in Museum Studies.

**Gerhard Wolf**
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Registration Method
Online Registration at http://kaitak.hkbu.edu.hk/globaljars-registration/

Enquiry
Should you have any enquiries, please contact Mr Kevin Law at globaljars@hkbu.edu.hk for assistance.