

New book series published by Brill and the European Association for Asian Art and Archaeology (EAAA)

European Studies in Asian Art and Archaeology

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Aims & Scope

The EAAA Monograph Series, entitled “European Studies in Asian Art and Archaeology” aims to publish in-depth, peer-reviewed scholarly contributions on topics relevant to Asian Art and Archaeology that treat these in a wider Asian context. The series endeavors to analyze and interpret the artistic and cultural heritage of ancient, modern and contemporary social realities in Asian societies, and to contribute in

this way to a deeper understanding of the cultural, philosophical, political, sociological, religious and ideological values of Asia as a whole. The EAAA Series goal is to publish innovative research that will have a lasting impact by opening new research questions, which will help trace new theoretical and methodological pathways in the field of art history.



Forthcoming, volume 1

Production, Distribution and Appreciation: New Aspects of East Asian Lacquer Wares

Patricia Frick & Annette Kieser (ed.)

This volume evolved from a panel on East Asian lacquer ware that was part of the first EAAA conference in Olomouc in 2014. It focuses on various aspects of Asian lacquer art ranging from the 2nd century BC to the 17th century. Recent excavations of lacquer ware from tombs in China, distribution of lacquer objects throughout the Eurasian region,

the significance of lacquer ware in every-day life, technical aspects of lacquer production in Korea and the appreciation of Japanese lacquer in Asia and Europe are analyzed by international experts in the field.

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Production, Distribution and Appreciation: New Aspects of East Asian Lacquer Wares

Margarete Prüch, research associate, Institute of East Asian Art History, Heidelberg University, Germany

From East to West – From West to East: The Journey of Han Dynasty Lacquer Boxes to the Crimean Peninsula
The excavation of Han dynasty (206 BC–220 AD) Chinese lacquer boxes in Scythian–Sarmathian tombs in Ust’-Al’ma on the Crimean Peninsula testify to the fact that lacquer objects played an important role as trade goods, tribute, and gifts within the Eurasian region. The method of production, the use of lacquer, and the ornaments of the boxes support the assumption, that they were produced in China during the 1st to 2nd century AD.

Yan Liu, curator, Ashmolean Museum of Art and Archaeology, University of Oxford, United Kingdom

Emblems of Power and Legitimacy, The Chinese Han Lacquer Wares Discovered in Borderlands
Recent discoveries of the Han royal tombs in central China and the Xiongnu burials in Mongolia shed new light on the meaningful use of prestige lacquers by Han Chinese and their nomadic neighbors. This research draws historical texts, inscriptions and archaeological records together to examine the production, consumption and circulation of prestige lacquers in the early Chinese Han Empire, with a focus on the imperially manufactured Han Chinese lacquers.

Annette Kieser, research fellow and lecturer, Institute for Chinese Studies, University of Muenster, Germany

Preliminary Research on Six Dynasties Lacquer Ware
Recent excavations of larger and smaller tombs of the Six Dynasties period (220–589 AD) in southern China brought to light lacquer wares such as plates and boxes showing mythical figures or historical scenes. As a result of the new findings, the postulated decline of lacquer art after the Han dynasty will be re-evaluated.

Patricia Frick, curator of East Asian lacquer art, Museum fuer Lackkunst (Museum of Lacquer Art), Muenster, Germany

Simplicity and Reserve: Song Dynasty Lacquer Ware
The article focuses on Song dynasty (960–1279 AD) lacquer wares and highlights the most important archaeological excavations of Song lacquer conducted in China over the past decades. The artefacts dating from this era testify to the influential role played by lacquered goods in the everyday life of the Song upper class and show that the lacquer production was dominated by monochrome pieces which far exceeded carved and inlaid lacquers in number. Simplicity and reserve were the aesthetic hallmarks of lacquer art at that time.

Nanhee Lee, curator/conservator, National Folk Museum of Korea, Seoul

A Study of the Goryeo Dynasty Lacquer Incense Box Decorated with Floral and Waterfowl Motifs in the Collection of the National Museum of Korea
A very rare Goryeo dynasty (918–1392 AD) lacquered incense box is stored in the collection of the National Museum of Korea. The incense box is decorated with floral and waterfowl motifs in mother-of-pearl inlays and gold powder, and it embodies technical and artistic excellence. The essay focuses on the technical characteristics of Korean lacquer art and the unusual décor of the box.

Anton Schweizer, professor of East Asian art history, Tulane University, New Orleans, USA

The Elector's Japan: Reading Export Lacquer in Baroque Germany
This essay investigates a Japanese lacquered cabinet in the State Numismatic Collection in Munich, Germany. The cabinet can be identified from the archival record as a purchase made by the Bavarian Elector Max Emanuel in 1698. This identification enables a contextualization with global networks of manufacture and trade, as well as with the purchaser's dynastic ambitions.

Left image previous page: Small box nested in big box at the time of the excavation, lacquer on wood, Necropolis of Ust’-Al’ma, tomb 620, Crimean Peninsula, around 1st century AD.

Right image previous page: Detail of cabinet. Red and black lacquer on wood; powdered gold and silver; inlays of gold and silver foil, mother-of-pearl, coral and massive silver. Metal fittings gilt brass. 53 x 73 x 44 cm. Japan, around 1640. Staatliche Münzsammlung München (Inv. nr. LK 019)

