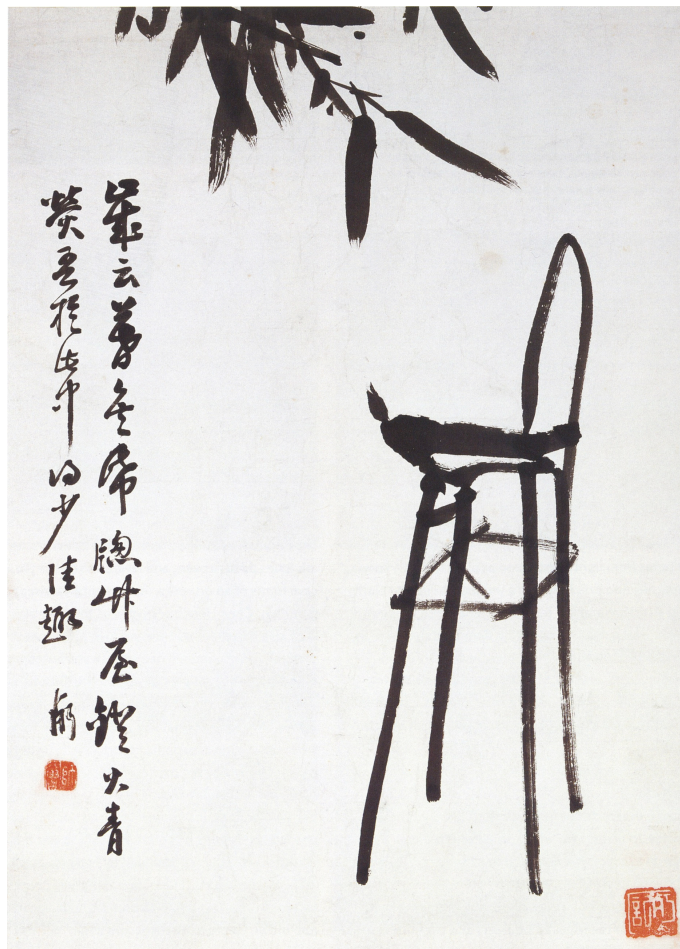




Public lecture

## The Transnational Invention of Chinese Art

Prof. Dr. Craig Clunas (University of Oxford)



Chen Shizeng (1876-1923), *Lamp*, ink on paper. Richard Fabian Collection

Friday, 16<sup>th</sup> November 2018, 18:00-19:00

Rämistrasse 59, 8001 Zurich (RAA-G-01)

*The lecture will be held in English and is open to the public. It will be followed by a small reception.  
For questions, please contact the Section for East Asian Art History: [kgoa@khist.uzh.ch](mailto:kgoa@khist.uzh.ch)*



## Abstract

The creation of a modern Chinese art in the first half of the twentieth century necessarily required the creation of its opposite - 'traditional Chinese art', that which by definition was not modern. The materials out of which traditional Chinese art, and in particular 'traditional Chinese painting' were constructed were many and various, including the actual art of the past, and the copious historical written record about painting and painters. From the early twentieth century onwards, new structures of collecting and display, as well as new technologies of publishing and reproduction, came together with a range of intellectual and theoretical positions, both indigenous and imported, to make possible a way of looking at the art of premodern China which has endured to the present day. At the same time, the development of art history as a discipline, both inside China and internationally, made the art of the past very much a part of current debate. This lecture will look at some of the ways transnational encounters were crucial to this process.

*Craig Clunas is Professor Emeritus of the History of Art at the University of Oxford. He previously taught at the University of Sussex and the School of Oriental and African Studies, University of London. He worked as a curator at the Victoria and Albert Museum for nearly fifteen years, and in 2014 he co-curated the British Museum exhibition Ming: 50 Years that Changed China. His publications include several monographs on the art of the Ming dynasty as well as Chinese art in the twentieth century. His most recent book, based on the 2012 Mellon lectures delivered at the National Gallery of Art, Washington DC, is entitled Chinese Painting and its Audiences (2017). He has led a workshop for PhD candidates in East Asian Art History at the University of Zurich in 2017 and will teach a seminar on "Authenticity and Replication in East Asian Art" for MA and PhD students here in November 2018.*