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SINOGRAPHIC FORAYS INTO THE EPIVERSE

Arpenter un paysage inscrit

A workshop organized
by the project Altergraphy

15-16 October 2024
Auditorium du Pôle
des langues et civilisations
65 rue des Grands Moulins
75013 Paris



DAY 1 - OCTOBER 15

9:00 – 9:30 **Welcome address**

9:30 – 10:45 **1. Digital Synergies** 數字文人 (Hilde De Weerd & Manuel Sassmann)

*coffee break and chat (30 min) *

11:15 – 12:30 **2. Managing Monuments** 遺產悖論 (Li Ziyi & Lia Wei)

Lunchtime (1 hour 30 min)

13:30 **Exhibition "Sculpter les nuages, la montagne enlacée"** 觸石吐雲

14:00 – 15:15 **3. Transforming Spaces** 空間變異 (Lee Sunkyu & Shi Tianyu)

coffee break and chat (30 min)

15:45 – 17:00 **4. Traveling Legacy** 傳統轉換 (Shin Jeongsoo & Aida Wong)

17:30 – 18:30 **Zheng Daozhao and the Four Mountains**

Keynote lecture by Sakata Genshō, with Estelle Bauer

DAY 2 - OCTOBER 16

9:00 – 10:15 **5. Thinking Matters** 開山策略 (Jonathan Pettit & Thomas Hahn)

coffee break and chat (30 min)

10:45 – 12:00 **6. Conceiving Identity** 身份確證 (Xue Lei & Zhang Qiang)

Lunchtime (2h)

13:30 **Screening "Arpenter un paysage inscrit"** (Marie-Françoise Plissart)

14:00 – 15:15 **7. Calligraphic Variation** 書刊風格 (Shao-Lan Hertel & Yolaine Escande)

coffee break and chat (30 min)

15:45 – 17:00 **8 – Antiquarian Practices** 試驗金石 (Michael Hatch & Yan Weitian)

17:30 – 18:00 **Closing remarks**

Organized by Lia Wei (Inalco/IFRAE) and Manuel Sassmann (Heidelberg Academy of Sciences)

Location: Auditorium du Pôle des langues et civilisations, 65 Rue des Grands Moulins 75013

Theme: Inscriptions can open up a world extending far beyond chisel marks on the stone surface. In eight roundtables, we propose to explore the rich cultural history of epigraphy in East Asia. By striding out its multiple dimensions of time and space, both physical and imaginary, scholars from the sinographic sphere with diverse disciplinary backgrounds will attempt to chart together the Epiverse. The experimental format of this conference aims at facilitating present and future collaborations in the field, and defining common research paths on stone inscriptions and inscribed landscapes.

Format: Attendees prepared their answers to the 8 themes and questions, so that each session functions like a roundtable, rather than a series of conventional speeches. Coffee is provided in 30 min breaks in-between sessions in the Foyer adjacent to our Auditorium. During lunchtime, guided tours of the exhibition *Sculptor les nuages, la montagne enlacée* about the four mountains inscribed by Zheng Daozhao between 511 and 516 CE are proposed in the Galerie adjacent to the Foyer. In each session, two scholars among our guests will show a few slides of their material (about 10 min) and one or two discussants will be commenting on all of the submitted answers to the session questions (about 15 min), followed by an open roundtable where all participants can join the conversation (the remaining 30 min).

Participants

Ashikari Kento 芦刈健人 (Kyoto University)
Estelle Bauer (Inalco/IFRAE and Musée Guimet)
Francesca Berdin 白鳳榮 (Inalco)
Michela Bussotti (EFEO/CCJ)
Killian Cahier 耿良 (Inalco)
Hilde De Weerd 魏希德 (KU Leuven)
Yolaine Escande 幽蘭 (CNRS/CRAL/EHESS)
Thomas Hahn (UC Berkeley)
Michael Hatch (Trinity College)
Shao-Lan Hertel 何小蘭 (Cologne East Asian Art Museum)
Anna Le Menach 林紫溪 (Inalco)
Lee Sunkyu 李善圭 (KU Leuven)
Lei Yang 雷楊 (Inalco/IFRAE/CRCAO)
Li Ziyi 李子怡 (China Academy of Art)
Jonathan Pettit 裴玄錚 (University of Hawaii)
Marie-Françoise Plissart
Sakata Gensho 坂田玄翔
Shi Tianyu 施天宇 (Hamburg University)
Shin Jeongsoo 신정수 (Academy of Korean Studies)
Paula Suméra 蘇美若 (Inalco/IFRAE)
Tchou-Tchou Tophoven 饒楚楚 (Inalco)
Yan Weitian 閻緯天 (Indiana University)
Aida Yuen Wong 阮圓 (Brandeis University)
Xue Lei 薛磊 (Oregon State University)
Zhang Qiang 張強 (Sichuan Fine Arts Institute)
Zhang Rui 張蕊 (Inalco/IFRAE)

If you are planning to audit the event or follow it online, please register here to receive updates and further information: <https://www.inalco.fr/en/events/sinographic-forays-epiverse>

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DAY 1 - OCTOBER 15

9:00 – 9:30 **Welcome address**

9:30 – 10:45 **1 – Digital Synergies** 數字文人

Which digital tools do you use and how do they impact the perception of your material and the structure of your analysis if so? How can we create synergies across projects beyond technical advice? What are the challenges in building shared ontologies for inscribed landscapes/epigraphy/rubbings?

Presentations: Hilde De Weerdts and Manuel Sassmann

Hilde De Weerdts 魏希德 (KU Leuven) - Hilde De Weerdts is Professor of Chinese and Early Modern Global History at KU Leuven. Professor De Weerdts is broadly interested in intellectual, social, and political history, both within an East Asian context, and within a comparative or global historical framework. She has published six books on Chinese political culture, including *The Arts of Governance* forthcoming from Hawaii's University Press. In 2021 she received funding from the European Research Council and the Dutch Research Council (NWO) to extend her earlier work on Chinese state infrastructures into a large-scale collaborative project on the social and regional histories of material infrastructures (roads, bridges, city walls) (1000-1800) in which stelae and rubbings figure prominently. She maintains an active interest in designing and developing digital research methods for East Asian and other languages. With Brent Ho she co-designed the text annotation and reading services ENT-MARKUS and CO-MARKUS, with Mees Gelein two text comparison modules COMPARATIVUS and PARALLELS, and with Rainer Simon the semantic image annotation service IMMARKUS.

Manuel Sassmann 王平國 (Heidelberg Academy of Sciences and Humanities) — Manuel Sassmann acts as a consultant for this project, drawing on his experience as a member of the Buddhist Stone Sutras in China project, to which he contributes at all levels (research, programming, fieldwork, photography and image editing). He is particularly interested in research history and the reception of medieval epigraphy. He advises us on adapting international standards of encoding the data produced in this project to facilitate its integrability with data produced by other projects. His current line of research is to investigate how conventional epigraphic research and a historical perspective can be enriched by digital methods.

Discussant: Lia Wei Co-discussant: Francesca Berdin

Francesca Berdin 白鳳榮 (Inalco) – Francesca Berdin holds a master degree in Chinese Studies from Inalco, with a thesis on Northern dynasties epigraphy. While working on a PhD proposal around stone working traditions in medieval and early modern Southwest China, she is completing her training with a second degree in archaeology at Sorbonne University. She is research assistant at Altergraphy, with a focus on calligraphic variation and stone carving techniques.

coffee break and chat (30 min)

11:15 – 12:30 **2 – Managing Monuments** 遺產悖論

How have inscribed landscapes been managed between antiquarianism and heritagization? How has the challenge of preserving the environment and rock surface been met when inscriptions are traditionally valued in the shape of rubbings? Who is the audience for the heritagized inscriptions?

Presentations: Li Ziyi and Lia Wei

Li Ziyi 李子怡 (China Academy of Art) - Li Ziyi's research focuses on the epigraphy and scroll painting of ancient China. Her doctoral dissertation explores the material culture of Mount Wu in Hangzhou and the landscape of faith formed around it. She is currently pursuing her Ph.D. at the China Academy of Art under the supervision of Professor Kong Lingwei, having previously earned both a Bachelor's and Master's degree in Fine Arts from the same institution.

Lia Wei 魏離雅 (Inalco/IFRAE) - Lia Wei is Maître de conférences in Chinese art history at the Institut national des langues et civilisations orientales (INALCO) and researcher at the Institut français de recherche sur l'Asie de l'Est (IFRAE). She was trained in art history and archaeology at Université Libre de Bruxelles and the School of Oriental and African Studies, and taught at SOAS and at the archaeology department in Renmin University of China, Beijing. Her own practice of seal carving, landscape painting, calligraphy and rubbing techniques motivated her interest in epigraphy and funerary or religious art. She is particularly interested in the creative tension between brush and chisel, from medieval inscribed landscapes to the practice of inscribing objects in late imperial China.

Discussant: Manuel Sassmann Co-discussant: Anna Le Menach

Anna Le Menach 林紫溪 (Inalco) - Anna Le Menach is engaged in a professional master level training at Inalco, aiming at becoming a restorer of works on *xuan* paper. While traveling from one internship to another (Centre Pompidou, Atelier Camille Schmitt, Fondation Baur and soon Nanjing University of the Arts), she was able to compare private and institutional ways of preserving East Asian works of art in European collections. At Altergraphy, she takes part among other tasks in thinking an ontology for cataloging and describing rubbings.

Lunchtime (1 hour 30 min): Buffet

13:30 Exhibition "Sculpter les nuages, la montagne enlacée" 觸石吐雲

Conceived by the Altergraphy team, the exhibition invites the public to discover a corpus of medieval inscriptions in mountainous environments from a variety of sources: rubbings, engraved seal stones, photographs, models, etc. During a ten-day field trip in September 2024, project members surveyed and documented four of these sites. Through this exhibition, they intend to share these field experiences. Strolling through the gallery, visitors will be able to survey the four inscribed landscapes, meet the producers of these inscriptions in the 6th century and their rare visitors in the centuries that followed (picnickers, antiquarians, religious figures, tourists, etc.).

14:00 – 15:15 **3 – Transforming Spaces** 空間變異

In what different kinds of spaces (religious, political, social,...) are inscriptions embedded and what places do they create? How do spaces/places coexist and interact? How are they navigated, imagined, visualized, and represented? In what ways are they transformed and or transformative ?

Presentations: Lee Sunkyu and Shi Tianyu

Lee Sunkyu 李善圭 (KU Leuven) - Lee Sunkyu is a social and cultural historian of early modern China and East Asia, working as a postdoctoral researcher on the project 'Regionalizing Infrastructures in Chinese History' at KU Leuven. She received a Ph.D. in History (2021) from the University of California, Los Angeles (UCLA), and worked as a lecturer at UCLA and Loyola Marymount University before joining the project team. Her dissertation, "The Cartographic Construction of Borders in Ming China, 1368-1644," investigates the role of maps in facilitating a new vision of frontier spaces that were demarcated by clear boundaries between Ming and the outside world. Comparing two geographically different frontier spaces—northern steppe and southern maritime frontiers, her research elucidates how the cartographic transformation was closely intertwined with political and intellectual endeavours to create new territorial and cultural identities in the age of increasing transregional contacts. Sunkyu has a great interest in applying digital scholarship methods to historical research. Her current research project, titled 'Steppe, Forest, and River: Wall Histories in East Asia between the fifteenth- and seventeenth- centuries' investigates how wall-building emerged as a dominant strategy across multiple, geographically disparate frontiers of early modern East Asia. Using digital technologies, her project aims to visualize cross-regional patterns of boundary-making practices. At the same time, she is interested in illustrating how local ecology and technological knowledge interacted with material outcomes.

Shi Tianyu 施天宇 (Hamburg University) - Shi Tianyu is a doctoral candidate at the Centre for the Study of Manuscript Cultures at the University of Hamburg. His research focuses on the process by which public memory is constructed through the circulation of funeral texts for non-official literati in the 10th to 13th centuries. He earned his bachelor's and master's degrees from Soochow University and National Taiwan University in. His research has consistently sought to liberate epigraphs from being merely materials for social history research, focusing instead on their production, reading, dissemination, and collection processes.

Discussant: Hilde De Weerd Co-discussant: Paula Suméra

Paula Suméra 蘇美若 (Inalco/IFRAE) - Paula Suméra holds a degree in geography and a master degree in history from EHESS. After a second master degree in Chinese studies at Inalco, she is starting her doctoral research on the tusi system in the Wuling mountain range, Hubei province. At Altergraphy, Paula builds mental maps, designs relationships between different categories of data, and adds the data collected during survey - precise locations and reconstructions of the mountainscapes - into our GIS.

coffee break and chat (30 min)

15:45 – 17:00 **4 – Traveling Legacy** 傳統轉換

How did visual and textual epigraphic knowledge circulate and impact artistic practices – including avant-garde and modern experiments - across time and space? What similarities/differences in the handling of this legacy can we identify between late imperial and early modern East Asian elites?

Presentations: Shin Jeongsoo and Aida Wong

Shin Jeongsoo 신정수 (Academy of Korean Studies) - **Shin Jeongsoo** is Associate Professor of Korean Cultural Studies at the Academy of Korean Studies and is currently a visiting scholar at Harvard-Yenching Institute. He works on a book manuscript tentatively titled “Nineteenth-century Sino-Korean Antiquarianism and its Legacy in Colonial Korea,” dealing with appropriations of calligraphic works in East Asia. One article on this topic is “Kim Chŏnghŭi and His Epigraphic Studies: Two Silla Steles and Their Rubbings” (2022).

Aida Yuen Wong 阮圓 (Brandeis University) - **Aida Yuen Wong** is a scholar of Asian art history who has written extensively on transcultural modernism. Among her major publications are *Parting the Mists: Discovering Japan and the Rise of National-Style Painting in Modern China* (University of Hawaii Press, 2006) (Chinese Translation from Taipei: Rock Publishing, 2019) and the edited volume *Visualizing Beauty: Gender and Ideology in Modern East Asia* (Hong Kong University Press, 2012). She is the author of the chapter on Chinese modernism in the *Oxford Encyclopedia of Aesthetics*, 2nd ed. (2014). Another book, *The Other Kang Youwei: Calligrapher, Art Activist, and Aesthetic Reformer in Modern China* (Brill, 2016), explores the art theory and legacy of the late Qing-early Republican reformer whose paradigmatic thinking about painting and calligraphy cast a long shadow on modern/contemporary Chinese art discourses. She is the co-editor of the volume, *Fashion, Identity, and Power in Modern Asia* (Palgrave Macmillan, 2018), which deals with dress reforms in China, Japan, Taiwan, Hong Kong, and Korea between the late nineteenth and the early twentieth centuries. In addition, she has begun research on 20th-century ink painting in Taiwan that intersects with gouache and oil painting. Her areas of interest include painting, calligraphy, institutional history, and historiography.

Discussant: Michael Hatch Co-discussants: Killian Cahier and Kento Ashikari

Killian Cahier 耿良 (Inalco) - Killian Cahier holds a master degree from the School of Fine Arts in Bordeaux. He has completed a second master degree in Chinese studies at Inalco, with a thesis on calligraphy modernization in East Asia with a focus on “misunderstandings”. At Altergraphy, Killian has built our tables to structure and host data in, and he has taken part in photographing inscriptions and rubbings, also assuming editing tasks.

Ashikari Kento 芦刈健人 (Kyoto University) - Ashikari Kento is completing his master degree in history at the University of Kyoto, with a thesis on Tujue history. He has joined Altergraphy during his exchange year at Inalco, and has since been embarked in a series of interviews with Mr. Sakata and other Japanese epigraphists or calligraphers of that generation. He is also investigating the earlier stage of reception of Zheng Daozhao’s oeuvre in Japan starting with the diffusion and reproduction of rubbings, in terms of social networks and publications.

17:30 – 18:30 **Keynote lecture by Sakata Genshō** 坂田玄翔

Zheng Daozhao and the Four Mountains 鄭道昭と四嶽

As an author of the first comprehensive monograph about the four mountains inscribed by Zheng Daozhao, Sakata Genshō was also among the first to visit the sites in the early 1980s. Over the years, he has gathered a valuable corpus of contextual photographs. They document the sites' change over time, with the addition of paths and pavilions and the occasional displacement or loss of an inscription. The Altergraphy corpus will host a selection of digitized images from his archive, which he generously shared with us. His talk will be a reminiscence of his lifelong dedication to the inscriptions on the four mountains and the basic research questions that have been driving him.

During his talk, Mr. Sakata will share with us some examples from his collection of rubbings.

Moderator: Estelle Bauer Translator: Ashikari Kento

Estelle Bauer (IFRAE/Inalco and Musée Guimet) is Professor of Japanese art history at Inalco and joined the Musée national d'art asiatique Guimet this year as curator of the Japanese collections. Her research interests include narrative painting and more recently, East Asian diplomatic gifts in European collections.

DAY 2 - OCTOBER 16

9:00 – 10:15 **5 – Thinking Matters** 開山策略

What are the motivations and modes of appropriation of mountains, stones, and other matters? By which strategies do states, communities, individuals—as well as divine or non-human agents—"develop" mountains? How do these strategies translate into physical markers and textual/verbal discourse?

Presentations: Jonathan Pettit and Thomas Hahn

Jonathan Pettit 裴玄錚 (University of Hawaii) - Jonathan Pettit researches medieval Daoist literature and geography. He has a particular interest in stele monuments that were erected and dedicated at sacred sites. He is currently finishing a book project on early sixth century stele with an emphasis on how epigraphic sources cast light on how Daoist worldviews were remembered, transmitted, and imagined. He is also finishing a project on translating *Le jet des dragons*, a book published posthumously in 1919 by Édouard Chavannes on medieval Daoist epigraphy.

Thomas H. Hahn (UC Berkeley) - Thomas Hahn is particularly interested in historical and modern religious geography and urbanization. While researching Daoism and sacred mountains on extensive field trips to China since the early 1980s, he has created a [visual archive](#) to capture and preserve times past and present, in which he also collects historical photographs of China (from the 1860s up to the 1960s).

Discussant: Xue Lei Co-discussant: Lei Yang

Lei Yang 雷阳 (Inalco/CRCAO/IFRAE) — Lei Yang's approach is located in-between the history of religion and the history of sensibilities, with a peculiar interest to the senses: his thesis analyzed the soundscape of bells in late imperial Beijing. Active since 2013 in the EFEO project "[Épigraphie et mémoire orale des temples de Pékin](#)" (Bujard 2011-2020), Lei Yang has developed a strong set of skills in the study of religious landscapes through epigraphy. Beyond his specialism in late imperial epigraphy, Yang is active in mapping the source material of French field sinology in the early 20th c., which forms the first bulk of rubbings to enter Parisian collections.

coffee break and chat (30 min)

10:45 – 12:00 **6 – Conceiving Identity** 身份確證

How do poetry, religion, and calligraphy shape identity? How do epitaphs and steles, with their specific literary genres and calligraphic styles, allow us to reconstruct networks of historical figures? Beyond the monolithic notion of a person as "author", how can we deconstruct identity into its interrelated facets?

Presentations: Xue Lei and Zhang Qiang

Xue Lei 薛磊 (Oregon State University) — Specialist of pre-modern Chinese calligraphy and painting, Xue Lei authored a monograph on the *Yihe ming* 瘞鶴銘 (Eulogy for Burying a Crane), a southern inscribed landscape contemporaneous of the 6th century inscriptions investigated by Altergraphy. Xue Lei took part in our September 2024 survey and provided valuable advice and expertise in the understanding of the sites, the inscriptions and their context of production. Further relevant points of comparison with his corpus include the later reception and diffusion of the *moya* inscriptions through the re-inscription of the sites and the circulation of rubbings.

Zhang Qiang 张强 (Sichuan Fine Arts Academy) — Art historian and avant-garde calligrapher Zhang Qiang contributes to the project the results of joint survey conducted with Lia Wei since 2009. Professor Zhang Qiang is known for his works on the history of Chinese painting and calligraphy. He played a seminal role in the theorization of modern and contemporary calligraphy since the 1990s. In parallel to his research and teaching, Zhang Qiang has created long-term projects in contemporary ink art combining performance art and installation.

Discussant: Jonathan Pettit Co-discussant: Zhang Rui

Zhang Rui 張蕊 (ENS de Lyon & Inalco/IFRAE) — Zhang Rui is currently a Temporary Teaching and Research Fellow (ATER) in Chinese language and civilization at the École normale supérieure de Lyon (ENS Lyon). She holds a PhD in medieval Chinese literature, with her research primarily focusing on classical poetry and the literati culture of the medieval period. She will soon lead a seminar on the poetry and poetics of landscape in ancient China. Previously, she was a postdoctoral fellow at the Collège de France and the Bibliothèque nationale de France, where she conducted research on the Curtis collections and refined her expertise in the visual arts of the late imperial period (Ming and Qing dynasties). In recent months, she has led the Altergraphy team in translating several inscriptions by Zheng Daozhao and his son, Zheng Shuzu. Her interests lie particularly in exploring how the literati crafted their identities through a range of practices—literary, artistic, philosophical, and behavioral—as well as their conception of identity within spatial contexts

Lunchtime (1h30)

13:30 Screening of “Arpenter un paysage inscrit”, a film by Marie-Françoise Plissart

Back to Brussels from our field survey in September 2024, only three weeks before this screening, Marie-Françoise, Tchou-Tchou and Lia were only able to select part of the material, resulting in two short excerpts: 9 minutes on Tianzhushan, and 1.5 minutes on Dajishan. In this first phase, the trio has privileged images that stage the mountain—its shape and paths, the alterations it underwent in the heritagization process with the addition of cages and pavilions—, and our effort to embrace its scale and the materiality of the inscriptions—to touch, rub, measure, photograph and scan the engraved surfaces. In this film project, we will think of ways to annotate this audiovisual narrative in parallel to the planned annotation of images and 3D models, and with the final publication of our online corpus in mind. Progressing step by step, mountain by mountain, the qualities and issues raised by the image and sound recordings will shape our choices. The interview material, for example, and the voice recordings of our observations in the field are left for this later phase of post-processing. We still need to integrate a great number of scenes that show the deep contradictions between the contemporary managing of the sites, the people who inhabit these mountains today, and the occasional visitors or tourists.

Marie-Françoise Plissart (photographer and filmmaker) - Marie-Françoise Plissart has followed her inclination for visual narratives since her very first roman photo (Droit de regards 1985), through her many collaborations with anthropologists and art historians around various themes with a peculiar sensibility for architecture and the environment – to cite only but a few: [Michelangelo's quarries](#), the [renovation of Atomium](#), her [collaboration with Sophie Bruneau about Cézanne and the Sainte-Victoire mountain](#), her [seas and trees series](#), etc -. She has travelled to China extensively since the 1970s, with a special interest in writing and landscapes.

Tchou-Tchou Tophoven 饒楚楚 - Tchou-Tchou Tophoven is pursuing her master degree at Inalco with a professional orientation in filmmaking. She has a special interest in talismanic writing, seal carving and the visual analysis of calligraphy. At Altergraphy, she is working on a film project with photographer and filmmaker Marie-Françoise Plissart, narrating and annotating inscribed landscapes.

14:00 – 15:15 7 – Calligraphic Variation 書刊風格

How do we define and describe (calli)graphic variation and style? How does the visual analysis of calligraphy today rely on descriptive vocabularies developed since the medieval period? What can we still learn from calligraphic practice, and what would a practice-derived descriptive vocabulary look like? How could such a vocabulary apply to epigraphy?

Presentations: Yolaine Escande and Shao-Lan Hertel

Yolaine Escande 幽蘭 (CNRS/CRAL) — Yolaine Escande is directrice de recherches at the French National Centre for Scientific Research (CNRS) and researcher at the Centre de recherches sur les arts et le langage (CRAL). She has translated major treatises on Chinese painting and calligraphy, and published extensively on Chinese art history, including on the culture of landscape or 'mountains and water'. Beyond her interest in inscribed landscapes, she is our interlocutor for the analysis of discourses and terminology related to the reception of medieval epigraphy in theoretical treatises on calligraphy.

Shao-Lan Hertel 何小蘭 (Museum für Ostasiatische Kunst, Cologne) — Shao-Lan Hertel is Director of the Museum of East Asian Art, Cologne. She studied East Asian Art History and Sinology at Freie Universität Berlin (FUB) and China Academy of Art (Hangzhou), and obtained her doctorate in East Asian Art History from FUB in 2017 with a dissertation on the calligraphic oeuvre of the modern Chinese brush-and-ink artist Huang Binhong (1865–1955). She served as Assistant Professor (2012–18) and Interim Chair (2021) of East Asian Art History at FUB as well as Postdoctoral Researcher and Assistant Curator at Tsinghua University Art Museum (TAM) (2018–22), respectively, Tsinghua University Academy of Arts and Design (2018–2020), Beijing. In 2020/21, she held a J. S. Lee Memorial Fellowship of the Bei Shan Tang Foundation, to undertake an inventory of and research on the Chinese calligraphy collection held at TAM. Her research focuses on Chinese calligraphy and ink art of the late-imperial, modern, and contemporary periods. Forthcoming publications include contributions to the edited volumes *Handbuch Soziologie der Künste* (Springer 2024) and *Lost and Found in Translation: Citation and Early Modern Architecture* (De Gruyter 2024).

Discussant: Yan Weitian

Co-discussant: Lia Wei

coffee break and chat (30 min)

15:45 – 17:00 **8 – Antiquarian Practices** 試驗金石

*What are the specific antiquarian modes of handling monuments and surrogates?
What dimensions of objects do sensorial interactions reveal that are lost in both modern
armchair scholarship and archaeology?*

Presentations: Yan Weitian and Michael Hatch

Yan Weitian 閻緯天 (Indiana University) — Yan Weitian is an assistant professor at the Department of Art History, Indiana University, Bloomington. His research centers on calligraphy and antiquarian culture of the Qing empire, with a special attention to the lived experience of scholar-artists in the regions of Guangdong, Fujian, and Beijing. His works explore the effect of textual medium, especially how different inscriptions – engraved texts on material objects, living rocks, and built environment – interact with their material support. Yan's ongoing book project, *Fragrance of Antiquity: Yi Bingshou and the Senses of the Past in Qing China*, examines how the scholar-official Yi Bingshou (1754–1815) used ancient inscriptions to narrate contemporary concerns.

Michael J. Hatch (Trinity College) — Michael J. Hatch is an associate professor of art history at Trinity College in Hartford, Connecticut (USA). His scholarship covers Chinese art from the 18th to the 21st century, with particular interests in materiality and sensory history. His first book, *Networks of Touch: A Tactile History of Chinese Art, 1790-1840* (Penn State University Press, 2024), describes the early nineteenth-century obsession with epigraphy in China, and how it led to a form of tactile thinking that impacted all of elite visual and material culture. Upcoming projects include a co-edited volume about the exchange of antiquarian knowledge and craft across early modern East Asia, a book about the effects of linearity on the brushwork of modern Chinese painting, and a digital database of inscriptions on Chinese artworks in US museums. He also writes occasional exhibition reviews for the Wall Street Journal.

Discussant: Aida Wong

Co-discussant: Manuel Sassmann

17:30 – 18:00 **Closing remarks**