



Universität
Zürich ^{UZH}

Chair in East Asian Art History

University of Zurich
Institute of Art History
Rämistrasse 73
8006 Zurich
www.khist.uzh.ch/ostasien

Zurich Lectures in East Asian Art History

December 11, 2024
18:15–19:45

University of Zurich
Rämistrasse 59
8001 Zürich
Room RAA-G-15

Women Artists in Twentieth-Century China: A Prehistory of the Contemporary

Prof. Dr. Julia F. Andrews
Ohio State University





Universität
Zürich ^{UZH}

Chair in East Asian Art History

University of Zurich
Institute of Art History
Rämistrasse 73
8006 Zurich
www.khist.uzh.ch/ostasien

Women Artists in Twentieth-Century China: A Prehistory of the Contemporary

Prof. Dr. Julia F. Andrews
Ohio State University

**Zurich Lectures in
East Asian Art History**

December 11, 2024
18:15–19:45

University of Zurich
Rämistrasse 59
8001 Zürich
Room RAA-G-15

Abstract

This lecture will reflect on two intersecting themes: the rise of women as artists and as subjects for art, in the context of the evolving status of women in twentieth-century China. Against the backdrop of the nascent modern education for women and the emergence of feminism between 1910 and 1940, the presentation interrogates, in light of contemporary art world patterns and current definitions of feminism, the slowing and even regression in recognition of women as artists in the second half of the twentieth century.

Julia F. Andrews is Academy Professor and Distinguished University Professor Emerita at Ohio State University. Her first book, *Painters and Politics in the Peoples Republic of China, 1949–1976*, received the 1996 Joseph Levenson Prize of the Association for Asian Studies (AAS) for modern China. Since then, she has won numerous awards for her scholarship. Her latest publication is the co-edited volume *Art and Modernism in Socialist China: Unexplored International Encounters, 1949–1979*, with Shuyu Kong and Shengtian Zheng (Routledge, 2024) and served as the 15th Heinz Goetze Professor at the University of Heidelberg in 2024. She was trained at Berkeley and began her career at the Los Angeles County Museum of Art.



Universität
Zürich ^{UZH}

Chair in East Asian Art History

University of Zurich
Institute of Art History
Rämistrasse 73
8006 Zurich
www.khist.uzh.ch/ostasien

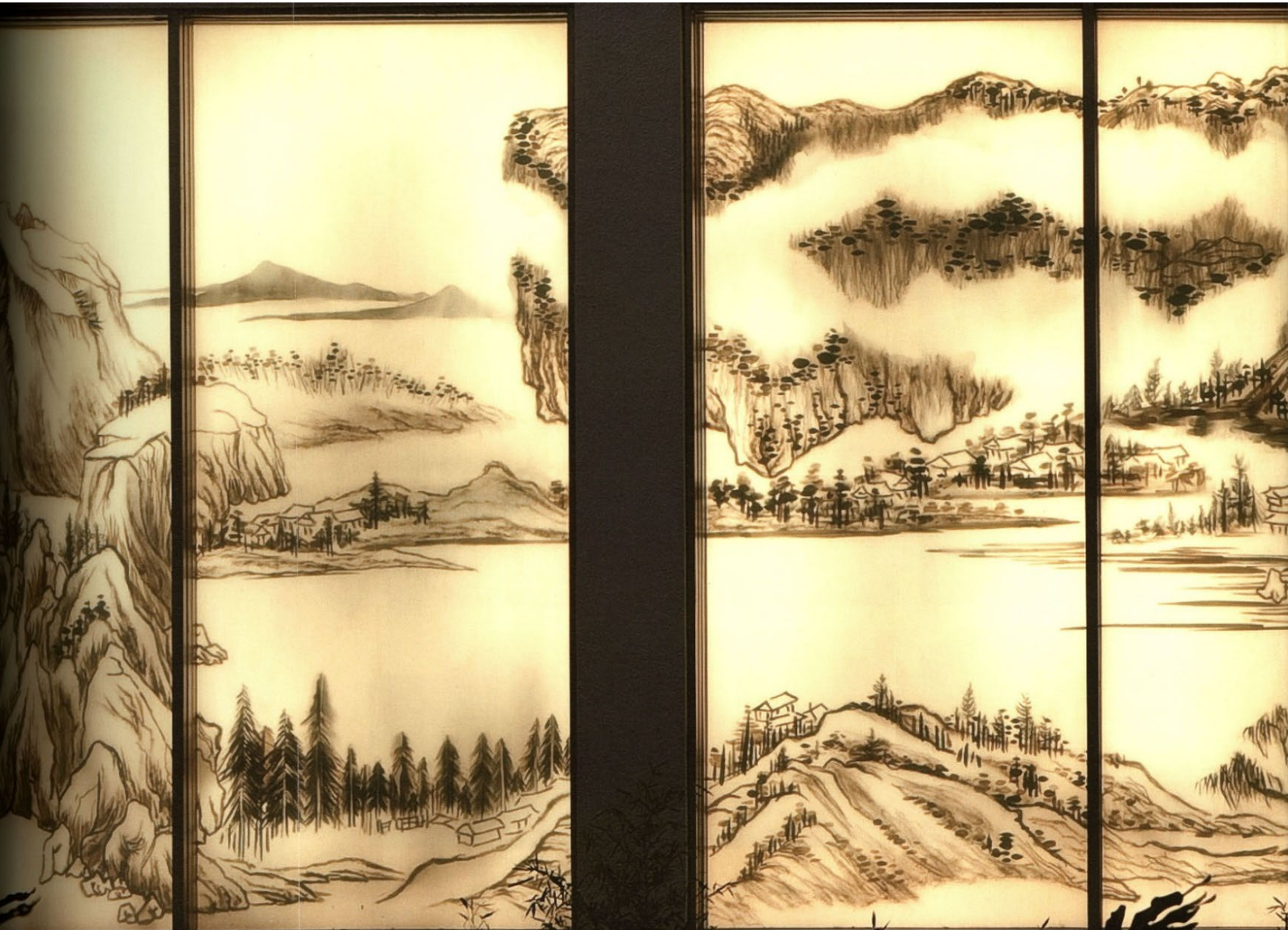
Zurich Lectures in East Asian Art History

December 11, 2024
18:15–19:45

University of Zurich
Rämistrasse 59
8001 Zürich
Room RAA-G-15

Ink Culture Without Ink

Prof. Dr. Sarah E. Fraser
Ruprecht-Karls-Universität Heidelberg





Ink Culture Without Ink

Prof. Dr. Sarah E. Fraser
Ruprecht-Karls-Universität Heidelberg

Zurich Lectures in East Asian Art History

December 11, 2024
18:15–19:45

University of Zurich
Rämistrasse 59
8001 Zürich
Room RAA-G-15

Abstract

In the New Ink Movement, there is a shift in the performativity of ink art particularly since 2000, as global networks and exposure at international biennales make intermediality and performativity powerful methods to pursue new art directions. These artists explore new directions with ink in experimental styles and formats. When we think of ink art, the role of ink seems central. That is, it seems obvious that when we talk of “Ink Art,” “ink” would be a necessary feature or ingredient. Yet, it is possible to have ink art without ink. Artists who engage with the long tradition of ink culture and also explore new references in the medium include Xu Bing, Song Dong, Qiu Zhijie, Yang Jiechang, Liu Jianhua, Chen Qi, among others.

This lecture will explore some of China's most experimental and thoughtful artists who are pushing the boundaries of tradition while maintaining reference to the long history of ink and its expressive importance.

Prof. Dr. Sarah E. Fraser is Lehrstuhlinhaberin (Chair Professor) and Director, Institute of East Asian Art History (IKO), Centre for Asian and Transcultural Studies, Ruprecht-Karls-Universität Heidelberg. Her research and digital humanities projects include Buddhist and photographic topics focused on northwest China, Inner Asia, and 20th century wartime archaeology, and artistic practice. Her award-winning study on artistic practice in medieval Dunhuang *Performing the Visual: The Practice of Buddhist Wall Painting in China and Central Asia, 618–960* (Stanford University Press, 2004), will be published in Chinese this fall by Peking University Press. Prof. Fraser's research extends to the 21st century; in 2020 she co-edited a collection of essays on contemporary experimental ink, *Xu Bing: After the Book from the Sky* (Singapore: Springer, 2020).