

Symposium:

# New Subjects and Approaches

to Art Historical Research in Korea and Hong Kong

## 香港與韓國 藝術史研究之 新課題與路徑 研討會



**2.8.2024**

Time 時間 : 9:00 – 17:30

Venue 地點 : LPN LT, Y. C. Liang Hall,

The Chinese University of Hong Kong

香港中文大學潤昌堂黎陳佩昂演講廳

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Jointly Organized by Department of Fine Arts, The Chinese University of Hong Kong &  
Department of Archaeology and Art History, Korea University  
香港中文大學藝術系與高麗大學考古美術史學科聯合主辦



香港中文大學  
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# New Subjects and Approaches to Art Historical Research in Korea and Hong Kong

## Programme 流程

### Morning Session 上午場 (09:00–12:05)

09:00–09:15	Reception 登記及接待
09:15–09:25	Opening Ceremony 歡迎儀式 <b>Frank VIGNERON 韋一空</b> Chair & Professor, Department of Fine Arts, CUHK 香港中文大學藝術系系主任及教授 <b>Byung Sun BANG 方炳善</b> Chair & Professor, Department of Archaeology and Art History, Korea University, Sejong Campus 高麗大學世宗校區考古美術史學科主任及教授
Session 1 第一節 (9:25–10:35) Moderator 主持: <b>Maggie Chui Ki WAN 尹翠琪</b> Head, Graduate Division of Fine Arts & Associate Professor, Department of Fine Arts, CUHK 香港中文大學藝術學部主任、藝術系副教授	
09:25–10:00	The Feast Culture of the Goryeo Court and Celadon Wine Vessels 高麗王室筵宴文化與青瓷酒器 <b>Yun Jeong KIM 金允貞</b> Professor, Department of Archaeology and Art History, Korea University 高麗大學考古美術史學科教授
10:00–10:35	The Apex of Privilege: Ming Court Painting in the Late Fifteenth Century 極致榮寵：十五世紀末的明代宮廷繪畫 <b>Ka Yi HO 何嘉誼</b> Assistant Professor, Department of Fine Arts, CUHK 香港中文大學藝術系助理教授
10:35–10:55	Tea Break 茶歇
Session 2 第二節 (10:55–12:05) Moderator 主持: <b>Eun Kyoung KIM 金恩慶</b> Assistant Professor, Department of Archaeology and Art History, Korea University 高麗大學考古美術科助理教授	
10:55–11:30	Picturing the Atemporality: Illustrations in Mount Luofu Gazetteers in the Late Ming Dynasty 圖繪永恆：晚明羅浮山地方志中的插圖 <b>Mengyuan CHAI 柴夢原</b> PhD Candidate, Department of Fine Arts, CUHK 香港中文大學藝術系博士生
11:30–12:05	<i>Buncheon</i> Cover Excavated from Joseon Royal Family's <i>Taesil</i> (Placenta Chamber) during the Reign of King Sejong (1418-1450) 世宗時期（1418-1450）王室的胎室出土的粉青沙器蓋 <b>Se Jin AHN 安世真</b> PhD Candidate, Department of Archaeology and Art History, Korea University 高麗大學考古美術史學科博士生
12:05–13:10	Lunch 午膳
13:10–14:00	Art Museum Visit 文物館參觀

**Afternoon Session 下午場 (14:00–17:30)**

<p>Session 3 第三節 (14:00–15:10)            Moderator 主持: <b>Ka Yi HO 何嘉誼</b>            Assistant Professor, Department of Fine Arts, CUHK 香港中文大學藝術系助理教授</p>	
14:00–14:35	<p>Literati Taste as Reflected in Floral Patterns on White Porcelain from the Late Joseon Dynasty 從朝鮮後期花卉紋白瓷看文人的品位  <b>Eun Kyoung KIM 金恩慶</b>            Assistant Professor, Department of Archaeology and Art History, Korea University 高麗大學考古美術史學科助理教授</p>
14:35–15:10	<p>Circulation and Art History Writing: The Development of Chinese Painting Studies in China (1911-1937) 「流通」與藝術史寫作：二十世紀初的中國繪畫研究在本土發展小探  <b>Chenghan GAO 高成哈</b>            PhD Candidate, Department of Fine Arts, CUHK 香港中文大學藝術系博士生</p>
15:10–15:30	Tea Break 茶歇
<p>Session 4 第四節 (15:30–17:15)            Moderator 主持: <b>Joyce Ying Ching CHOU 周穎菁</b>            Postdoctoral Fellow, Art Museum, CUHK 香港中文大學文物館博士後研究員</p>	
15:30–16:05	<p>The Introduction and Impact of Tunnel Kilns in the Japanese Ceramic Industry during the Early 20th Century 20世紀初日本陶瓷業引進隧道窯及其影響  <b>Allison NEEDELS</b>            PhD Candidate, Department of Archaeology and Art History, Korea University 高麗大學考古美術史學科博士生</p>
16:05–16:40	<p>Intersecting Vernacular Arts and Visual Modernity: Murals and Postcards in Early 20th-Century Swatow, China 世俗藝術與視覺現代性：二十世紀早期中國汕頭的壁畫與明信片  <b>Yiying YAO 姚懿盈</b>            PhD Candidate, Department of Fine Arts, CUHK 香港中文大學藝術系博士生</p>
16:40–17:15	<p>The Significance and Use of Chinese Decorative Pattern Book Produced in Britain in the 19th Century 19世紀英國出版中國裝飾圖案的意義與用途  <b>Ji Ho SONG 宋枝濬</b>            PhD Candidate, Department of Archaeology and Art History, Korea University 高麗大學考古美術史學科博士生</p>
17:15–17:30	<p>Concluding Remarks 總結  <b>Maggie Chui Ki WAN 尹翠琪</b>            Head, Graduate Division of Fine Arts &amp; Associate Professor, Department of Fine Arts, CUHK 香港中文大學藝術學部主任、藝術系副教授  <b>Byung Sun BANG 方炳善</b>            Chair &amp; Professor, Department of Archaeology and Art History, Korea University, Sejong Campus 高麗大學世宗校區考古美術史學科主任及教授</p>
18:00–20:00	Dinner 晚宴

## Abstracts

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# The Feast Culture of the Goryeo Court and Celadon Wine Vessels 高麗王室筵宴文化與青瓷酒器

Yun Jeong KIM 金允貞

This paper examines the relationship between celadon wine vessels and royal banquets by focusing on their unique forms. It explores the symbolism in their forms and designs and the changes that took place in the composition of these vessels. By examining the royal annals in Goryeosa (The History of the Goryeo Dynasty), the relation of celadon wine vessels and royal banquets is examined in terms of the number of banquets held in the respective reigns of the Goryeo kings, the number of banquets held by type, and the purpose of holding them. A royal banquet was a means of strengthening the royal authority by reinforcing the hierarchy and building bonds between the king and his vassals. It was also an act of ruling that demonstrated the king's authority and power through praise of his achievements and virtues. Royal banquets were held most often during the reigns of King Yejong (r. 1105-1122), King Uijong (r. 1146-1170), King Chungnyeol (r. 1274-1308), and King Gongmin (r. 1351-1374). Particular attention is paid here to the changes in the types and forms of celadon wine vessels that occurred starting in the reigns of King Yejong and King Chungnyeol, which is also the period in which the number of royal banquets increased and royal banquet culture evolved.

The king and his subjects prayed for the king's longevity at royal banquets and celebrated peaceful reigns by drinking and performing various related acts. Thus, the visual symbolism of vessels for holding, pouring, or receiving alcohol were emphasized. Since the manner of drinking at a banquet was exchanges of pouring and receiving alcohol between the king and his subjects, the design of the ewers and cups had a significant visual impact on attendees. It can be seen, therefore, that decorating wine vessels with Daoist motifs such as the immortals, luan (a mythological bird), turtle dragons, fish dragons, and gourd bottles or with Confucian designs like hibiscus roots was intended as a visual manifestation of the purpose of royal banquets, which was to celebrate the king and to pray for both loyalty and immortality.

In particular, the Peach Offering Dance (獻仙桃) and Music for Returning to the Royal Palace (還宮樂), which correspond to the form and design of celadon wine

vessels, was examined. The lyrics of the banquet music embodied wishes for the king's longevity, immortality, and eternal youth as well as for the prosperity of the royal court and a peaceful reign. These words are reflected in wine vessels such as the Celadon Taoist Figure-shaped Pitcher housed in the National Museum of Korea and the Bird-shaped Ewer with Daoist Priest in the Art Institute of Chicago. It is important to note that only Goryeo celadon wine vessels reflect this facet of royal banquet culture in their shape and design. The composition of wine vessel sets changed depending on the theme of the banquet and the types of liquor. After Goryeo Korea was incorporated into the Mongol Empire, new alcoholic beverages were introduced, resulting in changes in banquet culture such as the uses and composition of wine vessel sets. From the reign of King Chungnyeol (r. 1274–1308), which was under the authority of the Yuan imperial court, royal banquets began to be co-hosted by kings and princesses, Mongolian-style banquets like boerzhayan (孛兒扎宴) were held, and attendees donned the tall headdress called gugu worn by Mongol women. During the reign of King Chungnyeol, the banquet culture changed 132 banquets were held. This implies that the court tried to strengthen its authority by royal marriage with the Yuan court, which augmented the number of banquets. At these banquets, new alcoholic drinks were introduced such as grape wine, dongnak (潼酪), and distilled liquor. New wine vessels included stem cups, pear-shaped bottles (yuhuchunping), yi (卮), and cups with a dragon head. The new celadon wine vessels were all modeled after metal wares that were used in the Yuan court or in the Khanates. The changes in the celadon wine vessels of the late Goryeo era were examined here in a more specific manner than in previous studies by expanding the samples for the study to the Eurasian khanates. With the influx of new types of wine vessels, it was natural for the sets and uses of Goryeo celadon wine vessels to change in response. The new styles of celadon wine vessels linked the Goryeo court with the distant Khanates of the Mongol Empire.

This paper is the beginning of a new study that examines the uses of Goryeo celadon by illuminating the relations between royal banquets and these unique celadon wine vessels that are stylistically different from everyday vessels. It is to be hoped that more studies will be conducted from diverse perspectives exploring both the usage of Goryeo celadon vessels and their users.

# **The Apex of Privilege: Ming Court Painting in the Late Fifteenth Century** 極致榮寵：十五世紀末的明代宮廷繪畫

Ka Yi HO 何嘉誼

When the revered Japanese painter, Sesshū Tōyō (1420-1506), came to China as a member of the Japanese mission between 1467 and 1473, his artistic pursuits were still directed towards the courtly taste of the Ming dynasty (1368-1644) centered in Beijing, while the leading force of Chinese painting had gradually shifted to the artistic circle in the Wu region. This presentation will examine the nuanced developments in Ming court painting during the reigns of Emperor Chenghua (r. 1465-1487) and Emperor Hongzhi (r. 1487-1505), when Ming court painters enjoyed exceptional privileges and their works remained influential in China and beyond. The active artistic activities and a large number of famous painters gathered in the imperial court during the slightly earlier Xuande reign (1425-1435) are argued by scholars as evidence of Ming court painting reaching its pinnacle at this time. In comparison, the advancements in court painting during the Chenghua and Hongzhi periods are not as well-studied. This presentation will first confirm the two emperors' painting talents, followed by an exploration of the unique promotion system of court painters during this period, and finally explain how the distinguished artistic tastes of the two emperors shaped the artistic features of Ming court painting.



**Picturing the Atemporality: Illustrations in Mount Luofu Gazetteers  
in the Late Ming Dynasty 圖繪永恆：晚明羅浮山地方志中的插圖**

Mengyuan CHAI 柴夢原

Mount Luofu in Guangdong, China, has long been revered as a Daoist sacred site. Situated within the Daoist sacred geographical framework of “Grotto-Heavens and Blissful Lands” (*dongtian fudi*), Mount Luofu is referred to as a “Major Grotto-Heaven” (*da dongtian*), underlining its cultural significance. During the late Ming dynasty, local literati in Guangdong diligently compiled gazetteers of Mount Luofu, driven by their local pride and romantic fantasy in Mount Luofu. These gazetteers contain not only literary works and historical records but also illustrations of the landscape of Mount Luofu, which have remained largely unexplored. This study shows that these illustrations represent the sacredness of Mount Luofu by depicting it as an atemporal and timeless landmark. More specifically, Mount Luofu was depicted as an immaculate landmark despite the severe damage and destruction it suffered during the late Ming. This study thus argues that such illustrations are atemporal images that depict Mount Luofu as a sacred space that transcends time and space, the sacred and the profane.

***Buncheong* Cover Excavated from Joseon Royal Family's *Taesil*  
(Placenta Chamber) during the Reign of King Sejong (r. 1418-1450)**

世宗时期(1418-1450)王室的胎室出土的粉青沙器盖

Se Jin AHN 安世真

In Korea, there has been a tradition of cherishing baby's placenta and umbilical cord [胎] as if they were part of life. Method of burying a placenta and umbilical cord in the ground [藏胎] is one of the various disposal ways, and is believed to have been handed down from the Silla period. This method continued to the Goryeo and Joseon, and the place where the Goryeo and the Joseon royal family's placenta and umbilical cord were kept was called *Taesil* [胎室], meaning the placenta chamber. In the Goryeo Dynasty (918-1392), this ceremony limited to kings and crown princes. Since the Joseon Dynasty (1391-1910), subjects of this ceremony included not only the king and crown prince, but also princes, princesses, the crown prince's son and even queens. As this extended to all members of royal family, this ceremony with established procedures and formalities was naturally accepted as an important event such as a national rite or national celebration.

It is interesting that the Joseon royal family selected ceramics instead of gold, silver, jade and copper which were recognized as expensive and valuable items, as vessels to enshrine or protect royal family's placenta and umbilical cord. Ceramics excavated from the royal family's placenta chamber [胎室] was a valuable chronological data or it is possible to estimate approximate production time. In addition, it is well known that ceramics used by royal family represented ceramic culture trends or political intentions and were related the highest quality ceramic at the time.

The period of the reign of King Sejong (r. 1418-1450) is a meaningful turning point in this ceremony and ceramics used in it. From this time on, this ceremony began to be applied in earnest to previously excluded members of the royal family, and the vessels for it changed from rough earthenware to decorative *Buncheong* ware [粉青沙器]. The placenta chamber located in Seongju, Geyongsang-do province is a representative example of this change. This relic is where was gathered in a single location of 19

placenta chambers for King Sejong's sons and grandson. And *Buncheong* ware that one of the major type of ceramics in the early Joseon dynasty, was excavated from here. This paper focuses on the 6 *Buncheong* large hemispherical covers using black-and-white inlay technique, these were identified and excavated in 6 placenta chambers which were not damaged or stolen.

The results of the study are as follows. First of all, a result of reviewing the production time and procurement system of this bowl, these *Buncheong* covers were supposed that it was procured by *Jangheunggo* [長興庫], the central government office, and it is highly likely that it was produced between 1436 and 1439 when the Joseon royal family's such a ceremony was intensively conducted. Secondly, although these covers have no bodies, shape and size of those are also similar to the large placenta jar' lid of the royal family in the 15<sup>th</sup> and 16<sup>th</sup> centuries. These design and pattern are in line with attributes of objects used in national rites and the properties of national feasts and banquets. Thirdly, judging from the position and shape and traces of these tiny grains outside the covers and it is assumed that these covers kept the knob towards the ground and have been fired in a kiln. Finally, considering the literature records of this period and shard data from kiln site, the Chunghyo-dong kiln site located in Jeolla-do province is currently presumed to be the most likely candidate kiln site for this *Buncheong* cover.

**Literati Taste as Reflected in Floral Patterns on White Porcelain**  
**from the Late Joseon Dynasty 從朝鮮後期花卉紋白瓷看文人的品位**

Eun Kyoung KIM 金恩慶

Some consider the flower culture craze of the late Joseon period as merely the extravagant tastes of individual aristocrats. Indeed, the negative perception of the sudden surge in flower collecting and appreciation during this time can be somewhat understood through objective indicators such as the proliferation of gardens and the skyrocketing prices of floral varieties. However, if we delve into the inherent significance within the flower culture fervor led by contemporary literati, it becomes evident that they utilized flowers as a means to comprehend and articulate the principles of the world, projecting their own identities through the appreciation of floral beauty. In other words, they intended to elucidate the truths of the world through the medium of flowers.

Joseon, grounded in Confucian governance, imbued flowers with the words and intentions of ancient sages. Even when these meanings were auspicious ones connected with Taoism and folk beliefs, they often assumed different connotations in Joseon, where Confucian thought predominated in politics, institutions, and socio-cultural aspects. Thus, the Confucian interpretations added to flowers were aligned with the Joseon dynasty's aspiration to establish a robust nation based on a Confucian state system.

In East Asia, flowers were not merely objects of aesthetic enjoyment. In Joseon, flowers symbolized the virtuous governance of a gentleman, aspiring to create a prosperous and strong nation. The intention was to convey auspiciousness and virtue to the world through flowers. In this context, flowers in East Asian art can be considered the most refined language for metaphorically expressing the principles of the universe.

**Circulation and Art History Writing: The Development of Chinese  
Painting Studies in China (1911-1937) 「流通」與藝術史寫作：二十  
世紀初的中國繪畫研究在本土發展小探**

Chenghan GAO 高晟晗

The early twentieth century was a crucial period for the development of Chinese painting studies worldwide. Around 1911, many Chinese art objects flooded the global art market. These art trades not only sparked the enthusiasm of art researchers all over the world but also constructed a network for national and transnational circulation—in terms of works and knowledge of traditional Chinese painting. Taking into account this idea of circulation, my study will explore how the circulation of paintings and knowledge impacted Chinese intellectuals as they studied and wrote the history of traditional Chinese painting from 1911 to 1937.

My presentation concerns the circulation of paintings by highlighting the two main forms: actual works and reproductions. In the early twentieth century, the large-scale dispersal of Chinese paintings inspired Chinese intellectuals to preserve the “national essence” (*guocui* 國粹) by photocopying original works and publishing the collections of these reproductions. Subsequently, between 1920 and 1940, the boom of publications with printed reproductions changed the landscape of the circulation of paintings in China: reproductions not only provided an alternative way for Chinese researchers to access and discuss specific works but also fostered the technique of narrating art history by displaying visual evidence. The research and publishing practices of Huang Binhong 黃賓虹 (1865-1955), Qin Zhongwen 秦仲文 (1896-1974), and Chiang Yee 蔣彝 (1903-1977) will be crucial illustrations of those developments. My study argues that previous frameworks, such as “Eastern/Western,” “Traditional/Modern,” and “being influenced/influencing,” that defined studies of traditional paintings in early twentieth-century China should be reconsidered. The concept of circulation invites us to regard these studies as a constantly changing process against the backdrop of the developing institutional art world in China in the early twentieth century.

# **The Introduction and Impact of Tunnel Kilns in the Japanese Ceramic Industry during the Early 20th Century**

## **20 世紀初日本陶瓷業引進隧道窯及其影響**

Allison NEEDELS

This paper examines the historical and technological transfer of tunnel kilns from Europe and America to Japan, focusing on its significant impact on the Japanese ceramic industry in the early 20th century. It situates this exchange within the broader context of the Industrial Revolution, which modernized ceramic production through mechanization. The evolution of traditional kilns, such as cross-draft and up-draft kilns, is also introduced to highlight the timeline of innovations that led to the creation of tunnel kilns during the mid-19<sup>th</sup> century. These advancements not only increased production rates but also reduced labor costs and fuel consumption, leading to a boom in global ceramic manufacturing during a time of peak consumerism.

The rapid interest in tunnel kilns in Japan from the start of the Meiji Empire (1868-1912) is noteworthy to better understand the global exchange of industrial ideas. The Meiji period was a time of rapid modernization in Japan, setting the stage for the adoption of Western technologies. In particular, the export wholesaler known as the Morimura Group's three major companies—Noritake, Toyo Toki, and NGK Insulators—leveraged these kilns' benefits, adapting various European and American designs to enhance their ceramic production. Furthermore, Japanese engineers within these companies refined the tunnel kiln's function and construction. By the onset of World War II (1939-1945), strategic collaborations and innovations led by the Morimura Group had facilitated the successful integration of tunnel kilns in Japan. This adoption played a critical role in positioning the country as a global leader in ceramics during the 20th century.

By introducing the role of the Morimura Group and other key Japanese figures, this study demonstrates how industrial adaptations drove the international exchange

of ideas from the late 19th century onward. Moreover, it sheds light on how Japan's adoption and improvement of Western technology contributed to the country's economic growth. The Morimura Group's pioneering efforts exemplify the transformative power of knowledge transfer in shaping industrial practices and enhancing productivity.

**Intersecting Vernacular Arts and Visual Modernity: Murals and  
Postcards in Early 20th-Century Swatow, China 世俗藝術與視覺現**

代性：二十世紀早期中國汕頭的壁畫與明信片

**Yiying YAO 姚懿盈**

Scholarly attention to Chinese visual modernity has predominantly concentrated on intellectual and urban settings, leaving vernacular perspectives underexplored. This article addresses this gap by examining a collection of early 20th-century folk murals in Swatow, a city in eastern Guangdong province. These murals, depicting imagined scenes of modern city life, represent vernacular China's visual response to emerging modernity. The study reveals that many of these mural images were derived from popular postcards of the period. Swatow, officially opened to foreign trade in 1860, became a focal point for photographers who captured selective interpretations of its locale, inhabitants, and customs. These photographs, mass-produced as illustrated postcards in the late 19th and early 20th centuries, were disseminated globally, providing distant audiences with a mediated experience of the city. Although primarily intended for foreign recipients, these postcards served as visual models for local artisans, who drew inspiration from them to create murals for vernacular architecture. These murals, commissioned largely by affluent local merchants and overseas Chinese, reflect an idealized self-image formed by observing oneself through the lens of outsiders. This study highlights a dual process of "seeing": the external gaze upon vernacular China and its subsequent appropriation to construct a new self-identity within the modern world.



# **The Significance and Use of Chinese Decorative Pattern Book**

## **Produced in Britain in the 19th Century**

### **19 世紀英國出版中國裝飾圖案的意義與用途**

Ji Ho SONG 宋枝濤

In the 19th century, England was undergoing rapid social changes with domestic and international challenges of industrialization and imperialism. In the process of industrialization, mass products through mechanization replaced handicrafts, and the aesthetic and quality of crafts deteriorated due to the mass production of crude ready-made products, and efforts to solve these problems by combining industry and art began to be made in various ways. The decisive opportunity to become aware of the level of its manufacturing industry was the Great Exhibition in London in 1851. As a result, the need for design reform emerged, reorganizing design education policies, and buying excellent industrial art and crafts from each country submitted to the fair with the fund created by the popular success of the fair to prepare the initial collection of the South Kensington Museum. One of the purposes of the South Kensington Museum was to “improve the right taste for art” of citizens, which was different from other museums in the UK. For this reason, the South Kensington Museum was at the forefront of practical design education as an institution under the Ministry of Education.

Art education administrators such as Owen Jones tried to serve as commander of design reform, lead the construction of the South Kensington Museum, and present standards for good products to designers, manufacturers, and citizens through collections and exhibitions. Specific efforts were to extract patterns that met the standards they presented from the museum’s collections and produce designs or use them as educational materials. It was also part of this search that the publication of theoretical books on decorative art and design was actively carried out. <Examples of Chinese Ornament> (1876) noteworthy as an example of a series of processes in

which British art administrators in the late 19th century extract patterns from ancient art and use them to produce new products in designers and manufacturers.

Due to the influx of high-quality Chinese crafts that resumed after the Opium War, the perception of Chinese art also changed, making it a source of patterns to foster British ceramic business. Meanwhile, starting with the Universal Expo in 1851, international exhibitions held continuously in the late 19th century have also developed in terms of technology in ceramic manufacturing. This can also be confirmed through the “Cloisonné” series, which borrowed elements of the Chinese enamel design produced by Minton in the late 19th century. This study is meaningful in that it examined in detail how ancient Asian crafts were recognized, used in design education, and produced as industrial art in the late 19th century in the British design reform process.

**Symposium “New Subjects and Approaches to Art Historical  
Research in Korea and Hong Kong”**

「香港與韓國藝術史研究之新課題與路徑」研討會

合辦：

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高麗大學考古美術史學科

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