

# **Asian Art in the Contemporary World**

Asia Week San Francisco Bay Area Symposium



October 2, 2015  
NanHai Lecture Hall

510 Broadway, Suite 301  
Millbrae, CA 94030

In conjunction with Asia Week San Francisco Bay Area (AW-SFBA) and jointly sponsored by NanHai Art and Asia Society Northern California, this symposium features scholars, curators, dealers and collectors, distinguished in their own fields, coming together for an informative and interactive discussion on trends in contemporary Asian art, the art market, and the collecting of Asian art.

Entitled "Continuity and Innovation: Art Across Asia Now," Panel One of this two-part symposium explores major trends in contemporary Asian art from academic perspectives. Panelists are scholars who research, publish and curate exhibitions on contemporary Asian art. Devoted to examining art from collecting perspectives, Panel Two, "The Wild, Wild East: Collecting and the Asian Art Market," invites auction house and gallery specialists, collectors and dealers to share their insights on how the world of Asian art has been shaped through art transactions, formation of collections, museum acquisitions, exhibitions and art fairs.

## **AGENDA**

### **1:00-1:20 | Opening Remarks**

*Edward Gui*, Director, NanHai Art; Organizer, Asia Week San Francisco Bay Area

*Jay Xu*, Director, Asian Art Museum of San Francisco

*Bruce Pickering*, Executive Director, Asia Society Northern California

### **1:20-3:00 | Panel 1: Continuity and Innovation: Art Across Asia Now**

*Kuiyi Shen*, "Contemporary Chinese Art in the 21st Century"

*An-yi Pan*, "Contemporaneity in Contemporary Taiwanese Art"

*Sugata Ray*, "Silsila, Engagements in Art and Cinema"

*Mary-Ann Milford-Luzker*, "Contemporary South Asian Women Artists"

Moderated by *Julia F. Andrews*

### **3:00-3:20 | Coffee Break**

### **3:20-5:00 | Panel 2: The Wild, Wild East: Collecting and the Asian Art Market**

*Marsha Handley*, "Asian Art Market: Views of a Dealer/Appraiser"

*Elizabeth Hammer*, "The Impact of the Chinese Diaspora on the Market for Chinese Modern Paintings"

*J. Sanford (Sandy) Miller*, "The Lijin Collection: A Reverence for Ink"

Moderated by *Edward Gui*

### **5:00-6:00 | Opening Reception for Liebman/Fissure: The Art of Qiu Deshu**

## SPEAKER BIOS



**Julia F. Andrews** is Distinguished University Professor and Scholar at The Ohio State University. As a specialist in Chinese art, she was the first American art historian to conduct dissertation research in China after formal establishment of US-China relations in 1979. Her first book, *Painters and Politics in the People's Republic of China, 1949-1979* (University of California Press, 1994) won the Joseph Levenson Prize of the Association for Asian Studies (AAS) for the best book of the year on modern China. Her more recent book, *Art of Modern China* (co-authored with Kuiyi Shen), published by the University of California Press, 2012, received the biennial Humanities Book Prize of the International Convention of Asia Scholars (ICAS) in 2013. She also curates exhibitions and frequently contributes to exhibition catalogues. Most recently she co-curated *Light Before Dawn: Unofficial Chinese Art, 1974-1985*, at the Asia Society, Hong Kong Center (2013). She conceived one of the first American exhibitions of contemporary Chinese art, *Fragmented Memory: The Chinese Avant-Garde in Exile*, at OSU's Wexner Center for the Arts in 1993, and the Guggenheim Museum's groundbreaking 1998 exhibition, *A Century in Crisis: Modernity and Tradition in the Art of Twentieth Century China*, shown in New York and Bilbao.



**Edward Gui** is Director of NanHai Art and organizer of Asia Week San Francisco Bay Area. Harnessing his international experience and transcultural competence, Edward works to present a gallery program focusing on contemporary Chinese artists whose work reflects the unique aesthetics of Chinese tradition while transcending cultural and artistic boundaries with a contemporary sensibility. In addition to exhibiting/representing a roster of artists including Liu Guosong, Hou Beiren, Qiu Deshu, Wang Tiande, etc., Edward invites scholars, curators, artists, and art specialists to speak at NanHai Art Seminar Series on a regular basis. Edward also spearheads the Asia Week San Francisco Bay Area initiative to establish a broad platform showcasing and promoting Asian Art. He holds a B.A. from Central China Normal University, an M.Ed. from Georgia Southern University, and has completed a professional certificate program in Business Management at UC Berkeley Extension.



**Elizabeth Hammer** is currently vice president/senior specialist, head of sales of Chinese Paintings at Christie's in New York. She is involved in a wide range of responsibilities related to the evaluation and sales of Chinese traditional paintings. Before rejoining Christie's in 2007, from 1995 to 2006, she worked as an educator specializing in Asian art at The Metropolitan Museum of Art and lectured and wrote for diverse audiences. She continues to teach and write regularly for various educational institutions. Ms. Hammer holds B.A. and M.A. degrees in East Asian Studies, with a concentration in Chinese art history, from the College of William and Mary and Yale University, respectively.



**Marsha Handley**, Accredited Senior Appraiser, was Managing Director and Owner of Xanadu Gallery in San Francisco (2000 to 2015). She is President of International Netsuke Society, Co-Chair of the Connoisseur's Council at the Asian Art Museum, and President of the Oriental Corner in Los Altos, CA. She commands more than thirty years of experience in comprehensive appraisal services for insurance, charitable donations and probate/estate purposes. As a specialist in Asian antiques, her areas of expertise include ceramics, furniture, Japanese netsuke, lacquer, paintings and woodblock prints, jade and hard stone carvings as well as miscellaneous works of art. Her donation appraisals have been prepared for various museums including the Asian Art Museum, Freer and Sackler Galleries, and the Art Institute of Chicago.



**Mary-Ann Milford-Lutzker**, Professor of Asian Art History, holds the Carver Chair in East Asian Studies, and is Chair of the Department of Art and Art History at Mills College. She received her PhD from the University of California, Berkeley. Her early work focused on classical Indian and Indonesian art for which she wrote on and curated exhibitions including *The Image of Women in Indian Art*, and *Myths and Symbols in Indonesian Art*. Since the mid-90s she has been working with women artists in India. In 1997 she curated *Women Artists of India: A Celebration of Independence*, an exhibition that was part of India's celebration of fifty years of independence from British colonial rule. In 2001 she curated the first retrospective of Zarina Hashmi's art. She has written extensively on Indian women artists, and written and curated exhibitions of Asian American artists. She is currently writing on Bay Area Chinese American women artists, and curating an exhibition of Korean American artists. In 2012 she was a NEH fellow at the Institute for Asian American Art, New York University.



**J. Sanford (Sandy) Miller** is a General Partner at Institutional Venture Partners (IVP) and is one of only eight venture capitalists named to each of the Forbes "Midas Lists" of top VCs every year since 2007. Sandy and his wife, Vinie Zhang Miller, formed the Lijin Collection of Chinese Ink Paintings. Sandy currently serves or in the past has served as a Trustee/Board member at the Asian Art Museum of San Francisco, the Cantor Arts Center (Stanford University Art Museum), the University of Virginia Art Museum, Stanford Law School, Stanford Graduate School of Business, the University of Virginia (UVA), the American Conservatory Theater and Grace Episcopal Cathedral. He has an MBA and JD from Stanford University and a BA from UVA.



**An-yi Pan**, professor in History of Art and Visual Studies at Cornell University, researches Buddhist Art with special interest in the relationship between Chinese intellectual participation in Buddhism and Buddhist painting, Buddhist architecture in relation to precepts, monastic hierarchical structure, liturgical as well as spiritual spaces, and transcontinental blossoming of Buddhist teachings and art. Buddhist art-related contributions include his 2007 book *Li Gonglin and Northern Song Buddhism* (Brill) and the article "Song Dynasty Chan School Avalokiteśvara (Guanyin) Faith and Iconography," which will be presented at an international conference on Buddhist art in India, December 2015. He also devotes research to Modern Chinese art and Contemporary Taiwanese art, investigating the impact of colonialism and current geopolitical influences on Chinese and Taiwanese art from the late 19th century to now. Curatorial experience pertaining to contemporary Taiwanese art include: *Contemporary Taiwanese Art in the Era of Contention* (2004, Cornell University), *Moving Memories* (2006, Academia Sinica, Taiwan), the 2013 Venice Biennale Tuvalu National Pavilion, and *Boundaries: Contemporary Art from Taiwan* (2014, Cornell University).



**Sugata Ray** is assistant professor of South Asian Art and Architecture in the History of Art Department at the University of California, Berkeley. Ray's current research focuses on an ecological art history in early modern and colonial South Asia. Recent publications include essays in *The Art Bulletin*, *Art History*, and *South Asia: Journal of South Asian Studies*, and chapters in volumes such as Rebecca Brown and Deborah Hutton, eds., *Rethinking Place in South Asian and Islamic Art* (awarded the Historians of Islamic Art Association's Margaret Sevcenko Prize). Ray's research has been supported by fellowships from the American Institute of Indian Studies, the Social Science Research Council, the Doris Duke Foundation for Islamic Art, the Institute for Cultural Inquiry, Berlin, the Forum Transregionale Studien, Wissenschaftskolleg zu Berlin, and, more recently, the Townsend Center for the Humanities.



**Kuiyi Shen** is Professor of Art History in the Department of Art History, Theory, and Criticism, and Director of Chinese Studies Program at the University of California, San Diego. His teaching and writing focuses on Chinese and Japanese art with an emphasis on modern and contemporary Chinese art and Sino-Japanese art exchanges in the late nineteenth and early twentieth centuries. Shen has also worked as a curator and curatorial consultant for projects including *Literature in Line* (Ohio State University, 1997), *A Century in Crisis*, the modern portion of *China: 5000 Years* (Guggenheim Museum SoHo and Guggenheim Museum Bilbao, 1998), *Word and Meaning* (SUNY Buffalo and Ohio University, 2000-2001), *Chongqing Chilis* (Ohio University, Wellesley College, Ohio State University, and Miami University, 2003-2004), and *Landscapes* (Shanghai Gallery of Art, 2004), *Chinese Painting on the Eve of the Communist Revolution* (Cantor Center for Visual Arts, Stanford University, 2006), *Reboot-The Third Chengdu Biennale* (Chengdu Modern Art Museum, 2007).

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