

SCHOLAR'S DAY SYMPOSIUM

THE ART OF QIU YING

Wednesday, February 19 | 10 am–4 pm
LACMA

PROGRAM

- 9:30 AM** **Check-in & Coffee**
(Smidt Welcome Plaza)
- 10–10:15 AM** **Welcome and Opening Remarks**
- 10:15–10:45 AM** ***The Enigma of Qiu Ying (c. 1494–c. 1552)***
Stephen Little
- 10:45–11:15 AM** ***A Wu School Painter or Not? A Reconsideration of Qiu Ying***
Wan Kong
- 11:15–11:45 PM** ***The Chameleon Master Adds Snake Legs: The Art and Reception of Qiu Ying***
Einor K. Cervone
- 11:45–12:15 PM** **Q&A**
- 12:15–2:15 PM** **Lunch Break**
Viewing, *Where the Truth Lies: The Art of Qiu Ying*
(Smidt Welcome Plaza and Resnick Pavilion)
- 2:15–2:45 PM** ***The Pictorial Wit of Qiu Ying's Handscroll Paintings***
Yeewan Koon
- 2:45–3:15 PM** ***Literary and Creative Aspects of Qiu Ying's Handscroll Paintings***
Hsü Wen-mei
- 3:15–3:45 PM** **Q&A**
- 3:30–3:45 PM** **Conclusion and Final Remarks**
- 4–5 PM** **Viewing, *Where the Truth Lies: The Art of Qiu Ying***

SPEAKER BIOS

Stephen Little is the Florence and Harry Sloan Curator of Chinese Art and Department Head, Chinese, Korean, and South and Southeast Asian Art at LACMA. He received his BA from Cornell University (1975), MA from UCLA (1977), and PhD from Yale University (1987). He has held curatorial positions at the Asian Art Museum of San Francisco, the Cleveland Museum of Art, the Honolulu Academy of Arts, and the Art Institute of Chicago, and was director of the Honolulu Academy of Arts from 2003–10. His publications include *Chinese Paintings from Japanese Collections* (2014) and *Beyond Line: The Art of Korean Writing* (2019).

Yeewan Koon is Associate Professor, Department of Fine Arts, at The University of Hong Kong. Dr. Koon teaches Chinese and Japanese art history. She was a fellow at the Metropolitan Museum of Art. Her primary research area is Ming and Qing painting with an interest in modern and contemporary art in Hong Kong. Her publications include, *A Defiant Brush: Su Renshan and the Politics of Painting in Guangdong* (2013). Her current book project explores the “self-knowing copy” in Chinese art.

Hsü Wen-mei is Assistant Curator, Department of Painting and Calligraphy at the National Palace Museum, Taipei. The special exhibitions she has curated include *Four Great Masters of The Ming Dynasty: Qiu Ying* (2014), *The Art of a Gentle Breeze: A Special Exhibition of Painting and Calligraphy on Folding Fans* (2016), and *Where to Paradise: Picturing Mountains of Immortality in Chinese Art* (2018).

Wan Kong is The Mozhai Foundation Assistant Curator of Chinese Art at LACMA. She received her BA from China Academy of Art, Hangzhou (2011), and MA from University of California, Davis (2013). Kong interned at the Asian Art Museum, San Francisco (2012), the Chinese Culture Center of San Francisco (2012), and the MFA, Boston (2013). She co-curated the exhibition *Alternative Dreams: 17th-Century Chinese Paintings from the Tsao Family Collection* at LACMA in 2016, and coauthored the catalogue. Kong also contributed to the exhibition catalogue *The Allure of Matter: Material Art from China* (Smart Museum of Art, University of Chicago, 2019).

Einor K. Cervone is The Mozhai Foundation Curatorial Fellow, Chinese Art Department at LACMA. Her research interests include the cultural life of art objects and inter-regional artistic exchanges, with particular focus on Ming and Qing painting, Chinese ceramics, and East Asian lacquer. Cervone holds a BA from Tel Aviv University (2008) and a PhD from Harvard University (2017). She served as a visiting scholar at Academia Sinica, Taipei (2014–15) and as an Associate at the American Museum of Natural History, New York (2017–19). Her publications include *Art | Adrift: Curating Selves Aboard Ming-Dynasty Painting-and-Calligraphy Boats*, (Archives of Asian Art, 2019).

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