

2025 Student Research Symposium on
Asia Pacific Visual Cultures



Wednesday, April 16, 2025, 12:30 PM to 2:30 PM, Design and Media Center, Lecture Hall
Massachusetts College of Art and Design



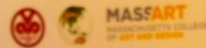
Reception



A circular artwork featuring a dense cluster of blue irises with green foliage, set against a bright yellow background. The style is reminiscent of a stained glass window or a folk-art inspired painting. The irises are in various stages of bloom, with some showing the characteristic three-lobed petals. The green leaves are long and slender, interspersed among the flowers. The yellow background is a solid, vibrant color, creating a high-contrast, cheerful effect. The entire composition is contained within a circular frame.

025, 12:30 PM to 2:30 PM

Art and Design
Lecture Hall
MA 02115, USA



Sponsors: Department of the History of Art
Organizers: Shouchi Bao, Yee, PhD ysb@mcassar.edu
 Duncan Oliver, PhD doliver@mcassar.edu
 Timothy Carroll, PhD tcarr@mcassar.edu
Event Manager: Candis Hinton chinton@mcassar.edu
Technology Advisor: Anthony Fackell afackell@mcassar.edu
Poster and Program Designer: Amanda Wong amendawong.com
Program Printing Advisor: Cliff Baccardi
Venue and Schedule Advisors: Kyle Brock, Claudia LeClair, and Sophie Jampel
Technology Manager: Dylan Joudard
Student Managers: Kristin Eng and Alexander Diaz
Photographer: Hao Hua

2025 Student Research Symposium on
ASIA PACIFIC VISUAL CULTURES



April 16, 2025, 12:30 PM to 2:30 PM

... of ...

Welcome!



Department of the History of Art
Massachusetts College of Art and Design

Our symposium fosters intellectual inquiry and comprehensive dialogue across the disciplines of art practice and art theory while encouraging creative art-historical research among MassArt undergraduate scholars.

We recognize and support our students who strive toward artistic and scholarly excellence in ALL MAJORS!

This symposium also celebrates cultural diversity in the global era!





The Team

Sponsor: **Department of the History of Art**

Organizers: **Shouchih Isaac Yen, PhD** syen@massart.edu

Duncan Givans, PhD dgivans@massart.edu

Timothy Correll, PhD tcorrell@massart.edu

Event Manager: **Candis Hilton** chilton@massart.edu

Technology Adviser: **Antony Flackett** aflackett@massart.edu

Poster and Program Designer: **Amenda Wong** amenda@amendawong.com

Program Printing Advisers: **Clint Baclawski and Maximilliam Olson**

Venue and Schedule Advisers: **Kyle Brock, Claudia LeClair,
and Sophie Jampel**

Technology Manager: **Dylan Soulard**

Student Managers: **Kristin Eng and Alexander Diaz**

Photographer: **Hao Hua**



Ogata Kōrin (1658–1716): *Irises*, pair of six-panel screens.
Ink, color, and gold on paper. 151.2 x 358.8 cm each.
Nezu Art Museum, Japan.

Poster and Program Designer
MassArt Alumna
Amenda Wong
amenda@amendawong.com

2025 Student Research Symposium on **ASIA PACIFIC VISUAL CULTURES**

WEDNESDAY, APRIL 16, 2025, 12:30 PM TO 2:30 PM BOSTON TIME
MASSACHUSETTS COLLEGE OF ART AND DESIGN
DESIGN AND MEDIA CENTER, LECTURE HALL
621 Huntington Avenue, Boston, MA 02115, USA

RECEPTION AT 12:30 PM
Everyone is cordially invited!



Ogata Kōrin (1658–1716): *Iris*, right screen, ink, color, and gold on paper, 151 x 260 cm, Naczi Art Museum.

- ◆ **Yuna Bennett**
Buried Pleasures: The Legacy of Eroticism in Classical Japanese Visual Culture
- ◆ **Boyang Frank Fan**
The Healing Canvas: Lam Qua's Medical Portraits and Cross-Cultural Exchange
- ◆ **Richie Dillard**
Autonomy and the Work of Indigenous Contemporary Artists in Australia
- ◆ **Aaron Almeida**
Shigeru Ban's Innovation of Glulam Architecture and Revisions of Tradition

Each presentation is fifteen minutes in length. Panel discussion to follow.

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Poster Designer: Amenda Wong amenda@amendawong.com



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MASSACHUSETTS COLLEGE
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APPROVED
OFFICIAL NOTICE
Student Development
Ded. Peter, Kennedy

2025 Student Research Symposium on ASIA PACIFIC VISUAL CULTURES



MASSART
MASSACHUSETTS COLLEGE
OF ART AND DESIGN

Sponsor: Department of the History of Art

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Photographer: Hao Hua

Ogata Kōrin (1658–1716): *Irises*, pair of six-panel screens (detail).
Ink, color, and gold on paper. 151.2 x 358.8 cm each. Nezu Art Museum, Japan.



Wednesday, April 16, 2025, 12:30 PM to 2:30 PM

Massachusetts College of Art and Design
Design and Media Center, Lecture Hall
621 Huntington Avenue, Boston, MA 02115, USA



SYMPOSIUM PROGRAM

12:30 PM Reception

Everyone is cordially invited

1:05 PM Welcoming Remarks

1:15 PM Presentations

Each presentation is fifteen minutes in length

Yuna Bennett

*Buried Pleasures: The Legacy of Eroticism
in Classical Japanese Visual Culture*

Boyang Frank Fan

*The Healing Canvas: Lam Qua's Medical
Portraits and Cross-Cultural Exchange*

Richie Dillard

*Autonomy and the Work of Indigenous
Contemporary Artists in Australia*

Aaron Almeida

*Shigeru Ban's Innovation of Glulam
Architecture and Revisions of Tradition*

2:15 PM Panel Discussion

Questions and Answers



Dr. Timothy Correll



Dr. Duncan Givans



Dr. Shouchih Isaac Yen





Presentations

- **Yuna Bennett**

Buried Pleasures: The Legacy of Eroticism in Classical Japanese Visual Culture

- **Boyang Frank Fan**

The Healing Canvas: Lam Qua's Medical Portraits and Cross-Cultural Exchange

- **Richie Dillard**

Autonomy and the Work of Indigenous Contemporary Artists in Australia

- **Aaron Almeida**

Shigeru Ban's Innovation of Glulam Architecture and Revisions of Tradition

Each presentation is fifteen minutes in length.

Panel discussion to follow

Yuna Bennett



*Buried Pleasures: The Legacy of Eroticism in
Classical Japanese Visual Culture*



Yuna Bennett

Hagawa Kunitada (1786 - 1865)

Kochō Yūjo, Azuma Genji

1837

Woodblock print

color

Museum of Art



Genji Monogatari (Early 11th Century)

Depicts the lifestyles of Heian aristocratic societies, following the story of Hikaru Genji and his romantic life

Murasaki Shikibu

Poet, Writer, Lady in waiting of the Imperial Court



Nise Murasaki Inaka Genji (1829)

Ryutei Tanehiko

Illustrated by Utagawa
Kunisada

Satirical parody of the Classical
Genji Monogatari

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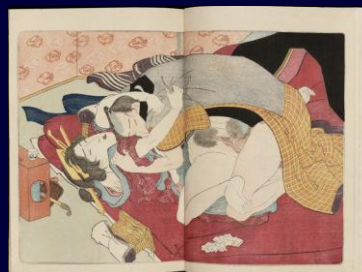
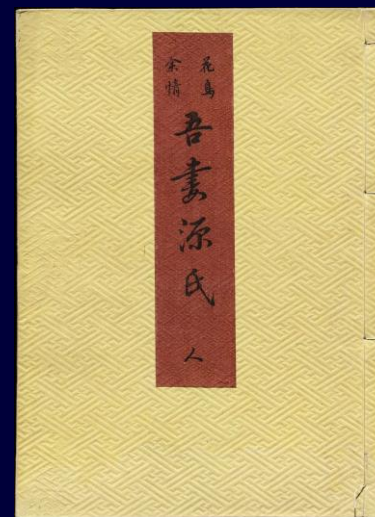
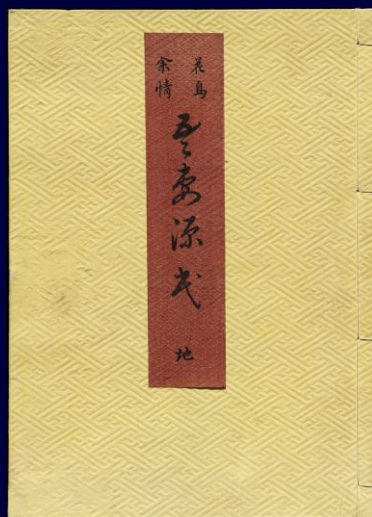
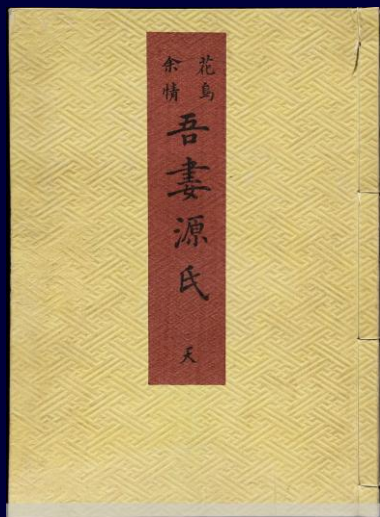
(Kacho yojô) Azuma Genji (Deep Feelings of Birds and Flowers: Genji of the East)

[花鳥余情] 吾妻源氏

Utagawa Kunisada I (Toyokuni III) (Japanese, 1786–1864)

CATALOGUE RAISONNÉ

Clark et al., Shunga (2013), #65; Marks et al., Genji's World (2012), list #S044; Hayashi, Enpon kenkyû Kunisada (1961), pp. 33-5, 115-66



Utagawa Kunisada (1786 - 1865), *Kacho Yojo, Azuma Genji*, 1837.
 Woodblock Printed book, ink, color, and metallic pigment on paper, 26 cm x 18.8 cm.
 Museum of Fine Arts, Boston.

The images can be found on the website of the Museum of Fine Arts, Boston
 Open for all audiences!



Bay
age Reproduction Japanese Woodb...



Apollo Magazine
First Look Shunga Cover and Disc...



Mitsume Books
Shunga Ukiyo Mitsume Books



Album Online
Album #5495017



Rafael Osona Auctions Nantucket
Pillow Book" Erotic Paintings ...



kiyo-e.org
anese Print "Shunga print with...



Maynard
Kiokawa S



Museum



Fine Art America
Erotica Japanese Shunga G...



Tattoo Veritas
nga Book



Bonhams
An album of twelve Shunga paintin...



British Museum
illustrated book; shunga; print ...



Art.com
A 'Shunga' (Erotic) ...



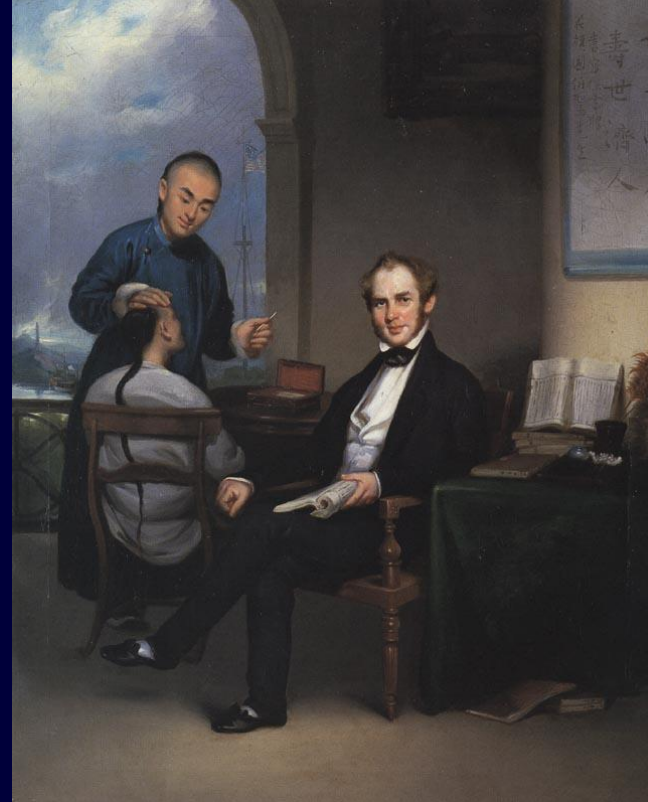
Japanese Woodblock Print
Shunga



Mie Gallery
Kunisada - Shunga Erotic Art Jap...



Boyang Frank Fan



*The Healing Canvas: Lam Qua's Medical Portraits
and Cross-Cultural Exchange*

A man with short dark hair and glasses, wearing a black suit, white shirt, and patterned tie, is standing at a wooden podium. He is looking down at a piece of paper on the podium and appears to be speaking. The background is a wall with light-colored wood paneling and a perforated metal grille at the top.

Boyang Frank Fan

Samples of Lam Qua's medical





Lam Qua's *Pre- and Post-Surgery Portraits of Po Ashing* c. 1830–1840,
Harvey Cushing/John Hay Whitney
Medical Library, Yale University, New Haven, Connecticut, Oil painting.

Yale University Medical School Library



Richie Dillard



*Autonomy and the Work of
Indigenous Contemporary Artists in Australia*



Richie Dillard



Minyma Kutjara Tjukurpa (2017), Marinka Baker

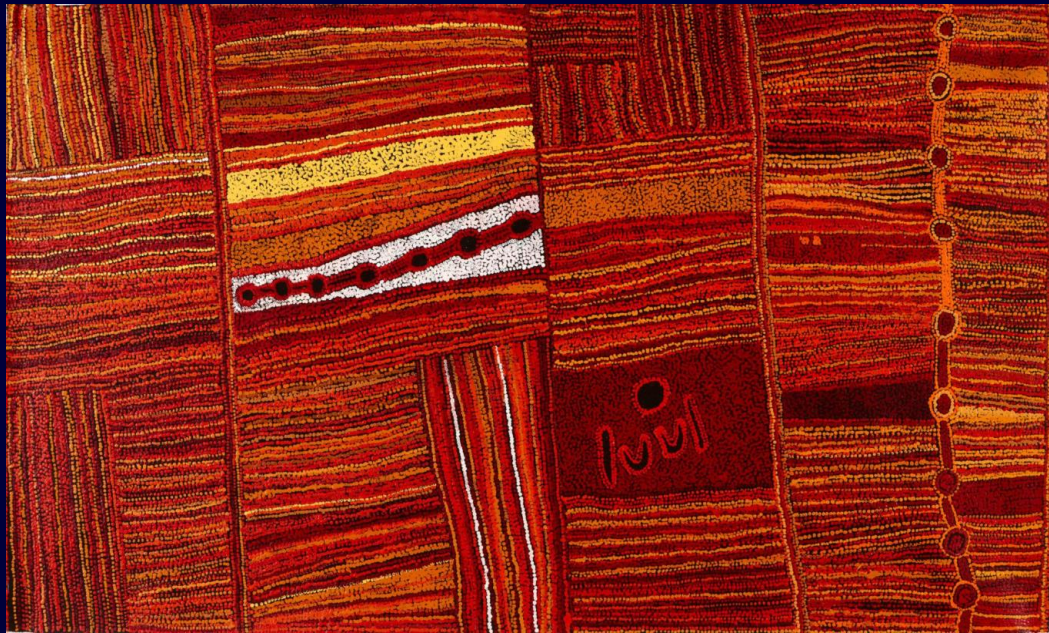
Native Series 2013



Still image from *Native series*
(Neon, sensor-driven pressure pads activated the sound)



Still image from *Native series*
(1 of 16 TEXT Panels created for the LED digital signage board)



Aaron Almeida



*Shigeru Ban's Innovation of Glulam Architecture
and Revisions of Tradition*

Revisions of Tradition



Aaron Almeida

SHIGERU BAN

TIMBER IN ARCHITECTURE



Foreword by Peter Zumthor
Shigeru Ban: Timber in Architecture
Centre Pompidou Metz

Centre Pompidou Metz



View of the interior shows the following structure: the roof and the walls are made of wood. Shigeru Ban has created a similar wooden web in the Centre Pompidou Metz.

Struktur ist immer anders, die Idee ist immer gleich. Holz ist ein Material, das auch die besten Architekten lieben. Der Centre Pompidou Metz ist ein Beispiel für Shigeru Ban mit einem ähnlichen Holzbaum-Struktur.

Das neue Gebäude verbindet die Struktur des alten mit einer neuen in Form von Holz. Shigeru Ban verbindet die Struktur des alten mit einer neuen in Form von Holz.

Light, the remarkable lightness of the structure is highlighted by its elegant white interior and contrasted with the dark wood and metal in the rest of the space.

Light: Die bemerkenswerte Leichtigkeit des Gebäudes wird unterstrichen von einer eleganten und kontrastierten weißen Innenausstattung und dem dunklen Holz und Metall in den anderen Räumen.

À l'intérieur, le bâtiment se démarque remarquablement par sa construction en acier et par ses lignes épurées. L'acier est contrasté avec le bois et le métal dans le reste de l'espace.





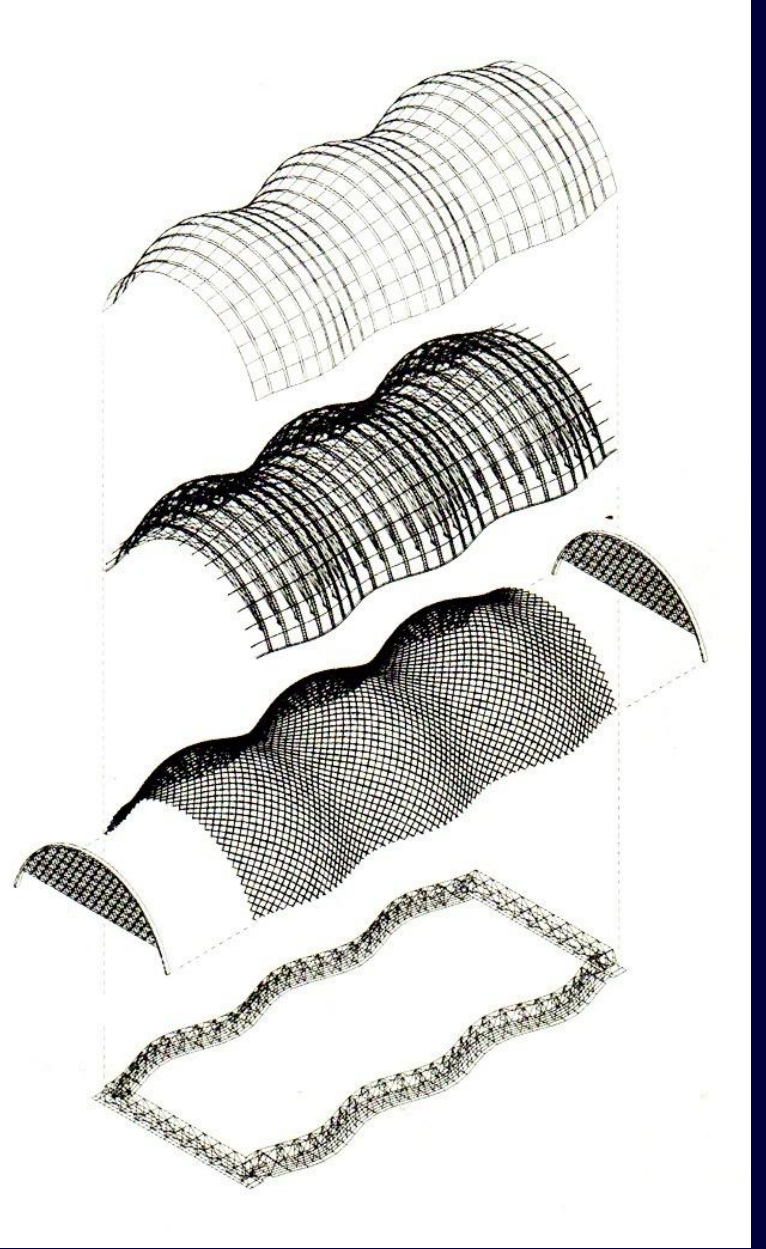
Cardboard Cathedral

Ban, Shigeru. Cardboard Cathedral. 2013. Christchurch, New Zealand.

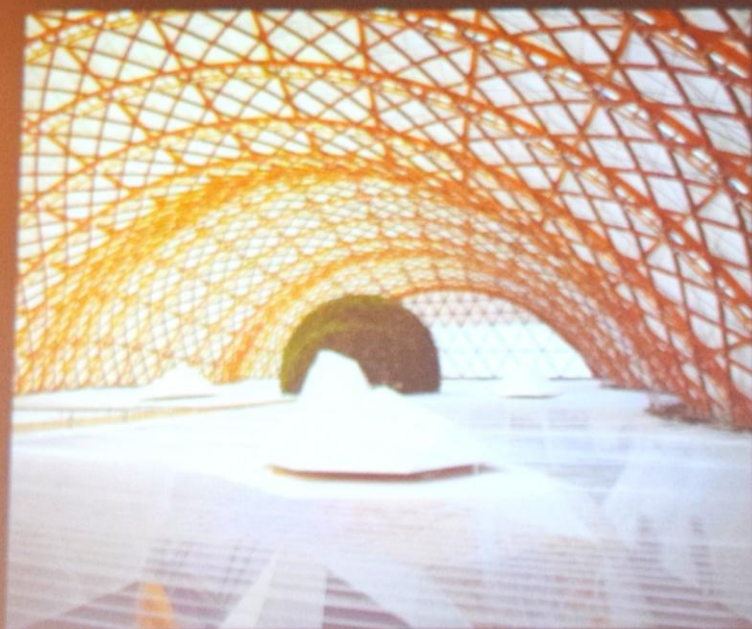


The Golden Pavilion

Kinkaku-ji (The Golden Pavilion), 1397, 1955, Kyoto, Japan.

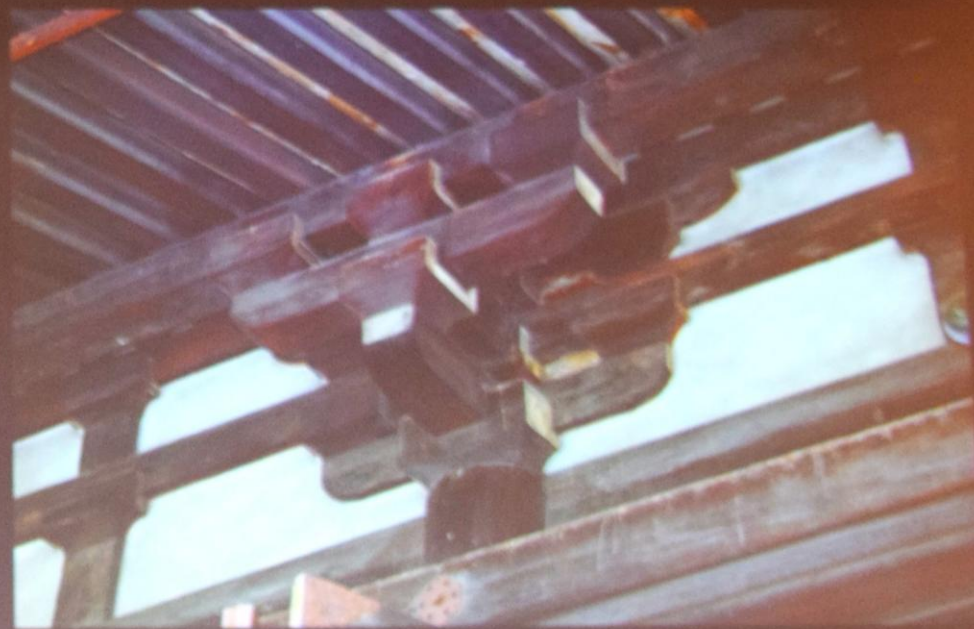


Shigeru Ban, *Japanese Pavilion*. 2000. Hannover, Germany.



Ban's Japanese Pavilion

Ban, Shigeru. Japanese Pavilion. 2000. Hannover, Germany.



Sanjūsangendō Temple

Tankei (Japanese sculptor, 1173-1256). Sanjusangendo; Rengeo-in 蓮華院
三間堂; 蓮華院 Bracket sets Detail View Exterior. founded
after fire 1266. Kyoto, Kyōto, Kinki, Japan.

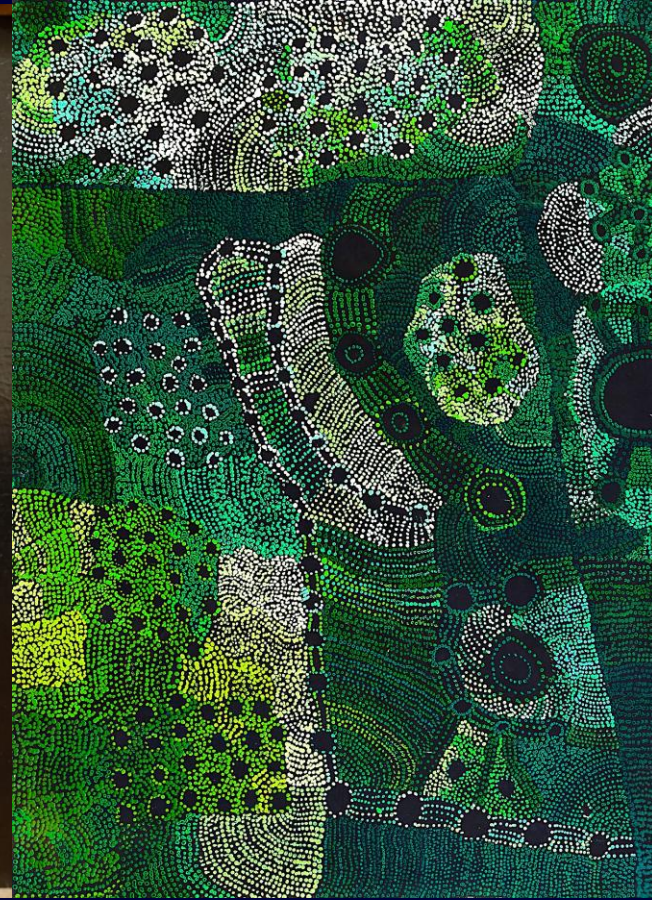
Yuna



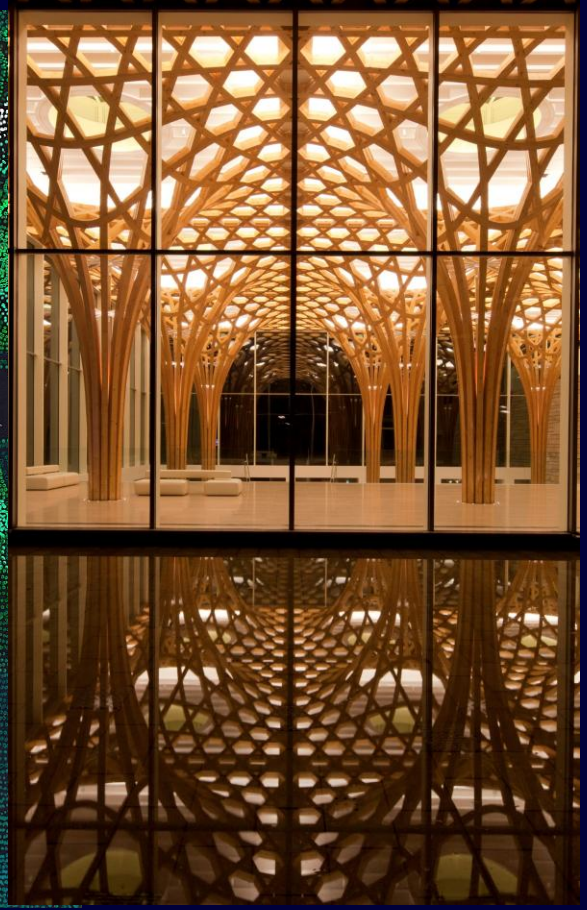
Boyang



Richie



Aaron

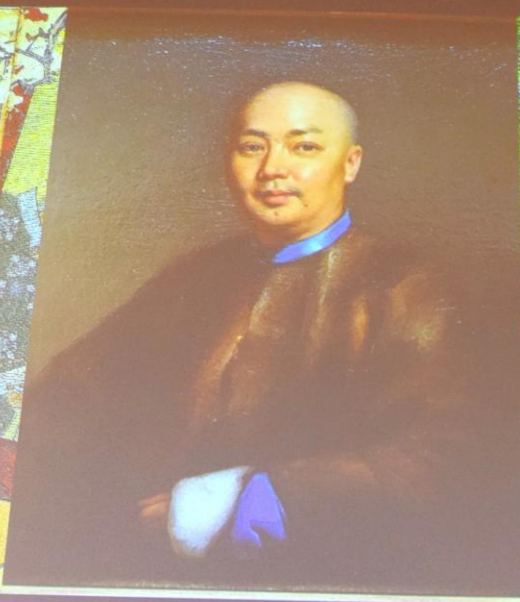


Panel Discussion: *Questions and Answers*

Yuna



Boyang



Richie



Aaron



Panel Discussion: *Questions and Answers*



Questions and Answers













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Thank you so much!



Photo by Hao Hua

5, Design and Media Center, Lecture Hall
College of Art and Design



Timothy Correll

Duncan Givans

Richie Dillard

Yuna Bennett

Arron Almedia

Maximillian Olson

Kristen Ong

Shouchih Yen

Boyang Frank Fan

A group of nine people, including eight adults and one young woman, are standing in a row for a group photo. They are positioned in front of a large projection screen. The screen displays a stylized graphic of blue flowers in the top left corner and text identifying the location as the Design and Media Center, Lecture Hall at the College of Art and Design. The individuals are dressed in a mix of casual and semi-formal attire. The background to the right of the screen consists of light-colored wooden panels.

Design and Media Center, Lecture Hall
College of Art and Design

Photo by Hao Hua



Thank you so much!

