

Cost: £ 37.50 (to include coffee/tea and biscuits)

Only a limited number can be accommodated—book early to be sure of your place!

There will be no refunds on cancellations unless there is a waiting list.

Please return the slip below to register to:

Gina Krupski, The Maples, Almshouse Croft, Bradley, Stafford, ST18 9DF

or email your details to ginastudydays@gmail.com

Tel: 01785 780956

Payment can be made either by Internet Banking (preferred) to The Arts Society, Sort Code: 40 52 40, Account 00060352 using your membership number/study as reference or by cheque.

World of Wedgwood is open until 5pm and includes the V & A collection, various shopping outlets and has a tea room with a selection of delicious dishes for lunch (not included).

Make the most of your visit to this wonderful venue!

✕ I/We wish to attend the **"Chinese Imperial Art Collections"** study day on **Wednesday 9th March 2022**

I/We enclose a cheque for £ _____ made payable to **The Arts Society Stafford**/will pay by internet banking.
(Delete as appropriate.)

Name(s): _____

Address: _____

Telephone: Mobile:

Email address:

Please include an email address if you use one as it makes communication much easier!

THE ARTS SOCIETY STAFFORD

CHINESE IMPERIAL
COLLECTIONS
ART & ANTIQUITIES

'Origin, Traumas & Survival'

*A Study Day to be held in the Darwin Suite
at The World of Wedgwood, Barlaston, ST12 9ER*



Wednesday 9th March 2022

David Rosier

David, a Chartered Insurer by profession, has in excess of 25 years of working and living in Asia. Whilst living in Hong Kong (1991-2004) he assembled a collection of approximately 700, predominately Qing Dynasty (1644-1911), Imperial and related textiles/costume accessories.

Theme

Throughout the 2000+ years of Imperial Rule in China Emperors have sought to collect art and antiquities to demonstrate the political legitimacy of a Dynasty and to portray the ruler as a member of the *Literati*.

Initially, we will review the dawn of Emperor's as Patrons of the Arts, and Collectors in the early Dynasties (*Qin through to Song 221BCE to 907CE*). Consideration will be given to how these cultural treasures were transferred across Dynasties

The focus will then be on the *Emperor Qianlong (1735-1796)* who not only assembled the World's greatest Oriental Art Collection but also acted as the collection's Curator.

Finally, there will be an insight into the forced dispersal of the collection in the *19th Century* and its emergence at the core of China's greatest Museums in the *21st Century*

Objectives

Define the origins and purpose of China's Emperors as collectors of contemporary art plus the antiquities of previous Dynasties

Consider the collections of the *Han & Tang Dynasties (1st Century BCE to 7th Century CE)*

Explore the origins, mechanics and scope of *The Emperor Qianlong Collection 1735-1796*

Review the decline and dispersal of Qianlong's Collection in the *19th Century*

Trace the events that lead to the creation of *The Palace Museum, Forbidden City, Beijing* and *The National Palace Museum, Taipei, Taiwan, Republic of China*

Review China's greatest Museums of *21st Century*

1: 10.30 - 11.30	<u>The Origins, Evolution and Purpose of Imperial Art Collections</u> <i>Early Dynasties of China 2nd Century BCE to 9th Century CE</i>
11.30 - 12.00	Coffee break
2: 12.00 - 1.00	<u>The Golden Era of Imperial Art</u> <i>Song to Qing Dynasty 10th to 19th Century</i>
1.00 - 2.00	Lunch
3: 2.00 - 3.00	<u>The Survival and Re-invention of the Imperial Collection of Art</u> <i>China's World Class Museums</i>



Tan Dynasty—late 7th Century AD