
The promotion of Chinese culture and arts, 1930-1950.

Around the Geneva *Bibliothèque Sino-Internationale*.

Symposium

11-13 April 2024

Geneva Haute école de musique, 2, rue du Général-Dufour

Program



Illustration: Qu Lan.

Dear participants to the BSI Symposium

We look forward to welcoming you to Geneva from 11 to 13 April for our Symposium on the Promotion of Chinese culture and arts, 1930-1950, around the *Bibliothèque Sino-Internationale*.

This program outlines the week's schedules and the presentations of 16 specialists from different countries and backgrounds. The topics covered reflect the three axes of our call for contributions and the extraordinary range of topics touched upon by the *Bibliothèque Sino-Internationale* in its unique endeavor to “show” China to the world.

Conceived and run by the Chinese, the BSI is a rare, if not unique, example of a non-Western cultural diplomacy institution installed in a Western country between 1930 and 1950. It anticipates modern cultural centers. Our symposium aims to rethink together the circumstances and strategies of this dissemination enterprise.

Thanks to the support of the Swiss Research Foundation, an exhibition on the history of the BSI will be set up in the symposium building. Additionally, there will be a concert-presentation reviving performances of Chinese music and theater in Europe between 1920 and 1950, as well as film screenings.

We look forward to welcoming you to Geneva.

For the organization team, the exhibition team and the artists,

Xavier Bouvier.

Chers participants au Symposium BSI

Nous nous réjouissons de vous accueillir à Genève du 11 au 13 avril prochain pour notre symposium sur la promotion de la culture et des arts Chinois 1930-1950, autour de la Bibliothèque Sino-International.

Ce programme détaille le planning de la semaine, ainsi que les présentations des 16 spécialistes invités, venant de nombreux pays et domaines. Les thématiques abordées reprennent les trois axes de notre appel à contribution ; elles reflètent l'extraordinaire palette de sujets touchés par la Bibliothèque Sino-International dans son entreprise unique de « donner à voir » la Chine au monde.

Conçue et gérée par des Chinois, la Bibliothèque Sino-Internationale constitue un cas rare, voire unique entre 1930 et 1950, d'institution de diplomatie culturelle installée en occident par un pays non-occidental. Elle préfigure les centres culturels moderne. Notre symposium entend repenser collectivement les circonstances et les stratégies de cette entreprise de diffusion.









Grâce à l'appui du Fond Suisse de la recherche, une exposition racontant l'histoire de la BSI sera aménagée dans le bâtiment où se tiendra le Symposium. Un concert-présentation évoquant la diffusion des arts scéniques Chinois en Europe entre 1920 et 1950, ainsi que deux projections cinématographiques vous seront également proposés.

Nous nous réjouissons de vous accueillir à Genève.

Pour l'équipe d'organisation, l'équipe de l'exposition, et les artistes,

Xavier Bouvier

Thursday 11 April 2024

 From 12h00  2 nd FLOOR HEM Général-Dufour	Registration Participants are kindly requested to register at the Symposium Desk, opened from 12h00 on.
 13h00-14h00  2 nd FLOOR HEM Général-Dufour	Inauguration of the exhibition The exhibition <i>Traces and Oblivion</i> recounts the history of the Bibliothèque Sino-Internationale. Presentation by Dr. Estelle NIKLÈS VAN OSSELT , curator of the exhibition. Welcome and opening Béatrice ZAWODNIK , Director of the Geneva <i>Haute école de musique</i> (HEM). Prof. Nicolas ZUFFEREY , University of Geneva. Prof. Xavier BOUVIER , Geneva HEM.
 14h00-17h00  ROOM GD-20 HEM Général-Dufour	Session 1 : The Bibliothèque Sino-Internationale. Chair : Dr. Pascale BUGNON 14h00 Prof. Xavier BOUVIER - Geneva Haute école de musique <i>Representing “persons and things Chinese”: an introduction to the Bibliothèque Sino-Internationale.</i> 14h40 Prof. Marianne BASTID BRUGUIÈRE <i>Une quête obstinée d’universalité : Li Shizeng, sa bibliothèque Sino-internationale et la coopération culturelle mondiale, 1932-1973.</i> Pause 15h40 Lic. Alfredo ALZUGARAT – Archivos literarios, Biblioteca Nacional de Uruguay. <i>La Biblioteca Sino-International en Uruguay.</i> 16h20 Dr. Jennifer Y. CHANG – National Chengchi University, Taipei. <i>Visualizing Nationhood and Multilateral Diplomacy at the Bibliothèque Sino-Internationale (1933-1951).</i>
 20h00  MOVIE THEATER GD-03 HEM Général-Dufour	Film Screening: Love and Duty (1931) Directed by Bu Wancang and starring Ruan Lingyu and Jin Yan, the 1931 movie <i>Love and Duty</i> (恋爱义务) was long considered lost, before its rediscovery in the BSI holdings in Uruguay in the 1990s. Wonderfully restored by the Taiwan and Audiovisual Institute, the film was almost immediately hailed as one of the greatest Chinese silent films. The screening will be accompanied by musicians from HEM Silk and Bamboo Ensemble

Friday 12 April 2024

<p>🕒 9h00-12h00</p> <p>📍 ROOM GD-20 HEM Général-Dufour</p>	<p>Session 2 : People Chair : Xavier Bouvier</p> <p>9h00 Prof. Marie BOUCHEZ – Université Gustave Eiffel. <i>Autour de Li Yuying : réseaux intellectuels franco-chinois et engagements</i></p> <p>9h40 Dr. Claire Hui-Chen LIAO - Université Paris Sorbonne and Geneva HEM <i>De Miroir de la Chine à la revue Chine. Louis Laloy et ses amis chinois dans la diffusion de la culture chinoise en Europe</i></p> <p>Pause</p> <p>10h40 Dr. LEI Qiang 雷強 – National Library of China, Beijing. <i>Hu Tienshe, Xiao Yu, and the Sino-International Library</i></p> <p>11h20 Mme Colette GIRARD – Université de Fribourg. <i>Parcours d'étudiants Chinois à Fribourg</i></p>
<p>🕒 12h00-14h00</p>	<p>Joint lunch For participants.</p>
<p>🕒 14h00-14h40</p>	<p>Session 2 : People continued</p> <p>14h00 Prof. MI Tian 宓田 – Nankai University, Tianjin. <i>Marcela de Juan: a "New Woman" out of the old China</i></p>
<p>🕒 14h40-17h00</p> <p>📍 ROOM GD-20 HEM Général-Dufour</p>	<p>Session 3 : Theater and movies Chair : Dr. Claire Hui-Chen Liao</p> <p>14h40 Prof. CHEN Jun 陳均 – Beijing University, School of Arts <i>中国国际图书馆的戏曲跨文化实践 = Cross-cultural practice of Chinese Opera at the Sino-International Library.</i></p> <p>Pause</p> <p>15h40 Prof. LO Shih-Lung – 羅仕龍 – Tsinghua University, Taipei. <i>À la recherche de l'ouvrage perdu de Song Chunfang, ou un « sens du temps » de la littérature chinoise contemporaine</i></p> <p>16h20 Prof. Cyril CORDOBA – Université de Fribourg <i>Ombres électriques sur la Suisse : La diffusion de films chinois sur les écrans helvétiques.</i></p>
<p>🕒 19h30</p> <p>📍 LES SALONS 6, rue Jean-F. Bartholoni</p>	<p>Concert: An evening at the BSI</p> <p><i>Chinese Musical and Theatrical performances in Europe, 1920-1950</i> This concert draws its program from musical and theatrical performances that took place in Switzerland and in other European countries at the time of the <i>Bibliothèque Sino-Internationale</i> and in the period immediately preceding it. Scenes from Chinese Opera will be performed by Maestro Hu Wenge and musicians from the Jingju Theater Company of Beijing. Various ensemble from HEM will play Chinese instrumental and vocal music performed in Switzerland and Europe at that time.</p>

Saturday 13 April 2024

<p>🕒 9h00-12h20</p> <p>📍 ROOM GD-20 HEM Général-Dufour</p>	<p>Session 4 : Visual Arts and Music Chair : to be announced</p> <p>9h00 Mgr. Michaela PEJČOCHOVÁ Ph.D. – National Gallery in Prague <i>Liu Haisu and modern Chinese ink painting in Interwar Period Europe</i></p> <p>9h40 Prof. Joys CHEUNG 張海欣 – Taiwan Normal University <i>Locating the elusive folk/populaire in modern Chinese art song culture, 1920s-1930s.</i></p> <p>Pause</p> <p>10h40 Prof. CHEN Guangchen 陳廣琛 – Emory University, USA. <i>Excavating the Chinese Overtones of Art Deco: The Exposition internationale des arts décoratifs et industriels modernes.</i></p> <p>11h20 Michelle QIAO 乔争月 – Shanghai Daily <i>The Building Story of BSI Shanghai Branch.</i></p> <p>11h40 Dr. Pascale BUGNON – Université de Genève and Haute école de musique de Genève <i>“A Truthful Picture of the Chinese Reality”: The Sino-International Library’s China Illustrated Magazine (1935-1937)</i></p>
<p>🕒 12h20-13h00</p> <p>📍 ROOM GD-20 HEM Général-Dufour</p>	<p>Farewell Session</p> <p>Content to be announced</p>
<p>🕒 20h00</p> <p>📍 MOVIE THEATER GD-03 HEM Général-Dufour</p>	<p>Film Screening: Yulan, the destiny of a Chinese schoolgirl (1929-1930)</p> <p>Silent film with French and German intertitles, 60 min. Camera: Friedrich Paulmann.</p> <p>This film is an adaptation of a feature film shot by an operator from the Berliner Missionsfilm-Genossenschaft (Berlin Mission Film Department) set up at the request of the Basel Missions. It tells the story of Yulan, a Chinese student forced by her family to marry a young man who turns out to be an inveterate gambler. Yulan is one of the ‘possessions’ he pawns and, after another losing game, she is forced to surrender herself to a new ‘husband’. But she prefers to run away and take refuge at the Mission, then convert and become a missionary herself. During a tour of the countryside, Yulan finds her husband, who has fallen into total desolation, and brings him to the Mission.</p>

Abstracts and biographies (in alphabetical order)

Lic. Alfredo ALZUGARAT – Archivos literarios, Biblioteca Nacional de Uruguay. <i>La Biblioteca Sino-Internacional en Uruguay.</i>	Session 1 Thursday 11 15h40
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The National Library of Uruguay housed the Sino International Library from 1952 to 1993. Its rich collection arrived due to the Chinese Revolution of 1949, along with its main sponsor, Li Yuying (Li Shizeng), and its director, Xiao Yu. The friendship between the two may have been a decisive factor in the need to conceal the library. The library was not officially opened until 1966. After Li Yuying's death, Taiwan financed BSI's activities, contributing to the strong relationship between Taiwan and the dictatorial Uruguayan government. During this period, notable events included the Chinese Art and Literature Exhibition (1977) and the creation of the BSI's Catalogue of Ancient Chinese Books. In 1993, it was relocated to Taipei due to various reasons, including the establishment of diplomatic relations with the People's Republic of China after the restoration of democracy in Uruguay.

La Biblioteca Sino Internacional representa un episodio inesperado y extraordinario en la historia de la Biblioteca Nacional de Uruguay, que la albergó desde 1952 a 1993. La llegada de su rico ajuar, supuestamente a causa de la Revolución China de 1949, significó también el arribo de su principal patrocinador, Li Yuying (Li Shizeng), y de su director, Xiao Yu. La vieja amistad entre este último y el líder de la revolución, Mao Zedong, pudo ser factor decisivo en la necesidad de ocultar la biblioteca. Su inauguración oficial fue recién en 1966. Tras la muerte de Li Yuying, la actividad de la BSI fue financiada por Taiwán, contribuyendo al firme relacionamiento existente entre ese país y el gobierno dictatorial uruguayo. Se destaca en ese período la Muestra de Arte y Literatura chinas (1977) y la elaboración del Catálogo de los libros chinos antiguos de la BSI. Fue trasladada a Taipéi en 1993 por diversos motivos, entre los que puede señalarse el establecimiento de relaciones diplomáticas con la República Popular de China tras la restauración democrática en Uruguay.

Alfredo Juan Alzugarat Trías nació en 1952 en un barrio de la periferia de la ciudad de Montevideo. La vocación por la lectura y la escritura le surgieron desde muy joven. Tras recibirse de Licenciado en Letras en la Universidad de la República, el periodismo cultural y la escritura de ficción acompañaron su tarea de profesor de literatura en la enseñanza media.

*Participó activamente en la resistencia a la dictadura que asoló a Uruguay entre 1973 y 1985 y en la lucha por el retorno de la democracia. Fruto de ello es su ensayo sobre la literatura surgida en ese período en su libro *Trincheras de papel. Dictadura y literatura carcelaria en Uruguay*, que le valió el Premio Anual de Literatura 2009 y su posterior ingreso al Departamento de Investigaciones y Archivos Literarios de la Biblioteca Nacional de Uruguay.*

*Allí, en ese lugar, entre otros muchos trabajos, sus estudios sobre la historia de la propia Biblioteca Nacional y la atención a sus archivos administrativos le permitió acceder a la valiosa documentación que le sirviera de base para reconstruir de manera detallada la trayectoria de la Biblioteca Sino Internacional. Consecuencia de lo anterior, en 2014 publicó su libro *De la dinastía Qing a Luis Batlle Berres. La Biblioteca china en Uruguay*, que obtuvo una Mención de honor otorgada por el Ministerio de Educación y Cultura en 2016. En 2019 presentó al público uruguayo a la poeta china Lan Lan en actividad organizada por el Instituto Confucio.*

Prof. Marianne BASTID BRUGUIÈRE <i>Une quête obstinée d'universalité : Li Shizeng, sa bibliothèque Sino-internationale et la coopération culturelle mondiale, 1932-1973.</i>	Session 1 Thursday 11 14h40
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The aim of this presentation is to shed light on the distant origins of the library project, as well as on the logic and mode of action - always a bit in combinazione but ultimately effective - of the astonishing personality who gave it life, without succeeding in saving it beyond his own death.

Cette présentation entend éclairer les origines lointaines du projet de la bibliothèque, ainsi que la logique et le mode d'action, toujours un peu dans la combinazione mais finalement efficace, de l'étonnante personnalité qui lui a donné vie, sans réussir à le sauver au-delà de sa propre mort.

Marianne Bastid-Bruguière, born 1940 in Lyon, is a French historian of contemporary China. She studied at the Sorbonne, the École normale supérieure and the École des langues orientales in Paris. After passing the Agrégation in history and geography in 1964, she taught French language and literature and started her doctoral research at Peking University. She left when the Cultural Revolution broke up, and visited again many times from 1978 to 2019. She was researcher at the CNRS in Paris, 1966-2006, and taught at the Institute of Political Studies of Strasbourg University (1968-1975), also as PhD supervisor in the Chinese studies program of Paris VII University and of the School of advanced studies in the social sciences (EHESS), 1972-2008. She was deputy-director of the École normale supérieure, 1988-1993, president of the European Association of Chinese Studies, 1992-1996. As invited scholar, she benefited from the talents and resources of famous academic institutions in North America, Japan, Taiwan and Europe. She was elected member of the Académie des sciences morales et politiques in 2001, and of Academia Europaea in 2002. She received an honorary doctorate from the Russian Academy of Sciences and from the University of Aberdeen, honorary membership of the Institute of modern history at the Chinese Academy of Social Sciences, and honorary professorships from various Chinese universities. Her research and publications in Chinese, Japanese and western languages are on Chinese political, social and cultural history since the early 19th century.

Prof. Marie BOUCHEZ – Université Gustave Eiffel.

Session 2

Autour de Li Yuying : réseaux intellectuels franco-chinois et engagements

Friday 12

09h00

Li Yuying seems to be the Chinese pivot of a network of intellectuals, mainly French and Chinese, but also including personalities from other European countries. In our paper, we will try to identify the different categories that gather around the founder of the Sino-International Library, in an attempt at a typology. This typology would also question the links between intellectuals and causes, since the actions in which Li Yuying and his network participated could be cultural, social or political in nature. In the 1930s, Franco-Chinese cultural links gave rise to a common struggle at the time of the Sino-Japanese war and when Nazism was casting its shadow. The media used to express this commitment (press, still and moving images) became more diverse. Intellectual relations, which had been suspended during this difficult period, were resumed in 1946. This paper could therefore pave the way for a prosopographical study of the Franco-Chinese network coordinated by Li Yuying.

Li Yuying apparaît comme le pivot chinois d'un réseau d'intellectuels essentiellement français et chinois, auxquels se mêlent également des personnalités issues d'autres pays européens. Notre communication chercherait alors à identifier les différentes catégories qui gravitent autour du fondateur de la Bibliothèque sino-internationale, dans un essai de typologie. Cette typologie interrogerait par ailleurs les liens entre intellectuels et engagements, puisque les actions auxquelles participent Li Yuying et son réseau peuvent être d'ordre culturel, social, tout autant que politique. Les années 1930 sont celles qui voient les liens culturels franco-chinois donner lieu à une lutte commune, au moment de la guerre sino-japonaise et alors que le nazisme étend son ombre. Les supports de l'engagement (presse, images fixes ou animées) se diversifient à cette occasion. Les relations intellectuelles, mises en pause durant cette période troublée, reprennent dès 1946. Cette communication pourrait donc ouvrir la voie à une réflexion d'ordre prosopographique autour du réseau franco-chinois, coordonné par Li Yuying.

Prof. Marie BOUCHEZ

Je suis actuellement Professeure agrégée (PRAG) à l'Université Gustave Eiffel (Marne La Vallée). Auparavant j'ai été enseignante en lycée puis doctorante contractuelle puis ATER à l'Université de Lorraine. Docteure en histoire contemporaine depuis 2021, ma thèse, effectuée sous la direction de Jean El Gammal à l'Université de Lorraine (Nancy) avait pour titre : « les intellectuels français face aux soubresauts politiques de la République chinoise (1911-1949). »

Au sein du Centre de Recherches Universitaire Lorraine d'Histoire (CRULH), mon laboratoire d'origine, j'ai organisé deux journées d'études et co-dirigé l'ouvrage *Tisser l'histoire*, paru aux Publications historiques de l'Est en 2023. Mes derniers articles, à paraître aux Presses Universitaires de Rennes et dans la *Revue d'Histoire d'Outre-mer* en 2024, s'intitulent respectivement : « Diplomatie et paradiplomatie en terre chinoise », *PUR*, 2024 et « La presse de langue française en Chine (1911-1949) », *Revue d'Histoire d'Outre-mer*, 2024.

Passionnée depuis longtemps par la Chine et l'Asie, mes recherches se recentrent actuellement sur les échanges intellectuels entre la France et la Chine à l'époque de la République chinoise.

Prof. Xavier BOUVIER, Geneva Haute école de musique	Session 1
<i>Representing “persons and things Chinese”: an introduction to the Bibliothèque Sino-Internationale.</i>	Thursday 11 14h00

Funded by the Swiss National Science Foundation, an ongoing research project on Geneva's Bibliothèque Sino-Internationale has explored archival holdings in Switzerland, France, Germany, Uruguay, Shanghai and Taipei. This presentation traces the history of the Bibliothèque Sino-Internationale in Geneva, summarizes our current knowledge of it, describes the available documentation, and lists the questions and avenues of research that remain open.

Financé par le Fond National Suisse, un projet de recherche en cours sur la Bibliothèque Sino-Internationale de Genève a permis de mettre à jour et d'explorer des fonds d'archives conservés en Suisse, en France en Allemagne, en Uruguay, à Shanghai et à Taipei. Cette présentation retrace l'histoire genevoise de la Bibliothèque Sino-Internationale, résume l'état de nos connaissances à son sujet, détaille la documentation disponible, et énumère les questions et les pistes de recherches laissée ouvertes.

Prof. Xavier Bouvier

Après des études de composition et de théorie de la musique, Xavier Bouvier enseigne et assume divers postes à responsabilité au sein de la Haute école de musique de Genève. En charge de projets spéciaux, il est membre du Conseil de direction, et coordinateur du Master en Ethnomusicologie.

Il a mené divers projets musicologiques en lien avec la théorie musicale du 18^e siècle, alors que ses intérêts le poussent plus tard vers les théories extra-occidentales de la musique. Il consacre ses recherches à la question générale des cultures musicales et de leurs frontières : création interculturelle, éducation comparée, herméneutique interculturelle et diplomatie de la musique, avec un focus particulier sur la Chine. Il donne régulièrement des conférences en Europe et en Asie. Il mène actuellement un projet de recherche sur la Bibliothèque Sino-Internationale, avec l'appui du Fond National Suisse.

Dr. Pascale BUGNON – Université de Genève and Haute école de musique de Genève	Session 4
<i>“A Truthful Picture of the Chinese Reality” : The Sino-International Library's China Illustrated Magazine (1935-1937)</i>	Saturday 13 11h40

The aim of the Bibliothèque Sino-Internationale (BSI) was to promote knowledge of Chinese culture and art. Among its many activities, this institution published two periodicals, *Orient et Occident* (1934-1936) and *La Chine Illustrée* (1935-1937). The first had sinological aims, with the publication of academic articles which, according to the editors, covered all fields and were resolutely oriented towards the future of the country. The second, on the other hand, had a more popular and ordinary register and sought to present a particular vision of China abroad, with the aim of “educating and entertaining the European public” through “a vivid truthful picture of how the Chinese mode of existence”.

In this presentation, I will focus on *La Chine Illustrée* by examining certain dominant themes and questioning those that are absent, such as ethnic diversity. Edited and published by a Chinese editorial team for a foreign audience, what representations of China did this magazine seek to construct? Through its discourse on modernity, navigating between nationalism and internationalism, this journal appears as a fascinating window on the project of cultural modernisation of Republican China (1912-1949), charged with cultural transfers, where the “predominant role of the Far East in the march of the whole world would require a better knowledge of the Chinese people in all the manifestations of their lives”.

Dr. Pascale BUGNON

Pascale Bugnon holds a PhD in Chinese Studies from the University of Geneva (Switzerland). After pursuing studies in anthropology and sociology at the University of Neuchâtel, followed by Chinese and Russian studies at the University of Geneva, she specialized in heritage-making among Muslim minorities in north-western and south-eastern regions of China. Her research offers a comprehensive account of the dialogical transformations of Muslim heritage sites and the political uses of Muslim sainthood in China, employing a processual approach at both the local level (involving local authorities, religious leaders, etc.) and the international level (particularly through the Maritime Silk Road Initiative). Currently, she is a post-doctoral

researcher at the HEM (HES-SO) working on an SNSF project focused on the Sino-International Library (1933-1949), a Chinese institution in Geneva that promoted Chinese culture in Europe. In this capacity, Pascale Bugnon conducts archival research to document the activities, uses, and reception of such an institution in Geneva and other Swiss cities, with a specific focus on the diverse modes of representation and self-representation of Chinese communities in Europe.

Dr. Jennifer Y. CHANG 張曉筠 – National Chengchi University, Taipei.

Session 1

Visualizing Nationhood and Multilateral Diplomacy at the Bibliothèque Sino-Internationale (1933-1951).

Thursday 11

16h20

In 1933, the Bibliothèque Sino-Internationale (BSI) was launched in Geneva, Switzerland, for the promotion of cooperation between China and the West. Founded by representatives of China's Nationalist government and the League of Nations, the BSI housed a diverse range of visual materials and objects encompassing rare books, paintings, photographs, posters, film, Chinese musical instruments, and ephemera. BSI was promoted as a library and cultural organization dedicated to expanding the knowledge of China through its collections and publications. Underlying BSI's cultural agenda is its support of the political mandates of national reconstruction within China and diplomatic relations in Europe as Japanese aggression against China persisted while Nazi Germany threatened interwar European security. Thriving in the world city of Geneva amidst the complex dynamics of Swiss neutrality, the BSI became an unprecedented transnational institution through which Republican China engaged in multilateral diplomacy to achieve equal representation in the restructuring of the postwar international order.

This research presents how BSI's intertwined history with the International Committee of the Intellectual Cooperation (ICIC) of the League of Nations (LON) was premised upon the successful technical cooperation between China's National Economic Council (NEC) and the ICIC. Several prominent members of the NEC such as Li Yu-ying (1881-1973) and T.V. Soong (Soong Tzu-wen, 1894-1971) belonged to the internationalist faction of the Nationalist Party and became founding benefactors of the BSI enterprise. BSI's formation in Geneva not only facilitated China's representation across committees in the League, but also reinforced the agency and visibility of China's stature as a rising world power. This study further argues that BSI's Geneva operations extended China's physical presence—and not simply its voice—to the international community, setting the stage for China to be recognized as one of the Big Four powers alongside the United States, United Kingdom, and USSR. In this context, BSI's intellectual and cultural endeavors promoted if not amplified China's advocacy for the principle of sovereign equality to serve as the basis for international organizations such as the United Nations.

Jennifer Y. Chang is Assistant Research Fellow at the Humanities Research Center of National Chengchi University. She is also Asian-Pacific History Research Fellow of the German Historical Institute at UC Berkeley. Prior to these positions, Jennifer was a Postdoctoral Research Fellow at the Institute of Modern History at Academia Sinica and has been specializing in the history of the Bibliothèque Sino-Internationale since 2014.

Jennifer's research focuses on non-canonical art history and international networks of knowledge exchange between Republican China, Europe, and the Americas. Her research areas include visual culture and modern Chinese diplomatic history, transnational discourse in modern Chinese art, and international education in China. Jennifer's dissertation examined the relationship between artist associations founded by Europe-educated Chinese artists and the Republic of China diplomatic mission in France from the period of the Beiyang government to 1949.

Jennifer received her PhD in the art history from Sichuan University, a Master of International Affairs from Columbia University, and dual BAs in Political Economy and French from UC Berkeley.

Prof. CHEN Guangchen 陳廣琛 – Emory University, USA.

Session 4

Excavating the Chinese Overtones of Art Deco: The Exposition internationale des arts décoratifs et industriels modernes.

Saturday 13

10h40

The Exposition internationale des arts décoratifs et industriels modernes, held in Paris in 1925, was a watershed event in the history of modern arts and aesthetics. Itself being the culmination of over a century of industrialization and its various counter-movements, this event in turn set the tone of subsequent developments in the philosophy

and politics of the Art Deco movement. It should be noted that there was a Chinese, or more generally speaking a so-called “oriental” overtone in the formation of this movement, which had not yet been thoroughly accounted for. Furthermore, the rise of socialism and especially Marxism profoundly shaped the conceptualization of applied arts. Given Marxism’s crucial position in modern China and the populist folk art it promoted, a thorough examination of the intellectual genealogy of Art Deco in a cross-cultural context is warranted.

China was only given a modest representation in the Exposition, but it notably prefigured the operation of the Bibliothèque Sino-Internationale (BSI) in Geneva, which contributed enormously to the cultural understanding between Europe and China. In fact, the Chinese component of the Exposition in many ways foretold and encapsulated the core spirit and dilemma of BSI: both fruitful communication and mismatched expectations. This presentation excavates and elucidates the historical situation in which this exhibition was created and presented to the Parisian audience. Most importantly, it aims to analyze the underlying cultural concepts of “applied” and “decorative arts” in different traditions and in connection to the volatile political, technological, aesthetic contexts of the twentieth century.

Guangchen Chen (陳廣琛) is Assistant Professor of Chinese Literature and Culture at Emory University. His research engages with topics broadly concerning the intersection of literary, material, and musical cultures. His book, *Thing Lost, Thing Regain: Antiquarian Collecting and Chinese Modernity*, currently under review, investigates the role of ancient artifacts in the conceptual and material formation of Chinese modernity. His upcoming projects include a monograph on Chinese aesthetics in 19th and 20th century western music, as well as an English translation of Fu Lei’s letters to his son, the pianist Fou Ts’ong, known in the Chinese speaking world as *Fu Lei’s Family Letters* (傅雷家書). Having received his PhD in Comparative Literature with a secondary field in Music from Harvard University, he served as a member of the Princeton Society of Fellows in 2017-2020 where he taught across various humanities departments.

Prof. CHEN Jun 陳均 – Beijing University, School of Arts

Session 3

中国国际图书馆的戏曲跨文化实践 = **Cross-cultural practice of Chinese Opera at the Sino-International Library.**

Friday 12

14h40

在中国近现代戏曲史上，中国国际图书馆策划与参与了两项重要的戏曲跨文化交流活动：其一是程砚秋的访欧，1932年1月14日-1933年4月7日，受中国国际图书馆邀请，程砚秋游历了德国、法国、英国、意大利、比利时、瑞士六国。其二是梅兰芳的游欧，1935年4月20日-8月，梅兰芳访苏之后，即游历欧洲，访问波兰、德国、法国、瑞士、英国等国。访欧的经历对于梅兰芳与程砚秋的戏曲艺术及观念影响很大。此外，中国国际图书馆创办的《中国画报》《东方与西方》刊载了介绍梅兰芳、程砚秋及其他京剧名伶的照片与文章。在东西方文化交流中起到了重要作用，而这一段文化历程与贡献迄今尚少有人知晓。

In the history of modern Chinese opera, the Bibliothèque Sino-Internationale (BSI) planned and participated in two important cross-cultural exchanges of opera: the first one is Cheng Yanqiu's visit to Europe. From January 14, 1932 to April 7, 1933, Cheng Yanqiu was invited by the BSI and traveled to six countries, namely, Germany, France, Great Britain, Italy, Belgium and Switzerland. The second was Mei Lanfang's tour of Europe. From April 20 to August 1935, after visiting the Soviet Union, Mei Lanfang traveled to Europe, visiting Poland, Germany, France, Switzerland, and the United Kingdom. The experience of visiting Europe had a great influence on Mei Lanfang's and Cheng Yanqiu's art and concept of opera. In addition, the magazine *China Illustrated* and *Orient and Occident* founded by the Bibliothèque Sino-Internationale published photographs and articles introducing Mei Lanfang, Cheng Yanqiu and other famous Peking opera artists. It played an important role in the cultural exchange between the East and the West, a cultural journey and contribution that few people are aware of yet.

陈均，北京大学艺术学院副教授。北京戏曲评论学会副会长、中国梅兰芳文化艺术研究会理事、中国维戏学研究会理事等。出版有专著《以“古”为新：时代激流中的诗学、戏曲与文化》《昆曲的声与色》《京都聆曲录》系列等。编订朱英诞、穆儒丐、顾随等作家和学者的作品，编有《评注本》《俞平伯说昆曲》《在北大听汤显祖》《北方昆曲剧院图史（1957-2022）》等。

Chen Jun is an associate professor at the School of Arts of Peking University, president of the Beijing Opera Critics Society, executive director of the China Kunqu Opera – Guqin Research Association, and director of the China Mei Lanfang Culture and Art Research Association. In 2005, he graduated from the Department of Chinese of Peking University with a doctorate degree

in literature. Since then, he has been engaged in teaching and research at the Communication University of China and the Chinese Academy of Arts. In 2014, he was transferred to the School of Arts of Peking University.

He has published monographs such as *Taking the “Ancient” as the New: Poetics, Opera and Culture in the Stream of the Times*, *The Sound and Color of Kunqu Opera*, *Commentary to the Journey to the West*, *Moss Branches decorated with Jade*, *Kyoto music records series*, and edited books such as *Su Xin’s Ci Poetry*, *Yu Pingbo talks about Kunqu Opera*, *Listening to Tang Xianzu at Peking University*, *Mei Lanfang*, *The Illustrated History of the Northern Kunqu Opera Theater (1957-2022)* and other books. In recent years, he has focused on traditional Chinese art and 20th-century Chinese culture, as well as the intersection and creative transformation of the two, including *Kunqu Opera and Tang Xianzu studies*, *Peking Opera and Mei Lanfang studies*, *Journey to the West and Chinese culture*, etc.

Prof. Joys CHEUNG 張海欣 – Taiwan Normal University	Session 4
Locating the elusive folk/populaire in modern Chinese art song culture, 1920s-1930s.	Saturday 13 9h40

The rise of art song in modern China, 1920s-1930s, underlined the value of originality in musical composition (Chao 1928). As a modern practice inspired by the Western model, the emerging art song culture musically celebrated originally composed vocal melodies and piano accompaniment. Such an emphasis gave the value of existing folk songs an ambiguous position, contrasting the “new folk song” movement that took place in interwar Japan. However, a number of Chinese art song composers did feature folk song materials in their arranged compositions. This paper examines the sources and styles of these works, including songs arranged by Xiao Shuxian (Hsiao Shu-hsien, 1905-1991) in the 1930s during her Switzerland period. They include “The Old Fisherman” (Lao yuweng 老漁翁; Xiao’s “Le vieux Pêcheur”), a southern Suzhou folk song with popularity traceable to the Yuan dynasty, which Yuen Ren Chao (Zhao Yuanren 1892-1982) arranged for the piano (undated; Chao and Pian ed., 1987). These songs, despite their lesser value in originality, prompt us to consider the elusive folk/*populaire* as constituting art song composers’ musical beings, shaping their musical creations.

Joys H.Y. CHEUNG (Ph.D. in Musicology/Ethnomusicology, University of Michigan; MM in Ethnomusicology, University of Texas) is an Associate Professor at the Graduate Institute of Ethnomusicology, National Taiwan Normal University. Her research has focused on the field of “music” in Chinese modernity emerging from interwar Shanghai, including issues of translated modernity, networks, the sublime, qin (seven-stringed zither) listening, historiography, and heritage negotiations. Her publications in 2023 include *The Art Song of East Asia and Australia, 1900-1950* (Routledge), her second co-edited volume, and “Making Chinese Instrumental Relics in Pre-UNESCO Modernity: Datong Music Society’s ‘Heritage’ Project” (*Journal of Music Research*, Taipei). Her article “Riding the Wind with Mozart’s ‘Jupiter’ Symphony: The Kantian and Daoist Sublimes in Chinese Musical Modernity” (*Music & Letters*, UK, 2015) received the Rulan Chao Pian Publication Prize. With her recent discovery of a set of Chinese musical instruments donated by Datong Music Society to Deutsches Museum in Munich, Germany in 1925-26, she has initiated a collaborative exhibit and research project between her institution and the museum.

Prof. Cyril CORDOBA – Université de Fribourg	Session 3
<i>Ombres électriques sur la Suisse : La diffusion de films chinois sur les écrans helvétiques.</i>	Friday 12 16h20

Le 14 janvier 1950, la Suisse devient l’un des premiers pays occidentaux à reconnaître la République populaire de Chine (RPC). Dans les années qui suivent, l’appareil de propagande maoïste déploie un certain nombre d’efforts pour « développer la compréhension mutuelle et renforcer l’amitié sino-suisse ». Ces démarches aboutissent, dans la deuxième moitié des années 1960, à la création d’associations entièrement dédiées aux échanges culturels entre les deux pays. Durant une quinzaine d’années, Beijing s’est donc efforcé de promouvoir en Suisse la production culturelle chinoise sans véritable appui local, et en dépit d’un féroce anticommunisme. Outre quelques représentations de l’Opéra de Pékin et expositions d’arts traditionnels (peinture, calligraphie), la diffusion de films représentait alors un outil central de la diplomatie culturelle chinoise.

La présente communication propose d’analyser l’organisation de projections de films par l’ambassade de la RPC à Berne et son consulat à Genève durant les années 1950. Outre les informations récoltées par la Police fédérale au

sujet des séances tenues dans les murs des légations et dans des cinémas locaux (Archives fédérales suisses), cette recherche s'intéressera aux films chinois projetés dans le cadre du Festival international du film de Locarno entre 1955 et 1961 (Cinémathèque suisse). Ces investigations seront complétées par une revue de presse liée à la présence en Suisse du cinéma chinois (bases de données en ligne).

Cyril Cordoba is a Postdoctoral Researcher at the Department of Contemporary History of the University of Fribourg and at UniDistance (Switzerland). He is the author of *China-Swiss Relations During the Cold War* (2022). He has contributed essays to volumes such as *Europe and China in the Cold War* and *Transnational History of Switzerland* and coedited a special issue of the historical journal *Traverse* about Switzerland and East Asia. He is currently writing a political history of the Locarno International Film Festival (1946–81), a hub for “emerging cinema” during the Cold War.

Colette GIRARD – Université de Fribourg
Parcours d'étudiants Chinois à Fribourg

Session 2
Friday 12
11h20

Les mouvements d'étudiants chinois venant étudier en Europe reposent sur plusieurs périodes. A savoir la période républicaine où la Chine s'ouvre momentanément pour prendre les idées occidentales afin de moderniser le pays qui émerge du Moyen-Age (cf. Mouvement du 4 mai etc..).

Puis la période 1919-1949 est marquée par les productions d'étudiants chinois ayant séjourné en Europe et aux Etats-Unis. A Fribourg, elle est illustrée par les écrits de Yan Zonglin qui retournera en République populaire de Chine lors de la fermeture du pays dont il ne sortira plus. Les étudiants chinois, à l'instar de Yan Zonglin, ne feront pas qu'apprendre et laisseront des traces de leur passage par le biais de leurs écrits et offrent une vision de l'Europe. En découle les échanges de Yan Zonglin et Romain Rolland par exemple ou les impressions sur la ville de Fribourg.

Ces mouvements d'étudiants coïncideront avec l'anticommunisme régnant en Europe. Si l'œuvre St Justin est créée pour l'arrivée des étudiants chinois à Fribourg, son but n'est pas désintéressé et n'est autre que de former des personnes en vue de combattre le communisme.

Colette GIRARD

Née en 1973 à Fribourg. Etudes en langue et littérature chinoise et interprétation à Beijing Foreign Studies University, Chine (1999-2001).

Master en langue et littérature chinoise de l'Université de Genève et en 2013. Mémoire de master soutenu à l'Université de Fribourg en Histoire contemporaine « Les étudiants chinois à l'Université de Fribourg ».

Publications : « Yan Zonglin, un admirateur chinois de Romain Rolland », in Cahiers de Brèves n° 32 - décembre 2013, Association Romain Rolland. « Histoires de rêves et de fantômes chez Yan Zonglin (1905-1978) » dans l'anthologie « Fantômes dans l'extrême-orient d'hier et d'aujourd'hui », tome 2, sous la direction de Vincent Durand-Dastès et Marie Laureillard, Presses de l'Inalco, Paris, France, 2017.

Dr. LEI Qiang 雷强 – National Library of China, Beijing
Hu Tienshe, Xiao Yu, and the Sino-International Library

Session 2
Friday 12
10h40

日内瓦中国国际图书馆是二十世纪三十年代中华民国在海外设立的一个重要文化机构，中外学界对其筹设历程、馆藏建设、人员结构、办馆宗旨等方面鲜有研究，而已有的成果大都拘泥于李石曾、萧瑜二人的点滴记叙，其中不仅留白待补处颇多更有相当谬误。

本文将接续笔者旧作《日内瓦中国国际图书馆与〈东西文化〉》，通过中文档案、民国期刊、名人日记和回忆录等文献史料，竭尽所能勾勒出胡天石、萧瑜的家世、学习经历、从政履历等方面，还原这两位先后主持日内瓦中国国际图书馆人物的生平；及他们与该馆实际的缔造者——李石曾之关系，并借此分析胡天石、萧瑜不同的政、学背景对该馆馆务的影响。此外，本文将尤其尝试讨论日内瓦中国国际图书馆所陈列中国古物的来源问题，而这恰恰是该馆能够吸引欧洲本土精英人士、普通读者前往参观的重要因素之一。

The Geneva Sino-International Library is an important cultural institution established overseas by the Republic of China in the 1930s. Little research is available in Chinese and foreign academic circles on its preparation process,

collection construction, personnel structure, purpose and other aspects. Most of the existing research results are limited to narratives of Li Shizeng and Xiao Yu, which not only leave a lot of blanks to be filled but are also quite fallacious.

This article will continue the author's previous article " Bibliothèque Sino-Internationale Genève and the *Orient et Occident* ", through Chinese archives, periodicals of the Republic of China, celebrity diaries and memoirs and other documentary and historical materials, and do our best to outline the family history, learning experience, political resume and other aspects of Hu Tianshi and Xiao Yu, and restore the lives of these two figures who have successively presided over the China International Library in Geneva; and their relationship with Li Shizeng, the actual founder of the museum, and use this to analyze the influence of Hu Tianshi and Xiao Yu's different political and academic backgrounds on the museum's affairs. In addition, this article will attempt to discuss in particular the origin of Chinese antiquities displayed at the Chinese International Library in Geneva, which is one of the important factors that can attract local European elites and ordinary readers.

Dr. LEI Qiang

Born in 1982, Lei Qiang studied at Capital University of Economics and Business, at Nanjing University, and at Beijing Foreign Studies University. He is working since 2010 at the National Library of China in Beijing, and is the author of numerous articles, including one of the only articles about the BSI : *Bibliothèque Sino Internationale Genève and the Orient et Occident*, Journal of Library and Information Studies, 2015. Two of his books are due for publication in 2024 : *A Chronicle of Yuan Tung-li's Life* , and *A Study of the Academic Interaction between National Library of Peiping and American Sinological Community: 1929-1949*.

Dr. Claire Hui-Chen LIAO - Université Paris Sorbonne et HEM	Session 2
<i>De Miroir de la Chine à la revue Chine. Louis Laloy et ses amis chinois dans la diffusion de la culture chinoise en Europe</i>	Friday 12 9h40

En 1931, Louis Laloy (1874-1944), musicologue et sinologue, fut chargé d'effectuer une mission d'étude culturelle et scientifique en Chine. À son retour en France, il publia un ouvrage intitulé *Miroir de la Chine* présentant ses visites, ses rencontres et ses réflexions sur l'ensemble de la culture chinoise. Si ce voyage présente un aboutissement envers ses engagements dans les relations franco-chinoises depuis plus de vingt ans, il ouvre également la voie vers un nouvel horizon de collaboration dans les années futures. L'Association « Les amis du peuple chinois » fut ainsi créée dans ces circonstances à Paris par Louis Laloy et les intellectuels français, tels que l'ethnologue Paul Rivet (1876-1958), l'écrivain et l'homme politique André Malraux (1901-1976), etc. Cette association dont l'objectif était de faire connaître la Chine telle qu'elle était, publia son premier numéro intitulé *Chine* 中國新聞 en mars 1935, qui fournissait l'actualité politique, économique, sociale en Chine, ainsi que des articles sur l'art chinois, des informations sur des événements organisés par l'Association ou par d'autres pays du monde en soutien à la Chine. En termes de dimension et d'ambition, cette association pourrait faire écho à une autre institution de la même époque : La Bibliothèque sino-internationale, fondée en 1932 à Genève, par le vieil ami de Louis Laloy, Li Shizeng 李石曾 (1881-1973).

La présente communication explorera ainsi en premier lieu les origines de la création de l'Association « Les amis du peuple chinois » ainsi que le contenu de la revue mensuelle *Chine*. Nous tenterons en second lieu de comparer cette revue avec deux publications de la BSI : *Occident et Orient* (1934-1935), *Chine illustrée* (1936-1937), afin de mettre en relief les préoccupations communes de ces revues. A travers une lettre de condoléance de Madame Hu Tianshe 胡天石 à Nicolette Laloy-Hsu, fille de Louis Laloy et femme du diplomate chinois HSU Fu-Yun 徐復雲 en 1944, lors du décès du musicologue, nous apprenons les relations amicales entre ce dernier et le directeur de la BSI, Hu Tianshe. En examinant les activités d'échanges culturels de Louis Laloy, force est de constater qu'elles reposent sur un fort réseau d'amitié, non seulement avec les intellectuels français mais également avec des personnalités chinoises. Outre Li Shizeng et Hu Tianshe, figurent également des hommes littéraires comme LO Ta-Kang 羅大剛 (1909-1998), CHEN Tcheng 盛成 (1900-1997), FU Lei 傅雷 (1908-1966), des artistes comme MEI Lanfang 梅蘭芳 (1894-1961), CHENG Yanqiu 程硯秋 (1904-1958), le peintre LIU Haisu 劉海粟 (1896-1994), ou encore le marchand d'art C.T. Loo 盧芹齋 (1880-1957). Notre intention est d'étudier le réseau d'amitié de Louis Laloy, d'aborder ensuite la manière dont le musicologue fit ces rencontres, et dans quelles mesures elles aboutirent, afin de révéler les engagements de Louis Laloy dans la diffusion et la promotion des arts et de la culture chinoise en Europe entre 1932-1944. Ces opérations furent parfois même intimement liées aux événements organisés par les dirigeants de la BSI,

tels que la soirée de bienfaisance à Genève en 1937, l'Exposition « L'Art chinois en temps de guerre » tenue à la Galerie de la Boétie à Paris en 1939, etc.

Claire Hui-Chen LIAO

Docteure en musicologie à l'Université de Paris-Sorbonne (Paris IV), elle a soutenu une thèse sur Louis Laloy (1874-1944), ses activités et son influence sur les compositeurs français inspirés par la civilisation chinoise entre 1900 et 1940. Ses recherches portent sur le processus de la création musicale française inspirée par la Chine et vice versa, ainsi que sur les faits historiques d'échanges culturels franco-chinois affiliés à des œuvres musicales de la première moitié du XXe siècle. Dans le cadre de ses recherches, en tant que chercheuse associée à « Patrimoines et Langages Musicaux » de Paris-Sorbonne, aujourd'hui IReMus depuis 2013, elle y a organisé avec Monsieur Jean-Jacques Velly des événements, à titre d'exemple, un colloque international « Extrême-Orient et Occident, Musique et Culture » à la Sorbonne en 2013. Les actes de ce colloque ont été publiés aux éditions L'Harmattan en 2016. Parallèlement, elle a participé aux journées d'études du groupe de recherche et a donné des présentations à la Sorbonne et à Taiwan. Elle a par ailleurs effectué plusieurs traductions franco-chinoises, des articles musicaux, des présentations de concerts en France et interviews d'artistes français parus dans la revue de l'Orchestre Symphonique National de Taiwan et celle du Centre national des Arts du Spectacle de Taiwan.

Actuellement, elle est collaboratrice scientifique à La Haute école de musique de Genève pour le projet de recherche consacré à la Bibliothèque Sino-Internationale de Genève (1932-1950), sous la direction de Monsieur Xavier Bouvier. Elle enseigne également le piano dans différents conservatoires de la région parisienne.

Prof. LO Shih-Lung – 羅仕龍 – Tsinghua University, Taipei.	Session 3
À la recherche de l'ouvrage perdu de Song Chunfang, ou un « sens du temps » de la littérature chinoise contemporaine	Friday 12 15h40

En 1919, alors que le Mouvement du 4 mai bat son plein, Song Chunfang (ou Soong Tsung-fang, selon la transcription de son époque) publie son deuxième livre en français, intitulée La Littérature chinoise contemporaine. Lauréat du dernier examen impérial, Song continue à poursuivre ses études en littérature occidentale à l'université St. John de Shanghai, avant qu'il n'obtienne ses diplômes à Genève et à Paris en 1916. Premier professeur chinois en littérature comparée à l'université de Pékin, Song publie La Littérature chinoise contemporaine chez Journal de Pékin, journal généraliste de langue française soutenu par le ministère français des Affaires étrangères. Recueil de vingt-trois essais sur la fiction, la poésie et le théâtre chinois, La Littérature chinoise contemporaine cherche à réexaminer le développement de la littérature chinoise depuis la fin de la dynastie Qing et le début de la République de Chine à travers une perspective comparatiste. En s'appuyant sur une relecture de La Littérature chinoise contemporaine (redécouvert à la bibliothèque de l'université de Pékin en 2015), je vais analyser dans ma communication du colloque la construction du savoir d'une littérature dite « contemporaine » chez Song Chunfang ainsi que chez les intellectuels de son époque. Comment Song réfléchit-il la littérature chinoise dans un cadre interculturel ? À qui s'adresse son ouvrage rédigé en français et publié en Chine ? Comment place-t-il la littérature chinoise moderne dans le contexte de la littérature mondiale ? Cette observation historique nous permettra peut-être de mieux comprendre le contexte contemporain dans lequel la BSI a été créée et l'importance des échanges littéraires et culturels entre la Chine et l'Europe au début du XXe siècle.

Shih-Lung Lo est maître de conférences en études chinoises à l'Université nationale Tsing Hua de Taïwan. Il est l'auteur de La Chine sur la scène française au XIXe siècle, ouvrage publié chez PUR et préfacé par M. Yvan Daniel. Son dernier ouvrage consacré aux écrits français de l'écrivain chinois Song Chunfang est sorti en mai 2023. Actuellement il travaille sur le dramaturge traducteur chinois Li Jianwu. Très intéressé par le théâtre chinois, Shih-Lung Lo est aussi traducteur de plusieurs pièces de théâtre français contemporain comme Caligula d'Albert Camus, Juste la fin du monde de Jean-Luc Lagarce, etc.

黄玛赛女士于 1905 年出生于古巴，幼年生活在欧洲，学成于中国，最后移居西班牙，于 1981 年在日内瓦与世长辞。她自小随外交官父亲辗转各国，博闻多识，并因缘结识了当时的文化名流与达官政要，见证了 20 世纪中国的风云变幻。她在欧洲各地举办系列讲座，在各大报纸发表文章，并出版了多部译著与著述。她描绘的中国历史悠久且富有东方智慧，古朴生动又带有市井生活气息，成为现代欧洲人初识中国的重要参照物。此外，她长期在西班牙外交部任职，创建翻译协会，参与电视、电台节目录制，成为现代“新女性”的代表。她融汇中西，著述等身，是女性主义的倡导者，亦是 20 世纪中西文化交流的先行者。

Marcela de Juan was born in Cuba in 1905, spent her early years in Europe, received her education in China, and eventually settled in Spain. She passed away in Geneva in 1981. Since child, she traveled to various countries with her diplomat father, acquired extensive knowledge, formed connections with cultural elites and political leaders of the time and witnessed the tumultuous changes in 20th-century China. Marcela de Juan conducted a series of lectures across Europe, published articles in major newspapers, and authored numerous translations and writings. The China she described is not only a country with a long history and full of Eastern wisdom, but also with simplicity, vividness, and a touch of everyday life, forming essential references for modern Europeans to understand China. In addition, she held a long-term position in the Spanish Ministry of Foreign Affairs, founded a translation association, and participated in the production of television and radio programs, becoming a representative of the modern "New Woman." Integrating Eastern and Western cultures, she was not only a prolific writer and a feminist advocate, but also played a pioneering role in 20th-century cultural exchanges between China and the West.

宓田 (Tian MI, Orcid ID: 0000-0002-7316-6760), 1988 年 12 月生人，毕业于西班牙巴塞罗那自治大学，博士，现就职于中国南开大学外国语学院，研究方向为翻译与跨文化交流。

在国内外期刊、杂志发表《黄玛赛：20 世纪中西文化交流的先行者》、《聊斋志趣之东学西渐——〈聊斋志异〉在西班牙语世界的译介》、《“他者”的困境与“自我”的突围——形象学视域下〈西游记〉女妖形象的西译研究》、《西语世界中的“道”——中国道教典籍的译介研究》等学术论文十余篇。

主持并完成中国教育部青年基金项目 1 项。出版译著《时间迷宫：生命和宇宙中的时间与记忆》、《伊比利亚的味道：西班牙饮食史》、“莱昂·卡尔达斯探长三部曲”、“读给孩子的成长寓言系列图书”等共 26 部。

为南开大学“全球老子研究中心”学术委员会成员、西班牙语料库语言学协会 (Asociación Española de Lingüística de Corpus, AELINCO) 成员与中国翻译协会会员；天津市教材评审专家与天津市外事翻译人才。在天津市例行举办的矿业大会、夏季达沃斯论坛等重要会议上负责口译工作，为天津市领导、西语国家访津的外交部官员和商企代表进行西语口译工作。

Tian MI (Orcid ID: 0000-0002-7316-6760), born in December 1988, graduated from the Autonomous University of Barcelona, Spain, PhD, and is now working in the School of Foreign Languages, Nankai University, China, with research interests in translation and intercultural communication. She has published in domestic and international journals and magazines, such as "Marcel Wong: A Pioneer of Chinese-Western Cultural Exchange in the 20th Century", "Liaozhai Zhiyuan's East Learning and West Progression: The Translation of "Liaozhai Zhiyi" in the Spanish-speaking World", "The Dilemma of the Other and the Self", and "The Dilemma of the Other". The Dilemma of "Other" and the Breakthrough of "Self": A Study on the Western Translation of the Female Demon Image of Journey to the West in the Field of Imageology", "The Tao in the Spanish-speaking World", "The Translation of Chinese Taoist Texts", and "The Translation of Chinese Taoist Texts". Taoism in the Western World - A Study of the Translation and Interpretation of Chinese Taoist Texts".

Tian MI has presided over and completed one project of the Youth Fund of the Ministry of Education of China. She has published 26 translations, including "The Labyrinth of Time: Time and Memory in Life and the Universe", "The Taste of Iberia: A History of Spanish Cuisine", "The Inspector Leon Caldas Trilogy", and "A Series of Growing Up Fables for Children".

Tian MI is a member of the Academic Committee of the Global Laozi Research Center of Nankai University, a member of Asociación Española de Lingüística de Corpus (AELINCO), and a member of the China Translators Association; an expert in the evaluation of teaching materials of Tianjin Municipality, and a talented translator for foreign affairs of Tianjin Municipality. Tianjin Foreign Affairs Translator. Interpreted for Tianjin Mining Conference, Summer Davos Forum and other important conferences routinely held in Tianjin, and interpreted for Tianjin leaders, foreign ministry officials from Spanish-speaking countries visiting Tianjin, and representatives of business enterprises in Spanish.

Mgr. Michaela Pejčochová Ph.D. – National Gallery in Prague
Liu Haisu and modern Chinese ink painting in Interwar Period Europe

Session 4
 Saturday 13
 9h00

The Chinese painter and art teacher Liu Haisu was among the most prominent Chinese intellectuals who advanced the knowledge of Chinese culture in Interwar Period Europe. He spent considerable periods of time in centres such as Berlin, Paris, Geneva, or London, engaging in the cultural life and promoting Chinese art there. Most importantly, Liu Haisu was a moving force behind massive touring exhibitions of modern Chinese ink paintings, introduced in nine cities of five European countries between 1934–1935, which often represented the first encounter of local public with modern Chinese ink painting. This paper will elaborate on one of the exhibitions organized by Liu, that took place in Geneva in the Bibliotheque Sino-Internationale in September and October 1934 and later moved to Prague, and expound on its contents and contexts, which were largely unique in each of these locations. It will also underline its importance for the collecting of Chinese modern paintings in both countries.

Michaela Pejčochová got her PhD in Chinese studies from the Charles University in Prague and works as curator of the Chinese art collections at the National Gallery in Prague. She specialises in the history and theory of Chinese art and the research of Asian art collections in the West. In 2019, she published the *Emissary from the Far East*, a study about Vojtěch Chytil and the collection of modern Chinese ink painting he had once brought to Europe. She is currently researching the provenance of Asian objects housed in the NG collection as well as other local collections around Central Europe.

Michelle QIAO 乔争月 – Shanghai Daily
The Building Story of BSI Shanghai Branch

Session 4
 Saturday 13
 11h20

A short presentation about the BSI Shanghai Branch at Wukanglu 393.

Michelle QIAO

Michelle Qiao is a columnist of Shanghai Daily and director of Qiao Shanghai Studio for short documentaries of historic Shanghai. She's a council member of Architectural Conservation Committee, the Architectural Society of Shanghai China and editorial board member of English periodical "Built Heritage". Author of a series of books themed in the urban and architectural history of Shanghai, the building story of BSI Shanghai branch is in her book "Shanghai Wukang Road".

