

**PROGRAMME BOOK
SYMPOSIUM ASIAN BRONZE**



**9-10 JANUARY 2025
RIJKS MUSEUM**

Image: Anthropomorphic figure, Ganges Valley, India, c. 1500–1000 BCE. Nice, Musée départemental des Arts Asiatiques © François Fernandez

SYMPOSIUM ASIAN BRONZE

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**9-10 JANUARY 2025
RIJKS MUSEUM**

PRACTICAL INFORMATION

REGISTRATION

Thursday 9 January - The museum opens, please show your registration e-mail at the main entrance. 9:00-12:30 Free visit to the exhibition.

Please pick up your symposium badge (at the registration desk in the Atrium) between 12:30-13:50. The programme starts at 13:50 in the Auditorium.

Friday 10 January - Please show your symposium badge at the main entrance.

The programme starts at 9:45 in the Auditorium.

CLOAKROOM AND BAGS

All coats and bags can be stored in our cloak room. Bags (max A4 size) may be brought into the Auditorium and the museum.

Please bear in mind that suitcases, backpacks, oversized handbags and travel bags are not allowed into the museum.

To store luggage you can use the luggage depot at the [Lockerpoint](#)

The lockerpoint is within a five minute walking distance of the Rijksmuseum.

BADGE

Please wear your badge at all times during the symposium. Your symposium badge gives you free access to the regular museum galleries during the symposium days.

The galleries are open from 9:00 to 17:00.

LOCATION

All presentations are held in the Auditorium of the Rijksmuseum on 9 and 10 January.

The temperature inside is a constant 20 degrees Celsius. A scarf or jacket might ensure a more comfortable stay.

FOOD AND DRINK

Food and drinks are not allowed inside the Auditorium. Lunch (vegetarian and vegan), coffee, tea and refreshments will be served in the Foyer outside the Auditorium.

WiFi & HASHTAG

There is free WiFi available in the Rijksmuseum, called 'RJKS WiFi'. Please note that Eduroam can also be used.

LETTER OF ATTENDANCE

A letter of attendance can be obtained at the conference desk in the Foyer.

RESTROOMS

The restrooms are located upstairs from the Auditorium.

WELCOME

About the Symposium

The Rijksmuseum has organized a special exhibition Asian Bronze: 4000 Years of Beauty (September 26, 2024 – January 12, 2025) which focuses on bronze as a material, revealing how it was used by artists and artisans for different purposes over the last 4000 years in Asia. The symposium invites experts on East-, South- and Southeast-Asian art & archaeology, conservation & scientific research and artist techniques to present talks related to the exhibition themes, including materiality, exchange, and fabrication techniques of bronze works.

We thank

This symposium is supported by Bagri Foundation, Flora Fonds/Rijksmuseum Fonds and the Royal Asian Art Society in the Netherlands.

PROGRAMME DAY 1 - 9 JANUARY

9:00-12:30		Free visit to the exhibition for symposium participants
12:30-13:50		Registration open Coffee and tea in Foyer
13:50-14:00		Welcome Opening remarks of the symposium Anna A. Ślącza
Moderator: Tracy Han		
14:00-15:00	001	Sara Creange and Tracy Han <i>Looking at old artefacts in new ways: Asian bronze research at the Rijksmuseum</i>
	002	Donna K. Strahan <i> Casting Techniques for Early Bronze Buddha Images in Asia</i> Q&A
15:00-15:30		Coffee and tea
Moderator: Menno Fitski		
15:30-16:30	003	Anusha Kasthuri Arachchilage <i>The cultural and technological overview of the Sinhalese Lokapala (guardian) and planetary sculptures</i>
	004	Sharada Srinivasan <i>Rare Delta Bronze Mirror Craft of Kerala: Tradition and Innovation</i> Q&A
16:30-17:30		Drinks in Foyer
17:30		End of symposium day 1

PROGRAMME DAY 2 - 10 JANUARY

9:15-9:45		Registration Coffee and tea in Foyer
9:45-10:00		Welcome and introduction of day 2

Moderator: Sara Creange

10:00-11:00	005	Yong-ti Li <i>The Crafts of Bone and Bronze Making: Anyang Objects in the Rijksmuseum</i>
	006	Daishi Luo <i>Masters in the Folk: The contemporary and future of Chinese copper coloring</i>
		Q&A
11:00-11:30		Coffee and tea

Moderator: Ching-Ling Wang

11:30-12:30	007	Naman Parmeshwar Ahuja <i>Changing Labels, Changing Times: The role of social narratives in reshaping the perception of the "Dancing Girl"</i>
	008	Lothar von Falkenhausen <i>Continuities vs. Revivals: Archaism in Early Chinese Bronzes</i>
		Q&A
12:30-14:00		Lunch

Moderator: Anna A. Ślącza

14:00-15:00	009	John Guy <i>Tulu Nadu and the Enigma of the Buddhist Bronzes of Mangalore</i>
	010	Oliver Pryce <i>A Partial Prehistory of the Southwest Silk Road: Archaeometallurgical Networks Along the Sub-Himalayan Corridor</i>
		Q&A
15:00-15:30		Coffee and tea

Moderator: William Southworth

15:30-16:30	011	Disapong Netlomwong <i>Bringing History to Life: The Restoration of Thailand's Ban Tanod Bronze Bodhisattva</i>
	012	Mathilde Mechling <i>Uncovering a Centralised Bronze-Casting Production from Central Java Through Casting Techniques and Artistic Styles</i>
		Q&A
16:30-17:00		General discussion and closing remarks of the symposium
17:00		End of symposium

ABSTRACTS

Looking at old artefacts in new ways: Asian bronze research at the Rijksmuseum

The Asian art housed in the Rijksmuseum includes a number of very important bronzes from various cultures. Material-technical study helps us more fully understand these objects, while in a broader sense, this research fosters productive collaborations with scientists and other external experts, and has allowed the metal conservation atelier to provide a substantial contribution to the current exhibition and catalogue entitled *Asian Bronze: 4000 years of beauty*. This paper highlights three branches of research into Asian bronzes. The first utilizes neutron-based methods including neutron computed tomography (N-CT) to investigate inner structures of bronze statues. Information about fabrication methods, conservation state and hidden consecration deposits are among the results obtained by this collaboration with scientists from CNR in Italy and the TU Delft Reactor Institute.

A second project aims to generate information regarding provenance through analyses of trace elements and isotopes present in bronze, casting core, restoration materials and burial soils. In this collaboration with VU Amsterdam we are able to correlate locations of fabrication and burial, and suggest origins for restoration materials as well as metals used in casting three statues originating in South India, Indonesia and Thailand. Finally, Research Fellow Tracy Han investigated Chinese historical archives recording ancient repair and patination methods for Chinese bronze vessels. Han made reconstructions and initiated artificial aging and scientific analyses, in order to create a protocol for study and evaluation of the conservation state of Chinese vessels containing traditional Chinese repairs, which are often difficult to detect with the naked eye.

Casting Techniques for Early Bronze Buddha Images in Asia

The expansion of Buddhism from northern India into other parts of Asia brought with it an unprecedented need for a multitude of images, promoting a vast production of sculptural art. Central to Buddhist practice is the making of images, a process that served the dual purpose of worship and attaining merit. Buddhism traveled overland westward from India through Afghanistan and northward into China. It spread southward into Sri Lanka and eastward into Southeast Asia. Believers probably brought with them small images of the Buddha which served as prototypes for local production. Local available materials and methods were used to create Buddha images to meet the demand. This paper will discuss two casting methods used to create bronze Buddha images, lost wax casting and piece-mold casting, and their variations across Asia during the third to the tenth centuries.

The cultural and technological overview of the Sinhalese Lokapala (guardian) and planetary sculptures

The Sinhalese guardian figures, with their predominantly unfinished state and placement in inaccessible locations, such as beneath colossal Buddha sculptures, monastery doorways, or within the relic chambers of the stupas, revealed unique cultural and religious rituals. One of the small images inside the Yantragala or Gharbapatra stone receptacles was a solid bronze statue of a Yaksa in Deeghavapiya, the eastern province of Sri Lanka. This statue is of a very ancient style and may be the oldest bronze image ever discovered in Sri Lanka. It is believed to be the third-fourth century AD (Schroeder in 1990, p. 239). According to some scholars, a collection of eight copper alloy deities and one animal figure found at the Deegavapi stupa in the same district may have originated from the same period (Kasthuri 2016). There are 9th century AD five Sri Lankan-origin Lokapalas in the Metropolitan Museum of Art (MMA), New York, but their provenance is unclear. The Lokapala figures in the MMA collection have clear indications of gating sprues positioned on the backs of the sculptures, suggesting that these artefacts were cast horizontally. According to Karunaratne (1984), the receptacle discovered beneath the lotus base of the Avukana Colossal Buddha, which can accurately be referred to as a prototype of the garbapathra, held solely the figurines of the regents of the world (Lokapala). The Vijayarama temple housed these identical deities alongside the four animals, while the Colombo National Museum's Asta Mangala sculpture is linked to the Eight Auspicious Symbols. All three groups of objects mentioned above are included in the more intricate garbapathras.

Another early instance consists of 72 small solid cast copper alloy objects, including Lokapala guardian figures, animal figures, and other Asta Mangala (eight auspicious symbols), that had been deposited underneath the three Buddha statues. The charcoal with the guardian figures is dated from the 7th to 8th century AD by radiocarbon analysis.

Based on Karunaratne's description, Ovagiriya Image-house deities can be classified as planetary and directional deities (Lokapalas). The eight planetary deities, namely Surya (sun), Sukra (Venus), Kuja (Mars), Rahu (the ascending node of the moon), Budha (Mercury), and Brahaspati (Jupiter), are represented by the Eight Auspicious Symbols. According to Karunaratne (1984), the description of the iconography of the Sinhalese planetary deities' states that the eight main planetary deities carry the same symbols as these figures.

Given their technological nature, all of them are solid-cast and incomplete - some with remaining entire or part conduits. No finishing or polishing was applied whatsoever. Maintaining feeding conduits may be a cultural requirement for generating planetary and guardian Lokapalas. Most of the Lokapala discovered had several unfinished statuses, such as Avukana and Didhavapiya, although the sharpened features were not as pronounced as in Ovagiriya.

Notably, the unearthed unfinished Luna figurine, with remnants of its as-cast, at the Canabae Legionis in Nijmegen (Haarhuis, 1995), a Roman settlement in the Netherlands, has great similarities to the casting features of the Ovagiriya solid cast deities. The Luna figure in Roman culture and the planetary/Lokapala figures in Buddhist culture share a common notion technically, albeit belonging to distinct cultural contexts. Additionally, they both embody comparable technological specifications that are still unfinished. It is possible that all of these unfinished as-cast structures, including a gate, or an entire unremoved feeding channel, may have been necessary for technically common reasons for manufacturing the planetary deities.

Rare Delta Bronze Mirror Craft of Kerala: Tradition and Innovation

Mirrors have long held a fascination in antiquity, not only for personal adornment but also with magico-religious significance in various parts of the world including India. While metal mirror making practices have died out in most of the world, a rare craft survival is found in Aranmula in Kerala, which still forms part of the ashtamangalyam set or auspicious items for the wedding trousseau. Through archaeometallurgical and ethnoarchaeological investigations by the researcher it is shown that these mirrors were made by skillfully isolating and exploiting the properties of a highly specular high-tin bronze alloy to get the best possible mirror reflectance. The casting process optimises the presence of a silver delta intermetallic compound phase with a composition closer to 32.6% tin bronze. However, this alloy is very brittle, and entire process of casting and polishing skilfully aims to overcome the brittleness; by employing a closed crucible-cum-mould to cast a very thin blank which would cool more rapidly with less heterogeneities. Investigations from three different workshops in Aranmula since the 90s are touched upon by the speaker over different generations including Gopukumar Achary, late Janardhan Achary and late Gopalakrishnan Achary whose daughters are taking a lead in carrying forward the traditions and also introducing some innovations such as a mirror pendant. It is also pointed out that the kind of wooden mount used for polishing the mirrors with a back handle does resemble some of the sculptural depictions of mirrors seen in some south Indian sculpture. Recent ongoing investigations by the speaker using portable X-Ray fluorescence investigations on bronzes excavated recently by Archaeological Survey of India from the Iron Age burials of Adichanallur, Tamil Nadu, dated back to 1200 CE suggest that the use of high-tin bronzes was already prevalent, suggesting a long familiarity with working with such alloys.

The Crafts of Bone and Bronze Making: Anyang Objects in the Rijksmuseum

In the modern museum context, art and artifacts are often separated into different categories based on the materials used, a practice that is also closely followed in archaeology. While such a classification system has its ontological and methodological basis, it may not fully reflect the actual practice of the artisans and could obscure the interconnection between different craft traditions.

The Bronze Age site of Anyang provides good examples of such interconnectivity. Anyang bronzes are known for their varying animal-mask motifs and intricate decorations. These decorative designs can also be found on white pottery, bone objects, and lacquerware. The sharing of the iconography and the design program across different mediums speaks to the importance of a visually conjoined elite culture. It also indicates that the making and manufacturing of these objects are more connected and coordinated than the mere division of labor based on medium.

This paper will therefore begin by examining the Anyang objects in the Rijksmuseum collection. It will focus on the bronze vessels and a bone cup fragment that can be matched with fragments excavated from Royal Tomb No. 1001. It will then explore the “co-craft” and “multi-craft” nature of the Anyang craft industries to discuss the interconnection as well as the differences in the production organization of bone and bronze making.

Masters in the Folk: The contemporary and future of Chinese copper coloring

This speech will take the contemporary landscape of bronze coloring and patina crafts in Chinese folk as the entry, show how rural craftsmen skillfully use local materials to create 'colorful skin' of bronze, share with the audience the magical creativity of Chinese folk craftsmen, and explore the deep connection with their rural living environment, history, and culture. Through this context, I will further introduce my interdisciplinary practication, The Copper Color Library, including how to integrate the wisdom of traditional culture, plant dyeing, bronze fabrication, and laboratory chemistry to explore the diversity of coloring and techniques, symbiotic between humans and nature, as well as the contemporary nature of traditional crafts. The speech is dedicated to discussing the inspiration brought to contemporary life by folk art in traditional Chinese crafts through my practice in recent years, as well as the open and unlimited development possibilities in the field of copper coloring.

Changing Labels, Changing Times: The role of social narratives in reshaping the perception of the “Dancing Girl”

Art historians, curators and the media can be stymied by the requirement to label things. The famous “Dancing Girl” of Mohenjodaro, is one of the most iconic images of the “Bronze Age”, reproduced in every Indian school child’s textbook, and in most surveys of world art. It has become a mascot for Indian governmental projects, and has been referenced by all manner of contemporary art practitioners: in painting, dance and sculpture. On what data has its label been created? While this young girl may well be dancing, one also needs to ask if that is really the best title for her, what were the reasons why she was given that nomenclature and what is the nature of the resistance to changing it now?

By what criteria might its label have been created? In 1926, when the statuette was discovered, the requirement to adopt Modernism (that looked to a ‘primitive’ past) was an urgent imperative of Indian intellectuals and institution builders. Edgar Degas’s ballerinas had become famous in the world’s art circles and the Mohenjodaro statuette shares something with them in its pose and even mood – confidence for sure but perhaps insouciance or even defiance. But this cannot be the only context for the name. In the Indian context, “dancing girls” was the term for courtesans in the colonial period when this sculpture was found. It is a term that has an Orientalist historiography located in a patriarchy that has been under revision in departments of gender studies and politics, and laws were enacted to sanitise religion of its ‘dancing girls’. Yet, all the alternative suggestions that have been made to identify this figure in publications are founded in religion, and there too to retrofit Brahmanical/Hindu nomenclature on a figurine that may be as ancient as circa 2500 BC. This paper suggests alternative ways the object can speak to histories it can mobilise today.

Continuities vs. Revivals: Archaism in Early Chinese Bronzes

The use and creative transformation of shapes and images from earlier epochs may be observed throughout the history of Chinese art. Keyed in part to the pieces in the exhibition at the Rijksmuseum, this paper will explore the early stages of this continuing tendency, from the late second millennium BC down to the early Imperial age. Several different types of archaism will be identified, and their significance explored within their respective historical contexts.

Tulu Nadu and the Enigma of the Buddhist Bronzes of Mangalore

In the Saiva Manjunatha temple, Kadri, Mangalore are housed three spectacularly large and exemplary bronzes of major Buddhist deities, an enthroned teaching Buddha, a seated Manjusri, and an enthroned Lokeshvara with attendants. None of these works would be out of place in a Chola setting with imperial associations. The Lokeshvara image is dated, a recent re-reading of which assigns it a century later than conventionally described, placing it in an small corpus of large-scale dated Chola bronzes, and only the second dated Buddhist Chola bronze known. That they have been accommodated for much of their history in a Saiva shrine in the west coast city of Mangalore, in Tulu Nadu territory, therefore demands investigation.

These three bronze sculptures are the single most important corpus of early to mid-Chola Buddhist bronze preserved. The quality is akin to the finest imperial commissions recorded, and the Lokeshvara is dated a mere fifty years after the first recorded dated Chola bronze, the Parvati-Sivakami under worship in Karaivriam, Thanjavur district, dated 917 CE, a keystone in establishing the chronology of early Chola bronzes. If these three bronzes are indeed the products of imperial Chola workshops, which seems highly probable, then their preservation and worship in far off Mangalore sets in motion a series of important questions about the political and diplomatic relations between the Chola court and the ruling Alupa clan in Tulu Nadu.

The Alupas appear to have been in a feudatory relationship with a succession of more powerful dynasties who ruled neighbouring Karnataka at various times, most notably the Kadambas, Chalukyas, and Rastrakutas. Their relationship to Pandyan and Chola territories is less clear, and warrants investigation, if only to hold the promise of explaining the presence of these three masterpieces of Chola Buddhist bronzes sculptures in Mangalore. This paper examines the relationship between Chola Tamil Nadu and Alupa Tulu Nadu that these bronzes witness, the connectivities operating in the wider religious and cultural setting of south India, and motivation and means by which major images circulated between polities.

A Partial Prehistory of the Southwest Silk Road: Archaeometallurgical Networks Along the Sub-Himalayan Corridor

Historical phenomena often have prehistoric precedents; with this presentation we examine the potential for archaeometallurgical analyses and networked data processing to elucidate the progenitors of the Southwest Silk Road in Mainland Southeast Asia and southern China. Lead isotope data from the 1000+ sample late prehistoric archaeometallurgical database available from Cambodia, Laos, Myanmar, Thailand, Vietnam and Yunnan, were interpreted manually for intra-site, inter-site and inter-regional consistency, which hint at significant multi-scalar connectivity from the late second millennium BC. To test this interpretation statistically, the archaeological lead isotope data were processed using regionally adapted production-derived consistency parameters. Complex networks analysis using the Leiden community detection algorithm established groups of artefacts sharing lead isotopic consistency. Introducing the geographic component allowed for the identification of communities of sites with consistent assemblages. The four major communities were consistent with the manually interpreted exchange networks and suggest southern sections of the Southwest Silk Road were active in the late second millennium BC.

Bringing History to Life: The Restoration of Thailand's Ban Tanod Bronze Bodhisattva

This presentation explores the historical and cultural significance of the Ban Tanod Colossal Bronze Bodhisattva, an artifact discovered in 1961 in Nakhon Ratchasima Province, Thailand. Initially exhibited locally, the statue later underwent extensive restoration in France and was displayed in fragmented form for more than 60 years. In 2022, the Office of National Museums of Thailand, recognizing its value in Southeast Asian Buddhist art, initiated efforts to fully reconstruct the Bodhisattva.

Through the collaboration of specialists and archaeologists, the Bodhisattva has been carefully restored to reflect both aesthetic precision and structural stability. The primary objective of this reconstruction is to deepen public understanding of the sculpture's historical and artistic importance. This process also provides insights into ancient bronze craftsmanship, offering both visitors and researchers a glimpse into the sophisticated techniques used in its creation. The reconstruction concept emphasizes accuracy, durability, and modularity, ensuring the artifact's secure and lasting presentation in exhibitions. This project exemplifies a commitment to preserving and honoring Southeast Asia's artistic heritage for future generations.

Uncovering a Centralised Bronze-Casting Production from Central Java Through Casting Techniques and Artistic Styles

Bronze statues of Buddhist and Hindu divinities, as well as implements used in rituals, were made around the 7th to 11th century on the western islands of what is today the Indonesian Archipelago. Bronzes unearthed on the island of Java show that production was both particularly prolific and stylistically diverse, allowing us to trace transregional connections sustained by long-distance religious and artistic networks of traders, artisans, and religious masters. However, among the vast array of artistic styles visible, a large ensemble of mainly Buddhist bronze statues and ritual implements can be distinguished by a style exclusively found in Java. This stylistic type, attributed to Central Java, was first studied in 1988 at the occasion of another historic exhibition held at the Rijksmuseum, and the publication of its accompanying catalogue, *Divine Bronze* (Lunsingh Scheurleer & Klokke 1988). This talk will introduce new insights on these bronzes from my recent research on their casting techniques and other aspects, including a technical study on a small corpus of them kept at the Musée national des arts asiatiques–Guimet, Paris and at the Wereldmuseum Leiden. We will see that these bronzes display a high level of stylistic standardization that also extends to their distinct casting features. This, combined with their similar alloy compositions, indicates that they were possibly made in one or several closely related workshops. We will explore how they constitute the only evidence that exists of a centralised bronze-casting production in Central Java, and how this corresponds to a specific artistic phase also visible in temple building starting between 825 and 850 CE.

BIOGRAPHIES

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Naman Parmeshwar Ahuja is Professor of art history at the School of Arts & Aesthetics at JNU and the General Editor of Marg Publications. He has curated some of the most important exhibitions of Indian art in the past ten years, including: *The Body in Indian Art & Thought* which was shown at the Palais des Beaux Arts in Brussels and the National Museum in Delhi in 2013; and *India & The World*, in which 120 objects from the British Museum were staged in strategic dialogue with Indian objects at the CSMVS in Mumbai and the National Museum Delhi. Widely published, his writings have been translated into Hindi, Marathi, French, Spanish and Dutch. Prof. Ahuja's M.A. and Ph.D. classes are concerned with reading the socio-cultural history of India through iconography - as seen in sculpture and painting, the art of Gandhara, Indian terracottas and temple worship.

Sara Creange has been a metals conservator at the Rijksmuseum since 2007. After completing undergraduate studies in literature and classics, Sara trained in objects conservation at the Winterthur/University of Delaware Program in Art Conservation, receiving an MSc degree in 2004. Subsequent work at the Philadelphia Museum of Art and in private practice covered a broad range of materials including outdoor sculpture, silver and degrading glass and plastic. At the Rijksmuseum metals conservation department she has specialized increasingly in the treatment and technical study of Asian bronzes. This work has led to collaborations with scientists, mainly focusing on the investigation of materials and structures that provide clues about different aspects of the 'lifetime' of bronze objects including origin, fabrication methods, use, burial, restoration history and current condition.

Lothar von Falkenhausen is Professor of Chinese Archaeology and Art History at UCLA and Visiting Professor at Xibe University in Xi'an (China). He studied in Germany, China, the US and Japan, and received his PhD in anthropology from Harvard University in 1988. His research focuses on Bronze Age China and related topics. His two main books to date, *Suspended Music* (1993) and *Chinese Society in the Age of Confucius* (2006) reexamine major interdisciplinary and historical issues in light of new archaeological discoveries. A new book, *Economic Trends in the Age of Confucius (1000–250 BC): The Archaeological Evidence* is currently in press. Falkenhausen is an elected member of the American Academy of Arts and Sciences, the American Philosophical Society, and the Deutsches Archäologisches Institut, and a corresponding member of the Académie des Inscriptions et Belles-Lettres, Institut de France.

BIOGRAPHIES

John Guy is senior curator of South and Southeast Asian art at The Metropolitan Museum of Art, New York, an elected Fellow of the Society of Antiquaries, London (2003), and of the American Academy of Arts and Sciences (2016). He joined The Met in 2008, having formerly served as curator of South Asian art at the Victoria and Albert Museum, London. He has curated numerous international art exhibitions and authored many associated publications. His major books include *Woven Cargoes. Indian Textiles in the East* (1999), *Indian Temple Sculpture* (2007), *Last Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia* (2014) and *Tree & Serpent. Early Buddhist Art in India* (2023).

Tracy Han is a trained metal conservator with a research interest in the conservation history of Chinese bronzes. She holds an MSc in Conservation and Restoration of Cultural Heritage from the University of Amsterdam. As a Migelien Gerritzen Research Fellow at the Rijksmuseum, Han studied and reconstructed historical restoration techniques for Chinese bronzes through literature and object analysis. Her research aimed to understand past treatments and their impact on conservation, identifying areas where interventions could improve preservation. In collaboration with curators, conservators, and conservation scientists from the Dutch Cultural Heritage Agency, her work contributed to international discussions on enhancing the conservation of Chinese bronzes. Results were presented at the ICOM-CC Metals conference, Bei Shan Tang Conservation Seminar, and the Seventh Forbes Symposium. In 2025, Han will continue her research as a guest researcher at The Museum of East Asian Art, Cologne, investigating their later Chinese bronze collection.

Anusha Kasthuri Arachchilage joined the Central Cultural Fund at the UNESCO-Sri Lanka Abhayagiriya Project as an Artifact Conservator in February 1993. In 2001, she was assigned to the 'Avondster Maritime Archaeology Project' in Galle as an artefact conservator - the Head of Conservation from 2002 to 2005. Subsequently, she has been working as an Archaeological Research Officer/Archaeological Conservator in the Sri Lankan Government Department of Archaeology since 2005.

From 2010 to 2011, she was the 'Second Leon Levy Visiting Fellow' in Archaeological Material Conservation at the Conservation Center at the Institute of Fine Arts, New York University, USA. Mrs. Kasthuri was the 'Annette De La Renta Conservation Research Fellow' at the Sherman Fairchild Center for Objects Conservation in the Metropolitan Museum of Art, New York from 2012 to 2013 for six months. Mrs. Kasthuri was the Elsa-Neumann scholar and PhD candidate at the Freie University Berlin, Germany. Her PhD research project is Metallurgy in Sri Lankan bronzes.

BIOGRAPHIES

Yung-ti Li is associate professor in East Asian Languages and Civilizations at the University of Chicago. Li specializes in Chinese Bronze Age archaeology and has conducted research and fieldwork in Taiwan and in Shaanxi, Shanxi, Henan, and Hubei, China. Li's research has been focusing on the site of Anyang (Yinxu), and has an active collaborative project at Panlongcheng, Hubei. Li is the editor of *Periphery and Center: Archaeological Research of Anyang and the Surrounding Regions* (2016), *Gems of Yinxu: Catalogue of Selected Artifacts from Anyang in the Institute of History and Philology* (2009), and *Archaeologia Sinica Number Four: Ta Ssu K'ung Ts'un - Settlement and Cemeteries of the Yin-Shang and Eastern Chou Periods at Anyang, Honan* (2008). His most recent book, *Kingly Crafts: The Archaeology of Craft Production in Late Shang China*, examines the material remains, the technology, and the production organization of the Anyang craft industries, including bronze casting, bone working, shell and marble working, and pottery production. Li's research intends to shed new light on the relationships between craft industries and political authority in the late Shang period.

Daishi Luo is an interdisciplinary artist blending bio-art with traditional Chinese culture, using copper as her primary medium. She pioneered the Copper Color system, employing biological logic and her "Out of control within control" approach to create vibrant, evolving copper alloy surfaces. Her practice spans field research, sculpture, installations, and videos, delving into themes of technology, nature, and humanity. Holding an MFA from the Sichuan Fine Arts Institute (2016), Daishi founded Studio MÁNMÁN and is a guest lecturer at the China Academy of Art. Her projects, funded by the China National Arts Fund and Shenzhen C Foundation, have been exhibited at venues such as Château de La Colle Noire (FR), the V&A Museum (CN), and Design Miami (US). Her works are collected by institutions and brands including Luo Zhongli Art Museum, the China Geological Museum, Rong Design Library, Dior, Audi, and Lancôme.

Mathilde Mechling is a postdoctoral researcher for the ERC project MANTRATANTRAM, "Monsoon Asia as the Nexus for the Transfer of Tantra along the Maritime routes" (no. 101124214) at the École Pratique des Hautes Études-Université Paris Sciences & Lettres. Her research examines the circulation of Buddhist mandala depictions, ritual practices, and ritual agents across Monsoon Asia, with a particular focus on bronze statuary and ritual implements from Indonesia. She received her PhD in 2020 from University Sorbonne Nouvelle and Leiden University. Her first book, titled *Bronze Images of Indonesia: Artistic and Religious Networks Across Asia (c. 6th-10th century)*, which will be published by NUS Press in 2025, critically engages with the legacies of colonial scholarship on the study of Indonesian bronze statuary, and interprets these materials within transregional networks of exchange using an interdisciplinary methodology.

BIOGRAPHIES

Disapong Netlomwong is Senior Curator of the Office of National Museums within the Fine Arts Department of Thailand. As Director of Research Division, he supervise the academic research projects and exhibition's writing script, for example, Prachinburi National Museum, Ban Kao National Museum, and King Chulalongkorn Memorial Exhibition in Nordkapp, Norway. He is the assistant secretary of ICOM Thailand National Committee. He completed the degree in Art history from Faculty of Archaeology, Silpakorn University and Post-graduate Diploma in Preventive Conservation of Cultural property from University of Paris I (PANTHEON-SORBONNE).

He was curator of three museums: the Thalang National Museum in Phuket (2001–2004), the National Museum Bangkok (2004–2010) and the National Gallery of Thailand (2010–2014). He involved in various International co-exhibition projects such as “A Passage to Asia: 25 centuries of exchange between Asia and Europe” at BOZAR, Belgium (2010), “Trônes en Majesté: L’Autorité et son symbole” Chateaux de Versailles, France (2011) “Enlightened Ways: The many streams of Buddhist Art in Thailand” ACM, Singapore (2012). Some of his publications are as follows: “The Royal Tributary from the powerful nations in the National Museum Bangkok” (2016). His ongoing research is about the reinterpretation of foreign artefacts in the collection of national museums of Thailand.

Oliver Pryce is a Senior Researcher for the French *Centre National de la Recherche Scientifique*. He was trained at University College London (BSc 2001) and the University of Sheffield (MSc 2004) before his PhD on early Thai copper metallurgy at UCL (PhD 2009). Pryce did a Leverhulme Trust Fellowship at the University of Oxford (2009–2012) and a Senior Postdoc with the *Institut de Recherche pour le Développement* (2013) before joining the CNRS that year. He is Director of the broad-spectrum *Mission Archéologique Française au Myanmar* since 2012, and of the BROGLASEA/SEALIP metal provenance programmes since 2008. Pryce has published 52 journal articles and 18 book chapters on his work on linking Southeast, South and East Asian populations of the 3rd millennium BC onwards. In 2019 he won the Research Prize of the Shanghai Archaeology Forum, and in 2023 Pryce received his *Habilitation de Diriger la Recherche* from the University of Paris-Saclay.

BIOGRAPHIES

Sharada Srinivasan is Professor at the National Institute of Advanced Studies (NIAS), Bengaluru specializing in archaeometallurgy and technical art history. Her PhD from the Institute of Archaeology, University College London (1996) was on the archaeometric characterization of south Indian statuary including Chola Nataraja bronzes. Her research on the rare artisanal technology of metal mirrors from Kerala is featured in the Springer Encyclopedia for Non-Western Science, Technology and Medicine. She has explored links of sculptural traditions to performance as an exponent of classical Bharata Natyam dance. She was elected International Honorary Member of the American Academy of Arts and Sciences in 2021 in Archaeology. She is a recipient of the Padmashri and the Kalpana Chawla Young Woman Scientist Award.

Donna K. Strahan received a BA in Chinese Language and a MA in the Conservation of Archaeological Objects. She was a conservator at the Metropolitan Museum of Art, Walters Art Museum, and Asian Art Museum San Francisco. Currently she is a Research Conservator/former Head of the Department of Conservation and Scientific Research, Smithsonian's National Museum of Asian Art in Washington, D.C. Strahan established field laboratories at the excavations of Harappa, Pakistan; Tell Es-Sweyhat, Syria; and headed the laboratory at Troy, Turkey for 18 summers. She mentored a generation of conservators by teaching at New York University's Conservation Center and the Conservation Center in Erbil, Iraq. She has written articles on topics ranging from technical studies to aspects of conservation that intersect safety for art with safety for conservators, including safe handling guidelines for uranium used in glazes. Her major interests include technology and preservation of ancient metals and Asian lacquer.

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