

## **Why My Vase Became Their Lamp Stand?**

Case study on how Chinese cultural heritage is presented and preserved in the United States

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## **Why My Vase Became Their Lamp Stand?**

Modern European and American artists have a long history of interacting with premodern Asian art and the conceptual frameworks within which it evolved (Clarke, 2002). Concerning the last four decades, a heated controversy has erupted on the effect of antiquities collection on the annihilation of the world's ancient heritage. Across every archaeological fraternity, there has been a convincing argument that various archaeological sites, as well as monuments from all over the world, are being highly sought after in pursuit of sellable treasures. Consequently, different Western countries have felt the pressure to pass legislation or join international accords to restrict the trade for treasures and mitigate the harm of culture trafficking (Brodie & Doole, 2004). Therefore, there is a need to conserve culture by all means. The presence of Asian art in Western art museum collections and the work of Western obscurantists who presented an image of Asian culture as different from that of the West were necessary for the development of such an interest. Therefore, the increase in the artistic exchange between western and Asian countries has led to profound cultural sharing. However, reservation facilities for art and museums have distinguished their cultural explanation of their antiquities and how they adapt to foreign museum culture. Their contents vary with social diversity and public attributions. Therefore, this paper closely examines the distinction between American and Asian art museums.

From the talk with Mr. Lu Pengliang, who is currently served as Associate Curator at The Metropolitan Museum of Art, there is a misunderstanding of how Chinese people and Americans interpret art differently. In his job as a curator, for instance, Chinese people

There is arguably cultural hypocrisy in American art museums than in Asia due to the collection methods for art and antiquities. The trading and sale of antiques in auctions led to increased cultural

hypocrisy due to transcultural trading. There has recently been an increase in museums and private collectors in the United States interested in Japanese and Chinese decorative arts, prints, and paintings (Brodie & Doole, 2004). Therefore, the increasing demand for art raised concerns about how museums acquired their exhibits. The takeover of China by the communist in 1949 and the consequent collapse of commerce with America, combined with a continuously expanding demand, prompted collectors and dealers to turn elsewhere, and an abrupt trade emerged in antiquities and antiques from Southern and Southeast parts of Asia and later spread to the Himalayas. Although China has been opening its boundaries since the 1980s has resulted in a rebirth of the art markets in the country. Asian museums have lost a lot of heritage to western countries compared to American art museums that utilized different opportunities to collect Asian art and archeology. It is argued that there has been looting and theft of art, especially Asian art, to quench the art thirst in the American interest. The archaeological fraternity has convincingly confirmed that numerous monuments and archaeological sites across the globe are being plundered in quest of marketable antiquities (2004). Therefore, this disruption and transfer of artifacts explain the difference in the originality of heritage between the art museums in America and Asia. However, European Imperialists orchestrated the chaos in the early 1900.

However, both Asia and American art museums are increasingly conversing with the heritage of their respective countries. Transcultural trading has genuinely affected the originality of antiquities and antiques in both countries. Art theft and looting have been stopped, and the stolen artifacts are returned to their home countries and preserved in local museums. Therefore, the federal and Asian governments have embarked on efforts to secure what remains as "real art." The International Council of Museums issued an exemplified collection of a hundred objects taken from the Dépôt in 1993 (Brodie & Doole, 2004). In 1997, one of them was discovered in the

Metropolitan Museum's exhibition and taken back to Cambodia. Additionally, two other artifacts were recovered and returned to the Honolulu Academy of Arts in 2002. Taking into consideration the rules of the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import of 1970, the government of Cambodia asked for considerate assistance from the federal government to combat the looting of its historical legacy. It was a joint effort to curb the illicit transcultural trade across entities' boundaries. Besides, the US government agreed by imposing restrictive laws against the importation of stone archaeological artifacts dating from the sixth to sixteenth centuries. The agreement was expanded in 2003 to cover stolen metal and ceramic artifacts to be returned to their native countries.

Museums play a significant role in conserving national heritage, social diversity, and public attributions. The most important implication of the Asian art affair is that it sheds light on cultural dishonesty. Art museums are popular among the general public because they symbolize a set of principles or virtues to which most individuals may subscribe or strive (Brodie & Doole, 2004). They include compassion, education, and a desire to better oneself through cultural programs. Still, they are irreparably undermined by a business that overlooks or implicitly overlooks the theft and annihilation of Asian ancient legacy. Museums are important to the preservation of local heritage. Through good documentation in conjunction with artifact protection, a culture may be preserved and remembered without necessarily considering its present or future. It can as well be shared and easily understood by persons from various and different cultural backgrounds. Furthermore, museums educate individuals, which leads to their effect on public attitudes and attributions. Museums assist in teaching state and local curricula by intertwining their activities with cultural heritage.

## References

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