

Lia WEI
魏離雅

Address and Contact in Brussels, Belgium
35 Rue Henri Marichal 1050.
+32 488354447

PERSONAL INFORMATION

Date of birth: 05 October 1986
Nationality: Belgian
Researcher unique identifier(s) (ORCID): 0000-0002-8503-1097
Email address: lia.wei@inalco.fr
URL for web site: <https://inalco.academia.edu/LiaWei>

EDUCATION

- 2018 PhD: A Comparative Study of Burial Caves South of the Yangzi River. Highland Routes and Frontier Communities at the Fall of the Han Empire (2nd to 3rd century CE).
History of Art and Archaeology Department, Faculty of Arts and Humanities, School of Oriental and African Studies, University of London, United Kingdom
- 2013 Master (Distinction), History of Art and Archaeology Department, Faculty of Arts and Humanities, School of Oriental and African Studies, University of London, United Kingdom
- 2012 Bachelor (Distinction) 'Prehistory, Protohistory and Non-European Art', History of Art and Archaeology Department, Brussels Free University.

CURRENT POSITION(S)

- 2021 Maître de conférences en histoire des arts de la Chine, Département d'études chinoises, Inalco, Paris
- 2020 Associated Researcher, Department of Languages and Cultures, University of Ghent
- 2019 Associated Researcher, Faculté des Lettres, Département des Sciences de l'Antiquité, Unité d'Archéologie Classique, University of Geneva, Switzerland
- 2013 Researcher, Ink Art Research Centre, Sichuan Fine Arts Institute, Chongqing, China

PREVIOUS POSITIONS

- 2018 – 2021 Overseas Expert (Grade B Professorship), Department of Archaeology and Museum Studies, School of History, Renmin University of China, China. Teaching on "The Archaeology of Culture Contact", "Comparing Values in Heritage Management and Conservation" and "The History of Sinology"
- 2016 – 2017 Senior Teaching Fellow: "The Art and Archaeology of the Silk Road", History of Art and Archaeology Department, Faculty of Arts and Humanities, School of Oriental and African Studies, University of London, United Kingdom
- 2015 – 2016 Graduate Teaching Assistant: "The Art and Archaeology of the Silk Road"
History of Art and Archaeology Department, Faculty of Arts and Humanities, School of Oriental and African Studies, University of London, United Kingdom
- 2015 Guest Lecturer: "Comparing Values in Heritage Management and Conservation"
Department of Archaeology and Museum Studies, School of History, Renmin University of China, China
- 2014 Guest Lecturer: "The History of Sinology and the Study of East Asian Art in the West"
Art Theory Department, Sichuan Fine Arts Institute, China

FELLOWSHIPS AND AWARDS

- 2020 Tianzhu visiting scholar, Ghent Centre for Buddhist Studies, Department of Languages and Cultures, Faculty of Arts and Philosophy, Ghent University
- 2017 – 2020 Outstanding Young Scholar, Department of Archaeology and Museum Studies, School

- of History, Renmin University of China, China, 3 years
- 2016 – 2017 Award received from Chiang Ching-Kuo Foundation for Scholarly Exchange Doctoral Fellowship, Taiwan, 1 year
- 2014 – 2016 Scholarship received from the Confucius Institute New Sinology Joint PhD Fellowship Program, China, 2 years
- 2014 Award received from SOAS for PhD Fieldwork, 3 months

TEACHING ACTIVITIES

- 2020 Oct-Nov “Dream of Ding Village” (by Yan Lianke) and “Wuhan Diary” (Fang Fang): Two sessions on Modern Chinese literature and cinema at the Faculty of Philosophy and Letters, Brussels Free University (hosted by the Master class of Vanessa Frangville).
- 2020 August 重现鲁班祠 (A Temple for Lu Ban): Coordination of an architectural modelling workshop for the reconstruction of a Song dynasty wooden bracket by 2 master students and one PhD student from École Pratique des Hautes Études, hosted by asbl ‘Par Chemins et Ruines’, Brussels.
- 2020 Feb Cycle of three theoretical conferences and five practical workshops on the history of calligraphy and seal carving, the representation of landscape, and antiquarian practices at the Center for Art and Architecture Vandenhove, for students from the Faculty of Oriental Languages and Cultures and the Art Science Department at Ghent University, Belgium.
- 2019 July Summer School organization, lecturing and translation for 6 PhD students and 4 professors from Unité d’Archéologie Classique, University of Geneva, and 3 BA and 1 PhD student from the Archaeology Department, Ghent University in museums, site museums and archaeological sites in Beijing, Datong and Inner Mongolia Autonomous Region, China.
- 2019 May “Sigillografia in Cina: Workshop Pratico e Teorico di Scrittura ed Incisione” : one theoretical and practical day of seal carving hosted by Gesshin Association at Ca’ Foscari University, Venice.
- 2019 April Field School organization, lecturing and translation for 33 BA students in illustration and graphic design and 4 professors from Ecole Supérieure des Arts St-Luc, and 11 students and 1 teacher from Institut Belge des Hautes Etudes Chinoises in epigraphic sites and temples in Tai’an and Mount Culai, Shandong province, China.
- 2018 August “Huit Trésors du Lettré”: Five days on Chinese Calligraphy, Painting, Rubbing, Mounting and Sigillography. In collaboration with ink painters Mei-Ling Peng and Li-Chiang Chou, hosted by Institut Belge des Hautes Etudes Chinoises at the Royal Museum of Art and History, Brussels, Belgium.
- 2018 July Summer School translation for 8 MA and PhD students and 1 professor from the Department of Archaeology and Museum Studies, Renmin University of China, in museums, site museums and archaeological sites in Geneva, Avenches, and Augusta Raurica, Switzerland.
- 2018 April “Chinese Calligraphy”. Calligraphy course hosted by Hogeschool West-Vlaanderen with students from Confucius Institute Howest and European Lettering Institute, Belgium.
- 2018 March “Fonction et Evolution du Sceau dans la Tradition Extrême-Orientale” Lecture on Sigillography hosted by Association Belgique-Chine, Belgium.
- 2018 Jan-May “Regard sur la Tradition Lettrée”, Cycle of eight theoretical conferences at Institut d’Etudes Européennes, Université Libre de Bruxelles Confucius Institute, Belgium.

ORGANISATION OF SCIENTIFIC MEETINGS

- 2020 Coordinator, “Lithic Impressions III”, one-day conference with 3 scholars and one-month exhibit with 3 artists, Hogeschool West-Vlaanderen and European Lettering Institute, Bruges, Belgium
- 2019 Coordinator, “Theorizing (IM)Material Cultural Heritage in China”, two-days International Conference with 24 scholars, Renmin University of China, China
- 2019 Coordinator, “Lithic Impressions II”, one-day event (conference and workshop) and one-month Exhibit in the Chinese collections of the Royal Museum of Art and History, Brussels, Belgium

- 2019 Coordinator, INK Brussels 2019, five-days International Conference with 18 scholars and one-month Exhibit “Paysage écrit/Ecriture peinte” with 50 artists, Faculty of Architecture La Cambre Horta Université Libre de Bruxelles, Belgium
- 2018 Coordinator, “Lithic Impressions I”, one-day International Conference in Istituto Universitario di Architettura di Venezia and one-month Exhibit in EMGdotArt Foundation, Venice, Italy
- 2018 Academic Supervisor, INK Venice 2018, three-days International Conference with 9 scholars at Ca’Foscari University and one-month Exhibit with 12 artists in Accademia delle Belle Arti di Venezia, Venice, Italy

• **COMMISSIONS OF TRUST**

- 2018 – Editorial Board, Archaeology of Northern Ethnicity Institute, Renmin University of China, China
- 2021 – 2026 Editorial Advisory Board of *Post-Medieval Archaeology*, United Kingdom

• **MEMBERSHIPS OF SCIENTIFIC SOCIETIES**

- 2020 – 2022 Member, “*European Association of Chinese Studies*”
- 2018 – ? Member, Research Network “*EASit*”, Maison des Sciences Humaines, Université Libre de Bruxelles, Belgium
- 2015 – 2016 Member, “*European Association of Archaeology*”

PUBLICATIONS

2022 (under review) 帝国边疆的丧葬表现：公元 2-3 世纪长江以南次级贸易路线上的中介社群 (Cave burials on imperial frontiers: 2-3rd century highland communities on secondary routes south of the Yangzi). *Nanfang wenwu* 南方文物.

2022 (under review). Visual Journey to Kunlun: Clay Models of a Mountain Found in Eastern Han Cliff Tombs, Southwest China. In Adam Yuet Chau (Ed.) *The History of Chinese Religion in a 100 Objects*.

2022 (in press). Wei, Lia and Rupert Griffiths. The Island of Hoo: A Combinatory Reading of Ruins. In DHJ Lee, Thomas AS, & Gibbon SJ (eds.). *Contemporary and Historical Archaeologies of Rurality and the Rural. Proceedings of the Contemporary and Historical Archaeology Conference (CHAT)*, Kirkwall, Orkney, Scotland 21-23 October 2016. UHI Archaeology Institute Monograph Series. Oxford: Archaeopress.

2021. Wei, Lia and Michael Long. ‘Entexted Heritage’: Calligraphy, Rubbings, and the (re)Making of Tradition in Contemporary Chinese ICH. *China Perspectives* 3: 41–5.

2021. 东汉丧葬艺术的局外人视角：长江上游画像崖墓的比较研 (An Outsider View on Han Funerary Art: The Iconography of Rock-Cut Caves South of the Yangzi). *Dazuxue xuekan* 大足学学刊 5: 359- 390.

2021. Wei, Lia. ‘Funerary Expressions on Imperial Frontiers: Burial Caves South of the Yangzi River (2nd to 3rd century CE)’. *Archaeological Research in Asia* 26:1-20.

2020. Wei, Lia and Virginie Nobs. 重现过去：数字时代之前传统复制技术的遗产 (Reproducing the Past: The Legacy of Traditional Copying Techniques until the Digital Age). *Guoxue xuekan* 国学学刊 2020(4): 23- 36.

2020. “汉”与“非汉”——对汉帝国西南地区族群文化的考古人类学观察. (“Han” or “non-Han”? Thoughts on the Use of Ethnonyms in the Archaeology of Early Imperial Southwest China). *The Archaeology of Northern Ethnicity* 北方民族考古 10, Kexue chubanshe: 72-85.
2020. Wei, Lia, Zhang Qiang and Ronald Van Belle. *Lithic Impressions III: From Stone to Ink on Paper*. Van De Wiele Publishing.
2020. Zhang Qiang and Lia Wei. “清”何以變“清”——北朝僧安道壹书刻研究之一 (The 清 character written as 清 in the late production of Seng’An Daoyi). *Shufa yanjiu* 书法研究(1) : 48-60.
2019. Schacher, Jan, and Lia Wei. “Gesture-Ink-Sound: Linking Calligraphy Performance with Sound.” In *Proceedings of the 6th International Conference on Movement and Computing*, 13. ACM, 2019.
2019. Wei, Lia. Epigraphy in the Landscape: Intersections with Contemporary Ink Painting & Land Art. In: Gheorghiu Dragos and Theodor Barth (Eds). *Conversation Pieces: Artistic Practices and Archaeological Research*. Archaeopress: 125-144.
2019. Wei, Lia. Joy Lidu Yi: *Yungang: Art, History, Archaeology, Liturgy*. xii, 242 pp. London and New York: Routledge, 2018. ISBN 978 1 138 04990 1. *Bulletin of the School of Oriental and African Studies*. Volume 82, Issue 1 February 2019, pp. 197-199. DOI: <https://doi.org/10.1017/S0041977X19000223>
2019. Wei, Lia and Zhang Qiang (Ed.) *INK BRUSSELS 2019. Annual of Advanced Research in Ink Art*. Culture and Art Publishing House 文化藝術出版社.
2019. Wei, Lia. *Lithic Impressions II: From Stone to Ink on Paper*. Annual of Advanced Research in Ink Art. Culture and Art Publishing House 文化藝術出版社.
2018. Wei, Lia. *Lithic Impressions I: From Stone to Ink on Paper*. Annual of Advanced Research in Ink Art. Culture and Art Publishing House 文化藝術出版社.
2018. Wei, Lia and Rupert Griffiths. Tunneling between Landscape and Artefact: An Itinerary of Points and Vectors. In: Kamvasinou, K. and Stringer, B. (Eds.). *Reimagining Rurality*. ORO Editions: 172-185.
2018. Wei, Lia. A Comparative Study of Burial Caves South of the Yangzi River. Highland Routes and Frontier Communities at the Fall of the Han Empire (2nd to 3rd century CE). SOAS PhD Thesis.
2017. Wei, Lia and Zhang Qiang. 大空王佛：僧安道壹與北朝視覺文化 (Great Vacuity Buddha-King : The Figure of Seng’An Daoyi in the Context of Northern Dynasties Visual Culture). Cultural Relics Publishing House 文物出版社.
2017. Wei, Lia and Rupert Griffiths. Reverse Archaeology: Experiments in Carving and Casting Space. *Journal of Contemporary Archaeology* 4 (2): 195-213.
2016. Wei, Lia. 實驗考古的前后 一座砂岩崖墓的復制過程 (Before and After Experimental Archaeology : Replicating a 2nd century CE cave burial in sandstone). *Rock Art Research* Vol.1 岩畫研究第 1 輯. Central University for Nationalities 中央民族大學 : 148-161.

2016. Wei, Lia. 岩畫學中的空間分析：方法與學術述評 (The Concept of Space in Rock Art Studies : a Review). *Proceedings of Young Researchers Rock Art Conference*. Central University for Nationalities 中央民族大學 : 115-128.
2015. Wei, Lia. A Technological Analysis of the Eastern Han Rock-Cut Burials in Citangpo, Anyue County, Sichuan Province. *Proceedings of International Conference on Dazu Studies*. 大足學國際學術研討會論文集. Chongqing Publishing House 重慶出版社.
2014. Wei, Lia. 復古與地區創新—綿陽漢闕在六世紀佛教中的再利用 (The Mianyang Pillars: a Case of 6th century Re-use of a Han Que Funerary Gate : Archaism and Regional Innovation). In Qin Zhen 秦臻 (ed.) *Theory, Method and Practice in the Art Historical and Archaeological Study of Stone Carving in Dazu* 理論、方法與實踐——美術考古與大足學研究. Chongqing Publishing House 重慶出版社: 160-176.
2014. Zhang Qiang and Lia Wei. The meaning of the Buddha name « Great Vacuity Buddha-King » “大空王佛”的佛名涵義探究. *Taishan xueyuan xuebao* 泰山學院學報 1: 26-34.
2014. Zhang Qiang and Lia Wei. 玲瓏山:仙窟洞天的升仙象征 (Mount Linglong: Metaphorical Ascension to the Grotto-Heavens). *Zhongguo yishu* 中國藝術 (2) :116-121.
2014. Zhang Qiang and Lia Wei. 東萊名山:意境化的神仙道場 (Mount Donglai: a Textualized Ritual Field). *Zhongguo yishu* 中國藝術 (1) :121-127.
2014. Zhang Qiang and Lia Wei. 雲峰之上:引魂升天與神仙之山 (On Mount Yunfeng: Immortals' Abode and an Itinerary for the Soul. *Dazuxue guoji xueshu yantaohui lunwen huibian* Vol.1 大足學國際學術研討會論文彙編: 283-320.
2013. Wei, Lia and Zhang Qiang. 雙面書法：水墨如何被抽象 *Biface Graphy : an Experiment in Abstract Ink Painting*. vol.2. Chongqing publishing house 重慶出版社.
2012. Wei, Lia and Zhang Qiang. 雙面書法：水墨如何被抽象 *Biface Graphy : an Experiment in Abstract Ink Painting*. vol.1. Chongqing publishing house 重慶出版社.
2012. Wei, Lia and Zhang Qiang. Reconstructing Hongding Valley 洪頂山的道場復原. *Ku yishu* 庫藝術. Jiangxi meishu chubanshe 江西美術出版社.
2011. Zhang Qiang and Lia Wei. Replacing Seng' An Daoyi in the History of Calligraphy 大空王佛——書法史邏輯語境之中的僧安道壹. *Zhongguo yishu* 中國藝術 (2) : 16-23.
2011. Zhang Qiang and Lia Wei. The Stele Inscription of Master An 安公之碑——一個佛教大沙門的文本分析. *Taishan xueyuan xuebao* 泰山學院學報 33 (4): 7-15.

2011. Zhang Qiang and Lia Wei. *Beyond Text : Carving Technique and Iconography in the Buddha names Carved by Seng An Daoyi* 文本之外——僧安道壹佛名書刊方式及其意圖探討. *Zhongguo yishu* 中國藝術 (3).

CONFERENCES

Graphic Variation, Modification, and Replacement in Medieval Chinese Writing: Case Studies and Resources (Seminar, 17 August 2021), with Christoph Anderl (Ghent) and Suzanne Burdorf (Ghent), as part of the FROGBEAR Summer 2021 Training Sessions for Cluster 3.4 “Typologies of Text and Image Relations”.

‘Highlands meet history: a comparative study of burial caves along the Upper Yangzi River at the fall of the Han Empire’

(Oral presentation, originally planned for August 2020 – rescheduled for August 2021), in session ‘The Southwestern Frontier of Early and Medieval China: Re-envisioning the Dynamics of Empire’, organized by XU Chun 徐淳 (Max Planck Institute for the History of Science) at the European Association for Chinese Studies EACS 2020, Leipzig.

‘La technique de l'estampage en Chine: tradition et innovation’

(Oral presentation, 26 April 2021), at the occasion of “Lundis aux Moulages” organized by Patrizia Emery Birchler, University of Geneva.

(upcoming) ‘The Power of Copy : an comparative exhibition about copying techniques in the Occidental world and China’

(Oral presentation by Virginie Nobs and Lia Wei, curators of the exhibition “Power of copy”, 18 February 2021), in symposium “Art et Techniques” organized by Patrizia Emery Birchler, University of Geneva.

‘Cultural Heritage: Methodology, Researches, Valorization’ (to be confirmed)

(Conference session, originally planned for May 2020 – rescheduling in progress) acting as convenor, at the occasion of the International conference ‘The Belt and Road of Knowledge Forum Agenda’, collaboration between Renmin University of China and the University of Padova, Dunhuang, Gansu province.

‘Epigraphie en Milieu Montagneux: Une Comparaison de l’activité de Seng’An Daoyi et Zheng Daozhao’ (Lecture, 9 March 2020) Ecole Pratique des Hautes Etudes, Paris, convened by Prof. Vincent Goossaert.

‘Archaeology and its Double: Intersecting Academia and Creative Practices’.

(Lecture, 23 October 2019) Hosted by European Center for Chinese Studies/ Peking University, for the Elite Master Program "Standards of Decision-Making Across Cultures" at Friedrich-Alexander-Universität Erlangen-Nürnberg, convened by Dr. Dimitri Drettas.

‘Intersecting Perceptions of Space and the Marking of Place: The Study of Chinese Sculpture and Architecture in the Early XXth Century’

(Oral presentation, 19 October 2019) 2nd International Ancient Capitals Forum, Luoyang

‘The Lithic Impressions Project’

(Oral presentation, 20-21 July 2019) session ‘Authenticity: Replication Techniques and Ethics in Chinese Cultural Heritage’, International Conference ‘Theorizing (IM)Material Heritage in China’, Université de Cambridge, Renmin University of China, Beijing.

‘Antiquarianism East and West: For a cross-cultural approach to the Past’

(Oral presentation, 26 May 2019) International Conference on the Shuangdun Neolithic Figurine and Prehistoric Sculpture, Bengbu, Anhui province.

‘Materiality of Chinese Writing: Calligraphy, Epigraphy and Architecture’

(Oral presentation, 7-10 Mai 2019) session ‘Ink, Nature and Culture’, International Conference ‘INK Brussels 2019’, La Cambre Horta ULB Architecture, Brussels Free University, Brussels

‘Pratiques Antiquaires (estampage, collecte d'objets, visites de stèles) et Rapport au Passé dans la Culture Lettrée’

- (Lecture, 6 February 2019) Institut Marie-Haps, Brussels.
- ‘A *Condensed* History of Chinese Cave Temples (2nd-8th centuries CE).’
(Lecture, 11 January 2019) Tamil University, Tanjavur, Tamil Nadu
- ‘Lithic Impressions: From Stone to Ink on Paper’
(Oral Presentation, 3 November 2018) in World Sinology Conference, Beijing
- ‘Lithic Impressions: Lithic Heritage in Mount Tai’
(Lecture, 18 October 2018) Ecole Supérieure des Arts St-Luc, Brussels
- ‘Lithic Impressions: Epigraphic Models in Calligraphic Practice’
(Lecture, 2 October 2018) European Lettering Institute and Confucius Institute, Bruges
- ‘Visual Journey to Kunlun’
(Lecture, 8 June 2018) Cultures Festival 2018, Brussels
- ‘Funerary Expression on Imperial Frontiers: Eastern Han Cave Burials South of the Yangzi’
(Seminar, 25 April 2018) for the PhD students of Ghent University, convened by Prof. Christoph Anderl, Department of Languages and Cultures.
- ‘Contemporary Ink Art and Creative Practices in the History of Art and Archaeology.’
(Oral presentation, April 19, 2018) session ‘Ink and Gesture’, International Conference ‘Ink Art Week Venice 2018’, hosted by Ca’ Foscari University, Venice, Italy.
- ‘Great Vacuity Buddha-King : The Figure of Seng’An Daoyi in the Context of Northern Dynasties Visual Culture’
(Seminar, 23 March 2018) For the PhD students of Ghent University, convened by Prof. Christoph Anderl, Department of Languages and Cultures.
- ‘An Introduction to the Art and Archaeology of the Silk Road’
(Lecture, 9 March 2018) For the bachelor students in Chinese Language and Culture at the Département de Traduction et Interprétation (ISTI-Cooremans) of Université Libre de Bruxelles.
- ‘A Comparative Study of Cave Burials South of the Yangzi River: Highland Routes and Frontier Communities at the Fall of the Han Empire (2nd to 3rd century CE)’
(Lecture, 25 January 2018) Seminars in East Asian Archaeology at the Institute of Archaeology, University of Oxford, convened by Prof. Anke Hein.
- ‘Dead Man Walking, Dead Man Touching, Dead Man Making... A Conceptual and Sensorial Quest’.
(Oral presentation, 21 November 2016) in workshop on creative practices in Archaeology by Museum of London Archaeology and the Daiwa Foundation.
- ‘Re-contextualizing Calligraphy: The Literati Habitus and its *Devenirs*’
(Lecture, 11 October 2016) in “L’Identita Espressiva del Tratto: Percorsi Visivi tra Calligrafia e Pittura Cinese”. University of Macerata and Confucius Institute.
- ‘Reverse Archaeology: Experiments in Carving and Casting Space’
(Oral presentation, 20 August 2016) in session “Breaking the Frame: Art and Archaeology in Practice”, 8th World Archaeological Congress WAC8, Kyoto.
- ‘Epigraphy in the Landscape: Intersections with Contemporary Ink Painting and Land Art’
(Oral presentation, 29 August 2016) in session “Art-Archaeology: Art as Inspiration for Archaeologists”, 8th World Archaeological Congress WAC8, Kyoto.
- ‘Re-interpreting Rural Margins: Abandoned Defensive Architectures and Rock-cut Burial Sites’
(Oral presentation with Dr. Rupert Griffiths, 21 October 2016), annual congress of Contemporary and Historical Archaeology in Theory (CHAT) Orkney 2016.
- ‘A Proto-historical Geography of Southwards Routes along the Upper Yangzi River based on Rock-cut burials/Funerary Evidence (2nd to 3rd century CE)’
(Oral presentation, 2 September 2016) in session “The Socio-Politics of Trade Networks in Southeast Asia.”, 8th World Archaeological Congress WAC8, Kyoto.
- ‘Highland Routes and Frontier Communities at the Fall of the Han Empire (2nd to 3rd century CE)’
(Oral Presentation, 30 June 2016) in workshop of Eastern Han Funerary Art, Sichuan Fine Arts Institute, Chongqing.

‘Space, Place and Scale in Archaeology’

(Oral Presentation, 3 June 2016) dialogue-talk with Dr. Ren Guan from the Archaeology Department in Renmin University of China, supported by the Confucius Institute, Beijing.

‘Before and After Experimental Archaeology: Replicating a Rock-cut Cave in Sandstone’

(Oral presentation, 25 February 2016) in ‘India-China Rock Art Workshop’, Indhira Gandhi National Centre for the Arts, New Delhi

‘Rock-cut Burials along the Upper Yangzi River : Identifying a Stone Working Tradition (2nd to 3rd century CE)’

(Lecture, 19 November 2015) in ICCHA China Night Lecture Series, University College of London, Institute of Archaeology

‘Rock-cut Burials along the Upper Yangzi River: Identifying Local Cave-making Practices’

(Oral Presentation, 2 to 5 September 2015) in session «Human Remains in Caves: Reconfiguring Identities of the Dead», 21st Annual Meeting of the European Association of Archaeologists Glasgow 2015

‘Reimagining the defensive architecture of the SE coast’

(Oral presentation and exhibition in collaboration with Dr. Rupert Griffiths, 27 and 28 February 2015), in “Re-imagining Rurality”, a two-days conference held at the Faculty of Architecture in Westminster University.

‘Ruins of Defensive Architectures: Dwellings, Tombs and Monuments’

(Oral presentation and workshop in collaboration with Dr. Rupert Griffiths, 12 and 13 January 2015), in “Reconfiguring Ruins: Materialities, Processes and Mediations”, a two-days workshop held at the Museum of London Archaeology (MOLA).

‘Transhistorical Comparison of Carving Techniques in Sandstone Rock-cut Monuments’

(Oral Presentation, 29 October 2014) International Workshop of Rock Carving Art in Dazu, Dazu Research Institute, Chongqing

‘A Technological Analysis of Eastern Han Rock-Cut Burials’

(Oral Presentation, 16 July 2014) in session “Rock Art in Southwest China”, XVIII International Rock Art Conference IFRAO 2014, Guiyang

‘Playing Crosswords with Master An’

(Oral Presentation, 7 March 2014) in 19th Joint Postgraduate Conference on Religion and Theology, University of Bristol

‘Fragments d’Histoire aux Marches de l’Empire: les Tombes Rupestres du Haut-Cours du Fleuve Yangzi sous les Hans Postérieurs’

(Lecture, 16 February 2014) Institut Belge des Hautes Etudes Chinoises, Brussels

‘The Biface Graphy Project and Open Scroll Installations’.

(Oral Presentation, 30 November 2013) in “Sharing the Field : Landscape Art and Archaeology”, a one-day symposium gathering artists and archaeologists by Aperture. University College London. Gallery Talk on the occasion of the V&A ‘Masterpieces of Chinese Painting’ exhibition (2 November 2013) For the Members of the Institut Belge des Hautes Etudes Chinoises.

‘The Mianyang Pillars: a Case of 6th century Re-use of an Eastern Han *Que* Funerary Gate. Archaism and Regional Innovation’

(Lecture, 3 April 2013) At the occasion of the opening ceremony of the Center for Dazu Studies, Sichuan Fine Arts Institute, Chongqing.

‘Quest for Ancestors: Contemporary Calligraphy in East Asia’

(Lecture, 14 March 2012) in “I Mercoledì’ Coreani”, Department of East Asian Studies, Ca’ Foscari University

SKILLS

Language Proficiency

Mother tongue: French and Italian.

Fluent : English and Chinese (oral and written, including academic writing).

Notions : Dutch (good reading ability, intermediate oral and written skills).

Ancient Languages: Latin and Classical Chinese (reading and translation).

Non-Degree Education

2008-9 to 2009-6. 1 year of BA in Chinese Painting, Sichuan Fine Arts Institute, Chongqing.

2008-1 to 2008-6. 1 term in Printmaking, Sichuan Fine Arts Institute, Chongqing.

2007-9 to 2007-12. 1 term in Chinese language, Zhejiang University, Hangzhou. (HSK 6)

2007-1 to 2007-6. 1 term in Chinese Calligraphy and Seal Carving, China Academy of Fine Arts, Hangzhou.

2004-9 to 2006-6. 2 years of BA in Architecture, Institut Supérieur d'Architecture La Cambre.

2004-9 to 2006-6. 2 years of BA in Anthropology, Brussels Free University.