

1. 感謝 Jensi Wu, Kevin McLoughlin,張華芝、板倉聖哲所提供的資訊。部分訊息轉貼自 Nixi Cura 維護之 Arts of China Consortium 網站。
2. 目前原則上固定於每周五寄發，包括展覽、演講、會議議程與徵文、網路資源、徵人啟事等訊息，歡迎大家多多貢獻資訊。
3. 若有與中台藝術史或文化史相關的研究、演講、展覽、或會議之訊息，不論來自何地，都歡迎提供，我會將之轉給大家。雖然未必能與會，分散於天涯海角的我們卻可對各地情況有所瞭解。
4. 最新訊息以紅色標示，內容包括中(Big5)、英、日文(IME)碼。
5. 本期更新：**展覽、演講、研討會**。
6. 如有其他同好對此電子報有興趣，請告知電子郵件地址，我將加入寄送名單中。若不願收到，也請告知，以方便作業。

展覽：

□ 台灣

1. 國立故宮博物院
2. 國立歷史博物館
3. 中央研究院歷史語言研究所歷史文物陳列館

□ 亞洲

1. **香港藝術館**
2. 香港中文大學文物館
3. 澳門藝術博物館
4. 中國故宮博物院
5. 北京首都博物館
6. 中國國家博物館
7. 南京博物館
8. 上海博物館
9. 浙江博物館
10. 蘇州博物館
11. 廣東省博物館
12. 廣州藝術博物院
13. 遼寧省博物館
14. 吉林省博物館
15. 鄂爾多斯博物館

16. 東京國立博物館

17. 台東區立書道博物館
18. 京都國立博物館
19. 泉屋博物館
20. 大和文華館
21. 奈良國立博物館

22. 九州國立博物館

23. 黑川古文化研究所
24. 大阪市立美術館
25. 根津美術館
26. MOA 美術館
27. 福岡亞洲美術館
28. 韓國國立博物館

□ 歐美

1. Freer Gallery of Art
2. The Metropolitan Museum of Art
3. Asian Art Museum of San Francisco
4. Nelson-Atkins Museum of Art
5. Los Angeles County Museum of Art
6. Asian Art Museum, National Museums in Berlin
7. Smart Museum of Art
8. British Museum
9. British Library
10. National Museum Of Scotland
11. Royal Ontario Museum

台灣

1. 國立故宮博物院：

1) 定州花瓷－院藏定窯系白瓷特展

展期：2014/05/14~2014/09/30

陳列室：展覽區一 203

<http://theme.npm.edu.tw/exh102/dingzhou/index.html>

2) 近代書畫名品展

展期：2014/05/01~2014/07/25

陳列室：展覽區一 105,107

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04005515>

3) 鄰蘇觀海□院藏楊守敬圖書特展

展期：常設展 2014/06/07~2014/12/14

陳列室：展覽區一 104

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04005584>

4) 筆有千秋業

展期：常設展 2014/07/04~2014/09/28

陳列室：展覽區一 204,206

204 室展期：07/04-09/03 206 室展期：07/16-9/28

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04005608>

5) 明四大家特展-唐寅

展期：2014/07/04~2014/09/29

陳列室：展覽區一 202,208,210,212

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04005521>

此次特展遴選院藏唐寅與其師友作品共七十（組）件，依主題規劃為「詩畫山水」、「仕女人物」、「花卉竹石」、「書法藝術」等四個單元，呈現其多樣化的風格特色，藉以彰顯唐寅的書畫藝術源流與成就。

2. 國立歷史博物館

傅申教授學藝展

7/05/2014 - 8/17/2014

個人的書畫、刻瓷回顧展

3. 中央研究院歷史語言研究所歷史文物陳列館

1) 重慶到臺北□□董作賓甲骨研究展

展期：2014 年 4 月 2 日起

展區：二樓特展區(207 室)及一樓甲骨區

<http://www.ihp.sinica.edu.tw/~museum/tw/exhibition.php>

2) 「與佛有約□□佛教造像題記中的祈願與實踐」佛教拓片特展

展期：103 年 5 月 3 日起

展區：二樓豐碑拓片區（205 室）

<http://www.ihp.sinica.edu.tw/~museum/tw/exhibition.php>

「與佛有約」三十六件展品共分六大主題，說明發願文的多元面向：莊嚴、崇因樹果、現世利益、修行實踐、佛法復興與往生淨土。拓片時間涵蓋南北朝到晚唐，五世紀到九世紀，地域遼闊，其中頗多活潑生動的圖像與歷代多變的書風。

3) 「鳴沙遺珍□□傅斯年圖書館藏敦煌遺書」特展

展期：103年5月3日(六)至8月30日(六)

展區：二樓珍藏圖書區(202室)

http://www.ihp.sinica.edu.tw/~museum/tw/exhibition.php?class_exhibion=160

歷史語言研究所在廣州成立之初(1928)曾設「敦煌材料研究班」，本所傅斯年圖書館藏有51件四至十一世紀的敦煌文獻，內容主要是佛經寫卷。

今年五月初，歷史文物陳列館精選具有代表性的文書，推出「鳴沙遺珍□□傅斯年圖書館藏敦煌遺書」特展。展件跨東晉、南北朝、隋、唐、吐蕃統治、歸義軍統治等各時期寫卷，可一覽書體在歷史長河中的變遷軌跡，不啻敦煌歷史文化縮影；佛教經、律、論俱足，其中《圓明論》歷代經錄佛藏未收，九卷散見英、法、俄、日，可補他卷不足；《四分律》可與上海圖書館及天津博物館所藏的《四分律》綴接；《大般涅槃經》、《隨求即得自在陀羅尼神咒》為異本，可校經文的異同；還有儒家《周易正義》「賁卦」殘卷，為稀見珍本。

亞洲

1. 香港藝術館

1) 畫遊記 □ 虛白齋藏畫選

展期：2013.8.30 – 2014.9.28

陳列室：虛白齋藏中國書畫館(二樓)

2) 長青館藏明清瓷、玉、角、竹、畫珐瑯

日期：2014.5.3 – 9.28

地點：中國文物展覽廳(1)(三樓)

http://www.lcsd.gov.hk/CE/Museum/Arts/zh_TW/web/ma/exhibition.html#04

3) 中國茗趣

日期：2014.7.23 –

地點：茶具文物館(地下)

http://www.lcsd.gov.hk/CE/Museum/Arts/zh_TW/web/ma/teaware03.html

2. 香港中文大學文物館

北山汲古□□中國書法

地點：香港中文大學文物館(東翼)展廳II、III及IV

展覽日期：2014年4月12日-2014年10月

http://www.cuhk.edu.hk/ics/amm/index_c.htm

是次展覽分兩期展出由唐至清各朝書蹟一百項，包括寫經、詩文、尺牘、對聯、書論、文稿等，亦有罕見的忠臣血書與文人借券，當中有皇帝御書，有倪瓚、祝允明、文徵明、董其昌、黃道周、傅山、張瑞圖、何紹基等歷代名家手筆，

亦有具地區特色的廣東書法，如陳獻章、鄺露、蘇仁山等的作品，品類豐富，風格紛陳，足以展現中國書法的藝術魅力與文化意涵。

3. 中國故宮博物院

色彩絢麗——故宮博物院鈞窯瓷器展

展期：2013年09月20日-2014年07月31日

陳列室：延禧宮古陶瓷研究中心展廳

4. 中國國家博物館

江漢湯湯——湖北出土商周文物展

展期：2014.07.03~09.03

展場：中國國家博物館

<http://www.chnmuseum.cn/tabid/237/Default.aspx?ExhibitionLanguageID=401>

此次展覽由中國國家博物館與湖北省博物館聯合舉辦，通過122件（套）精美文物，系統展現湖北地區從商代早期至戰國時期的青銅文化和禮樂文化。

展覽分為兩大部分。第一部分，主要以商、周至戰國時期的青銅容器為主，全面展示這一歷史時期湖北地區青銅文明格局、體系以及禮制文化特點。第二部分集中展示了湖北地區出土的商周樂器，包括青銅質地的編鐘、鼓，漆木質的琴、瑟、排簫、笙，以及石質的編磬。

除了湖北省博物館外，本次展覽得到了包括荊州、隨州、襄陽、蘄春、黃陂、鄖陽、咸寧、京山、浠水、宜昌、枝江11家博物館的大力支持，是近年來規模罕見的、反映湖北地區先秦禮樂文明的大展。

5. 上海博物館

申城尋蹤——上海考古展

展覽日期：2014年6月7日—8月31日

展覽地點：第一、二、三展廳

<http://www.shanghaimuseum.net/cn/tbzl/tbzl.jsp>

本次展覽在“古代文明尋根溯源和城鎮社會興起繁榮”兩大主題引領之下，彙集了歷年上海地區出土的各時期文物精品500餘件，有新石器時代的精美玉器、春秋時期的青銅器、南宋的官窯瓷器、元代的金器、明清時期文房用品、宗教遺物等。這些文物猶如歷史的碎片，串聯起上海的發展軌跡。

6. 南京博物館

1) 為愛紅芳滿砌階 教人扇上畫將來——南京博物院藏明清扇面繪畫特展

<http://www.njmuseum.com/Antique/ExhibitionContent.aspx?menuid=c2f7b822-0c8b>

[-417a-a393-dc8de9946b5a&id=fe2a0338-3b97-4aa7-9efc-4a0165bdf9ae](#)

展場：藝術館二樓

展期：2014年4月17日至7月17日

2) 新中國 新花鳥 新面貌——陳之佛新時期工筆花鳥畫特展

<http://www.njmuseum.com/Antique/ExhibitionContent.aspx?menuid=c2f7b822-0c8b-417a-a393-dc8de9946b5a&id=fbc4ea12-74f3-4639-9990-878f6958fb9f>

展場：藝術館二樓

展期：2014年4月17日至7月17日

7. 浙江博物館

1) 揚帆南海

展覽時間：2014-05-30 ~ 2014-07-20

展覽地點：浙江省博物館武林館區地下一層

<http://www.zhejiangmuseum.com/showexhibition.do?status=detail&id=116>

《揚帆南海：華光礁1號沉船出水文物特展》將展出海南省博物館提供的華光礁、北礁等南海出水的254件（組）文物，從一個側面展示南海水下考古的豐碩成果，形象地再現中國先民揚帆南海的繁華盛景

2) 沈氏曾藏

展覽時間：2014-06-12 ~ 09-25

展覽地點：武林館區

<http://www.zhejiangmuseum.com/showexhibition.do?status=detail&id=119>

夏衍（1900-1995）先生，原名沈月熙，字端先，浙江仁和（杭州）人。夏衍先生捐藏的94件書畫作品，主要分為二大類：

一是以清代“揚州八怪”33件作品為主的古代書畫。夏衍先生特別欣賞是清乾隆時期“揚州八怪”的作品。

二是以齊白石先生25件作品為主的近現代名人名家書畫。在夏衍先生捐獻書畫中，近現代名人書畫作品最多，其中尤以齊白石先生的作品最多、最精。

3) 昌古碩今

開始時間：2014-06-19 結束時間：2014-07-18

<http://www.zhejiangmuseum.com/showexhibition.do?status=detail&id=117>

今年是吳昌碩先生誕辰170周年，由浙江省博物館主辦，桐鄉君匋藝術院、安吉吳昌碩紀念館、安吉縣博物館協辦的“昌古碩今——紀念吳昌碩先生誕辰一百七十周年特展”，在浙江省博物館孤山館區隆重開幕，展期一個月。本次展覽共彙集了吳昌碩先生書法、繪畫、篆刻、詩文信笺等代表性作品一百七十件，是近年來國內吳昌碩藝術作品一次較大規模的集中展示，睹畫思賢，謹此寄託我們對於這位前輩浙籍藝術大師深切緬懷之情。

4. 蘇州博物館

1) 世紀回眸——二十世紀中國畫發展歷程

展覽時間：2014 年 4 月 25 日—2014 年 7 月 20 日

展覽地點：蘇州博物館現代藝術廳

<http://www.szmuseum.com/default.php?mod=article&do=detail&tid=5018>

2) 蘇州博物館明清書畫典藏展之二十二

展覽時間：2014 年 7 月 1 日—9 月 14 日

展覽地點：蘇州博物館二樓書畫展廳

<http://www.szmuseum.com/default.php?mod=article&do=detail&tid=5104&md=b0d118>

5. 廣州藝術博物院

1) 廣州藝術博物院藏嶺南畫僧作品展

展出時間：2013 年 4 月 28 日 至 2014 年 12 月 31 日

展覽場館：二樓高劍父藝術館

2) 嶺南畫派世紀經典作品展（第六回）

展出時間：2013 年 8 月 16 日 至 2014 年 8 月 26 日

展覽場館：一樓嶺南館

3) 天機妙化——董其昌書畫作品展

展出時間：2014 年 8 月 1 日 至 2014 年 10 月 31 日

展覽場館：一樓關山月藝術館

6. 吉林省博物館

萬里江山頻入夢——兩岸張大千辭世三十周年紀念展

2014 年 6 月 6 日~8 月 20 日

http://www.jlmuseum.org/image_info.asp?cid=1&id=256

本次展覽，從四家博物館館藏的張大千畫作中，精心遴選最能代表其各時期創作風格的 105 件（套）精品畫作。臺北歷史博物館、吉林省博物院和四川博物院是當今國內外博物館中收藏張大千畫作最為豐富的機構，其藏品各具特色。吉林省博物院院藏的張大千繪畫作品一百餘幅，多為張大千早中年創作，部分作品於上世紀 50 年代徵集而得；四川博物院藏所藏大千作品以臨摹敦煌壁畫最具代表，由大千家屬 1955 年捐贈；臺北歷史博物館則有大千旅居歐美和臺灣地區創作作品 150 餘幅，主要由 1970 年張大千本人捐贈。深圳博物館亦收藏有其畫作一幅。

此次展覽共分六個部分，系統展現了張大千先生多元的藝術風貌和極具傳奇色彩的創作軌跡。第一部分“初試啼聲 嶄露頭角”，展出張大千年輕時期的多幅畫作，

此時的畫風清麗俊逸，有非常明顯的師古痕跡；第二部分“仕女：腕底美婦”，展出張大千人物畫中的一個代表性題材——仕女畫多幀，其所畫仕女丰姿高貴、清雅妝靜、各盡其態，特別是受敦煌臨摹影響後的作品具有獨特的美感和意境；第三部分“敦煌：飛越千古”，展出他中年臨摹的敦煌壁畫，展現了其畫風從清麗秀潤到精麗雄渾的變化；第四部分“故鄉山水：創作泉源”，展出了他描畫的長江、黃山等中國名山大川、自然勝景，凝聚了他關於家鄉的美好記憶和情感；第五部分“歐美：天涯遊蹤”，展出了他旅居巴西和遊歷歐美期間創作的畫作，此階段他的創作風格由成熟的寫意逐漸過渡發展至潑墨潑彩；第六部分“花卉：天地聚精”，展出了他創作的荷花、芍藥、梅花等花卉，氣勢奔放又高雅生動。

7. 鄂爾多斯博物館

金色中國 中國古代金器大展

展期：2014.07~09

<http://www.ordosbwg.com/Item/592.aspx>

近日，鄂爾多斯博物館將從內蒙博物館引進了《金色中國 中國古代金器大展》。此次展覽由南京博物院、雲南省博物館、內蒙博物院等共同打造。文物展品 180 餘件套，以金器為主。

8. 東京国立博物館

1) 中国の仏像

展期：2014 年 4 月 8 日（火）～ 2015 年 4 月 5 日（日）

地點：東洋館 1 室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=3999

2) 中国の石刻画芸術

展期：2014 年 4 月 8 日（火）～ 2015 年 4 月 12 日（日）

地點：東洋館 7 室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=3904

3) 中国の青銅器

展期：2014 年 5 月 8 日（木）～ 2014 年 8 月 24 日（日）

地點：東洋館 5 室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=3994

4) 中国文明のはじまり

展期：2014 年 5 月 13 日（火）～ 2014 年 8 月 17 日（日）

地點：東洋館 4 室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=3915

5) 中国 墳墓の世界

展期：2014年5月13日（火）～2014年8月17日（日）

地点：東洋館5室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4000

6) 台北國立故宮博物院－神品至宝－

展期：2014年6月24日（火）～2014年9月15日（月）

地点：平成館 特別展示室

<http://www.tnm.jp/modules/rblog/index.php/1/category/54/>

本展は、台北故宮博物院が収蔵するひととき優れた中国の文化財から、特に代表的な作品を厳選し、中国文化の特質や素晴らしさを広くご観覧いただくとするものです。

7) 中国の陶磁

展期：2014年5月27日（火）～2014年10月13日（月）

地点：東洋館5室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4005

2014年度は、東洋陶磁収集家の横河民輔（1864～1945）生誕150年を記念して、横河コレクションの中国陶磁を特集します。同時開催される特集「日本人が愛した官窯青磁」にちなみ、「横河コレクション□中国青磁のすべて」として三国時代から清時代に至る14点の青磁作品を展示します。その他、「横河コレクション□万曆・天啓赤絵」として、茶の湯を通して日本人がとくに好んで将来し、価値を与えた明末16世紀末～17世紀初頭の景德鎮民窯の作品を展示します。

8) 日本人が愛した官窯青磁

展期：2014年5月27日（火）～2014年10月13日（月）

地点：東洋館5室

http://www.tnm.jp/modules/r_free_page/index.php?id=1672

本年、特別展「台北 國立故宮博物院□神品至宝□」にて、清の宮廷に伝わった貴重な北宋汝窯（ほくそうじょよう）、南宋官窯（なんそうかんよう）の青磁が公開される運びとなりました。そこで特集「日本人が愛した官窯青磁」では、当館のほか常盤山文庫（ときわやまぶんこ）、アルカンシエール美術財団など国内所蔵作品を通して、日本における官窯研究の歴史をたどります。

9) 中国の漆工

展期：2014年5月27日（火）～2014年8月24日（日）

地点：東洋館9室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4154

10) 清時代の工芸

展期：2014年5月27日（火）～2014年12月7日（日）

地 点：東洋館 9 室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4011

清時代にはさまざまな材質・技法の工芸品が作られました。それらはいずれも精緻な技巧と清雅な作風に特色があります。清時代に作られた各種の工芸品の中から、ガラス、玉器を展示します。また、特別展「台北 国立故宫博物院－神品至宝－」では翠玉白菜が日本で初公開されることにちなみ、ここでも石材がもつ色彩の分布の違いを活かした玉器工芸「俏色（しょうしょく）」の作品を紹介します。翠玉白菜だけでなく、本物そっくりな石榴や金魚など当館の「俏色」玉器もご覧ください。

11) 舶載鏡と倭鏡

展期：2014 年 6 月 10 日（火）～ 2014 年 12 月 7 日（日）

地 点：平成館 考古展示室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4191

東アジアでもっとも銅鏡副葬が卓越する古墳時代の銅鏡の変遷とその特徴について、中国鏡と、その影響を受けながら独自の発達をとげた国産鏡を比較して展示します。この時期の中国南朝との外交関係によってもたらされたと思われるいわゆる同型鏡を中心に展示します。

12) 西域の美術

展期：2014 年 6 月 10 日（火）～ 2014 年 8 月 3 日（日）

地 点：東洋館 3 室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4009

中国の西域を踏査した大谷探検隊の将来品とペリオ将来品を展示します。トウルファン、ホータン、クチャなどの都市に隣接する遺跡、石窟の出土品、石窟の壁画およびその模写等で構成します。今回はトユク出土の瓦磚（床に敷かれたもの）、敦煌莫高窟壁画の模写を展示します。

13) 中国文人の書齋

展期：2014 年 6 月 10 日（火）～ 2014 年 7 月 27 日（日）

地 点：東洋館 8 室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4157

14) 中国の書跡 明時代の書

展期：2014 年 6 月 10 日（火）～ 2014 年 7 月 27 日（日）

地 点：東洋館 8 室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4109

15) 中国の染織 織繡 珍品選

展期：2014 年 6 月 10 日（火）～ 2014 年 9 月 7 日（日）

地 点：東洋館 5 室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4131

特展「台北 国立故宫博物院－神品至宝－」に出品される染織作品に関連して、元時代から清時代にかけて製作された「寿老図」「唐子図」など、絵画的な図様を持つ緋絲・刺繍を展示します。当館ではあまり展示されることのなかった珍しい作品です。

16) 仏教の美術□平安～室町

展期：2014年6月17日（火）～2014年7月21日（月）

地点：本館 3室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4116

17) 禅と水墨画□鎌倉～室町

展期：2014年6月17日（火）～2014年7月21日（月）

地点：本館 3室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4057

18) 中国の絵画 日本にやってきた中国画家たち□来船清人とその交流□

展期：2014年6月17日（火）～2014年7月27日（日）

地点：東洋館 8室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4108

同時期に開催される特別展「台北 国立故宫博物院－神品至宝－」にあわせて、来船清人の画業を紹介します。江戸時代、長崎を通じて清朝の文化が多く日本に流入しました。それらとともに、多くの画人も来日し、あるものは清朝の文人趣味を、あるものは故郷の浙江や福建の画風を日本にもたらしました。来船清人の作品は中国本土ではほとんど伝来しておらず、日本独自の中国絵画受容とはいえ、つきせぬ魅力にあふれています。また同時に、乾隆帝が戦勝を記念してフランスで制作させ、天保三年に長崎を通じて流入した「乾隆平定両金川得勝図」版画を展示します。

19) 書画の展開□安土桃山～江戸

展期：2014年7月1日（火）～2014年8月3日（日）

地点：本館 8室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4018

安土桃山時代から江戸時代の絵画は、永徳や探幽をはじめとする狩野派を中心に、宗達・光琳・抱一らの琳派、大雅・蕪村らの南画派、応挙を祖とする円山派、若冲・芦雪・蕭白らの個性派の画家たちを輩出し、百花繚乱の相を呈しました。書は、寛永の三筆（信尹・光悦・昭乗）が新しい書風を打ち立て、黄檗の三筆らがもたらした中国書法が、江戸時代中期以降、唐様の書として流行しました。ここでは安土桃山時代から江戸時代に多様な展開を遂げた絵画と書跡を紹介します。

絵画ではさまざまな流派の画家による山水表現の展開をご覧ください。書跡は僧侶と儒者の書を展示します。

20) 唐から奈良、奈良から地方へ・奈良時代

展期：2014年7月1日(火)～2014年12月7日(日)

地 点：平成館 考古展示室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4180

唐文化を模倣した白鳳・天平文化の一端を唐三彩・奈良三彩や火葬墓出土品などで示し、仏教文化の展開を各地の国分寺瓦を中心に展示します。

21) 平安貴族と律令国家・平安時代

展期：2014年7月1日(火)～2014年12月7日(日)

地 点：平成館 考古展示室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4181

平安時代の貴族に愛好された中国の青磁・白磁・黄釉陶・三彩と、それを模倣した日本の緑釉・灰釉の各種を鴻臚館跡・平安京跡・胆沢城跡出土品を中心に展示します。

22) 武家文化の台頭・平安末～室町時代

展期：平成館 2014年7月1日(火)～2014年12月7日(日)

地 点：考古展示室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4182

武家社会で珍重された中国の陶磁器とそれらを写した瀬戸の製品、そして庶民層に広がった常滑・渥美系と須恵器系陶磁器を展示します。当館所蔵の代表的な経塚出土資料である山梨県柏尾山経塚出土の青銅製経筒をご覧ください。

23) 武家文化の成熟・安土桃山～江戸時代

展期：2014年7月1日(火)～2014年12月7日(日)

地 点：平成館 考古展示室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=3826

東京大学構内・旧加賀藩前田家江戸屋敷出土の中国・日本・朝鮮・ヨーロッパの陶磁器を伝世品と対比して並べ、大名文化の粋を紹介します。

24) 国宝 瀟湘臥遊図巻

展期：2014年8月5日(火)～2014年9月15日(月)

地 点：本館 2室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=3985

絵画・書跡の名品をゆったりとした空間で、心静かに鑑賞していただくため特別に設えた展示室です。当館所蔵あるいは寄託の国宝から選りすぐった作品を展示します。

25) 2014年日中韓国立博物館合同企画特別展「東アジアの華 陶磁名品展」

展期：2014年9月20日（土）～2014年11月24日（月）

地 点：本館 特別5室

http://www.tnm.jp/modules/r_free_page/index.php?id=1678

本展覧会は、日本、中国、韓国の3カ国の国立博物館が合同で実施する初めての国際共同企画展です。

中国は中国国家博物館、韓国は韓国国立中央博物館の所蔵品、日本からは東京国立博物館の所蔵・寄託品、文化庁の所蔵品と、各国15件ずつ、あわせて45件が出品されます。各館の陶磁器コレクションの特徴をふまえて厳選された名品が一堂に会します。

9. 台東区立書道博物館

不折コレクション 「美しい隸書□中国と日本□」

展期：4月4日（金）～7月13日（日）

http://www.taitocity.net/taito/shodou/shodou_news/shodou_news20140404.html

本展では、漢時代の石碑の拓本を中心に、敦煌・トルファンの文書に見る肉筆の隸書、中国や日本の書家たちによる隸書作品を、当館の収蔵品より紹介いたします。

また、東京国立博物館東洋館8室においても、4月8日（火）～6月8日（日）まで、特集陳列「漢時代の書」を開催しています。2館で繰り広げられる隸書の世界を存分にお楽しみください。

10. 大和文華館

1) 酒井抱一 □江戸情緒の精華□

展期：2014年11/21（金）～12/25（木）

<http://www.kintetsu.jp/yamato/exhibition/index.html>

茶湯文化は日本美術に大きな影響を与えています。茶湯では、目利き、すなわち、美しさを見抜く力が重んじられます。茶人たちは新しい美意識をもって、大胆な織部焼から、可憐な「おしどり香合」にいたるまで、自らの茶風にふさわしい美術作品を茶席に取り入れてきました。この展覧会では、茶人たちの書状をはじめ、茶湯と関わりの深い作品を、絵画、書蹟、陶磁、漆工にわたって展示します。

2) 連続・反復の美□文様に込められた想い□

展期：2014年7/4（金）～8/17（日）

<http://www.kintetsu.jp/yamato/exhibition/index.html>

様々な文様には、唐草文や屈輪文のように連続することで成り立つものが多くあります。連続する文様・反復された文様は安定感やリズムカルな美しさを伴い、その背景には繁栄への願いや繰り返す行為による信仰心の表現など

が潜んでいます。東洋の工芸品を中心に、文様から造形の美しさと、そこに込められた想いを探ります。

3) 富岡鉄斎と近代日本の中国趣味

展期：2014年8/22（金）～10/5（日）

<http://www.kintetsu.jp/yamato/exhibition/index.html>

最後の文人画家として知られる富岡鉄斎は、明治維新後の日本が中国文化をどのように享受したのかを語るのに欠かせない人物でもあります。鉄斎およびその周辺に形成された中国文物コレクションと共に、旺盛な知識欲に裏付けされた鉄斎作品の魅力をご堪能下さい。

11. 奈良国立博物館

中国古代青銅器

展場：青銅器館（坂本コレクション）

<http://www.narahaku.go.jp/exhibition/sakamoto.html>

坂本五郎氏より寄贈された中国古代の青銅器 380 余点のうち一部。なら仏像館（本館）の南に位置する青銅器館（坂本コレクション）をその専用展示室としています。

12. 九州国立博物館

1) クリーブランド美術館展 - 名画でたどる日本の美 -

展期：平成 26 年 7 月 8 日（火）～8 月 31 日（日）

http://www.kyuhaku.jp/exhibition/exhibition_s36.html

全米屈指の規模と質を誇るクリーブランド美術館の日本美術コレクションより、平安から明治に至る、選りすぐりの名品と、西洋美術等を含めた総数 51 件をご紹介します。

本展は、仏画や肖像画などの神や人の姿、自然の移ろいを鋭敏な感覚でとらえた花鳥画、名所や胸中の理想の風景をあらわす山水画、そして『伊勢物語』など古くから親しまれてきた物語の世界を描いた絵画の 4 つのテーマで構成されます。クリーブランド美術館が誇る超一級の日本美術をご紹介します。

2) 海を越えた再会クリーブランド美術館の仲間たち

http://www.kyuhaku.jp/exhibition/exhibition_pre121.html

展期：平成 26 年 7 月 15 日（火）～8 月 24 日（日）

展場：文化交流展示室 関連第 11 室

概要：

クリーブランド美術館から日本美術が里帰りするのを記念して、「仲間」の作品が九博に集合します。

かつてはひと続きの作品でありながら今は別れわかれになって所蔵される絵画や、同じ日の出来事について描いた王朝絵巻の名品までもが集まる、まさにスペシャルな同窓会。

ぜひ、特別展『クリーブランド美術館展 - 名画でたどる日本の美』と合わせてお楽しみください。

3) 台北 國立故宮博物院 - 神品至宝 -

展期：平成 26 年 10 月 7 日（火）～11 月 30 日（日）

http://www.kyuhaku.jp/exhibition/exhibition_s37.html

概要：

台北の國立故宮博物院は、中国の歴代にわたる優れた 70 万件近くもの文物を収蔵することで知られた世界的な博物館です。そのコレクションは歴史的にきわめて重要なものばかりで、これらを抜きにしては中国文明の『本質』を理解することはできません。本展覧会では、その所蔵品のなかからとくに 110 件を厳選し、中国の文化と歴史を語るうえで欠くことのできない『神品』の数々を公開します。皇帝たちが収集し、権力を象徴するものと位置づけた文物を通じて、中国文明の神髄をひろくご紹介します。最後になりましたが、本展覧会は、日華議員懇談会をはじめ、多くの方々のご努力によって開催が実現しました。また、貴重な所蔵品をご出品くださいました國立故宮博物院ならびに多大なご支援とご協力を賜りました関係各位に厚くお礼申し上げます。

13. 大阪市立美術館

工芸 かたちと文様

展期：2014 年 9 月 2 日（火）～10 月 13 日（月・祝）

http://www.osaka-art-museum.jp/def_evt/%E5%B7%A5%E8%8A%B8%E3%80%80%E3%81%8B%E3%81%9F%E3%81%A1%E3%81%A8%E6%96%87%E6%A7%98/

原始から 19 世紀中頃までの中国と日本の金工品・陶磁器・漆工品を展示します。双方の地域の工芸作品における器形や装飾など、影響関係の強弱をはじめ、相互の相違と関連性をお楽しみください。

14. 根津美術館

1) カラフル: 中国・明清工芸の精華

2014 年 5 月 31 日(土) ～7 月 13 日(日)

2) 涼風献上 絵とやきもので暑中お見舞い

展期：2014 年 7 月 26 日(土) ～9 月 7 日(日)

展場：根津美術館 展示室 1

<http://www.nezu-muse.or.jp/exhibition/next.html>

「涼風献上」とは、夏の盛りの便りに使われてきた言葉です。
美術作品の中には、「涼」を連想させる表現があります。絵画では、翻る衣や
なびく樹木に画中に吹く風の強さや風向きを感じ、また瀧を眺める人物に自ら
を重ねることで、清涼な情景に心を遊ばせることもできます。工芸作品では、
染付の青に代表される色彩による「涼」の演出が行われ、さらに形からも涼し
さを想像させる、機知に富んだ作品が見られます。
約 30 点の絵とやきものを展観する、根津美術館からの暑中お見舞いを、どう
ぞお楽しみください。

15. 韓国国立博物館

1) Landscapes: Seeking the Ideal Land

Location: Special Exhibition Gallery

Date: 2014-07-29~2014-09-28

http://www.museum.go.kr/program/show/showDetailEng.jsp?menuID=002002001&searchSelect=A.SHOWKOR&showCategory1Con=SC1&showCategory2Con=SC1_1&showCategory3Con=SC1_1_3&pageSize=10&langCodeCon=LC2&showID=9775

For the first time ever in Korea, this exhibition will compare and appreciate traditional landscapes paintings of East Asia. The main purpose of this exhibition is to present various interpretations of the ideal life style depicted within East Asian painting.

2) Blue and White Porcelain of the Joseon Dynasty

Location: Special Exhibition Gallery

Date: 2014-09-30~2014-11-16

http://www.museum.go.kr/program/show/showDetailEng.jsp?menuID=002002001&searchSelect=A.SHOWKOR&showCategory1Con=SC1&showCategory2Con=SC1_1&showCategory3Con=SC1_1_1&pageSize=10&langCodeCon=LC2&showID=9833

Throughout the Joseon Dynasty, blue-and-white porcelain was cherished not only for its splendid elegance and beauty, but also for its embodiment of the Confucian ideals revered by both royalty and the literati. This exhibition presents diverse examples of blue-and-white porcelain vessels from throughout the Joseon Dynasty, exploring the history and development of this superlative ceramic form.

3) A History of Asian Collection during the Japanese Colonial Period

Location: Special Exhibition Gallery

Date: 2014-10-28~2015-01-11

<http://www.museum.go.kr/program/show/showDetailEng.jsp?menuID=002002001&searchSelect=A.SHOWKOR&showCategory1Con=SC1&showCategory2C>

[on=SC1_1&showCategory3Con=SC1_1_2&pageSize=10&langCodeCon=LC2&showID=9815](#)

During the Japanese Colonial Period (1910-1945), the Japanese Government General actively sought to gather cultural artifacts and works from throughout Asia, in the context of imperialist expansion. Many of these items were used to build the early Asian art collection of the National Museum of Korea, which is the focus of this exhibition.

歐美

1. Freer Gallery of Art

1) Promise of Paradise: Early Chinese Buddhist Sculpture

Opens December 1, 2012- **Indefinitely**

2) CHIGUSA AND THE ART OF TEA

February 22–**July 27, 2014**

Arthur M. Sackler Gallery

3) Chigusa and the Art of Tea

February 22, 2014 – **July 27, 2014**

Museum: Sackler Gallery

Location: Sublevel 1

Japanese collectors in the 16th century used the compact tea room as the setting for interacting with objects. Looking closely at form and surface, they singled out exceptional works and gave them personal names. These named objects could develop a reputation and a history as they were displayed and used in tea gatherings. This exhibition shows how one Chinese storage jar was transformed into a vessel worthy of display, adornment, and contemplation. Diaries of tea events reveal what the writers admired about Chigusa (tea-leaf storage jar), which appears alongside other cherished objects -- Chinese calligraphy, Chinese and Korean tea bowls, Japanese stoneware jars, and wooden vessels -- used during this formative era of Japanese tea culture.

4) Jars

March 15, 2014 – **July 27, 2014**

Museum: Sackler Gallery

Location: Sublevel 3

<http://www.si.edu/Exhibitions/Details/Jars-5214>

The utilitarian storage jar is one of the most useful ceramics to have emerged from ancient Chinese kilns. Its basic structure—a compact container with four lugs on the shoulder, suitable for packing, shipping, and storage—was imitated throughout East and Southeast Asia. A complement to the exhibition Chigusa and the Art of Tea (on view through July 27, 2014), this display of 10 jars include the prototypical Chinese version, as

well as variations from Japan, Vietnam, Thailand, and Burma.

5) Chinese Ceramics for Tea in Japan

March 8–September 14, 2014

Freer Gallery of Art, gallery 6a

<http://asia.si.edu/exhibitions/current/chinese-ceramics-for-tea.asp>

Acquired by Charles Lang Freer, these Chinese bowls, small jars, and other ceramics were used as tea utensils in sixteenth-century Japan as part of chanoyu, or the “art of tea.”

Highlighting Chinese tea objects with long histories of use and admiration in Japan,

Chinese Ceramics for Tea in Japan complements the Sackler’s exhibition Chigusa and the Art of Tea, on view February 22–July 27, 2014.

2. The Metropolitan Museum of Art

Out of Character: Decoding Chinese Calligraphy—Selections from the Collection of Akiko Yamazaki and Jerry Yang

April 29–August 17, 2014

Galleries 210–216

<http://www.metmuseum.org/exhibitions/listings/2014/out-of-character>

This exhibition will feature more than forty outstanding examples of calligraphy from the collection of Jerry Yang and his wife, Akiko Yamazaki, created by leading artists of the Yuan (1271–1368), Ming (1368–1644), and Qing (1644–1911) dynasties. The selection of artworks and their interpretation in the galleries are intended to speak to beginners and specialists alike, using calligraphy of the highest quality to introduce key concepts of format, script type, and style. Some of the most notable works are a standard script transcription of a Buddhist sutra by Zhao Mengfu (1254–1322); a clerical script transcription of The Thousand-Character Classic in an eighty-five-leaf album by Wen Peng (1498–1573); a powerful cursive writing by Xiong Tingbi (1569–1625), a Ming general charged with defending the Great Wall; a selection of works by Dong Qichang (1555–1636), the preeminent calligrapher, painter, and art theorist of the late Ming dynasty; and an important group of nineteenth-century pieces by masters of the "Epigraphic School," who based their calligraphy on the archaic scripts found on bronze vessels and monumental stone steles.

3. Asian Art Museum of San Francisco

The Carved Brush showcases 24 artworks by acclaimed Chinese artist Qi Baishi.

October 29, 2013 — **July 13, 2014**

http://www.asianart.org/exhibitions_index/carved-brush

4. Asian Art Museum, National Museums in Berlin
Collection of East Asian Art in the Museum für Asiatische Kunst
http://www.smb.museum/en/exhibitions/detail.html?tx_smb_pi1%5BexhibitionUid%5D=27&cHash=a8ada49c1599c10a16533dd3f187140f

5. British Museum

- 1) **Ming: 50 years that changed China**

18 September 2014 – 4 January 2015

The Sainsbury Exhibitions Gallery

https://www.britishmuseum.org/what's_on/exhibitions/ming.aspx

- 2) **Gems of Chinese painting: a voyage along the Yangzi River**

3 April – 31 August 2014

Room 91 /Open late Fridays

http://www.britishmuseum.org/whats_on/exhibitions/gems_of_chinese_painting.aspx

Discover the beauty and culture of south-east China in this selection of paintings dating from the 6th to the 19th centuries. The display includes the famous Admonitions Scroll (from 5 June) and examples of rare ceramics from the region.

The Yangzi River runs through an area of south-east China known as Jiangnan (literally 'south of the river') that has been one of the country's most prosperous and culturally productive regions. The paintings and ceramics in the exhibition reflect the diverse life of its inhabitants, such as the elegant literati scholars and wealthy merchants, as well as fishermen and farmers. Landscape paintings from along the Yangzi River show lush, fertile fields and rolling hills and highlight the region's famous gardens. Paintings and ceramics from Jiangnan have shaped in great part our image of traditional China.

Jiangnan is also a region where some of the finest examples of the Chinese concept of the three arts – poetry, calligraphy and painting – were produced. It is the home of China's patriarchs of calligraphy and painting, including Gu Kaizhi (c. 344–406).

The famous Admonitions Scroll, traditionally attributed to Gu Kaizhi, is an early example for the combination of the three arts. It is one of the most important Chinese paintings to survive anywhere in the world. Due to its fragility and for conservation reasons, it is rarely shown and will now be on display in the exhibition between 5 June and 16 July. After this you will be able to see a digital version of the scroll on an interactive touchscreen.

6. British Library

Exhibition: 'The Diamond Sutra and Early Printing'

March 2014 – August 2015

Sir John Ritblat Gallery

The Dunhuang *Diamond Sutra*, the world's earliest, dated, complete printed book, will be

on display at the British Library for the first time since a programme of long-term conservation was completed. It will be shown alongside other examples of early printing in Asia.

7. National Museum Of Scotland

Ming: The Golden Empire

http://www.nms.ac.uk/our_museums/national_museum_of_scotland/exhibitions/ming_the_golden_empire.aspx

Friday 27 June – Sunday 19 October 2014

Discover the extraordinary story of the Ming dynasty (1368-1644), a period of China's history marked by economic strength and a dramatic flourishing of the arts.

Meaning brilliant or bright, the Ming era represents the starting point of modern China. A collection of original artefacts from the Nanjing Museum, including Chinese National Treasures, introduce key aspects of the Ming dynasty, focusing on the remarkable cultural, technological and economic achievements of the period. This will be the only UK showing of this internationally significant exhibition.

8. Royal Ontario Museum

1) Explore The Forbidden City

<http://www.rom.on.ca/en/forbidden-city>

For over 500 years, the gates of the world's largest imperial palace were closed to all but the emperor, his family and servants. This stunning new exhibition invites you to cross the threshold to see over 200 national treasures from Beijing's Palace Museum – some travelling outside China for the first time. Compelling characters, engaging stories, and family adventure frame these extraordinary objects as you journey from the gates of the outer court, through the inner court and into the emperor's private spaces, revealing the everyday lives of all those who paid a price to live inside The Forbidden City...

2) Collecting Asia: The First 50 Years, 1908 – 1958 | Level 1

Opens June 14, 2014

Herman Herzog Levy Gallery, Level 1

<http://www.rom.on.ca/en/exhibitions-galleries/exhibitions/collecting-asia-the-first-50-years-1908-1958>

From 1908 to 1958 a group of influential individuals, scholars and art dealers were instrumental in building the ROM's renowned Asian collections through offering financial support, their collecting prowess and knowledge of Asian cultures. A remarkable collection was assembled, which brought awareness and understanding of distant cultures to Canadians, and a century later continues to connect visitors to the world and to each other. The exhibition will include objects that have never been or are

rarely on display, as well as fascinating letters illuminating the stories behind the acquisition of many of the pieces. The ROM was established as an international museum and forged a long-standing relationship with China, echoed today by the partnership with Beijing's Palace Museum to present The Forbidden City: Inside the Court of China's Emperors Presented by The Robert H. N. Ho Family Foundation; Lead Sponsor Manulife.

演講：

1. 昌古碩今——吳昌碩的藝術世界

主講人：桑椹（浙江省博物館書畫部副研究館員）

時間：2014年7月12日上午10點

地點：浙江省博物館孤山館區報告廳

2. 夏季講座のご案内「シルクロードの宗教と美術」

黒川古文化研究所では、例年、西宮市教育委員会との共催による公開講演会（夏季講座）を開催しております。

本年は7月26日（土）、27日（日）の両日（時間はともに午前9時半～12時半）、「シルクロードの宗教と美術」をテーマに、2名ずつ計4名の先生に最新の研究成果を一般の方にもわかりやすくお話しいただきます。

□7月26日（土）

「海のシルクロード—陶磁器・宗教を中心に—」

森 達也氏（愛知県陶磁美術館 学芸課長）

「仏教美術の東西交流—敦煌を中心に—」

百橋明穂氏（神戸大学名誉教授）

□7月27日（日）

「ゾロアスター教の死生観—中国出土のソグド石刻画像—」

曾布川 寛（黒川古文化研究所所長・京都大学名誉教授）

「中国江南のマニ教絵画とシルクロードのマニ教」

吉田 豊氏（京都大学大学院文学研究科 教授）

お問い合わせは黒川古文化研究所（0798-71-1205）まで。

3. 江西商代—新淦大墓青銅器賞析

講者：楊式昭（國立歷史博物館典藏組組長暨研究員）

時間：103.07.26(六)14:30~16:30

地點：國立歷史博物 B1 遵彭廳

4. 特別展「台北 國立故宮博物院」展を記念して、講演会を開催いたします。

時間 13:30 ~ 15:00

会場東京博物館平成館-大講堂

文物がつくる社会－中国書画・故宮コレクションからアジア世界へ－

日程 2014年7月26日(土)

講師塚本麿充(東洋室研究員)

本演講需報名,詳情見網址:

http://www.tnm.jp/modules/r_event/index.php?controller=dtl&cid=1&id=7277

5. 晚清政府官員日常生活中的書法

時間: 7/30(三)19:00-20:45

地點: 商務印書館尖沙咀圖書中心

講者: 莫家良教授(香港中文大學藝術系)

本演講需報名,詳情見網址:

http://www.cuhk.edu.hk/ics/amm/index_c.htm

6. 江西文物精品展－瓷器賞析(講題暫定)

講者: 廖桂英(鴻禧美術館副館長/ 研究員)

時間: 103.08.16(週六)14:30~16:30

地點: 歷史博物館 B1 遵彭廳

7. 終極之典——南宋的墓誌碑刻解讀

主講人: 浙江省文物考古研究所研究員鄭嘉勵

時間: 2014年8月21日上午9點30分

地點: 浙江省博物館武林館區三樓報告廳

研討會:

1. 9th Young Scholars Symposium of Buddhist Studies

Chinese University of Hong Kong

25-28 July 2014

[from H-NET, 2/12/14]

Ever since 2006, The Center for the Study of Humanistic Buddhism has organized Young Scholars Symposium of Buddhist Studies at the Chinese University of Hong Kong. This year, the centre and the Academy of Chinese Buddhism will co-organize [the] 2014 9th Young Scholars Symposium of Buddhist Studies and International Conference on the Studies of Chinese Buddhism. We take this opportunity to invite you to come to the Chinese University of Hong Kong to present your research and articulate your views on the study of Chinese Buddhism. The theme of this year's event is Chinese Buddhism in various aspects such as history and philosophy through different approaches such as sociology and hermeneutics. It will provide a unique platform for scholars as well as postgraduate students to expand their research and exchange their views on the study of Chinese Buddhism, hopefully establishing close relationship of scholars from the East and the West.

Opening ceremony is scheduled to be held in the afternoon of 25 July, three panels will be held simultaneously on the whole day of 25 July and 26 July. Participants may leave Hong Kong on 28 July, 2014.

All scholars including Ph. D candidates in Chinese Buddhism studies are welcome.

How to Apply:

1. Applicants should download the relevant application form for registration.
2. Full paper should be about 8000 words in Chinese or 5000 in English, including the title, author, abstract, key words, main text, footnotes and references.
3. Please e-mail your registration form and full paper to cshb@cuhk.edu.hk.

Important Dates and Deadlines:

Deadline for all registration: 15 March, 2014

I For Scholars: Date of notification of acceptance: on or before 30 March, 2014

Deadline for paper submission: on or before 30 June, 2014

II. For Ph.D. Candidates: Deadline for paper submission: on or before 15 June, 2014

Date of notification of acceptance: 30 June, 2014

Registration:

1. Registration fee: free of charge.
2. The organizers may provide a package of HKD 3500 (maximum) for invited participants to subsidize their accommodation and transportation fees. The organizer has the right to decide the exact amount of subsidy to each participant, and it will be clearly stated in the invitation letter.
3. Invited participants should book hotels themselves with the subsidy offered; the organizers only recommend some close by hotels for reference. (All invited scholars' information will be provided at the end of March)
4. luncheons and tea breaks will be served during the event.

Centre for the Study of Humanistic Buddhism

Rm 221, 2/F

Leung Kau Kui Building

The Chinese University of Hong Kong

Shatin, Hong Kong

tel +(852) 3943-6707

fax +(852) 3943-4132

e-mail cshb@cuhk.edu.hk

2. 全球視野下的中國近代史研究 國際學術研討會
日期：2014/08/11~2014/08/13
地點：中研院近史所檔案館大型會議室
議程請見:

http://www.mh.sinica.edu.tw/MHDocument/Event00/Event_534_File1.pdf

3. "Zheng He's Maritime Voyages (1405-1433) and China's Relations with the Indian Ocean" World from Antiquity conference

University of Victoria

Victoria, BC

22-24 August 2014

[from H-ASIA, 6/23/13]

Eighty-seven years before Christopher Columbus's first transatlantic voyage, another of the world's greatest navigators, the Chinese admiral Zheng He (Cheng Ho), launched the first of the seven voyages he would lead across the Indian Ocean between 1405 and 1433. This international conference on August 22-24 at the University of Victoria, focuses both on Zheng He's epic voyages in the early fifteenth century, and on China's millennia of relations with the Indian Ocean world (extending from East Africa and the Middle East through South and Southeast Asia to the Far East).

Conference themes will include ecological diversity and interconnections, transportation over land and sea, the migration of plants, animals and people, the exchange of goods and gifts, contacts through diplomacy and warfare, the spread of religions and technologies, as well as other forms of interactions between China and the Indian Ocean world from ancient to modern times, especially around Zheng He's era. The conference's working languages will be English and Chinese, and papers can be written and presented in either language. The Centre for Asia-Pacific Initiatives (CAPI) at the University of Victoria is hosting the conference.

The deadline for submission of abstracts (maximum 300 words) and personal contact information is February 15, 2014. The deadline for submission of papers in English or Chinese (max. 10,000 words in MS Word) is July 31, 2014. The early registration fee is CAN\$100 (CAN\$50 for students), payable by May 15, 2014. (The registration fee will be waived for a student presenter of an accepted paper). The late registration fee (after May 15, 2014) is CAN\$150 (CAN\$100 for students).

Participants are expected to pay for their own travel and lodgings. We can provide information on travel and lodging in Victoria and have a preferred conference rate with the Inn at Laurel Point.

This conference reflects active participation by the University of Victoria in the international Major Collaborative Research Initiatives program, "[The Indian Ocean World: The Making of the First Global Economy in the Context of Human-Environment Interaction.](#)"

Please send abstracts and contact information (name, title, institution, e-mail address, postal address, and phone number) to capi@uvic.ca. For more information see

<http://www.capi.uvic.ca/events>.

4. First EAAA Conference, September 25-27, Olomouc, Czech Republic
<http://www.ca-aaa.eu/>

5. Conference: **Ming: Courts and Contacts 1400-1450**
British Museum
October 9-11
(program attached)

6. **Princeton University**

Chigusa in Context: In and Around Chanoyu in Sixteenth-Century Japan
November 7-8
(see attached file)

7. College Art Association 2015 Annual Conference
New York, NY
11-14 February 2015

The 2015 Call for Participation for the 103rd Annual Conference, taking place February 11-14, 2015, in New York, describes many of next year's programs sessions. CAA and the session chairs invite your participation: please follow the instructions in the booklet to submit a proposal for a paper or presentation. This publication also includes a call for Poster Session proposals and describes the seven Open Forms sessions.

The deadline for proposals of papers and presentations for the New York conference is Friday, May 9, 2014. For more information about proposals of papers and presentations for the 2015 Annual Conference, please contact Lauren Stark, CAA manager of programs, at (212) 392-4405.

*Reading Chinese Art

Katharine Burnett (University of California, Davis) and Elizabeth Childs-Johnson (Old Dominion University)

An interesting component running through Chinese art, theory, and criticism is the relationship between critical terms and visual art. Why are texts so significant to understanding Chinese art from practically the beginning of the written word during the Shang Dynasty up through modern times? Text types that illuminate art can range from inscriptions on Bronze Age vessels or oracle bones to learned inscriptions on paintings to self-reflective commentaries by nineteenth-century collectors. Some terms such as *yi*, inscribed on Bronze Age vessels and on oracle bones, illuminate early values and thought where history is otherwise elusive. Others, such as *qi* during the seventeenth century,

reveal broad cultural discourses concerning originality, which have long been forgotten. This panel seeks papers that examine critical terms and ideas that help define values and/or eras. Interest here is on how textual material throughout Chinese history influences our understanding of that art.

*China in the Japanese Visual Imagination

Karen Fraser (Santa Clara University)

From the introduction of Buddhism to the adoption of its written characters, China has historically played a key role in shaping Japanese culture. Chinese visual culture also extensively influenced Japanese art. The classical Japanese aesthetic term *kara-e* designated "Chinese style" pictures, deliberately contrasted with the native *yamato-e* style, while Chinese ink painting inspired both Zen priest-painters and literati artists. This panel invites papers that go beyond basic stylistic and iconographic influences to investigate how Japanese artists conceived of China as a broader cultural entity, whether through overarching visual generalizations, representations of isolated aspects or practices of Chinese culture, or depictions of particular locations such as West Lake. Was "China" imagined as a monolithic cultural authority? An idealized utopia? A crumbling empire ripe for conquest? By considering the Japanese visualization of China across a broad range of media and time periods, this session seeks a greater understanding of the nuances and complications in the Sino-Japanese relationship and its visual manifestations in Japanese culture.

*Shifting Sands: "Ancient" Art and the Art-Historical Canon

Amy Gansell (St. John's University) and Ann Shafer (Rutgers University)

This session critiques the art-historical canon by investigating the terminology "ancient" across cultural boundaries. We define a "canon" as an established list of sites, monuments, and objects considered most representative of a tradition. Although the current canon has evolved to include global cultures, outmoded periodizations linger. When, how, and why did ancient art become canonized as such? We aim to take stock of the viability of our present criteria for classifying art as ancient, to investigate how regional subcanons of ancient material have developed, and to explore the impact of discovery, exhibition, and publication. Considering future frameworks of conceptualization, how might ancient art be situated within the global perspective? When issues of authenticity, provenance, and loss arise, should the canon preserve the memory? We welcome contributions from scholars of any period or culture, artists, publishers, and museum professionals whose work transforms the very concept of ancient art in the art-historical canon today.

*The Meaning of Prices in the History of Art

Christian Huemer (Getty Research Institute) and Hans van Miegroet (Duke University)

Over the last few decades, price information for art markets of the past has been collected systematically and made accessible in larger aggregates. Against all expectations, this has not resulted in data-intensive and computationally intensive research due to all kinds of methodological and logistical challenges. Various types of regression analysis, for instance, are not used in the humanities, in spite of the fact that art historians critically analyzing "big data" could trigger significant epistemological breakthroughs. This is particularly true when investigating the relationship between prices (as proxy for revealed preferences or "taste") and various types of value, as well as their relationship to new forms of artistic creation, collecting patterns, buyer preferences, and so forth. While interest in how art is created, financed, distributed, and acquired throughout the centuries is not new, this session aims to solicit new types of questions revolving around the sociocultural formations underlying pricing mechanisms and value systems.

*Historic Preservation and Changing Architectural Function

Maile Hutterer (Rutgers, The State University of New Jersey)

This session explores shifts in the visual and physical experience of premodern buildings and monuments as a consequence of their preservation, which intrinsically alters the way historians and visitors interact with those spaces. Sometimes this intervention comes in the form of fences or newly created parvis, and other times by means of changed accessibility, signage, or purpose. The session welcomes papers on subjects from all geographical locations. It seeks to understand more fully how structures operate as records that reflect changing social practice and how that social practice might be reconstructed. If the function of a monument changed, for what purpose was it adapted and was there any resulting amendment to the fabric? Does its preservation obscure or highlight the full range of activities for which it was used, and why or how might it do so? How do the theories and practices of architectural preservation and landmark status account for the intrinsically transformative nature of restoration and conservation?

*The Tiny and the Fragmented: Miniature, Broken, and Otherwise "Incomplete" Objects in the Ancient World

Stephanie Langin-Hooper (Bowling Green State University) and S. Rebecca Martin (Boston University)

Was it because of, rather than in spite of, their small or fragmentary state that many artworks were valued in the ancient world? Miniature objects could be created with more care than the life-size versions for which they were supposedly cheap replacements, and deliberately partial representations did not always privilege a completed whole. Recent

theoretical work suggests that tiny and fragmentary artworks had an appeal and a power that could function separately from their mimetic properties. Such objects challenge expectations of representation and have a particular command over the viewer, demanding intimate modes of looking and touching, while encouraging displacement of personal identity. The session explores the valences of power, identity, and interaction created by this understudied class of objects. We seek theoretically informed case studies addressing the meaning, function, or agency of any intentionally "incomplete" artworks from the ancient world.

*The Global in the Local: Art under and between World Systems, 1250–1550

Jennifer Purtle (University of Toronto) and Alexander Nagel (New York University)

This panel will address aspects of artistic circulation and the processing of artistic information between 1250 and 1550. We seek papers, from scholars working in any area of the world, that explore developing and emergent conceptions of geography, rather than applying modern geographical categories. Beyond the empirical facts of trade relations, we are interested in papers that are sensitive to how provenance and chronology shift as objects and techniques travel. Beyond consumerism and collections, we are interested in ideological formations. Beyond the presumed existence of oppositions between local and global, Christian and Muslim, East and West, we seek papers that explore alternative models for understanding how identities are formed, how spatial and temporal thinking works, how religion comes under new scrutiny, and how art is defined and redefined during an era of newly global interactivity.

*Techniques of Reversal

Jennifer L. Roberts and David Pullins (Harvard University)

This panel explores reversal as a generative operation across a wide range of media, geography, and historical contexts including printmaking, casting, counterproofing, and photography. While art historians have often assumed that a technical understanding of these processes is sufficient, this panel aims to elucidate how basic physical operations that demand an understanding of an image and its inverse might inform more abstract modes of thinking. How is reversal inherent to processes of reproduction and of conceptualizing images in three dimensions? How might formal solutions result from material and technological change? How might "negative intelligence" embody broader cultural beliefs and ideas or engage with problems of symmetry, bodily orientation, and oppositionality? We hope to explore the perspectives of both makers and viewers. And while we seek to highlight historical and geographic breadth and diversity of media (including such traditionally underinterrogated forms as marquetry, metalwork, or weaving), contextual specificity will also be crucial, notably in relation to materials and

technology.

*Money Matters: The Art Market in Late Imperial and Modern China

Kuiyi Shen (University of California, San Diego) and Rui Zhang (Tsinghua University)

The relationship between the practice of art and its consumers has been well studied in European art history over the past several decades. Recent research demonstrates that the economic and social aspects of art production have played an equally important role in the creation and evaluation of Chinese art. While the role of patronage and art markets in premodern and modern China has gradually been demystified, the rapid rise of the Chinese art market over the past three decades has brought forth new questions. How should we situate the study of the contemporary art market within the larger scholarship of Chinese art history? In what ways does the current state of China's art market diverge from or continue its premodern patterns? This panel welcomes papers concentrating on different periods of Chinese art history that focus on the relevant economic and social ramifications of Chinese art.

完整訊息請見：<http://www.nyu.edu/gsas/dept/fineart/html/chinese/call.html#caa15>

Call for Papers:

1. Verge: Studies in Global Asias

Verge: Studies in Global Asias is a new journal that includes scholarship from scholars in both Asian and Asian American Studies. These two fields have traditionally defined themselves in opposition to one another, with the former focused on an area-studies, nationally and politically oriented approach, and the latter emphasizing epistemological categories, including ethnicity and citizenship, that drew mainly on the history of the United States. The past decade however has seen a series of rapprochements in which, for instance, categories "belonging" to Asian American Studies (ethnicity, race, diaspora) have been applied with increasing success to studies of Asia. For example Asian Studies has responded to the postnational turn in the humanities and social sciences by becoming increasingly open to rethinking its national and regional insularities, and to work that pushes, often literally, on the boundaries of Asia as both a place and a concept. At the same time, Asian American Studies has become increasingly aware of the ongoing importance of Asia to the Asian American experience, and thus more open to work that is transnational or multilingual, as well as to forms of scholarship that challenge the US-centrism of concepts governing the Asian diaspora.

Verge showcases scholarship on "Asian" topics from across the humanities and humanistic social sciences, while recognizing that the changing scope of "Asia" as a concept and method is today an object of vital critical concern. Deeply transnational and

transhistorical in scope, *Verge* emphasizes thematic and conceptual links among the disciplines and regional/area studies formations that address Asia in a variety of particularist (national, subnational, individual) and generalist (national, regional, global) modes. Responding to the ways in which large-scale social, cultural, and economic concepts like the world, the globe, or the universal (not to mention East Asian cousins like *tianxia* or *datong*) are reshaping the ways we think about the present, the past and the future, the journal publishes scholarship that occupies and enlarges the proximities among disciplinary and historical fields, from the ancient to the modern periods. The journal emphasizes multidisciplinary engagement—a crossing and dialogue of the disciplines that does not erase disciplinary differences, but uses them to make possible new conversations and new models of critical thought.

Issue 1: OPEN ISSUE

The history of scholarship on Asian America, when juxtaposed with the fields of Asian Studies, reminds us how much nations, national movements, and other forms of national development continue to exert powerful effects on the world in which we live. Such movements also remind us of the importance of inter-nationalism, of the kinds of networks that can spring up between states and which can work to disrupt the smooth passage of the planet into a utopian post-national future. The growing interest in the global and the transnational across disciplines thus brings the various Asia-oriented fields and disciplines—history and literature, Asia and Asian America, East and South, modern and premodern—closer together. This inaugural issue seeks to feature work that illustrates the diverse engagements across disciplines (literature, history, sociology, art history, political science, geography) and fields (Asian Studies and Asian American Studies) that are possible once we begin thinking about the possible convergences and divergences such divisions have traditionally represented. We welcome a range of perspectives; featured contributors include Ien Ang, Dean Chan, Alexandra Chang, Catherine Ceniza Choy, Magnus Fiskejo, Pika Ghosh, Evelyn Hu-Dehart, Yunte Huang, Suk-young Kim, Joachim Kurtz, Meera Lee, Wei Li, Colleen Lye, Sucheta Mazumdar, Tak-wing Ngo, Haun Saussy, David Palumbo-Liu, Sheldon Pollack, Shuh-mei Shih, Eleanor Ty, and Jeffrey Wasserstrom. Submission deadline: February 1, 2014.

Issue 2: COLLECTING (edited by Jonathan Abel and Charlotte Eubanks)

As a construct and product of powerful institutions from empires, to nation-states, museums, to universities, Asia has long been formulated at the level of the collection. Whether through royal court poetry compilations, colonial treasure hunters, art historians, bric a brac shop keepers, or librarians of rare archives, the role of collecting and classification has been deeply connected not only to definitions of what counts as Asia

and who can be considered Asian, but also to how Asia continues to be configured and re-configured today. With this in mind, this special issue of *Verge* seeks to collect papers on the history, finance, psychology, politics and aesthetics of collecting Asia in Asia and beyond. This collection hopes not only to bring into relief how "Asia" has been created but also to promote new definitions of Asia. What, for instance, are the historical implications of government-sponsored poetry anthologies in Mughal India, Heian-era Japan, or 20th century North Korea? What do the contents of treasure-houses--at Angkor Wat, Yasukuni Shrine, or Vishwanath -tell us about evolving concepts of art and of the elasticity of cultural and national contours? When did Japan become a geographical base for the collection of Asia? Who collects Chinese books? How has Indian art been defined by curatorial practices? Why did South Korea begin to collect oral histories in the 1990s? What politics lie behind the exhibition of mainland Chinese posters in Taiwan? How much money do cultural foundations spend on maintaining collections? Where are the limits of Asian collections in geographical and diasporic terms? How do constructions of these collections impact our views of the collective, whether of Tibetan exiles in Dharamsala, Japanese internment camps in Indonesia, global Chinatowns, or adherents of new Asian religions in the Americas and former Soviet Republics? This issue is interested in the various cultures of collecting Asia and collecting Asians, in the many politics of collecting, in the odd financial restrictions on collectors, in the psychology of collecting, in the anthropology of how communities form around collected objects, and in the sociology around collective histories. Submission deadline: August 1, 2015

Issue 3: ASIAN URBANISMS AND URBANIZATIONS (edited by Madhuri Desai and Shuang Shen)

In the contemporary age of globalization, the city has gained new importance and attention as a center of information industry, a node of transnational and translocal networks, and a significant site of capital, labor migration and culture (Saskia Sassen, Manuel Castells and David Harvey). While this renewed interest in the city both perpetuates and revises theories of the city as a metaphor of modernity (Walter Benjamin, Georg Simmel), it also opens up questions regarding the uniqueness and relevance of earlier cities and their experience of urbanization. When we move us away from Eurocentric understandings of modernity and time, it becomes increasingly possible to study non-European urbanisms in the past and at present with theoretical rigor and historical specificity. For this special issue, we invite submissions (around 8000 words) that explore urbanism as a site of comparison and connection among various Asian locales and beyond. We are interested in not just studies of Asian cities and their urban experience but also how "Asia" has been imagined both historically and

contemporaneously, through urbanism and urbanization, and how "Asia" as a term of travel is registered in the urban space. This special issue will draw attention to the following questions: As cities become increasingly connected and similar to each other, how do they express their distinct identities as well as articulate their unique histories? Besides circulation, movement, and networks that have been much emphasized in contemporary studies of the city, how do borders, checkpoints, and passwords function in urban contexts? How does the city articulate connections between the local, the national, and the transnational? How does the Asian experience of urbanization and ideas surrounding Asian urbanism revise, rethink, and in some cases revive Asia's colonial past? What does the Western perspective on some Asian cities as unprecedented and futuristic tell us about the imagination of Asia in the global context? How do migrant and ethnic communities negotiate with and redefine the public space of the city? How is the urban public shared or fragmented by co-existing ethnic and religious communities? How is the rising cosmopolitanism of these cities challenged through migration and sharply defined ethnic and religious identities? We invite submissions that address these questions within the context of Early modern, colonial and contemporary urbanisms and urbanizations. Deadline: April 1, 2015

Issue 4: ASIAN EMPIRES & IMPERIALISM (edited by On-cho Ng and Erica Brindley)

The nature of Asian empires in the past, as well as the definition of imperialism in contemporary times, is a topic of ongoing discussion among scholars from a wide range of fields. In this special issue of *Verge*, we will explore a cluster of issues concerning the mechanics and influence of empires, imperial authority, and imperial types of influence over indigenous cultures and frontiers in Asia, as well as their diasporas abroad and in the USA. We invite submissions that address one or some of the following questions: How did various imperial efforts interact with local concerns to shape the history of cross-cultural interactions in this region? How did imperial regimes propose to solve the issue of a multi-ethnic empire? What were the roles of specific geographic and economic spheres in Asia (such as those of nomadic, agricultural, maritime, high altitude or lowland, and far-flung/diasporic cultures) in contributing to the distinctive quality of certain empires? How do certain characteristics of imperial administration and control in Asia compare to those of imperial states in other regions of the world? In addition to questions concerning the long history of Asian imperialism and comparisons with other empires, we also solicit submissions that speak to questions concerning contemporary Asian diasporas and their reactions to various forms of imperialism in the modern age. Questions might address such topics as "Yellow Peril" fears about Asian cultural imperialism; Japanese internment camps as a US response to Japanese imperial expansion

in the Pacific; the Tibetan diaspora in South Asia and the Americas as a reaction to contemporary Chinese imperialism; Vietnamese responses to French, Chinese, or American imperialisms, and the treatment of Japanese-Americans in Hawaii in the aftermath of Pearl Harbor. Submission deadline: August 1, 2015

Grace Hui-chuan Wu

Editorial Assistance

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2. "Mobilizing Ideas through Visual and Material Culture in the Long Eighteenth Century"
(University of Sydney)

Call for papers: "Mobilizing ideas through visual and material culture in the long eighteenth century," at the David Nichol Smith Seminar in Eighteenth-Century Studies XV: 'Ideas and Enlightenment' The Long Eighteenth Century' (<http://sydney.edu.au/intellectual-history/news-events/dns-conference-2014.shtml>). Conference to be held at the University of Sydney, Australia, from 10 to 12 December 2014.

This panel investigates images and objects as a means for inscribing and mobilizing ideas across societies and cultures during the long eighteenth century.

Whether visual, textual or architectural, the arts serve as a medium through which ideas may be constructed and conveyed. Thanks to dramatic developments in scientific knowledge, technologies of production, economic systems, and global movement and communication, the ways in which people interacted with, imagined and recorded themselves and others expanded and evolved markedly during the long eighteenth century. The arts were central to this process, as modes of engagement with the physical and represented world evolved as well. Prints, books, textiles and decorative objects, in turn, figured prominently in the movement of information and ideas within and across cultures, as visual or written material often served as metonymic substitutes or performative contexts for a foreign other.

This panel invites papers that explore the movement of ideas within and across societies and cultures as expressed through visual and material culture, broadly conceived. Possible themes include (but are by no means limited to):

- Sociability and/or politics of material culture or the built environment
- Dissemination of ideas across social strata/changing of viewing publics through printing
- Intersections of scientific techniques and artistic method, such as the

visualization of the landscape through cartography/chorography

- Changing physical, conceptual or intellectual interactions with the arts, architecture or landscape.
- Transcultural aesthetics, such as in palace/garden design or representation
- The role of objects and images in diplomatic exchange

Conveners: Robert Wellington (ANU), Stephen Whiteman (University of Sydney)

Deadline for abstracts: Friday 13 June 2014.

We welcome proposals for 20-minute papers. Proposals consist of a 250-word abstract and a 2-page cv.

Please send proposals or other inquiries to: Robert Wellington:

robert.wellington@anu.edu.au, and Stephen Whiteman: swhiteman@alumni.stanford.edu

3. "People & Things on the Move: Migration and Material Culture"

University of Chicago

13-15 May 2015

We seek papers for a workshop to be held May 13-15, 2015 dedicated to exploring the relationship between migration and material culture in the modern world (the 18th century to the present), sponsored by the University of Chicago's Neubauer Collegium for Culture and Society. We welcome paper proposals from both academics (including advanced graduate students) and practitioners—historians, anthropologists, archaeologists, public historians, librarians, archivists, and museum curators—who are working on the intersection between migration and material culture in any region of the world. We hope that selected papers will be published as a special issue or forum for the *American Historical Review*.

Both migration and material culture have profoundly shaped societies and cultures across the globe in the modern era. This workshop will define migration broadly, to include intra-state, international and intra-imperial migration, as well as "forced" and "voluntary" migrations. Our use of material culture is also inclusive, embracing the objects that furnish domestic interiors, architecture, tools, books, toys, clothing, modes of transportation, musical instruments, dance, and even food. The precise relationships between migration and material culture have varied dramatically across time, space, and political and social context. Our goal is to analyze and thereby be able to explain the diversity of these relationships and experiences.

Possible questions that papers might address include:

- What objects have migrants carried with them, and what can these objects tell us about processes and experiences of migration?
- How has migration been linked to cultural transfer in the realm of material culture?

- How have gender and generation been implicated in this dynamic?
 - How has migration shaped the production as well as the consumption of particular objects?
 - How has migration and return migration been linked to the transformation of material culture in sending countries?
 - How has the circulation of material objects and consumer goods shaped imperial projects in the 19th and 20th centuries?
 - How has material culture been linked to the imagination & consolidation of diasporic communities and minority cultures?
 - What role has material culture played in the politics of migration, including ideas about “assimilation” and pluralism?
 - What can material culture tell us about the emotional and social experiences of migration?
 - How is material culture linked to individual or collective memory of migration?
 - What is the role of material culture in forced migration or population transfers? What happens to the objects left behind in the aftermath of refugee movements?
- These are only some of the potential topics that the workshop may address.

The three-day workshop will be held at the University of Chicago and will include both open sessions and working-sessions limited to the participants. We will also be visiting one or more museum/gallery/installation in the Chicago area. We particularly encourage proposals that engage the public history/historical sites of the city.

Please note that we will require participants to:

- submit their full papers one month in advance of the conference
- provide written comments on a set of related papers the week before the workshop
- be present for the entire workshop.

We ask that you both refrain from submitting proposals for work already published or committed elsewhere and that you agree to publish in the AHR forum should your paper be selected and the forum accepted by the journal.

We will cover travel and lodging.

Interested participants should send a 500 word abstract, an article or chapter (ms. or published on a related topic) and C.V. to tzahra@uchicago.edu and lausland@uchicago.edu by June 15, 2014.

Thursday 9 October

13.00 **Registration**

13.30 **Welcome**
Craig Clunas, Oxford University

Panel I: City and Architecture

Chair Jan Stuart, British Museum

13.40 **Green Beijing:**
ecologies of the new capital
Jonathan Hay, New York University

14.00 **The porcelain pagoda:**
a persisting enigma
Clarence Eng, School of Oriental and
African Studies, University of London

14.20 **Tracing the spread of court architecture**
to the margins in the early Ming Dynasty
Aurelia Campbell, Smith College

14.40 **Chair's response**

14.50 **Break**

Panel II: Courts and objects

Chair Stacey Pierson, School of Oriental and
African Studies, University of London

15.20 **Precious stones and Ming culture,**
1400–1450
Craig Clunas, Oxford University

15.40 **Early Ming court ceramics**
Jessica Harrison-Hall, British Museum

16.00 **The imperial and regional court**
production of Daoist illustrated books in
the early Ming
Maggie Chui Ki Wan,
Chinese University of Hong Kong

16.20 **Money in the Ming Dynasty**
Helen Wang, British Museum, and
Caroline Cartwright, British Museum

16.40 **Chair's response**

16.50 **Day 1 ends**

Friday 10 October

Panel III: Courts and people

- Chair Regina Krahl, independent scholar
- 10.00 Zhu Quan and his princely production and consumption of music in early Ming China
Joseph Lam, University of Michigan
- 10.20 Material culture of early Ming empresses
Luk Yu-ping, British Museum
- 10.40 Negotiating authority: ministers and officials at court in the early 15th century
Peter Ditmanson, Oxford University
- 11.00 **Chair's response**
- 11.10 **Break**

Panel IV: Courts and paintings

- Chair Shane McCausland, School of Oriental and African Studies, University of London
- 11.40 Interactions between civil official groups in Jiangxi and court painters of the Zhe School
Yin Ji'nan, Central Academy of Fine Arts, Beijing
- 12.00 Zhu Bang and paintings of the Forbidden City
Yu Hui, Palace Museum, Beijing
- 12.20 The early Ming imperial atelier on the Tibetan frontier
Karl Debreczeny, Rubin Museum of Art
- 12.40 **Chair's response**
- 12.50 **Lunch break**

Panel V: Beliefs

- Chair Jessica Rawson, Oxford University
- 13.50 Portraying Ming monks
Marsha Haufler, University of Kansas
- 14.10 Gifts of good fortune and praise-songs for peace: images of auspicious portents and panegyrics from the Yongle period
Lina Lin, National Palace Museum, Taipei
- 14.30 Religious consciousness and beliefs in burial goods from the tombs of Ming princes of Hubei Province
Yuan Wenqing, Hubei Museum
- 14.50 The new idea of ritual vessels in the early Ming Dynasty
Shih Ching-fei, National Taiwan University
- 15.10 **Chair's response**
- 15.20 **Break**
- ## Panel VI: Military and rulership
- Chair Anne Gerritsen, University of Warwick
- 15.50 Justifying Ming rulership on a Eurasian stage
David Robinson, Colgate University
- 16.10 Entering the quagmire: concerning Ming China's decision to intervene in Vietnam in the early 15th century
Kenneth Swope, University of Southern Mississippi
- 16.30 Trade, diplomacy and war: The Yongle Emperor and Ming China's South Asian frontier
Tansen Sen, Baruch College, New York
- 16.50 **Chair's response**
- 17.00 **Day 2 ends**

Saturday 11 October

Panel VII: Maritime Ming

- Chair Elizabeth Lambourn,
De Montfort University
- 10.00 Courts, contacts and contexts: Ming engagement with Southeast Asian polities 1400–1450
Geoffrey Wade,
Australian National University
- 10.20 Investigating Zheng He's ships: what is known and knowable?
Sally Church, University of Cambridge
- 10.40 Exploring the reasons for the end of Zheng He's maritime expeditions
Zhao Zhongnan, Palace Museum, Beijing
- 11.00 On Ming ceramics discovered in Kenya
Qin Dashu, Peking University
- 11.20 **Chair's response**
- 11.30 **Break**

Panel VIII: Shared cultural models

- Chair Timothy Clark, British Museum
- 12.00 From three bonds to five relationships: did a Joseon book inspire the last great Ming imperial instruction?
Sarah Schneewind, University of California, San Diego
- 12.20 Searching for the cultural ideal in the arts of the early Joseon Dynasty
Lee Soomi, National Museum of Korea
- 12.40 Sino-Japanese ink: Ashikaga envoys to the Ming and Muromachi monk-painters
Yukio Lippit, Harvard University
- 13.00 **Chair's response**
- 13.10 **Lunch break**

Panel IX: Cross-cultural exchanges

- Chair Ladan Akbarnia, British Museum
- 14.10 Traffic in the early Ming
Timothy Brook,
University of British Columbia
- 14.30 Trees and stones are only what they are: translating Ming Empire in the 15th century
Carla Nappi,
University of British Columbia
- 14.50 Looking east, looking west: the artistic connections of Timurid Iran with Ming China
Priscilla Soucek, New York University
- 15.10 **Chair's response**
- 15.20 **Break**
- 15.50 Discussion and reflections on empire
John Darwin, Oxford University
- Closing remarks
Craig Clunas, Oxford University
- 16.50 **Conference ends**

PLEASE SAVE THE DATE
7–8 November 2014

Symposium at Princeton University

Chigusa in Context: In and Around Chanoyu in Sixteenth-Century Japan

- Organized by the P. Y. and Kinmay W. Tang Center for East Asian Art in conjunction with the Princeton University Art Museum's exhibition *Chigusa and the Art of Tea in Japan*
- Cosponsored by the Department of Art and Archaeology and the East Asian Studies Program, Princeton University

The symposium will focus on the tea-leaf storage jar named Chigusa and the broader production and appreciation of the arts within which it thrived in the sixteenth century. The jar was made in China sometime in the thirteenth or fourteenth century as a utilitarian container, and only after arriving in Japan was it admired aesthetically, given its name, and employed as a respected storage vessel for tea. This elevation in status took place within *chanoyu*, the practice of drinking bowls of whisked powdered tea while in a specially designed architectural space equipped with a range of objects selected for the participants' appreciation. *Chanoyu*, however, was not pursued in isolation, and Chigusa and its admirers inevitably intersected with other artists and aspects of Japanese culture. *Chigusa in Context* will examine this expansive art world during the century of the jar's greatest acclaim.

KEYNOTE LECTURE

Friday, 7 November 2014, 4:30 pm
101 McCormick Hall, Princeton University
Takeuchi Jun'ichi, Eisei-Bunko Museum, Tokyo

SYMPOSIUM

Saturday, 8 November 2014
101 McCormick Hall, Princeton University

Participants include:

Louise Cort, Freer Gallery of Art and Arthur M. Sackler Gallery
Andrew Hare, Freer Gallery of Art and Arthur M. Sackler Gallery
Melissa McCormick, Harvard University
Matthew McKelway, Columbia University
Oka Yoshiko, Otemae University
Steven D. Owyong, Independent Scholar
Morgan Pitelka, University of North Carolina, Chapel Hill
Melissa Rinne, Kyoto National Museum
Tomoko Sakomura, Swarthmore College
Andrew M. Watsky, Princeton University

More information will be available in late summer.

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