

1. 感謝黃立芸、朱龍興、黃士珊、板倉聖哲、畢斐、Kevin McLoughlin 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。

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台灣

1. 國立故宮博物院：

1) 集瓊藻—院藏珍玩精華展

展期：常設展 2014/08/01~

陳列室：展覽區一 106

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04005700>

2) 瓶盆風華：明清花器特展

展期：2014/11/12~2015/09/09

陳列室：展覽區一 203

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04005846>

本展覽以國立故宮博物院鑄明清瓷質花器為重點，展覽分「盆景器」及「插花器」兩單元，藉以呈現明清時期花器發展的特色。

3) 源頭活水來—宋遼金元玉器展

展期：2014/11/29~

陳列室：展覽區一 304

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04005847>

4) 藏鋒—陳澄波特展

展期：2014/12/05~2015/03/30

陳列室：展覽區一 105,107

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04005955>

2014年是臺灣前輩畫家陳澄波先生120歲的誕辰，大型的紀念展，從臺南、北京、上海、東京一路巡迴，以國立故宮博物院作為整個活動的最後總結；取名「藏鋒」，意在凸顯一個深受中國傳統水墨思想影響的傑出藝術家，如何在作品中吸納東方繪畫的特質，在「中西融合」的課題上，作出貢獻。

5) 護帙有道—古籍裝潢特展

展期：2014/12/27~2015/06/28

陳列室：展覽區一 104

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04005980>

「護帙有道」特展中所稱之「裝潢」，泛指書籍裝幀。本展覽分「裝潢、裝裱與裝幀」、「古籍與裝潢」、「極其瓌致」、「樸實莊重」四單元。「裝潢、裝裱與裝幀」說明古籍裝潢在不同時代的意義；「古籍與裝潢」由簡牘說起，述說古籍的各種形制；「極其瓌致」精選舊藏，展示清宮藏書華貴典雅、精巧極緻的特殊風格；「樸實莊重」則以明清藏書名家等收藏為本，勾勒藏書家眼中的護帙之道。

6) 屠蘇酒—皇帝新春的第一杯酒

展期：2015/01/01~2015/03/25

陳列室：展覽區一 208

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04006028>

每年元旦子時，乾隆皇帝會在養心殿東暖閣舉行開筆儀式，迎接新年到來。以代表政權穩固的金甌永固杯飲用屠蘇酒，點燃玉燭長調燭台上象徵風調雨順的蠟燭，再持萬年青筆寫下新年祝願的吉語，並翻閱是年曆書，祈願國泰民安。儀式中的金甌永固杯是乾隆為開筆儀式諭令創製，而元旦飲屠蘇酒，則是承襲流傳已久的年節習俗。

元旦舉家團聚歡飲屠蘇，冀望一家老小在新的一年無災病，幾經流傳，遂成為古人重要的迎歲風俗；其由少至長的特殊飲用順序，除了為幼者賀歲，更有為長者延壽之意。屠蘇逐漸成為歲朝年節以及長壽延年的象徵，成為詩詞意象或繪畫題材。

值此歲朝歡慶之際，以屠蘇酒為題，分為「說屠蘇」、「寫屠蘇」、「飲屠蘇」等三單元，展出院藏乾隆、嘉慶時期清宮中與屠蘇有關的典籍、書畫與器物，介紹屠蘇酒的典故與象徵意涵，同時呈現與屠蘇相關的清宮酒器之美。

7) 筆有千秋業

展期：常設展 2015/01/01~2015/03/25

陳列室：展覽區一 204,206

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04006029>

8) 年年有餘－畫魚名品特展

展期：2015/01/01~2015/03/25

陳列室：展覽區一 212

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04006030>

本院所藏畫魚作品可觀，不乏描繪生動，趣味橫生的畫作。如〈宋劉寀群魚戲荇〉，畫家表現魚兒潛泳於水底藻荇之間的悠游自在；在〈清沈振麟狸奴魚藻〉中，作者將金魚游入險境而渾然不覺的憨態盡表無遺。在表現技巧方面，〈清郎世寧畫魚藻〉以重彩和西洋技法仔細表現鱗條的立體感和魚皮的亮澤，是一幅寫實的畫作。〈宋馬和之清泉鳴鶴〉則以寫意法，簡單數筆即描繪了成群小魚靈活嬉游的姿影。古今畫魚，除了畫出各類魚種的身形動作，還有如〈民國齊白石畫長年大貴〉，因鮎魚、鰕魚「年」、「貴」諧音，來傳達「長年大貴」的吉祥寓意。

9) 造型與美感－中國繪畫選粹

展期：常設展 2015/01/01~2015/03/25

陳列室：展覽區一 210

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04006031>

10) 巨幅名畫

展期：常設展 2015/01/01~2015/03/25

陳列室：展覽區一 202

<http://theme.npm.edu.tw/exh104/oversized10401/ch/ch00.html>

11) 古籍與密檔－院藏圖書文獻珍品展

展期：常設展 2015/01/17~2015/04/19

陳列室：展覽區一 103

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04006059>

2. 國立歷史博物館

1) 遺民之懷□溥心畬書畫特展

展期：2014/12/31~2015/03/22

展覽地點：二樓 201 展廳

二樓 202 展廳

二樓 203 展廳

<http://www.nmh.gov.tw/zh-tw/Exhibition/Content.aspx?Para=1|22|764&unkey=21>

2) 神遊武當－道教千年文物特展

展期：2014/12/20~2015/03/29

展覽地點：一樓 101 展廳

一樓 102 展廳

一樓 103 展廳

<http://www.nmh.gov.tw/zh-tw/Exhibition/Content.aspx?Para=1|21|767&unkey=21>

本館特與湖北省博物館、聯合報系共同企劃舉辦「神遊武當－道教千年文物展」，內容以「道教起源」、「道教文化」、「神遊武當」、「道教民間信仰活」等四大主題，展品內容時間上溯自新石器時代，下至民國初年；有先秦道教精神典籍，亦有明代道教修煉胎穴科學「針灸銅人」；有皇家道觀御賜神像，亦有民間木雕神像；有文人菁英仇英的畫作，亦有民間廣為流傳的民俗版畫；展出選件力求豐富與廣泛的展現道教的文化與其影響，以期帶領民眾從多元角度重新認識這個我們既熟悉卻又感到神祕與陌生的「道教」文化。

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) 暢郵殷墟□□郵票中的殷墟文物

展期：2014 年 12 月 10 日至 2015 年 7 月 1 日止

展區：一樓殷墟區

http://www.ihp.sinica.edu.tw/~museum/tw/exhibition.php?class_exhibion=161

4) 甲骨明星展

展期：2014.12.10~2015.12.09

展區：一樓甲骨區

http://www.ihp.sinica.edu.tw/~museum/tw/exhibition.php?class_exhibion=162

史語所甲骨不僅數量多，內容亦十分豐富，為研究中國早期文字與殷商的軍政、宗教、歷史和文化提供了第一手資料，彌補「文獻不足徵」的缺憾，藉由甲骨卜辭，殷商信史的建立就愈有可能。

本次甲骨明星展選出史語所典藏最具代表性的十件甲骨，包含刻有甲骨文的人頭骨、牛距骨、牛肩胛骨；還有世界上僅存的兩件鹿頭骨。曾屢次入選教科書的明星、新選入殷墟郵票行列的新秀，以及罕見龜甲上用筆書寫的甲骨文書跡。

4. 世界宗教博物館

重彩流金六百年—壁畫 故事 法海寺

2014.11.09（日）-2015.03.15（日）

世界宗教博物館六樓

<http://www.mwr.org.tw/2014fahai/>

亞洲

1. 香港藝術館

1) 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) 四君子 — 館藏梅蘭菊竹繪畫選粹

日期：2014.12.5 –

地點：中國書畫展覽廳 (四樓)

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

是次展覽，特意精選館藏 60 多件由明代至近代書畫家的作品，包括明代徐渭、清代的鄭燮，至近代的吳昌碩及張大千等。

3) 羅桂祥基金捐贈中國陶瓷、印章精選

地點：羅桂祥茶藝館（一樓）

http://www.lcsd.gov.hk/CE/Museum/Arts/zh_TW/web/ma/mt-permanent-exhibition.html

本展覽展出羅桂祥基金慷慨餽贈的宋(960 - 1279)、元 (1271 - 1368)、明(1368 - 1644) 三代的珍貴陶瓷及選粹自明、清 (1644 - 1911) 至現代的中國印章。

2. 香港中文大學文物館

萬象神采：二義草堂藏近現代書畫

日期：2014 年 12 月 12 日至 2015 年 5 月 3 日

地點：文物館展廳 I

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

二義草堂主人收藏近代中國繪畫逾四十載，其藏品宏觀地展示了十九世紀末至二十世紀以來中國水墨畫的發展歷程。是次展覽精選自二義草堂七十件珍貴收藏，皆出自大師之手，包括齊白石（1864-1957）、徐悲鴻（1895-1953）、張大千（1899-1983）、林風眠（1900-1990）、傅抱石（1904-1965）及李可染（1907-1989）。

3. 澳門藝術博物館

1) 頓還舊觀——藝博館館藏繪畫修復展

展覽時間：28/10/2014 -- 8/3/2015

http://www.mam.gov.mo/showcontent.asp?item_id=20141028020100&lc=1

希望透過展出五幅經修復後的館藏繪畫作品，以修復過程文字資料及圖片對比，引導觀眾能深入淺出地了解到修復的相關知識。

展出作品包括中國廣東明代畫家林良的《雙鷹竹雀圖》及描繪了火災以前的大三巴外觀的歷史繪畫《澳門全景圖》等。上述作品無一例外破損嚴重，甚至無法展出，但經書畫修復家陸宗潤先生妙手回春，頓還舊觀。

2) 朱艷增華——故宮珍藏清乾隆漆器精品展

展覽時間：2014-12-13 - 2015-03-08

展覽地點：四樓中國書畫館、中國陶瓷館

http://www.mam.gov.mo/c/exhibition_future

澳門藝術博物館與故宮博物院合作的年度大展“朱艷增華——故宮珍藏清乾隆漆器精品展”即將於今年 12 月 12 日向觀眾亮相，展出逾百件清乾隆時期漆器。

4. 中國國家博物館

1) 絲綢之路文物展

展期：2014/11/6 - 2015/1/4

地點：南 7、南 8 展廳

<http://www.chnmuseum.cn/tabid/237/Default.aspx?ExhibitionLanguageID=456>

2) 中國國家博物館藏中國古代書法

展期：專題陳列（常設，2014 年 12 月 28 日下午 3:30 開幕）

地點：南 12 展廳

<http://www.chnmuseum.cn/tabid/237/Default.aspx?ExhibitionLanguageID=470>

此次展覽共展出 124 件展品，分為甲骨文、金文；陶文、磚文、瓦文；璽印、錢幣文字；碑拓、墓誌拓、刻帖；漢至唐墨蹟；宋元明清墨蹟六個部分。旨在展示國家博物館豐富和具有特色的書法藏品，讓人們在欣賞這些不同時期、不同風格的書法名品的同時，進一步瞭解中國傳統書法藝術的歷史與文化。

3) 國博典藏《乾隆南巡圖》長卷數字展示

展期：專題展示（常設，2014 年 12 月 30 日開始對外開放）

地點：南 6 展廳

<http://www.chnmuseum.cn/tabid/237/Default.aspx?ExhibitionLanguageID=469>

《乾隆南巡圖》是中國國家博物館典藏的國寶級書畫珍品之一。全套共十二卷，縱六十八·六釐米，總長一五四一七釐米，描繪乾隆十六年（1751 年）乾隆皇帝第一次南巡的情景。

本展覽為我館根據《乾隆南巡圖》第一卷《啟蹕京師》而精心製作的巨型動態版數位展覽，展現南巡隊伍從正陽門出發，沿西河沿大街西行，轉出廣甯（安）門，過宛平縣拱極城、盧溝橋、長新（辛）店，止于良鄉黃新莊行宮的情景。

5. 故宮博物院

1) 故宮藏仙道畫特展

展覽時間：2014.12.18-2015.03.17

展覽地點：延禧宮古書畫研究中心展

<http://big5.dpm.org.cn/gate/big5/www.dpm.org.cn/shtml/115/@/9036.html#34>

2) 降龍伏虎盡神通——故宮博物院藏羅漢畫特展

展覽時間：2014.12.18-2015.03.17

展覽地點：延禧宮古書畫研究中心展

<http://big5.dpm.org.cn/gate/big5/www.dpm.org.cn/shtml/115/@/9036.html#34>

3) 越洋遺珍——上海博物館與故宮博物院藏明清貿易瓷展

展覽時間：2014.12.18-2015.03.15

展覽地點：延禧宮古陶瓷研究中心展廳

<http://big5.dpm.org.cn/gate/big5/www.dpm.org.cn/shtml/115/@/9036.html#34>

6. 北京首都博物館

鳳舞九天——楚文化特展

展覽時間：2014 年 12 月 30 日—2015 年 3 月 19 日

展覽地點：首都博物館一層 B 展廳

http://www.capitalmuseum.org.cn/zlxx/content/2014-12/29/content_61679.htm

楚，一個曾盛極一時的南方大國。其先祖于周成王時受封立國，辟在荊山，揚威于鄂，後問鼎周室，進而成為五霸、七雄之一，最盛時盡有東至濱海、西至巴山及巫山之地，在諸侯國中面積最廣、人口最多。“撫有蠻夷”、“以屬諸夏”的恢宏氣魄，決定了楚國的發展必然飛將沖天，鳴將驚人，以奔逸絕塵之勢，在先秦諸侯國中獨樹一幟。

7. 上海博物館

1) 周野鹿鳴——寶雞石鼓山西周貴族墓地出土青銅器展

展覽日期：2014 年 11 月 13 日至 2015 年 3 月 1 日（11 月 12 日開幕）

展覽地點：第一展廳

2) 絲路梵相——新疆和田達瑪溝佛教遺址出土壁畫藝術展

展覽日期：2014 年 11 月 29 日—2015 年 3 月 8 日（11 月 28 日開幕）

展覽地點：第三展廳

8. 南京博物館

1) 中國古代體育文物展

時間：2014.8.15-待定

展覽地點：南京博物院藝術館大觀廳

<http://www.njmuseum.com/Antique/ExhibitionContent.aspx?menuid=c2f7b822-0c8b-417a-a393-dc8de9946b5a&id=2dbddfca-e1d9-4970-bdc6-8d6d264462bc>

2) 龐萊臣虛齋名畫合璧展

展覽時間：2014.12.26-2015.3.8

展覽地點：特展館 3F11 展廳

<http://www.njmuseum.com/Antique/ExhibitionContent.aspx?menuid=72d30678-f8fb-4cca-a8de-309912cd65a4&id=0307a154-7b07-473f-9d3c-d4a32570de67>

龐萊臣（1864-1949）是十九世紀末二十世紀上半葉諸位著名的一代收藏大家，以畢生精力收藏保護了我國古代繪畫的藝術珍品，對我國的近現代文化事業作出了特殊的貢獻。2014 年是龐萊臣誕辰 150 周年，南京博物院聯合故宮博物院、上海博物館，揀選五代、宋元以來名畫 80 件，舉辦“藏·天下：龐萊臣虛齋名畫合璧展”及其活動，為社會提供一套豐富的文化大餐。

9. 浙江博物館

1) 六舟 一位金石僧的藝術世界

展期：2014-10-25~2015-01-25

地點：浙江省博物館武林館區三樓書畫廳

<http://www.zhejiangmuseum.com/showexhibition.do?status=detail&id=127>

2) 瓊姿玉骨 明清德化白瓷精品展

展覽時間：2014-11-25—2015-02-25

展覽地點：浙江省博物館孤山館區精品館

<http://www.zhejiangmuseum.com/showexhibition.do?status=detail&id=130>

3) 心放俗外—定州古塔文物展

展期：2014年11月27日-2015年3月21日

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=131>

本次展覽，三百件（組）從河北定州靜志寺、淨眾院佛塔地宮出土的工藝精品與觀眾見面，其中國家一級文物一百多件，僅隋、唐、北宋時期的金棺、銀塔就有九件。展品中還有不少歷史之“最”，比如目前所見時代最早的舍利容器——“大代興安二年”（453）石函，最早的隋代鎏金銀塔、鎏金銀碗，目前北方地區最早的金漆木雕阿育王塔等等。此外，十六國晚期至北魏早期的鎏金銅彌勒坐像、北齊天保六年（555）金銅立佛像、隋代彩繪描金白石菩薩立像、隋大業二年（606）鎏金鑿花舍利銅函、唐大中十一年（848）鎏金銀塔、一批精美的唐五代金銅造像以及北宋至道元年（995）鎏金銀塔、石塔，眾多唐宋金銀器、北宋早期“官”字款定窯白瓷器等也悉數亮相，讓觀眾大飽眼福。

4) 瑞象重明——雷峰塔文物陳列

展期：2014-11-27—2016-11-30

<http://www.zhejiangmuseum.com/showexhibition.do?status=detail&id=132>

據文獻及出土碑物考證，雷峰塔為吳越國王錢俶供奉“佛螺髻發”而建，初名“皇妃”塔。北宋開寶五年（972）開建，太平興國二年（977）完工，宋宣和、明嘉靖兩次遭火焚，1924年9月25日倒塌成廢墟。2000至2001年浙江省文物考古研究所進行考古發掘，遺址出土了眾多石刻佛經、銘文磚、建築構件及佛教遺物，吳越國王錢俶手書的《華嚴經跋》及南宋《慶元修創記》殘碑，是解讀雷峰塔身世的重要史料。地宮出土七十七件（組）編號器物，供奉“佛螺髻發”的純銀阿育王塔和鎏金銀墊、盒、腰帶等金銀器放置在鐵函內。鎏金銅釋迦牟尼佛說法像、玉善財童子像形神俱佳。“光流素月”瑞獸銘帶鏡，鏡面鑿刻精美的線刻畫，為後世留下了罕見的藝術珍品。

雷峰塔塔基、底層塔身保存完好，為吳越國後期典型的套筒式回廊結構。雷峰塔地宮為目前唯一科學發掘的五代時期佛塔地宮，出土器物體現了吳越國金銀器、玉器、銅器製作的較高工藝水準，為研究五代時期佛塔形制、地宮構造，瞭解吳越國歷史、佛教提供了寶貴的第一手資料。

5) 見大草堂藏古代書畫展

展期：2014年12月23日至2015年3月8日

展地：西湖美術館

<http://www.zhejiangmuseum.com/showexhibition.do?status=detail&id=133>

黃柏林先生，見大草堂主人，從一輛嶄新的鳳凰牌自行車換取一張任伯年人物畫軸起，便癡迷上了中國古代書畫，且用情甚專，即便是近現代書畫在拍賣市場被炒得風生水起之際，亦不為所動，一如既往地尋覓日益稀少的古代書畫。見大草堂所藏古代書畫鑒賞參考資料非常豐富，黃柏林先生籍以對每一件過手的古代字畫都認真研讀，仔細求證，從搜求古代書畫為稻梁謀，蛻變成爲精於考證的鑒藏大家。時值我館民間收藏精品走進博物館十周年之際，萃取其所藏的古代書畫140餘件，展現其收藏的專業和精深，以期對書畫研究收藏愛好者有所裨益。

10. 蘇州博物館

1) 六如真如——吳門畫派之唐寅特展

展覽時間：2014年12月9日——2015年3月8日

展覽地點：蘇州博物館二樓書畫廳

<http://tangyin.szmuseum.com/>

“六如真如——吳門畫派之唐寅特展”，是蘇州博物館舉辦的“明四家”系列學術展覽的第三期，旨在盡可能多地還原真實的唐寅，希望觀眾從他留下的書畫原作中，去體會他的坎坷境遇和筆墨人生。

2) 吳鉤重輝——蘇州博物館藏吳越青銅兵器特展

展覽時間：2014年12月19日——2015年3月1日

展覽地點：蘇州博物館特展廳

<http://www.szmuseum.com/default.php?mod=article&do=detail&tid=5263>

“古越閣”主王振華、王淑華夫婦祖籍浙江，上世紀九十年代開始廣泛收集與研究吳越青銅器，雖以古越為名，所集卻並不囿於越國，而是吳越兼收，內中包括吳國兵器精品多件，藏品先後在北京故宮博物院、臺北歷史博物館展出。

11. 廣東省博物館

1) 雕畫乾坤——漢代畫像藝術中的世俗百態

展覽時間：2014-11-14 至 2015-3-1

展覽地點：三樓展廳三

http://www.gdmuseum.com/exhibit3_detail.php?picid=7425&LibID=41&gid=1&title=%E5%B1%95%E8%A7%88%E9%A2%84%E5%91%8A

由廣東省博物館和重慶中國三峽博物館主辦，南陽漢畫館和徐州漢畫像石藝術館協辦的《雕畫乾坤——漢代畫像藝術中的世俗百態》展覽將為我們呈現漢畫藝術的獨特藝術魅力。展覽將於2014年11月14日在粵博開幕，展至2015年

3月1日，展覽地點為三樓展廳三。

2) 君子之風——傳統梅蘭竹菊繪畫展

展覽時間：2014-12-5 至 2015-3-15

展覽地點：三樓書畫廳

http://www.gdmuseum.com/exhibit3_detail.php?picid=7528&LibID=41&gid=1&title=%E5%B1%95%E8%A7%88%E9%A2%84%E5%91%8A

3) 重彩華章——廣彩瓷器 300 年精華展覽

展覽時間：2014-12-12—2015-3-31

展覽地點：三樓展廳一、二

http://www.gdmuseum.com/exhibit3_detail.php?picid=7570&LibID=41&gid=2&title=%E5%B1%95%E8%A7%88%E9%A2%84%E5%91%8A

廣彩即廣州織金彩瓷的簡稱，是清代專為外銷而生產的釉上彩繪瓷器品種。當時為適應外銷的需要，將景德鎮所燒的素瓷坯運到廣州後，根據外商的需求，加以彩繪，再經 700℃—750℃ 烘烤而成。廣彩始於清代康熙年間，盛於乾隆、嘉慶，終清一代不絕，流傳至今。其工藝特點是吸收傳統的五彩和粉彩技藝。17—18 世紀，廣彩逐步形成鮮明個性之時，同時也正值歐洲洛可可風尚和中國熱風靡之至。因而作為外銷瓷品種之一，廣彩瓷器的器形有部分模仿自西方的銀器；而紋飾亦大量地模仿西方的藝術形式，以濃烈的色彩和彎曲妙曼的線條，迎合當時西方人的審美情趣，不少作品體現出濃厚的洛可可藝術風格。19 世紀以後，廣彩因市場的變化導致了風格的突變，構圖豐滿、色彩絢麗、金碧輝煌的風格成為廣彩的典型特色而流傳至今。

12. 廣州藝術博物院

1) 曠境高懷——院藏黎雄才作品展

展出時間：2014 年 10 月 18 日 至 2015 年 4 月 30 日

展覽場館：黎雄才藝術館（二樓）

<http://gzam.com.cn/sitecn/zlyg/5619.html>

2) 廣州藝術博物院嶺南世紀經典展

展出時間：2014 年 11 月 20 日 至 2015 年 1 月 31 日

展覽場館：一樓嶺南館

<http://gzam.com.cn/sitecn/zzzc/5647.html>

3) 清供無塵歲朝春——院藏清供繪畫與器物展

展出時間：2015 年 1 月 30 日 至 2015 年 5 月 23 日

展覽場館：關山月藝術館

<http://gzam.com.cn/sitecn/zlyg/5666.html>

13. 遼寧省博物館

同流異彩——二十世紀名家繪畫精品展

展覽時間：2014 年 12 月 27 日——2015 年 2 月 1 日

展覽地點：遼寧省博物館展覽一樓一號展廳

<http://www.lnmuseum.com.cn/news/index.asp?ChannelID=603>

縱觀二十世紀中國畫，其方始多承襲于清季繪畫餘緒，可謂同源共流；其發展則不拘一格，變化多元，可謂異彩紛呈。為回顧二十世紀中國畫的發展歷程，本館曾舉辦過“世紀經典——二十世紀名家繪畫精品展”，從畫派和地域的角度勾勒出二十世紀中國畫發展的大致面目。而本次展覽，我們以題材為著眼點，分為“山水畫”、“人物畫”、“花鳥畫與動物畫”三個單元，謀求辨析二十世紀中國畫不同題材的古今之變，以期與觀眾一同領略二十世紀的中國畫的華彩翰章。

14. 鄂爾多斯博物館

1) 金色中國 中國古代金器大展

展期：2014.07~

<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。

2) 當黃河與印度河在這裡交匯——中亞彩陶精品展

展期：2014 年 06 月 13 日~

<http://www.ordosbwg.com/Item/605.aspx>

15. 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) 禅と水墨画□鎌倉～室町

展期：2014 年 11 月 26 日（水） ~ 2015 年 1 月 12 日（月）

地點：本館 3 室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4068

鎌倉時代からはじまる禅宗の本格的な導入にともない、絵画では中国の宋・元の絵画の影響を受けて水墨画が成立します。また書の分野でも、中国禅僧の書の影響を受けて、日本禅僧による個性ゆたかで気魄に満ちた作風を示す墨跡が生まれました。ここでは鎌倉時代から室町時代の水墨画、墨跡等を展示します。

4) 博物館に初もうで～ひつじと吉祥

展期：2015年1月2日（金）～2015年1月12日（月）

地 点：本館 特別1室

http://www.tnm.jp/modules/r_free_page/index.php?id=1706

平成27年は干支で乙未（きのとひつじ）、未年にあたります。ひつじ（羊）は紀元前より人類にとって最も身近な動物のひとつとして、東洋でも西洋でも、神への最適な捧げものとして考えられてきました。やがて羊は「よきもの」の意を備え、古代中国では青銅器などに羊文が表わされたほか、「美」「善」「祥」といった漢字にも羊の字が使われるようになります。羊に対する吉祥イメージはアジア全域に広がり、日本でも『日本書紀』『百練抄（ひやくれんしょう）』などに異国からの献上品として記載されています。正倉院宝物にも羊文を表わした白綾や羊を描いた膺纈屏風（ろうけちびょうぶ）が存在しています。一方で、羊の生息しない日本では羊自体を吉祥図様として扱うことは定着しなかったようです。十二支のひとつや異国の動物として認識され、明治時代に実物などが持ち込まれるまで、半ば想像上の動物に近い存在として表現されていたことがうかがえます。

5) 中国の巨大な漆器 夾紵大鑑

展期：2015年1月2日（金）～2015年4月5日（日）

地 点：東洋館 2室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4234

大倉集古館より寄託された中国古代の貴重な大型漆器・夾紵大鑑（きょうちよたいかん）を展示しています。

6) 西域の美術

展期：2015年1月2日（金）～2015年3月1日（日）

地 点：東洋館 3室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4013

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紹介します。トゥルファン、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。今回は西域の多様な言語（トカラ語、ホータン語、プラークリット語、ウイグル語）に関する文字資料（プラーフミー文字、カーロシュティー文字、ウイグル文字）、キジル石窟の壁画

等を展示します。

7) 中国文明のはじまり

展期：2015年1月2日（金）～2015年5月6日（水）

地 点：東洋館 4室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=3917

東洋館第4室から第5室にかけて、土器、玉器、出土文字資料、青銅器などで中国文明の形成と発展の過程をたどります。一連の中国文明関連の展示の冒頭を飾る「中国文明のはじまり」では、新石器時代から高い技術水準で制作されてきた土器と玉器のほか、前13世紀にまで遡る最古の漢字・甲骨文字を中心に展示します。今回はとくに灰釉陶とその関連土器の優品を一括して紹介します。

8) 中国の青銅器

展期：2015年1月2日（金）～2015年5月10日（日）

地 点：東洋館 5室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=3997

おもに古代から唐時代にかけて中国青銅器がたどった変遷について容器を中心に紹介します。今回は烹煮器（煮炊き具）、盛食器、酒器など異なる用途ごとに展示します。青銅器の用途の多彩さをご覧ください。また、希少な元時代の青銅器を東洋館リニューアル後初めて展示します。

9) 中国 墳墓の世界

展期：2015年1月2日（金）～2015年5月6日（水）

地 点：東洋館 5室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4003

戦国時代以降、中国文明が成熟していくに従い、王侯貴族は土を丘のように盛った墳墓を営み、その地下には死者の生活を支える家財の模型（明器）や人形（俑）などを大量に供えるようになりました。そのなかでもとくに造形が優れ、多様に富んだ漢時代から唐時代にかけての明器と俑を時代順に展示します。明器・俑の制作と副葬を通して、当時の人々が墳墓の地下にどのような世界を夢見たのかを紹介します。

10) 中国の陶磁

展期：2015年1月2日（金）～2015年4月5日（日）

地 点：東洋館 5室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4007

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。今回は1931年に刊行された横河コレクション名品図録『甌香譜』に掲載された隋～清時代の作品を展示し、

すぐれた鑑識眼で知られる青山二郎(1901～79)による『甌香譜』の世界を再現します。

11) 中国の染織 中国の吉祥文様

展期：2015年1月2日(金)～2015年4月5日(日)

地点：東洋館 5室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4133

春節(正月)に合せて、吉祥文様を表わした緞通(絨毯)、刺繍、織物などを展示します。日本でも吉祥文様としてなじみのある鳳凰文や鶴文などのほか、中国で特に好まれてきた吉祥文様といえる靈芝文、龍文、石榴文、唐子文、牡丹文、蝙蝠文などが染織の技法によってどのように表現されてきたのか、文様に隠された意味とともにご覧ください

12) 中国の絵画 吉祥のかたち

展期：2015年1月2日(金)～2015年1月25日(日)

地点：東洋館 8室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4220

新年を言祝(ことほ)ぎ、吉祥画題を中心に展示します。松や梅は文人の高い徳や長寿と結び付けられ多く描かれてきました。特に「老松」「双松」はともに、松の持つ象徴的な意味を代表する画題です。また、カササギは「喜鵲」とも言われ、慶事を知らせるおめでたい鳥として知られてきました。ほかには「トレードペインティング」(貿易絵画)と呼ばれる、清末に広東を中心に作られた絵画を展示します。貿易港の賑わいを描いた華やかな本作も正月にふさわしく、一年の始まりを華やかに言祝ぐ展示となっています。

13) 中国の書跡 法帖と帖学派

展期：2015年1月2日(金)～2015年2月22日(日)

地点：東洋館 8室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4222

宋の太宗(在位976～997)が、宮廷に収蔵される歴代名臣の書を編集させた『淳化閣帖』が淳化三年(992)に刊行されて以来、法帖は書を学ぶ基本的手本となりました。明時代にも文徵明や董其昌らによって『停雲館法帖』や『戲鴻堂法帖』など、家刻の精彩ある法帖が引き続き刊行され、その風潮は清時代にも受け継がれていきました。こうした歴代の法帖と、法帖を学んだ明から清時代の帖学派の流れを紹介します。

14) 中国文人の書齋

展期：2015年1月2日(金)～2015年2月22日(日)

地点：東洋館 8室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4160

15) 中国の漆工

展期：2015年1月2日（金）～2015年4月5日（日）

地 点：東洋館 9室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4156

16) 清時代の工芸

展期：2015年1月2日（金）～2015年4月5日（日）

地 点：東洋館 9室

http://www.tnm.jp/modules/r_exhibition/index.php?controller=item&id=4014

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の中から、七宝、犀角、竹彫、陶磁器等を展示します。

16. 台東区立書道博物館

中村不折 □ 僕の歩いた道□ 後編 正岡子規と出会って

展期：2015年1月4日（日）～3月15日（日）

http://www.taitocity.net/taito/shodou/shodou_news/shodou_news20141110.html

17. 京都国立博物館

華麗なる中国の花鳥画

展期：2015年1月2日～2015年2月8日

地 点：京都国立博物館 2階

http://www.kyohaku.go.jp/jp/theme/floor2_5/cyugoku_20150102.html

さまざまな花や鳥の姿態を描いた花鳥画は、山水画とならんで中国絵画を代表する画題です。深い精神性をたたえ、枯淡な味わいをもつ山水画にくらべて、梅や桃、牡丹、菊などの花や、鶴や小綏鶏（こじゅけい）などの鳥たちを彩る艶やかさは観る者を魅了します。この展示室では、明時代の優品から清時代に日本を訪れた来舶画人（らいはくがじん）の作まで、着色や淡彩の花鳥画、花鳥画を集めて展示いたします。お正月にあわせて、華やかな中国花鳥画の世界をお楽しみください。

18. 泉屋博物館

1) 住友コレクションの明清書画

展期：平成27年5月23日（土）～7月12日（日）

<http://www.sen-oku.or.jp/kyoto/schedule.html>

住友家寄贈の中国の絵画書跡のうち、明から清の時代に焦点をあてます。宋・元に確立された書画の枠組みが民間へと広がった明時代。やがてそれぞれの

新興都市を舞台に、伝統から踏み出した個性の時代がはじまります。明末清初の王朝交替をへて、清時代では王道の正統派から強烈な個性派まで、史上稀に見る多彩な表現が花ひらきました。華麗な花鳥画から神秘的な山水画、そして自由奔放な書まで、「多様性の時代」明清の書画をお楽しみください。

2) 生誕 150 年記念 I 「コレクター 住友春翠の眼 - 蒐集ことはじめ -」

展期：平成 27 年 9 月 5 日（土）～10 月 12 日（月・祝）

<http://www.sen-oku.or.jp/kyoto/schedule.htm>

住友家 15 代当主春翠の生誕 150 年を記念し、その多彩な文化活動を紹介します。本展では、明治時代に春翠が蒐集した美術品、日本にいち早く将来された洋画や、同時代の絵画・工芸、そして中国美術の諸作品などを通して、新しい文化を積極的に取り入れながらも、東洋古典美術にも深い尊敬の念を抱いていた春翠の美意識に迫ります。

3) 生誕 150 年記念 II 「数寄者 住友春翠の眼（まなざし） - 日本美術への想い -」

展期：平成 27 年 10 月 20 日（火）～11 月 29 日（日）

<http://www.sen-oku.or.jp/kyoto/schedule.htm>

記念展の第二弾は大正篇。50 代になった春翠は、次第に風雅の嗜みに心惹かれるようになります。茶道具や日本画などの伝統美術、中国文人趣味に基づく文房具コレクション、さらには伝統をふまえて新たな美の創造を目指した同時代の芸術家達の作品など、公家出身の春翠の美意識が反映された清雅な名品の数々をご紹介します。

19. 大和文華館

1) おめでたい美術

展期：2015 年 1/6（火）～2/15（日）

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

子孫繁栄・長寿・富貴をはじめ、人々は様々な願いをモチーフに込め、造形化してきました。鳳凰、龍に代表される伝説上の生き物や、松竹梅、鶴亀といった馴染み深いものまで、絵画の画題や工芸品の文様に見ることができます。本展観では、縁起の良いモチーフが表現された、おめでたい美術作品を展示します。幸せへの願いが生み出した美術の豊かな世界をお楽しみ下さい。

2) 花を愛でる

展期：2015 年 2/20（金）～3/29（日）

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

自然の中に美しく咲く花は、絵画や工芸のモチーフとして古くから好まれてきました。文人たちの愛した高貴な花々や、身近に咲き季節を伝える愛らし

い花々など、四季折々に咲く花を表した美術を展示します。文華苑に咲く春の花々と共に楽しみください。

20. 奈良国立博物館

中国古代青銅器

展期：平成 26 年 10 月 13 日（木）～平成 27 年 3 月 31 日（火）

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。

坂本氏は古美術商店「不言堂(ふげんどう)」の初代社長で、古美術品の蒐集家として著名です。この寄贈品は、同氏が情熱を傾け、半生を賭けて集められたもので、中国の商(しょう)(殷(いん))時代から漢時代(B.C.17～A.D.3 世紀)までの青銅製容器や楽器が主体を占め、武器や車馬具、農工具、文具類なども含まれます。中国の青銅器時代は紀元前 2,000 年ごろに始まり、夏(か)、商、周(しゅう)の三代を経て、紀元前 3 世紀(戦国時代後期)まで続きます。商・周時代の青銅容器は彝器(いき)とよばれ、世界の青銅器文化の中で最も発達したものと評価されています。

21. 九州国立博物館

大涅槃展

展期：平成 27 年 1 月 14 日（水）～2 月 15 日（日）

展示場所：文化交流展示室 関連第 11 室

http://www.kyuhaku.jp/exhibition/exhibition_pre123.html

涅槃 ねはん とはサンスクリット語のニルヴァーナに由来する言葉で、迷いの火を吹き消した状態のこと。仏教において悟りの境地を意味し、とくに釈迦の死を「涅槃」と呼びます。その様子を表わした涅槃図の制作は釈迦誕生の地であるインドで始まり、仏教が伝えられるとともに東アジア全域に広がりました。日本では古くから宗派を問わず制作され、人々に親しまれ、他の地域とは比べようもないほど豊かな展開を遂げました。

このたびのトピック展示では、約 80 年ぶりに存在が確認され、当館の所蔵となった仏涅槃図を初公開するとともに、時代も地域もさまざまな選りすぐりの 20 点をご紹介します。その多彩な世界をお楽しみください。

22. 大阪市立美術館

1) 中国彫刻

展期： 2015 年 1 月 6 日（火）～2 月 8 日（日）

http://www.osaka-art-museum.jp/def_evt/%E4%B8%AD%E5%9B%BD%E5%BD%AB%E5%88%BB/

本館蔵山口コレクション石造中国彫刻を中心に、南北朝時代北魏から明時代にいたる、仏像、道教像を展示します。

2) 天来－降り来たる神仏－

展期：2015 年 1 月 10 日（土）～2 月 8 日（日）

http://www.osaka-art-museum.jp/def_evt/%E5%A4%A9%E6%9D%A5%EF%BC%8D%E9%99%8D%E3%82%8A%E6%9D%A5%E3%81%9F%E3%82%8B%E7%A5%9E%E4%BB%8F%EF%BC%8D/

人々の願いや祈りに応じ、時として神仏はこの世へと降り立ちます。往生者を迎えに来る来迎図の阿弥陀聖衆、釈迦の元に向かう涅槃図の摩耶夫人。彼岸と此岸がつながる様々な瞬間、天からあらわれる神仏の姿をご覧ください。

3) 魁春の彩り－明清の絵画－

展期：2015 年 1 月 10 日（土）～2 月 8 日（日）

http://www.osaka-art-museum.jp/def_evt/%E9%AD%81%E6%98%A5%E3%81%AE%E5%BD%A9%E3%82%8A%EF%BC%8D%E6%98%8E%E6%B8%85%E3%81%AE%E7%B5%B5%E7%94%BB%EF%BC%8D/

いつの時代も画家は四季折々の美しい景に心惹かれ、その姿を画中にとどめてきました。今回は当館の所蔵・寄託の明清絵画から、春をいろどる優品の数々をご紹介します。

4) 田万コレクション I 中・近世絵画

展期：平成 27 年 1 月 10 日（土）～2 月 8 日（日）

http://www.osaka-art-museum.jp/sp_evt/taman/

田万コレクションは、大阪で政治家・弁護士として活躍し、また平和運動の推進にも尽力した田万清臣（たまんきよおみ）氏（1892～1979）が、夫人の明子（あけこ）氏と協力して収集した総数 663 点にのぼる東洋美術のコレクションです。清臣氏の没後、昭和 55 年から同 62 年にかけて大阪市に寄贈されました。氏の生前より、仏教美術を中心に質の高い個人コレクションとして知られ、現在、「銅湯瓶」（どう とうびょう）など 5 点の重要文化財が含まれています。平成 12 年以來となる今回の特集では、日本の中・近世絵画を中心に、中国、朝鮮の美術をまじえて約 50 点を厳選し、その魅力をご紹介します。多彩な東洋美術が奏でる美しいハーモニーをどうぞお楽しみください。

今回の特別陳列でとくに注目いただきたい作品が、田万コレクションの名品のひとつで、今年 8 月、新たに重要文化財に指定された狩野宗秀筆「四季花鳥図屏風」（かのうそうしゅうひつ しきかちょうずびょうぶ）です。筆者の狩野

宗秀（1551～1601）は桃山時代の巨匠・狩野永徳（かのうえいとく）（1543～90）の弟で、その豪快な作風を直接引き継いだ画人として知られています。所蔵作品の重要文化財指定は、平成9年の葛飾北斎筆「潮干狩図」（かつしかほくさいひつ しおひがりず）以来17年振りのこととなります。

5) 中国工芸—精緻な技の世界—

展期：2015年2月21日（土）～3月22日（日）

http://www.osaka-art-museum.jp/def_evt/%E4%B8%AD%E5%9B%BD%E5%B7%A5%E8%8A%B8%EF%BC%8D%E7%B2%BE%E7%B7%BB%E3%81%AA%E6%8A%80%E3%81%AE%E4%B8%96%E7%95%8C%EF%BC%8D/

戦国から後漢時代にかけての鏡・帯鉤、唐宋時代の三彩・青磁・銀器、明清時代の青花・豆彩や彫漆・螺鈿・犀角などを中心に、金属器・陶磁器・漆器に示された多彩で精緻な技を紹介します。表現されたモチーフ、時代による違いなども併せてご鑑賞ください。

23. 根津美術館

動物礼讃 大英博物館から双羊尊がやってきた！

展期：2015年1月10日（土）～2月22日（日）

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

未年にちなみ、羊をはじめとする動物モチーフを扱った絵画・工芸の作品約70件をご覧いただく特別展「動物礼讃 □大英博物館から双羊尊がやってきた！」を開催いたします。

テーマは4つ。最初は、大英博物館や京都・泉屋博古館が所蔵する中国古代の青銅器の名品です。続いて、神仏に仕える霊獣たちを表わす仏教絵画、権威や吉祥の動物がテーマとなった水墨画や屏風絵、最後は茶会や日常生活の場にいる品々を飾る愛らしい動物たちが並びます。動物に対する畏怖や憧れ、身近な動物の愛らしさなど、多様な造形をお楽しみください。

24. 林原美術館

開館50周年記念 特別展「林原美術館の名宝」（仮）

<http://www.hayashibara-museumofart.jp/tenrankai/index1.html>

第二部 刀剣・甲冑・調度（仮）

平成26年11月22日（土）～27年1月12日（月・祝）

昭和39年10月1日に岡山市内で初めての美術館として開館した当館は、平成26年10月1日で開館50周年を迎えます。当館では約1万件の資料を所蔵していますが、国宝「太刀 銘 吉房」に代表されるように、故林原一郎氏の審美眼によって蒐集されたものと、重要文化財「洛中洛外図屏風」のように、岡山藩主池田家に伝来した大名道具とに大別されます。本展では上記の指定品

を含め、館蔵の国宝・重要文化財全29件を、第一部と第二部にわけて全て展示します。この他にも、陶磁器や蒔絵の名品も合わせてご紹介します。

25. 承天閣美術館

『花鳥画展』 室町・桃山・江戸・中国宮廷画壇の名品

展期：平成26年10月4日（土）～平成27年3月22日（日）

http://www.shokoku-ji.jp/j_now.html

26. 韓国国立博物館

1) 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&showCategory2Con=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.

2) Collecting Asian Objects in Colonial Korea, 1910-1945

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&showCategory2Con=SC1_1&showCategory3Con=SC1_1_2&pageSize=10&langCodeCon=LC2&showID=9815

3) Model Book of Calligraphy: Chinese Rubbings

Location : Thematic Exhibition Gallery

Date : 2014-12-16~2015-03-15

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=10530

The National Museum of Korea proudly presents the exhibition Model Book of Calligraphy: Chinese Rubbings in the National Museum of Korea, introducing many of the finest rubbings of Chinese calligraphy specially selected from the collection of the National Museum of Korea.

Model books are compilations of reproductions of outstanding calligraphy works that could be studied or emulated. Exemplary works of calligraphy were frequently copied, and those copies were often bound for purposes of convenience, preservation, and aesthetics. But such volumes were not simply collected and appreciated; they were actively used as crucial resources for teaching and studying the craft of calligraphy. In this way, the styles, techniques, and achievements of calligraphy masters were handed down through the generations, such that the rubbings often survived long after the original works had been lost or damaged.

歐美

1. Freer Gallery of Art

1) Promise of Paradise: Early Chinese Buddhist Sculpture

Opens December 1, 2012- Indefinitely

2) STYLE IN CHINESE LANDSCAPE PAINTING: THE YUAN LEGACY

November 22, 2014–May 31, 2015

Freer Gallery of Art

<http://asia.si.edu/exhibitions/future.asp>

This exhibition is the second in a series of two exhibitions—*Style in Chinese Landscape Painting: The Song Dynasty* is on view through October 26—marking the first time in thirty years a U.S. museum has looked purely at style in Chinese landscape painting. The Freer Gallery possesses one of the most important collections of Chinese painting outside Asia, with many of its works from the Song and Yuan dynasties holding near-iconic status. Many of these works are viewable on the museums' web resource Song and Yuan Dynasty Painting Collection.

3) Chinese Ceramics: 13th-14th Century

December 20, 2014 – December 2015

Location: Gallery F15

<http://www.si.edu/Exhibitions/Details/Chinese-Ceramics-13th-14th-Century-5533>

Ceramic production during the Yuan dynasty (1279-1368) reflects the strength of the international market demand for Chinese wares. Notably, celadon-glazed vessels from Longquan competed with porcelain objects from Jingdezhen, painted with innovative decoration in cobalt pigment. A dozen Chinese ceramics from the Freer collection show highlights of Yuan ceramic styles and complement the exhibition *Style in Chinese Landscape Painting: The Yuan Legacy*.

4) Zen, Tea, and Chinese art in Medieval Japan

December 13, 2014 – June 14, 2015

Location: Galleries F6A, 6 & 7

<http://www.si.edu/Exhibitions/Details/Zen-Tea-and-Chinese-art-in-Medieval-Japan-5530>

Zen Buddhism, tea, and ink painting—well-known expressions of Japanese culture—have their roots in Chinese arts and ideas brought to medieval Japan from the late 12th to the 16th century. By the end of that period, arts and customs from Song, Yuan, and Ming dynasty China had been assimilated into Japanese culture, emerging as Japanese practices such as chanoyu, the art of tea. In this exhibition, Chinese and Japanese paintings, lacquer ware, and ceramics illuminate this remarkable period of cultural contact and synthesis.

2. The Metropolitan Museum of Art

1) Colors of the Universe Chinese Hardstone Carvings

December 11, 2013–March 8, 2015

<http://www.metmuseum.org/exhibitions/listings/2013/chinese-carving>

Stone carving is one of the oldest arts in China, its beginnings dating back to remote antiquity. Although jade, the mineral nephrite, was held in the highest esteem, all stones that could achieve a luster after polishing, be it agate, turquoise, malachite, chalcedony, quartz, jasper, or lapis lazuli, were also appreciated. Stone carving experienced an efflorescence during the Qing dynasty (1644–1911), when an abundant supply of raw materials, exceptionally accomplished craftsmen, and, in particular, keen imperial patronage contributed to the creation of numerous superb works.

The stone carvings of the Qing period can be grouped in three categories: personal adornments such as rings, bracelets, and pendants; articles for daily use (mainly in the scholar's studio) such as brush holders, water pots, and seals; and display pieces such as copies of antiques, miniature mountains, and animal and human figures, the latter being the largest of the group. The carvings can also be classified by their decorative style: archaic or classical, meaning their shapes were derived from ancient ritual vessels; "Western," which bore the influence of contemporary Mughal art from northern India; and new or modern, meaning novel shapes and designs created during the Qing dynasty.

A common decorative theme, especially among works of the new style, was the use of rebuses, which are symbols associated with auspicious meanings, to convey wishes for prosperity, longevity, good fortune, perpetuation of a family line, or academic success. The tradition began early but remained largely in the popular culture until the sixteenth and seventeenth centuries, when significant social changes and increased imperial patronage helped elevate the rebus to the high art of the court.

2) The Art of the Chinese Album

September 6, 2014–March 29, 2015

<http://www.metmuseum.org/exhibitions/listings/2014/art-of-the-chinese-album>

This exhibition will showcase the album, one of the most intimate of Chinese painting formats. The special structure of the album, in which each turn of the page is an opportunity to remake the world anew, presents unique possibilities and challenges for artists. For Dai Benxiao (1621–1693), the album was a chance to plumb the depths of a single style, like a jazz improviser testing the limits of a single musical mode. For Shitao (1642–1707), the album provided the opportunity to shock and surprise the viewer with radical shifts in perspective and subject from page to page. For Dong Qichang (1555–1636) and his followers, the album was a stage on which to display their art historical knowledge by devoting each leaf to the style of a different old master. This exhibition will explore these and other ways that artists have used this format from the twelfth century to the present.

3) Innovation and Spectacle Ritual Chinese Bronzes

October 18, 2014–March 8, 2015

<http://www.metmuseum.org/exhibitions/listings/2014/innovation-and-spectacle>

This exhibition features three spectacular ritual vessels from the fifth century b.c. that have never before been displayed together outside China. Lent by the Shanghai Museum, these wine vessels—a pair of pear-shaped containers and a unique four-legged vessel in the form of a fantastic buffalo—exemplify the artistic sophistication and technical virtuosity of the Houma foundry, a major center of bronze casting in the Eastern Zhou dynasty (770–256 b.c.). The bronzes are accompanied by two ceramic mold fragments, illustrating how the bronzes' intricate surface décor was achieved, and by a small number of related bronzes from the Metropolitan's collection.

4) Painting with Threads Chinese Tapestry and Embroidery, 12th–19th Century

October 25, 2014–August 16, 2015

<http://www.metmuseum.org/exhibitions/listings/2014/painting-with-threads>

The thinness and strength of silk make it the ideal material for weaving or embroidering elegant, painting-like images characterized by fluid outlines, rich colors, and even the addition of calligraphic inscriptions and seals. Drawn from the Metropolitan's superb holdings of Chinese tapestries and embroideries, this installation, which features several pieces not exhibited previously, presents dramatic landscapes, flowers and birds, famous immortals, and stunning examples of calligraphy, showcasing the artistic imagination and technical sophistication of China's textile artists.

5) Sumptuous East Asian Lacquer, 14th–20th Century

October 25, 2014–August 16, 2015

<http://www.metmuseum.org/exhibitions/listings/2014/sumptuous>

For more than two millennia, lacquer has been a primary medium in the arts of East Asia. This installation explores the many ways in which this material has been manipulated to create designs by painting, carving, or inlaying precious materials such as gold or mother-of-pearl. Drawn entirely from the permanent collection, this display celebrates the artistry and creativity needed to work this demanding material while illustrating both the similarities and differences found in the lacquer arts of China, Korea, and Japan.

3. Newark Museum

1) Gone Fishin' Aquatic Imagery in Asian Art

On view through March 1, 2015

<http://www.newarkmuseum.org/GoneFishin.html>

Throughout Asia marine life is equated with abundance physically and metaphorically. Featuring folding screens, hanging scrolls, hand scrolls, prints, ceramics and sculpture, this thematic installation throughout the Asian art galleries highlights marine imagery from Japan, China, Korea, Tibet, India and Nepal and unpacks their cultural significance.

On view in the Asian Galleries, 3rd floor, main building.

2) Re-Activating Chinese Antiquities 200 BC-2012 AD

Now on View

<http://www.newarkmuseum.org/chineseantiquities.html>

The sophistication of ancient Chinese bronze castings and jade carvings and the evolution of different calligraphic scripts have long fascinated Chinese artists and people world-wide. Indeed one of the greatest continuing obsessions in Chinese art—today as over the past 3,000 years—is striving to pay homage to immense richness of Chinese cultural traditions and their constant re-invention through living artists of each and every era. For example, the so-called ‘hundred treasures’ (baibao) include symbols of ancient bronze forms, jades, stone chimes and emblems of the four scholarly pursuits: calligraphy, poetry, painting and music, to name just a few. Every succeeding period of Chinese history re-creates these honored cultural elements—through courtly arts, decorative arts, religious arts and perhaps most predominately through a scholarly lifestyle of the literati class. In addition to featuring ancient bronze and jade works, this exhibition showcases carvings of ivory, rhinoceros horn, lapis lazuli, malachite, turquoise, amber, amethyst, rock crystal and bamboo as well as ceramics, calligraphy and paintings that exemplify centuries of re-inventing and re-activating the ancient arts of China up to the thriving contemporary arts of the twenty-first century.

3) China's China Porcelain, Earthenware, Stoneware & Glazes

Now on View

<http://www.newarkmuseum.org/china.html>

Over 2,000 years of ceramic excellence are showcased with meaningful selections to feature a range of different techniques through both figural and practical forms. Dating from seven different dynastic periods—stretching from the second century BC to contemporary works—this installation provides a profound rationale for why the name of the country became a synonym for the ceramic arts while demonstrating an abridged introduction of some of the most significant and celebrated ceramic types in Chinese history.

4) Gone Fishin' Aquatic Imagery in Asian Art

On view through March 1, 2015

<http://www.newarkmuseum.org/gone-fishin>

Throughout Asia marine life is equated with abundance physically and metaphorically. Featuring folding screens, hanging scrolls, hand scrolls, prints, ceramics and sculpture, this thematic installation throughout the Asian art galleries highlights marine imagery from Japan, China, Korea, Tibet, India and Nepal and unpacks their cultural significance. - See more at: <http://www.newarkmuseum.org/gone-fishin#sthash.J4NqcVjm.dpuf>

4. Staatliche Museen zu Berlin: Exhibitions

1) 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

2) The mountains - not so near, yet not so far 17th century landscape drawings from the Netherlands and China - a comparison

from: 23.09.2014 to: 11.01.2015

Museum für Asiatische Kunst

<http://www.smb.museum/en/exhibitions/detail/die-berge-nicht-nah-nicht-fern.html>

Chinese landscapes in ink-wash, European landscapes in oil: the differences seem enormous. But though executed with a brush, Chinese ink-wash paintings are actually considered in the West to be works in the graphic medium, technically not paintings, and when compared with Western drawings, the differences do not seem so great. What lies behind the sometimes astonishing similarities, and how are the differences to be explained?

Of course, drawings and prints were part of the exchange of goods and culture between East and West. Sometimes Western artists used paper imported from East Asia and in a few Chinese works, there is a hint of European influence. But these are exceptions. To make this transcultural comparison, it is better to ask such questions as: how do the

roles played by the artist's chosen materials, techniques and tools compare; what is the respective importance accorded to observation of nature, artistic technique, and tradition versus innovation in artistic style? The exhibition aims to free viewers from Eurocentric preconceptions as they contemplate these Chinese landscapes, allowing them to experience their subtleties more immediately and to appreciate better just how they differ from their European counterparts.

5. British Museum

Ming: 50 years that changed China

18 September 2014 – 5 January 2015

The Sainsbury Exhibitions Gallery

<https://www.britishmuseum.org/what's on/exhibitions/ming.aspx>

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. Royal Ontario Museum

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.

8. Baur Foundation - Museum of Far Eastern Art

IMPERIAL CHINA SPLENDOURS OF THE QING DYNASTY (1644–1911)

From 2 October 2014 to 4 January 2015

<http://fondation-baur.ch/en/exhibitions>

To mark the fiftieth anniversary of its museum, the Baur Foundation, Museum of Far Eastern Art offers a stroll through the history and art of China during the Qing Dynasty (1644–1911), by way of the famous collections of the Guimet, Quai Branly, Decorative Arts and Army museums in Paris, the Château de Fontainebleau, the National Library of France, the Library of Geneva, and the Victoria and Albert Museum of London. The last Chinese dynasty was a period of remarkable artistic vitality, thanks to the support of its rulers, who were themselves erudite scholars and collectors. Open to outside influence, the emperors were as keenly interested by Western sciences and “exotic objects” as by art. Through manuscripts, precious books, engravings, clothing, and exceptional imperial scrolls, visitors to this exhibition will discover works related to the establishment of the Qing Empire, the exercise of power and its ceremonies, the conquest of the Western regions, as well as the role played by Jesuit missionaries in the sciences and decorative arts. Lastly, a glimpse will be offered of the emperors' private life through art objects made for their personal appreciation, such as antique bronzes, cloisonnés, porcelains, jades, as well as lacquer and glass ware.

演講：

1. 北周康業墓圍屏石棺床研究

主講人：林聖智 教授（中央研究院歷史語言研究所副研究員）

時 間：2015 年 1 月 5 日（週一）上午 10:00

地 點：中央研究院歷史語言研究所文物陳列館五樓會議室

2. 蒙古科學院考古研究所來訪學者 系列演講

1.主講人：Dr. D. Tseveendorj（蒙古科學院考古研究所所長）

講 題：Mongolian Archaeologists' International Cooperation/ last two decades/

時 間：2015 年 1 月 6 日（週二）上午 10：00

2.主講人：Dr. B. Gunchinsuren（蒙古科學院考古研究所副所長）

講 題：History of Mongolian Stone Age Study

時 間：2015 年 1 月 6 日（週二）下午 3：00

地 點：中央研究院歷史語言研究所文物陳列館五樓會議室

3. 「動物礼讚」展 講演会

1. 双羊尊 □ 殷時代における揚子江流域の青銅器製作□

主講人：ジェイ・シュウ（許杰）氏（美術史家 サンフランシスコ・アジア美術館館長）

時 間：2015年1月18日（土）午後2時から3時30分

地 點：根津美術館 講堂

2. 中国古代青銅器の動物意匠 □ 双羊尊を中心に□

主講人：廣川 守氏（泉屋博古館 学芸課長）

時 間：2015年1月31日（土）午後2時から3時30分

地 點：根津美術館 講堂

4. 禅僧の書 — 墨蹟 —

主講人：羽田 聡（京都国立博物館 主任研究員）

時 間：1月24日 午後1時30分～午後3時

地 點：京都国立博物館 平成知新館 講堂

5. 朱艷増華——故宮珍藏清乾隆漆器系列講座

造辦處檔案與清代宮廷御用漆器研究的幾個問題

主講：楊勇 故宮博物院器物部副研究館員

日期：24/01/2015

時間：14:30-16:30

報名：有興趣人士可致電 87919814 或網上報名

6. 中国の吉祥絵画 — 音と形から読み解く —

主講人：呉 孟晋（京都国立博物館 研究員）

時 間：2月21日 午後1時30分～午後3時

地 點：京都国立博物館 平成知新館 講堂

研討會：

1. Ideas of Asia in the Museum: An International Symposium

University of Southern California and Los Angeles County Museum of Art

January 23–24, 2015

2. 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 tells 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

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