

1. 感謝黃琪惠、黃士珊、盧慧紋、板倉聖哲、林莉娜、黃立芸、朱龍興所提供的資訊。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、研習營。
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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1. Freer and Sackler Galleries
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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藏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>

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>

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>

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) 創心□當文創與溥心畬巧遇特展

展期：2015/01/23~2015/03/22

展覽地點：二樓精品長廊

<http://www.nmh.gov.tw/zh-tw/Exhibition/Content.aspx?Para=1|22|768&unkey=21>

4) 寶鈿金花－惠風閣金銀器展

展期：2015.03.27~ 2015.05.31

展覽地點：二樓

http://www.nmh.gov.tw/zh/exhibition_2_1_22_778.htm

本次展出惠風閣 38 件古典雅致的鑲金銀花籃、龍船、佛塔、燈籠、薰香爐與搖錢樹，皆以累絲編結出蟠龍、鸞鳳、牡丹、鴻鵠、玄武與團花錦簇等吉祥紋飾，把花絲鑲嵌鑲金銀器色彩的多變與層次，巧妙地展現在觀眾的眼前，件件匠心獨具，美不勝收。本館於羊年新春之際，提供一個機會讓觀眾可以近距離，盡情地欣賞這批精巧玲瓏的傳統鑲金銀器，冀能帶給國人嶄新的體驗。

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_exhibtion=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/>

5. 台東國立台灣史前文化博物館

七寶瑞光□□中國南方佛教藝術考古展

2014/12/20-2015/03/20

展覽地點：第四特展室

<http://www.nmp.gov.tw/exhibition/special/special-exhibition.php?i=118>

全球首次從漢代到明代，跨越 1500 年的佛教歷史文物，空前絕後跨海來台展出，在此展中，最受矚目的是首度來台展出的七寶阿育王塔，於 2008 年在南京大報恩寺遺址出土，塔高近 120 公分，塔身以佛教七寶：金、銀、琉璃、玻璃、珊瑚、瑪瑙、磲磔為飾，光彩奪目，珍貴無比，其上還浮雕有佛陀本生故事、佛傳故事等精美圖像，畫面和文字內容展現了佛陀從出生、成道到涅槃的全部過程，整座寶塔氣勢恢宏，是迄今為止中國出土的體形最大、製作最精美、工藝最複雜、銘文最多、最具史料價值的阿育王塔。

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

1) 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）。

2) 喜氣洋洋□□中國藝術與文化中的羊

展覽日期：由 2015 年 2 月 6 日至 4 月 26 日

展覽地點：香港中文大學中國文化研究所文物館展廳 III

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

喜迎新歲，明年歲次乙未，是羊年。為迎接羊年來臨，文物館於新春期間特別與藝術系、中國語言及文學系聯合舉辦「喜氣洋洋□□中國藝術與文化中的羊」展覽。展覽將精選與羊相關的書畫、陶瓷以及玉器、琥珀、綠松石、瑪瑙等雕刻作品四十餘件，配合成語典故、古文字材料，詮釋羊在中國文化中的內涵以及豐富多變的藝術表現形式。

3) 簡約與華美 □□ 明、清至民初家具展

展覽日期：由 2015 年 1 月 9 日起

展覽地點：香港中文大學中國文化研究所文物館展廳 III

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

是次展覽遴選歷年各界惠贈文物館之明、清至民國蘇式、京式、廣式家具精品近三十件套，以呈現獨具匠心的中國家具藝術。

4) 宜興紫砂陶藝與文化

展覽日期：由 2015 年 4 月 11 日至 10 月 4 日

展覽地點：香港中文大學中國文化研究所文物館展廳 II 及 IV

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

本展覽匯集兩館珍藏，旨在全面展示及探討宜興紫砂陶器的工藝成就與發展，及其所反映的文化要義與社會影響等。展品為香港中文大學文物館北山堂藏品 168 項及茶具文物館羅桂祥藏品 50 項，共 218 項。展覽內容分為兩大主題。第一主題是宜興茶壺的文化內涵與鑑賞，分為 7 個副題：供春壺的故事；紫砂壺獨領風騷；曼生壺創式製銘；孟臣壺與工夫茶；清末民初與仿古紫砂；現代壺藝承傳；外銷紫砂及影響。第二主題是茶文化以外的紫砂製作，包括：博古陳設、文房雅玩、像真雕塑等。

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

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。

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

1) 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

2) 博物館裡過大年——大美吉羊

展覽時間：2015年2月11日—3月29日

展覽地點：首都博物館地下一層 M 廳

http://www.capitalmuseum.org.cn/zlxx/content/2015-02/05/content_61818.htm

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. 天津博物館

“江南雙盛——金陵畫派、新安畫派繪畫作品聯展”

2015年2月10日至12月10日

http://www.tjbgw.com/ExhibitionInfo_3318.html

該展覽展品全部來自天津博物館豐厚的館藏，共展出包括龔賢、吳宏、高岑、葉欣、樊圻等 25 位金陵畫派畫家與弘仁、蕭雲從、查士標、程邃、戴本孝、

梅清等 11 位新安畫派畫家的繪畫作品共計 56 件(套),其中大部分為珍貴文物。重點展品如龔賢《掛壁飛泉圖》《高岡茅屋圖》、吳宏《負郭村居圖》、高岑《松窗飛瀑圖》、弘仁《松溪石壁圖》《竹石風泉圖》、查士標《深山樵徑圖》、戴本孝《古木空齋圖》、梅清《千峰雪色圖》等。這也是天津博物館藏金陵畫派與新安畫派繪畫作品首次全面、系統、集中地向觀眾進行展示。

9. 南京博物館

1) 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>

2) 書畫同源——明清書法的一個面向

展覽時間：2014.12.26-2015.2.28

展覽地點：藝術館-1F25 展廳歷代書法陳列展

<http://www.njmuseum.com/Antique/ExhibitionContent.aspx?menuid=c2f7b822-0c8b-417a-a393-dc8de9946b5a&id=9bbb03b-a323-499d-ab22-4ed8a8f33730>

3) 執筆的流變——歷代執筆圖像匯展

展覽時間：2015.1.15-3.15

展覽地點：藝術館 1F28 展廳 珍寶館

<http://www.njmuseum.com/Antique/ExhibitionContent.aspx?menuid=c2f7b822-0c8b-417a-a393-dc8de9946b5a&id=ddaae824-c7af-4806-84b9-d18601d75dfe>

4) 大吉羊——南京博物院藏羊文物精品展

展覽時間：2015.2.14-5 月

展覽地點：南京博物院特展館 2 樓 8 號廳

<http://www.njmuseum.com/Antique/ExhibitionContent.aspx?menuid=c2f7b822-0c8b-417a-a393-dc8de9946b5a&id=2bea01da-5390-47de-bef1-60547347cba4>

10. 浙江博物館

1) 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，最早的隋代鍍金銀塔、鍍金銀碗，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鍍金銅彌勒坐像、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）鍍金鑿花舍利銅函、唐大中十一年（848）鍍金銀塔、一批精美的唐五代金銅造像以及北宋至道元年（995）鍍金銀塔、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。

2) 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”的純銀阿育王塔和鍍金銀墊、盒、腰帶等金銀器放置在鐵函內。鍍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。

3) 見大草堂藏古代書畫展

展期：2014年12月23日至次年3月8日

展地：西湖美術館

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

11. 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，所集卻並不囿于越國，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。

3) 緣緣•本本——豐子愷漫畫展

展覽時間：2015年2月1日——2015年3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=5304>

12. 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

13. 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7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>

14. 遼寧省博物館

橫翠含丹——遼寧省博物館、瀋陽故宮博物院、旅順博物館藏仕女畫展

展覽時間：2015年2月7日至3月8日

展出地點：遼寧省博物館展館一層1號廳

<http://www.lnmuseum.com.cn/news/?ChannelID=604>

15. 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>

16. 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

示します。

3) 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。

4) 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（ブラーフミー文字、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。

5) 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。

6) 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。

7) 中国 墳墓の世界

展期：2015年1月2日（金）～2015年5月6日（水）

地點：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、多様性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。

8) 中国の陶磁

展期： 2015 年 1 月 2 日（金） ～ 2015 年 4 月 5 日（日）

地點：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。

9) 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）

地點：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

10) 中国文人の書齋

展期： 2015 年 2 月 24 日（火） ～ 2015 年 4 月 12 日（日）

地點：東洋館 8 室

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

12) 中国の漆工

展期： 2015 年 1 月 2 日（金） ～ 2015 年 4 月 5 日（日）

地點：東洋館 9 室

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

13) 清時代の工芸

展期：2015 年 1 月 2 日（金） ～ 2015 年 4 月 5 日（日）

地點：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。

13) 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

後漢時代（1～2 世紀）の中国山東省や河南省南部等では墓の上に祠（ほこら）を、地下には棺などを置く部屋である墓室を石で作りました。祠や墓室の壁、柱、梁などの表面には、先祖を祭るために当時の世界観、故事、生活の様子などを彫刻して飾りました。画像石と呼ばれるこれらの石刻画芸術は中国の様々な地域で流行しましたが、ここではとくに画題が豊富で優品の多い山東省の作品を一堂に集めて展示します。

14) 南京の書画□仏教の聖地、文人の楽園□

展期：2015 年 2 月 24 日（火）～ 2015 年 4 月 12 日（日）

地點：東洋館 8 室

http://www.tnm.jp/modules/r_free_page/index.php?id=1697

北京や上海に比較すれば、今まであまり注目されることのなかった南京ですが、中国の精神文化史上において、現在も重要な位置をしめ続けています。その全貌を示す日本初の展示となります。日本ともかかわりの深い南京の、七百年におよぶ書画文化。どうぞご堪能ください。

17. 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

書道博物館の創設者であり、画家・書家中村不折は、還暦に「僕の歩いた道」と題した自伝を残しました。本展は、この自伝をもとに前編と後編に分け、書道博物館所蔵の様々な名品で中村不折の生涯をつづります。

後編では、洋画界でのめざましい活躍を示す油彩画や、森鷗外（もりおうがい）もファンだった不折流と呼ばれる書作品、そして山水や中国故事の題材を得意とした日本画など、後年の不折作品を一挙に公開し、明治の文豪たちとの交流もあわせて紹介します。また、後編の後期展示では、東北大学東北アジア研究センターおよび東北大学附属図書館が所蔵する不折や明治の文豪たちの作品を特別に展示します。

18. 京都国立博物館

吉祥の絵画

展期：2015年2月10日～2015年3月15日

地点：京都国立博物館2階

http://www.kyohaku.go.jp/jp/theme/floor2_5/cyugoku_20150210.html

中国では旧暦の正月を「春節」と呼び、盛大に新年の到来をお祝いします。二〇一五年の春節は二月一九日ですので、この期間の展示では中国のおめでたい絵画を陳列いたします。こうした画題は「吉祥」といい、中国語で語呂合わせとなる画題を盛り込んだり、縁起のよい動物や植物を描いたりして、験担ぎをしました。官僚登用試験の科挙への合格を祈願した「蓮鷺図」から長寿を願う猫の画まで、中国の人たちの暮らしのなかの願いを託した絵画をお楽しみください。

19. 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。

20. 大和文華館

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。

21. 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。

22. 黒川古文化研究所

日本刀・小袖と古代中国の酒器-黒川古文化研究所名品展-

会期期間：4月18日（土）～5月31日（日）

<http://www.kurokawa-institute.or.jp/newpage2.html>

春季展観では、代表的な収蔵品を一度に鑑賞できる機会として、名品展を開催します。本展覧会では、中世の京都・奈良で作られた刀剣、小袖をはじめ

とする江戸時代の染織品、中国古代の考古資料から酒に関する器を展示予定です。

23. 大阪市立美術館

1) 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。

2) 動物と美術－日本画と工芸－

展期：2015年4月14日（火）～5月17日（日）

http://www.osaka-art-museum.jp/def_evt/%E5%8B%95%E7%89%A9%E3%81%A8%E7%BE%8E%E8%A1%93%EF%BC%8D%E6%97%A5%E6%9C%AC%E7%94%BB%E3%81%A8%E5%B7%A5%E8%8A%B8%EF%BC%8D/

当館に隣接する天王寺動物園は、本年1月1日に開園100周年を迎えました。これを記念し、館蔵・寄託の近代日本画および東洋の工芸の中から動物をあらわした作品を展示いたします。美術に見られる動物たちの愛らしい姿をお楽しみください。

3) 山水－中国書画

展期：2015年5月19日（火）～6月21日（日）

http://www.osaka-art-museum.jp/def_evt/%E5%B1%B1%E6%B0%B4%EF%BC%8D%E4%B8%AD%E5%9B%BD%E6%9B%B8%E7%94%BB/

山水は中国画において最もよく描かれる主題のひとつ。描かれた山水は、神仙の住まう聖域として、また隠棲の理想の地や憧れの景勝地として、鑑賞者の心をとらえつづけてきました。このたびは、本館の所蔵および寄託の作品から、山水を中心とした優品をご紹介します。

24. 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

25. 韓国国立博物館

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.

6) China: Through the Looking Glass

May 7–August 16, 2015

<http://www.metmuseum.org/exhibitions/listings/2015/china-looking-glass>

This exhibition, presented in the Museum's Chinese Galleries and Anna Wintour Costume Center, will explore how China has fueled the fashionable imagination for centuries, resulting in highly creative distortions of cultural realities and mythologies. High fashion will be juxtaposed with Chinese costumes, paintings, porcelains, and other art, as well as films, to reveal enchanting reflections of Chinese imagery.

From the earliest period of European contact with China in the sixteenth century, the West has been enchanted with enigmatic objects and imagery from the East, providing inspiration for fashion designers from Paul Poiret to Yves Saint Laurent, whose fashions are infused at every turn with romance, nostalgia, and make-believe. Through the looking glass of fashion, designers conjoin disparate stylistic references into a pastiche of Chinese aesthetic and cultural traditions.

The exhibition will feature more than one hundred examples of haute couture and avant-garde ready-to-wear alongside Chinese art. Filmic representations of China will be incorporated throughout to reveal how our visions of China are framed by narratives that draw upon popular culture, and also to recognize the importance of cinema as a medium through which to understand the richness of Chinese history.

7) Celebration of the Year of the Ram

January 17–April 19, 2015

<http://www.metmuseum.org/exhibitions/listings/2015/year-of-the-ram>

In celebration of the Year of the Ram, the Metropolitan Museum will present a selection of remarkable works drawn exclusively from the Museum's permanent collection. These include lively sculptures of bronze, jade, rock crystal, and celadon porcelain, along with a charming painting of grazing goats by an eighteenth-century master.

8) A Passion for Jade The Heber Bishop Collection

March 14, 2015–June 19, 2016

<http://www.metmuseum.org/exhibitions/listings/2015/passion-for-jade>

Heber R. Bishop's collection of carved jades was formed in the last quarter of the nineteenth century and bequeathed to the Metropolitan Museum in 1902. Consisting of over one thousand pieces—primarily Chinese jades of the eighteenth and nineteenth centuries, as well as jades from Mughal India—it was the first major collection of its kind in the country. This exhibition features a selection of the finest examples from this renowned collection and celebrates the hundredth anniversary of the Department of Asian Art.

9) Chinese Textiles Eight Centuries of Masterpieces from the Met Collection

September 12, 2015–June 19, 2016

<http://www.metmuseum.org/exhibitions/listings/2015/chinese-textiles>

This installation, which explores the cultural importance of silk in China, will showcase the most important and unusual textiles from the Museum's collection. In addition to three rare pieces dating from the Tang dynasty (618–906), when China served as a cultural hub linking Korea and Japan to Central and West Asia, and, ultimately to the Mediterranean world, the exhibition also includes eleventh- and twelfth-century tapestries from Central Asia, as well as contemporaneous Chinese examples of this technique.

Spectacular embroideries—including an imperial fourteenth-century canopy decorated with phoenixes and flowers, and a monumental late seventeenth- or early eighteenth-century panel showing phoenixes in a garden—will also be on view, together with theatrical garments, court costumes, and early examples of badges worn at court to designate rank.

10) Chinese Lacquer Treasures from the Irving Collection, 12th–18th Century

September 12, 2015–June 19, 2016

<http://www.metmuseum.org/exhibitions/listings/2015/chinese-lacquer>

Lacquer, the resin of a family of trees found throughout southern China—as well as in Southeast Asia, Korea, and Japan—is an amazing material. When exposed to oxygen and humidity, lacquer hardens or polymerizes, becoming a natural plastic and an ideal protective covering for screens, trays, and other implements. Mixed with pigments,

particularly cinnabar (red) and carbon (black), lacquer has been also used as an artistic media for millennia.

This installation, which features all of the most important examples of Chinese lacquer in the Museum's collection, explores the laborious techniques used to create scenes based on history and literature, images of popular gods and mythical and real animals, and representations of landscapes and flowers and birds.

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. Musée Cernuschi

L'Ecole de Lingnan: L'Eveil de la Chine modern

20 mars - 28 juin 2015

<http://www.cernuschi.paris.fr/zh-hans/expositions/l-ecole-de-lingnan-l-veil-de-la-chine-moderne>

La naissance et l'évolution de la dernière grande école de peinture traditionnelle dans le contexte politique mouvementé de la Chine au début du XXe siècle.

Dernière grande école de peinture traditionnelle chinoise, l'école de Lingnan est née au Guangdong (actuelle région de Canton), province depuis longtemps ouverte au commerce international et aux influences étrangères.

Au début du XXe siècle, Chen Shuren et les deux frères Gao, Gao Jianfu et Gao Qigeng, s'inquiètent de l'essoufflement politique et culturel de la Chine. Comme bon nombre de leurs contemporains artistes et penseurs, ils se tournent alors vers le Japon pour refonder une modernité chinoise. Ils s'inspirent du Nihonga, mouvement rénovateur de la peinture traditionnelle japonaise, et élaborent un style pictural original.

L'école de Lingnan s'enrichit des sujets naturalistes propres à la sensibilité japonaise. De plus, les thèmes inspirés par l'actualité contemporaine et d'autres mettant en scène le peuple dans ses activités quotidiennes occupent une place jusque-là inédite dans l'art chinois. La montée du nationalisme en réponse à la perte d'autorité de l'Etat mandchou et face aux ingérences étrangères, conduit ces artistes à s'interroger sur les implications sociales et politiques de leur travail et à aborder frontalement les événements tragiques de l'histoire en marche.

Grâce à la riche collection du Musée de Hong Kong et au prêt d'œuvres japonaises par des musées européens et des collectionneurs privés, le musée Cernuschi retrace la naissance de cette école et la complexité de son inscription dans un contexte politique mouvementé qui lui confère son importance artistique autant qu'historique.

5. Staatliche Museen zu 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

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.

演講：

1. 明清檔案相關研究二帖

(一) 依違廟堂與江湖之間——明清之際保標行跡考

(二) 天朝大燕——太和殿筵宴座次圖考

主講人：陳熙遠 教授（中央研究院歷史語言研究所副研究員）

時 間：2015 年 3 月 2 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. 从楚国文化看楚汉文脉关系

主讲人：高崇文 北京大学考古文博学院教授

讲座时间：2015年3月6日（周五）14:00

讲座地点：首都博物馆地下一层多功能报告厅

本講座需要預約，詳情見網址：

http://www.capitalmuseum.org.cn/zjsb/content/2015-01/13/content_61701.htm

研討會：

1. 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.

2. Merits of the Book: Buddhist Manuscript Traditions Across Asia

The Martin Marty Center for the Advanced Study of Religion

University of Chicago Divinity School

and The Franke Institute for the Humanities

February 26-28, 2015

For some two millennia, throughout much of Asia, the Buddhist religion has promoted the arts of the book as a primary means for preserving and diffusing its scriptural legacy together with many other fields of learning. Recent decades have seen an upsurge of scholarship devoted to the manuscript traditions of the major Buddhist cultural areas, but relatively little comparative work aiming to explore the possible relations among them. *The Merits of the Book: Buddhist Manuscript Traditions Across Asia* invites scholars working on the culture of the book in different parts of the Buddhist world—including

India, China, Japan, and Tibet—to begin a collective conversation. In conjunction with The Merits of the Book, a workshop on Tibetan manuscripts will be held to advance the project, A Manual of Tibetan Manuscript Studies, based at the University of Chicago Divinity School, with the generous support of the Henry Luce Foundation and projected for publication by the Cornell University Press. - See more at: <http://divinity.uchicago.edu/merits-book-buddhist-manuscript-traditions-across-asia#sthash.LsrrzZgm.dpuf>

THURSDAY, FEBRUARY 26

Swift Hall

4:30 Welcome: Prof. Margaret Mitchell, Dean of the Divinity School

Keynote Address: Prof. Richard Salomon, University of Washington

6:00 Reception

FRIDAY, FEBRUARY 27

Franke Institute, Regenstein Library

9:00 Welcome: Matthew Kapstein

9:15 I. Material and Social Origins

Chair: Prof. Paul Copp, EALC

Presenters: Dr. Agnieszka Helman-Ważny, Prof. Stephen F. Teiser

10:45 Coffee

11:15 II. Manuscript Production in 8th-9th century Tibet and Japan

Chair: Helen Findley, Ph.D. candidate, EALC

Presenters: Prof. Brandon Dotson, Prof. Bryan Lowe

12:45 Lunch

2:00 III. Text and Image

Chair: Dr. Katherine Tsiang, Center for the Art of East Asia

Presenters: Prof. Jinah Kim, Prof. Vesna Wallace

3:30

4:00 IV. New Technologies in Manuscript Studies

Chair: Matthew Kapstein

Presenters: Prof. Gregory Heyworth, Mr. Jeffrey Wallman

SATURDAY, FEBRUARY 28

Franke Institute, Regenstein Library

9:30 V. Tibetan Manuscript Studies

Chair: Davey Tomlinson, Ph.D. candidate, Philosophy of Religions

Presenters: Dr. Sam van Schaik, Dr. Stacey Van Vleet, Dr. Michael Sheehy

11:30 Conclusion

*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>

研習營:

藝術史研習營 □ □ 藝術史中的作品研究 招生

2015年8月24日(星期一) □ 29日(星期六)

國立臺灣大學藝術史研究所與中央研究院歷史語言研究所將於2015年8月24日(星期一)至8月29日(星期六)假國立臺灣大學，合辦為期六天的「藝術史中的作

品研究」研習營。屆時擬請十九位學者，負責專題演講與分組討論，歡迎報名參加。

報名資格：臺灣、中國大陸及歐、美、日地區藝術史相關科系，在學碩士生3年級(含)以上、博士生、博士後及新任教師。

招生名額：臺灣正取20人，中國大陸正取10人，歐、美、日正取10人，備取若干名。

報名時間：2015.02.02 (星期一) ~ 2015.03.16 (星期一) 下午5:00 截止 (依臺北時間)。

報名方式：一律採線上報名。線上報名網址

審查文件：請詳見招生簡章。

備註：1.無法全程參加者請勿報名。

2.若審查文件不齊者，恕不受理。主辦單位保有最後錄取之權利。

本研習營之相關訊息及最新公告請參見研習營活動網站：「藝術史中的作品研究」研習營活動網頁

聯絡人：楊小姐

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E-mail：artcy2011@gmail.com

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

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