

1. 感謝板倉聖哲、黃立芸、盧慧紋、劉芳如、王靜靈、盧宣妃、Susan Huang 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、研習營等訊息，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、工作坊。
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) 妙合神離－董其昌書畫特展

2016/01/09~2016/03/29

展覽區一 202,204,206,208,210,212

本次特展由院藏超過三百件的董其昌相關作品中，挑選代表性的書畫作品與重要鑑藏品展出。為清楚呈現董其昌藝術發展的脈絡，以數量豐富的紀年展件為主軸，盡可能依時間順序安排書畫作品，俾使觀者能對其生平與藝術成就有更深入的瞭解。

<http://theme.npm.edu.tw/exh105/dongqichang/ch/index.html>

- 2) 貴似晨星—清宮傳世 12 至 14 世紀青瓷特展

2015/12/25~2017/04/18

展覽區一 203

<http://theme.npm.edu.tw/exh104/Celadons/ch/index.html>

國立故宮博物院收藏的清宮傳世青瓷，數量甚夥，不僅件件可以追溯出原來存放的處所；而且透過鐫刻其上的御製詩，亦呈現乾隆皇帝爬梳文獻的心得，以及十八世紀的官窯概念與分類。以古鑑今，當下的我們究竟應該如何看待這批傳世珍藏呢？此一展覽一方面回溯清宮收藏的脈絡，另一方面也整合當今陶瓷史研究的觀點，重新檢視

個別作品的產地、燒製時間與問題所在。展覽分成「汝窯與北宋官窯」、「南宋官窯」、「青瓷碎器」和「鑑賞與發現」四個單元，期望通過傳世實物、文獻記載與考古材料的連結，展現十二至十四世紀青瓷的燒製背景、鑑賞風情與作品特徵。

3)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>

4) 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>

5) 皇帝的鏡子—清宮鏡鑑文化與典藏

展期：2015/03/31~2016/02/28

陳列室：展覽區一 303

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04006182>

6) 百年回眸—故宮禁城及文物播遷影像特展

展期：2016/02/01~2016/04/17

陳列室：展覽區一 103,104

本展覽以百年前的紫禁城為題，內含「皇室貴胄」、「末代帝后」、「帝后教師與中外友人」、「宮殿苑囿」，以及「時代革新」、「清末民初社會百態」、「故宮肇建與文物播遷」七大單元。觀眾透過借自北京故宮博物院與名攝影家莊靈先生之四百餘幅歷史影像，以及院藏相關史料舊照，可一觀昔日皇室人物的生活場景、宮殿建築的恢宏景觀、新舊社會的眾生百態、清末新政的勃興氣象，並深入瞭解宮禁秘藏蛻變為博物院，嗣於抗戰期間南遷避寇，最終橫海來臺的艱辛歷程。

2. 故宮南部院區

1) 特展: 藍白輝映—院藏明代青花瓷展

南院陳列室：S101 借展廳

2015/12/28--2016/4/10

國立故宮博物院承襲清宮舊藏，收藏為數頗豐的明代官窯瓷器，其中又以青花為首。再者，近年透過各方徵集，增添許多民窯青花，足以呈現明代青花瓷的發展脈絡。本展覽共分為四單元，先是將有明一代三百年分作前、中、後三階段，分別展出「洪武至宣德」、「正統至正德」、「嘉靖至明末」等官窯中之精品，並加入同時期亞洲其它地區的作品供觀眾自行比較。第四單元則陳列亞洲各地生產的青花瓷，呈現藍白潮流於各地不同的發展風貌，進而勾勒出青花瓷在明代中國與亞洲國家文化交流中的角色。

2) 佛陀形影—院藏亞洲佛教藝術之美

常設展

S303 佛教藝術展廳

本展覽分為「誕生的喜悅」、「佛陀的智慧」、「菩薩的慈悲」、「經藏的流轉」和「密教的神奇」五單元，以時間為軸，將各地的佛教造像與經典等並列，呈現佛教藝術的「不變」與「變」。引領觀眾欣賞同一時期、不同地區的佛教藝術之美，以及其深邃的宗教哲理。

3) 芳茗遠播—亞洲茶文化展

常設展/ S202 茶文化展廳

<http://south.npm.gov.tw/zh-TW/NormalExhibition>

展覽分為「茶鄉—中華茶文化」、「茶道—日本茶文化」、「茶趣—臺灣工夫茶」等三單元，展出院藏茶文化相關文物，呈現各區域特有的品茗方式與文化；並藉由明代茶寮、日本茶室及現代茶席等情境空間展示，營造出不同時空飲茶的特有氛圍，帶領觀眾認識茶在亞洲的傳播與交流，如何發展出各具特色又相互融通的茶文化。

4) 錦繡繽紛—院藏亞洲織品展

展期：常設展覽

陳列室：S304 織品文化展廳

本院典藏有藝術成就極高的歷代繅絲與刺繡珍品，近年來更積極徵集亞洲織品，拓展亞洲文物的典藏。為呈現多元繽紛的亞洲織品藝術文化，本展覽除在新舊典藏的織品文物中進行選件，並特別向瀋陽故宮博物院商借清代皇家絲綢袍服與袍料及國立史前文化博物館商借台灣原住民織品，期讓展覽內容更為豐富。展覽以「絲綢故鄉」、「紗籠風采」、「夢幻彩織」、「草原色彩」和「東西交織」等五單元，分別展出東亞、東南亞、南亞、中亞和西亞等五個不同區域的織品，最後再以「織染繪繡」單元帶領觀眾認識亞洲各地的傳統織品工藝，進而欣賞亞洲的人文藝術成就。

3. 中央研究院歷史語言研究所歷史文物陳列館

1) 「寫字，不簡單」特展，10/14 起；

2) 「居延漢簡」特展，10/21 起。

4. 佛光山佛陀紀念館

「以法相會—寶寧寺、毗盧寺 明、清代水陸畫展」

http://www.fgsbmc.org.tw/news_exhibition_c.aspx?Id=20151004

展覽地點：佛光山佛陀紀念館/本館二樓第一展廳

展覽時間：2015-11-14 至 2016-02-28

5. 國立台灣美術館

1) 風土之眼—呂鐵州、許深州膠彩畫紀念聯展

2015/12/19-2016/3/13

2) 明日之風—林之助百歲紀念展

展覽日期：105-01-23 ~ 105-05-15

6. 世界宗教博物館

世界文化遺產—重慶大足石刻藝術特展

2016/2/3-3/31

永和世界宗教博物館六樓特展區

免費參觀

甄選大足石刻研究院博物館所藏的石質文物精品 12 件來台，數量雖不多，但卻是精挑細選出來，能反映出大足石刻雕刻技藝的傳承和各個時代不同的雕刻藝術風格。此外，並精選大足摩崖的石刻代表內容的大型圖像及影片等千餘件展出，充分反映大足石刻藝術精華，全面的呈現大足石刻的主題內容、雕刻技藝和深邃的人文內涵。

又以石刻文物的保護為主題。本特展以大足石刻千手觀音保護修復為專題特展。大陸國家文物局石質文物保護「一號工程」就是大足石刻千手觀音搶救性保護工程，歷經 8 年，文物修復專家用智慧、毅力和汗水，終於讓這尊昔日滿目瘡痍的造像“金光再現”，對同類型文物保護工作具有示範性意義。通過修復展，能全面反映千手觀音作為文化遺產瑰寶修復的成果，展示大陸石質文物保護水準，這將推動兩岸文物保護工作的深入交流和合作。

<http://www.mwr.org.tw/2016dazu/>

7. 何創時基金會

《三閩一浙》張瑞圖、黃道周、許友、倪元璐 | 晚明浪漫書風系列二

展覽時間：2016-3-10 ~ 2016-4-30 (周二 ~ 周六) 上午 10 點半 ~ 下午 5 點

展覽地點：創時講堂 | 臺北市大安區金山南路二段 222 號 6 樓

參展藝術家：張瑞圖、黃道周、許友、倪元璐、張潛夫、蔡玉卿、許遇

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) 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

2. 故宮博物院

1) 清淡含蓄——故宮博物院汝窯瓷器展
計畫展覽時間：2015年9月30日至2016年8月31日
地點：延禧宮古陶瓷研究中心

3. 北京首都博物館

- 1) 五色炫耀--南昌漢代海昏侯國考古成果展
3/2~6/2
地下一層 A 展廳
- 2) 王后 母親 女將--紀念殷墟婦好墓考古發掘四十週年特展
3/8~6/26
地下一層 B 展廳

4. 上海博物館

1) 吳湖帆書畫鑒藏特展
2015年12月10日至2016年3月13日
中國歷代繪畫館舉辦
展出唐至清代相關古書畫文物97組(113件)
http://mp.weixin.qq.com/s?__biz=MzAxODExODEzOQ%3D%3D&mid=400961381&idx=1&sn=049aac61aadee2765f20f1e9194e57c9&scene=2&srcid=1124UqnR1HhmYq6KhQfx7ahJ&from=timeline&isappinstalled=0#wechat_redirect

5. 天津博物館

"筆墨真趣:清代四王繪畫珍品特展"
2015年5月1日至2016年4月15日
http://www.tjbwg.com/ExhibitionInfo_3394.html

6. 浙江博物館

- 1) 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>
- 2) 中興紀勝--南宋風物觀止
展覽時間：2015年11月13日-2016年4月5日
展覽地點：浙江省博物館武林館區地下層(杭州市西湖文化廣場E區)
展覽內容：來自47家文博單位的近500件(組)南宋文物精品
開放情況：週二至週日 9:00-17:00

7. 遼寧省博物館

- 1) 情滿遼河——遼寧民間繡品展
展覽時間：2015年5月16日~

展出地點：遼寧省博物館一層 5 號臨時展廳

<http://www.lnmuseum.com.cn/news/index.asp?ChannelID=606>

8. 江西省博物館

南昌西漢海昏侯墓考古發掘成果展

南昌西漢海昏侯墓主槨室的考古發掘正在如火如荼進行中，與此同時，《南昌西漢海昏侯墓考古發掘成果展》於 11 月 17 日起在江西省博物館對公眾免費開放，展覽為期一個月，展出考古工作 5 年來陸續出土的精美文物 113 件。

http://mp.weixin.qq.com/s?__biz=MzA4OTMwODEwMw%3D%3D&mid=400770099&idx=1&sn=ad71bd21b09e7b9b05fef2f57693f7c4&scene=2&srcid=1117GNRGHBTkXfHgjkbFUEl9&from=timeline&isappinstalled=0#wechat_redirect

9. 無錫博物館

吳地雅事——無錫博物院藏文氏一門書畫特展

展覽時間：2015 年 11 月 30 日——2016 年 3 月 6 日

10. 東京国立博物館

1) 中国の仏像

展期：2015 年 4 月 7 日（火）～ 2016 年 4 月 10 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：2015 年 4 月 14 日（火）～ 2016 年 4 月 10 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 4 月 7 日（火）～ 2016 年 4 月 10 日（日）

地點：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) 中国の石刻画芸術

展期：2015 年 4 月 14 日（火）～ 2016 年 4 月 10 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。

5) 始皇帝と大兵馬俑

展期：2015年10月27日（火）～2016年2月21日（日）

地点：平成館 特別展示室

http://www.tnm.jp/modules/r_free_page/index.php?id=1732

本展では、中国・陝西省文物交流中心などの協力を得て、始皇帝にまつわる代表的な遺物を一堂に集めるとともに、兵馬俑を通して始皇帝が築き上げた“地下の世界”のなぞに迫ります。

6) 中国史跡写真

本館 15室 2016年1月2日（土）～2016年2月28日（日）

11. 奈良国立博物館

中国古代青銅器

展示期間：～平成28年3月（予定）

<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。

12. 東京国立新美術館

大原美術館「はじまり、美の饗宴」展

会期：2016年1月20日（水）～2016年4月4日（月）

休館日：毎週火曜日

開館時間：午前10時～午後6時/金曜日は午後8時まで/*入場は閉館の30分前まで

会場：国立新美術館 企画展示室 1E

<http://www.nact.jp/>

岡山県倉敷市の大実業家であり、社会貢献や福祉の分野にも多大な足跡を残した大原孫三郎（1880-1943年）は、西洋美術を紹介する日本初の本格的な美術館を、1930年に倉敷に創設しました。その優れたコレクションに世界が瞠目した、大原美術館の誕生です。開館の礎となったのは、同じく岡山県出身の画家である児島虎次郎（1881-1929年）が、孫三郎の支援と理解を得てヨーロッパで収集した美術品の数々でした。その後も大原美術館は、孫三郎の思想を引き継いでコレクションを拡充し、日本を代表する美術館として多くの美術愛好家の心を捉え続けてきました。

大原美術館のコレクションは、西洋近代美術のほかにも、日本近代洋画、民芸運動にかかわった作家たちの作品、エジプトやオリエント、東洋の古代美術、そして戦後美術から、いま第一線で活躍している現代美術家の作品まで、きわめて多岐にわたります。本展覧会には、そのすべての部門から選ばれた逸品の数々が一堂に会します。そして、約1世紀にわたって時代とともに歩んできた大原美術館の活動を、珠玉の名品とともに紹介します。

13. 京都国立博物館

臨済禅師 1150年 白隠禅師 250年遠諱記念 禅一心をかたちに一

2016（平成28）年4月12日（火）～5月22日（日）（※会期中展示替えあり）

京都国立博物館 平成知新館

<http://zen.exhn.jp/>

14. 大阪市立美術館

王羲之から空海へ--日中の名筆 漢字とかなの競演

平成28年4月12日（火）～5月22日（日） ※会期中展示替えあり

http://www.osaka-art-museum.jp/sp_evt/ogishi-kukai/

平成28年に、大阪市立美術館は開館八十周年、西日本の主要書家・書道団体が所属する公益社団法人日本書芸院は創立七十周年を迎えます。これを記念して、日中の名筆を一堂に集めた展覧会を開催します。

とりわけ関西地区では、王羲之（おうぎし）を中心とする法帖やその流れをくむ作品を学んで一家をなす書家が多く、また日本の書法史も王羲之の書法をもとにして独自の発展を遂げて来ました。そこで本展では、王羲之の書法の伝承を中国・日本それぞれの名品によって俯瞰し、書の伝統を回顧します。

中国書蹟では王羲之から歐陽詢（おうようじゅん）ら初唐の三大家、蘇軾（そしよく）ら宋の四大家を経て明末清初の王鐸（おうたく）らに至る大家の作品約90件、日本書蹟では空海ら三筆、小野道風ら三跡から「高野切（こうやぎれ）」をはじめとする平安古筆の名作を経て江戸時代に至る約120件、篆刻では戦国秦漢の古璽（こじ）や清末民初の優品約20件、多くの国宝や重要文化財を含む約230件が揃います。

さらにこのたびは、台湾からも名品を迎えることができました。中国の書では世界最高の質量を誇る国立故宮博物院から、宋から明の巨匠たちの名立たる傑作が初来日し

ます。明清の書のコレクションを中心とする何創時（かそうじ）書法芸術基金会からは明末清初の逸品が出陳されます。

15. 白鶴美術館

映し、写しと文様の美: ~白鶴コレクションにみる東洋のこころ~

2016/3/1-6/5

<前・後(二期)>

前 3月1日(火)~4月17日(日)・後 4月19日(火)~6月5日(日)

< I・II・III(三期)>

I 3月1日(火)~4月3日(日)

II 4月5日(火)~5月8日(日)

III 5月10日(火)~6月5日(日)

今回は当館所蔵品を「うつし」のテーマでみてまいります。

映す道具である「鑑」の字形は、大きな水甕をのぞきこむ人を象ったものとされます。そして鑑物と称される歴史書の「鑑」のように、映しみる機能から転じて、認識し手本とする意味を含んでいます。

美術作品もまた、その時代の技術や思想・造形感覚を示す鏡といえるでしょう。すなわち、異なる素材であっても同じ文化における共通の表現や造形は、その思想を反映します。また、多くの優れた作品は、人びとの憧れの対象となり、手本となって写されました。

こうした美術の「写し」には、筆の正確さを求めた絵画の模写や、失われた材料や技術の再現を求めた近代の正倉院模品のように、先人の表現を学び、捉えようとしたものがあります。また、地域・時代・年代を経て伝播する類似の形状や文様、また古典の物語絵などにもみられるように、変容しつつ伝わることも「写し」がもたらす文化であるといえます。

この展示では「思想を映す」・「形を写す」というふたつのテーマを基に、個々の作品を作成された時代に照らしてご覧いただきます。東洋のこころを写す古美術、その写しもまた、「鑑」であり、それを見つめる私たちの文化を豊かにするものである、といえるのではないのでしょうか。

<http://www.hakutsuru-museum.org/exhibition/2016spring/main.shtml>

16. 澄懷堂美術館

「清朝初期を飾った文人墨客たち」

会期：2016年3月6日(日)~6月5日(日)

4/11 及 5/16 替換展品

李成之"喬松平遠圖"於 4-29-5/8 展出

<http://www.chokaido.jp/pg2120.html>

17. 神戸市立美術館

我が名は鶴亭 —若冲、大雅も憧れた花鳥画（かっちょいいが）

平成 28 年（2016）4 月 9 日（土曜）～5 月 29 日（日曜）

※前期〔4 月 9 日（土曜）～5 月 1 日（日曜）〕、後期〔5 月 3 日（火曜・祝日）～29 日（日曜）〕で作品の展示替えを行います。

18 世紀の京都、大坂に絵画の新風がやってきた！

その名は鶴亭（かくてい・1722～85）—長崎出身の黄檗僧、画家である彼は中国由来の美しく、おめでたい花鳥画（南蘋風（なんびんふう）花鳥画）をかつこよくアレンジし、京都、大坂に初めてもたらして一大ブームを巻き起こしました。また、黄檗僧が得意とした水墨花木図も数多く手がけました。憧れの地・長崎からやってきた鶴亭は、唐（から）の香りをまとう羨望の的。かつこいい花鳥画＝「花鳥画（かっちょいいが）」を生み出す鶴亭に、伊藤若冲も大きな刺激を受け、池大雅も深い交友を持つなど、京坂の画家に与えた影響ははかりしれません。

本展は歿後 230 年を経て、鶴亭の画業と生涯に迫る初めての回顧展です。鮮やかな色彩と豊かな表情の鳥が魅力的な著色花鳥画、大胆かつ冴えわたる筆遣いの水墨花木図からなる、鶴亭の「花鳥画（かっちょいいが）」76 件（うち初公開 45 件！）を展観します。あわせて、鶴亭が学んだ黄檗絵画や南蘋風花鳥画、同時代に活躍した池大雅、伊藤若冲、曾我蕭白や、鶴亭の弟子たちの作品もご紹介します。約 120 件の出品作品を通して、若冲、大雅も憧れた鶴亭の画業の全貌と生涯に迫ります。

http://www.city.kobe.lg.jp/culture/culture/institution/museum/tokuten/2016_1kakutei.html

歐美

1. Royal Ontario Museum

Made in China: Cultural Encounters through Export Art

Closing August 2016.

This exhibition explores the lasting impact of cultural encounters between Europe and China on an important artistic tradition. While art is often inspired by the surrounding culture and politics, Chinese export art was also influenced by its target audience.

Chinese artists and artisans responded to the growing demand for Chinese export art in Europe during the 18th century by appealing strategically to western taste, and adopting European painting techniques and styles. At the same time, the romanticized view of China portrayed in export art only left Europeans craving more from this imagined and idealized region.

With artifacts from the ROM's unique Chinese, European, and Natural History collections, including impressive works on pith, leaves, paper, and porcelain, this exhibition places the globally recognized trademark "Made in China" into historical context.

<https://www.rom.on.ca/en/exhibitions-galleries/exhibitions/made-in-china-cultural-encounters-through>

2. National Library of Australia, Exhibition Gallery, Ground floor

Celestial Empire: Life in China 1644-1911)

2016年1月2日—5月22日(10.00am-5.00pm)

澳大利亞國家圖書館和中國國家圖書館連袂推出《大清世相：1644-1911》展覽，透過兩個世界級圖書館收藏棱鏡，讓觀眾實現三百年的穿越，管窺中國最後一個帝制王朝的芸芸眾生。親歷那時的中國，發現與現代中國之間的承接。

《大清世相》分為「聖治」、「文風」、「紅塵」、「番邦」及「變遷」五大主題，來自中國國家圖書館的88件珍藏，以及澳洲國家圖書館提供的80件展品，生動細緻的描述清朝近270年歷史中的宮廷規範、文化傳統以至村野生活。展品包括地圖，圖像、照片、手稿和書籍等，觀眾將直觀一睹清代百相。

<http://www.nla.gov.au/>

http://mp.weixin.qq.com/s?__biz=MzA5NDU4NjkwMQ%3D%3D&mid=401065091&idx=1&sn=1ab6503acc2cd7628b9c235816e323b&scene=2&srcid=12286CBpu4oKNHqQ3n6kYnYI&from=timeline&isappinstalled=0#wechat_redirect

3. The Metropolitan Museum of Art

1) 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.

2) 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.

3) 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.

4) Masterpieces of Chinese Painting from the Metropolitan Collection

October 31, 2015–October 11, 2016

<http://www.metmuseum.org/exhibitions/listings/2015/masterpieces-of-chinese-painting>

http://mp.weixin.qq.com/s?__biz=MzA3MTUxMzEzNw%3D%3D&mid=217305488&idx=1&sn=275e62d512416c4ec9ae7e534ce0f4b3&scene=0#rd

This exhibition, presented in two rotations, will highlight the gems of the permanent collection in a chronological display, with an emphasis on works from the Song (960–1279) and Yuan (1271–1368) dynasties.

(清單請見附檔)

4. Nelson-Atkins Museum of Art

Flowers to Frost: Four Seasons in East Asian Art

July 18, 2015–July 17, 2016

<http://www.nelson-atkins.org/art/exhibitions/flowers-to-frost.cfm>

5. Newark Museum

1) 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.

2) Red Luster Lacquer & Leatherworks of Asia

Ongoing

<http://www.newarkmuseum.org/red-luster>

For the past two thousand years—far before the development of plastic laminations and modern-day adhesives—lacquer was (and remains) a superior material. Red Luster: Lacquer and Leatherworks of Asia demonstrates the aesthetic impact of red lacquer and its faux imitators in leatherworks and other materials. The glossy sheen, slick texture and deep colors of lacquer have long been a prized material throughout Asia but the materials to create “true lacquers” do not exist in all of Asia.

Different raw materials originating from different types of trees and even insects distinguish East Asian lacquers (China, Japan and Korea) from those of Central and South Asia (Turkey, Iran, India and Tibet) or Southeast Asia (Myanmar). The relatively slow construction process, coupled with regionally restricted supplies of raw material, made production relatively exclusive. Thus all of Asia also developed imitation or faux lacquers created by an even greater variety of materials and techniques. Many faux lacquers became important forms of art in their own right. This is the first lacquer exhibition to span the vastly different cultural and historical legacies of Asia from the Near to Far East.

6. Cleveland Museum of Art

Silent Poetry: Masterpieces of Chinese Painting

11/14/2015-04/24/2016

<http://www.clevelandart.org/events/exhibitions/silent-poetry-masterworks-chinese-painting>

7. Getty Center

Cave Temples of Dunhuang: Buddhist Art on China's Silk Road

May 7–September 4, 2016, GETTY CENTER

The Mogao caves, located near the town of Dunhuang in the Gobi Desert of northwest China, comprise some 500 decorated Buddhist cave temples dating from the 4th to the 14th century. Filled with exquisite wall paintings and sculptures, the caves bear witness to the intense religious, artistic, and cultural exchanges along the Silk Road, the trade routes linking East and West. *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road* features numerous objects originally from the site—such

as paintings and manuscripts that have rarely, if ever, traveled to the United States, as well as three spectacular full-size cave replicas. The exhibition celebrates more than 25 years of collaboration between the Getty Conservation Institute and the Dunhuang Academy to preserve this UNESCO World Heritage Site.

8. Museum of Fine Arts, Boston (MFA)

a new display of art from the prosperous and vibrant Song dynasty (960-1279)

02/06/2016

Beyond this new display, visitors can explore six additional galleries dedicated to Chinese art at the MFA, highlighting sculpture, ceramics and Bronze Age art, as well as Chinese furnishings, scholarly objects and Buddhist art. *Beyond the Screen* evokes an elegant courtyard household from the late Ming period, highlighting Chinese furniture of the 16th and 17th centuries.

<http://www.mfa.org/news/song-gallery>

9. Seattle Art Museum

JOURNEY TO DUNHUANG: BUDDHIST ART OF THE SILK ROAD CAVES

MAR 5 – JUN 12 2016

ASIAN ART MUSEUM

FOSTER GALLERIES

Located at China's western frontier, the ancient city of Dunhuang lays at the convergence of the northern and southern routes of the Silk Road—at a crossroads of the civilizations of East Asia, Central Asia, and the Western world. From the late fourth century and until the decline of the Silk Road in the fourteenth century, Dunhuang was a bustling desert oasis—a center of trade and pilgrimage, and a gateway for new forms of art, culture, and religions.

This exhibition brings us the wonders of Dunhuang's caves seen through the eyes of James and Lucy Lo featuring a comprehensive selection of their photographs, manuscripts, and artist renditions.

In 1943, during World War II, photojournalist James C. M. Lo (1902–1987) and his wife, Lucy, a photographer, arrived at Dunhuang by horse and donkey-drawn cart. Their ambitious 18-month project produced over 2500 black and white images that record the caves as they were in the mid-20th century, capturing many views of the interiors and exteriors that no longer exist today. They also collected fragments of ancient texts and drawings—now the largest collection of Dunhuang manuscripts in the U.S.

After moving to Taiwan in the 1950s, the couple invited a group of young artists to produce life-size copies of their cave mural photographs, and coloring was added to the renderings.

These remarkable works on view are testament to James and Lucy Lo's mission to preserve and transmit the visual splendors of this ancient site.

The exhibition is organized in cooperation with the Princeton University Art Museum and the P.Y. and Kinmay W. Tang Center for East Asian Art.

演講

1. 神戸美術館記念講演会

1) 4月10日(日) 14時~15時30分

「鶴亭の花鳥画(かつちょいいが)の魅力」 講師:石沢 俊(当館学芸員)

2) 4月24日(日) 14時~15時30分

「文人画家・鶴亭の品格」 講師:成澤 勝嗣(早稲田大学文学学術院教授)

3) 5月8日(日) 14時~15時30分

「長崎派の旅」 講師:奥平 俊六(大阪大学大学院文学研究科教授)

会場:当館 地階講堂(各日定員180人)

2. 大阪市立美術館演講系列

王羲之から空海へ--日中の名筆 漢字とかなの競演

◆時間:14時から30~40分程度 ※13時30分に開場します。

◆場所:美術館1階講演会室

◆参加費:無料

※当日の観覧券半券が必要です。

※事前申込不要。先着150名。

◆講座スケジュール

4/24(日)

◇「国立故宫博物院の明代法書—祝允明(しゆく・いんめい)・文徵明(ぶん・ちようめい)を中心に」

◇講師:弓野隆之(ゆみの・たかゆき) / 大阪市立美術館学芸課長代理

4/29(金・祝)

◇「かな古典 見て感じて書作に生かす」

◇講師:高木厚人(たかぎ・あつひと) / 大東文化大学教授

4/30(土)

◇「日本書跡の展示概要と鑑賞の要点」

◇講師:森岡隆(もりおか・たかし) / 筑波大学教授

5/1(日)

◇「古典渉猟は自分探しの旅」

◇講師:杭迫柏樹(くいせこ・はくじゅ) / 日本書芸院名誉顧問

5/3(火・祝)

◇「墨跡について」

◇講師:真神巍堂(まがみ・ぎどう) / 京都教育大学名誉教授

5/4 (水・祝)

◇「米芾(べいふつ)に魅せられて」

◇講師: 今村桂山(いまむら・けいざん) / 日本書芸院副理事長

5/5 (木・祝)

◇「王羲之(おうぎし) 書法の継承—日本と中国—」

◇講師: 中村史朗(なかむら・しろう) / 滋賀大学教授

5/7 (土)

◇「何創時(か・そうじ) 書法藝術基金會の明清法書—王鐸(おうたく)・傅山(ふざん)を中心に」

◇講師: 弓野隆之(ゆみの・たかゆき) / 大阪市立美術館学芸課長代理

5/8 (日)

◇「趙孟頫(ちょう・もうふ)と中峰明本(ちゅうほう・みょうほん)」

◇講師: 森橋なつみ(もりはし・なつみ) / 大阪市立美術館学芸員

5/15 (日)

◇「明末清初の条幅から」

◇講師: 福光幽石(ふくみつ・ゆうせき) / 奈良教育大学教授

※講師・日程は変更になる場合がありますのでご了承ください。

研討會

1. 「中世寺院における宋代仏教文化受容の統合的研究—泉涌寺流を中心とした宋代仏教の相対化への試み」シンポジウム

東京大学東洋文化研究所 東洋学研究情報センター 平成27年度共同研究

「中世寺院における宋代仏教受容の統合的研究」開催のご案内

平成27年度東京大学東洋文化研究所東洋学研究情報センターの公募研究「中世寺院における宋代仏教文化受容の統合的研究」の研究成果として、下記日程でシンポジウムを開催いたします。

日時: 2015年3月17日 (木) 14:30~17:00

場所: 東京大学 東洋文化研究所3階第一会議室

プログラム

・趣旨説明 板倉聖哲 (東京大学東洋文化研究所教授)

・研究発表

1. 大塚紀弘 (法政大学専任講師) 30分、質疑応答 15分

「服装から見た中世の律僧(仮)」

2. 塚本鷹充 (東京大学東洋文化研究所准教授) 30分、質疑応答 15分

「道宣律師・元照律師像」の絵画表現をめぐる諸問題」

3. 西谷 功（泉涌寺宝物館学芸員、東洋文化研究所東洋学研究情報センター拠点共同研究員）60分、質疑応答15分

「泉涌寺における宋代仏教儀礼文化の受容—伽藍、文物、僧」

2. 大阪市立美術館"王羲之から空海へ—日中の名筆 漢字とかなの競演"記念シンポジウム

◆基調講演「古筆と学書」

講師：島谷弘之氏（九州国立博物館長）

◆パネルディスカッション「書の未来—伝統と創意—」

コーディネーター：西嶋慎一氏（日本書芸院学術顧問）

パネリスト：吉川蕉仙、黒田賢一、横山煌平、中村伸夫

日時：平成28年4月23日（土）14：00～16：45終了予定

会場：大阪国際会議場（グランキューブ大阪）5F メインホール

※入場無料ですが、事前申し込みが必要です。

◎申し込み方法

ハガキに参加希望者の郵便番号、住所、氏名、電話番号、同伴者の有無（同伴は1名まで可）を記入の上、下記までお送りください。

〒540-6591 大阪市中央区大手前1-7-31 OMMビル7階

公益社団法人日本書芸院「記念シンポジウム」係

締切：平成28年4月11日（月）消印有効、先着順

※結果は郵送にて通知します。

※FAXやメールでも申し込み可。詳しくは下記までお問い合わせください。

研習營與工作坊

1. 2016年度佛教與東亞文化國際研修班

佛教與東亞文化五臺山國際研究院、清華大學倫理與宗教研究院、復旦大學佛學論壇、加拿大英屬哥倫比亞大學佛學論壇於2016年7月15-25日，假五臺山大聖竹林寺聯合舉辦「佛教與東亞宗教國際研修班」，誠邀海內外青年學子參與！

I. 地點：五臺山大聖竹林寺

II. 時間：2016年7月15-25日

2016年7月15日：報到；

2016年7月16-19日：研修班主要密集型課程；

2016年7月20日：集中參訪；

2016年7月21-22日：五台山文殊信仰國際研討會

2016年7月23-24日：大同參訪（雲崗石窟及周邊名寺）

2016年7月25日：賦歸

III. 四個演講系列: 研修班課程邀請以下三位國際學者(以姓氏羅馬字順序為序), 中英文雙語提供三個演講系列(每個系列圍繞一主題, 每個主題涵蓋3個各120分鐘的講演, 分別在三天進行):

Professor Jinhua Chen 陳金華 教授 (Department of Asian Studies, University of British Columbia, Canada 加拿大英屬哥倫比亞大學亞洲系): International Characteristics of Buddhism: East Asian Perspectives 佛教之國際性格: 東亞背景;

Professor James Robson 羅柏松 教授 (Department of East Asian Languages and Civilizations, Harvard University 美國哈佛大學東亞語言與文明系): "Sacred Geography" in East Asia 東亞“神聖地理學”;

Professor Barend ter Haar 田海教授 (Faculty of Oriental Studies, University of Oxford 英國牛津大學東方研究系): Enlisting the Divine Realm: Witches, Mediums, Shamans and Buddhist Critique 驅神役鬼: 巫覡、薩滿、以及來自佛教的批判。

除此三個雙語演講系列外, 還將由五位資深學者接力演講(演講者另行宣佈), 蟬連而成另一關於佛教與東亞文化的演講系列。

IV. 其他四項活動: 除四個密集型的演講系列外, 還將組織以下四項活動:

一個關於五臺山文殊信仰的國際研討會:「五臺山-文殊信仰的跨文化性格與國際性影響」, 2016年7月21-22日假五臺山大聖竹林寺舉行(研討會信息見

<http://blogs.ubc.ca/dewei/call-for-papers-the-second-international-conference-on-the-wutai-cult/>)。

計劃於2016年7月19日假五臺山大聖竹林寺舉行青年學者論壇(研討會)。部分優秀論文可推薦至國內外質優雜誌發表, 包括方廣錫教授主編的《佛教文獻研究》、聖凱教授主編的《佛學研究》、孫英剛教授主編的《佛教史研究》、以及陳金華教授編輯的 Studies in Chinese Religions (社科院與英國出版社 Routledge 合作)。

一系列(共三次, 為時1-2小時)旨在體驗寺院生活的禪悅活動, 包括坐禪、品茶、儀軌觀摩等;

數次宗教名勝與參訪活動(主要是五臺山佛寺與文化古蹟)。研究內容相關的學員還可以申請參加另一為期兩天(7月23-24日)的在大同的參訪活動(巡禮雲崗石窟及周邊名寺)

V. 申請手續: 每位學員應參加本項目所支持的所有活動(包括演講系列、研討會和論壇[可選擇發表或不發表論文, 但需列席]、五臺山參訪[大同部分參訪則可隨意]、以及禪悅體驗等)。歡迎佛教與東亞宗教或相關專業的研究生以及博士後報名參與。入學申請務必於2015年4月20日前提交至 buddhistseminarandfieldwork@gmail.com。申請需包括:

申請表(可經由上述郵箱索取)

申請者的個人簡歷

寫作樣本(發表或為發表的)

一封推薦信(需由推薦人直接電郵至以上電子郵箱)

VI. 課程費用

學費以及研修期間的食宿——免費

往返學員所在地與研修地點的機票或車票費用——學員自理
管理費(1000 元人民幣)——學員負擔

2016 Summer Program: Buddhism and East Asian Cultures

Buddhism and East Asian Cultures:

An Intensive Program of Lectures Series, Conference/Forum, and Fieldwork

July 15-25, 2016, Mount Wutai 五臺山 & Datong 大同, China

The Wutai International Institute of Buddhism and East Asian Cultures (WII), Institute for Ethics and Religions Studies (IERS) at Tsinghua University, Buddhist Studies Forum at Fudan University (FU-BSF), and the Buddhist Studies Forum at the University of British Columbia (UBC-BSF) in Vancouver, Canada cordially invite applications for a 10-day program of lecture series, conference/forum, and fieldwork on Buddhism and East Asian Cultures (July 15-25, 2016) at Great Sage Monastery of Bamboo Grove (Dasheng Zhulin si 大聖竹林寺), Mount Wutai 五臺山, and Datong, Shanxi, China.

I. Venue : Great Sage Monastery of Bamboo Grove (Dasheng Zhulin si 大聖竹林寺), Mount Wutai 五臺山, Shanxi, China

II. Schedule——July 15-25, 2016

July 15, 2016 : Registration

July 16-19, 2016 : Main Programs (lectures and Students' Forum)

July 20, 2016 : Tour on Mount Wutai

July 21-22, 2016: Wutai Cult Conference;

July 23-24, 2016: Tour in Datong;

July 25, 2016 : Home-going

III. Four-part Lecture Series: The program organizers have invited three international scholars to conduct, all bilingually (English and Chinese), a three-part lecture series related to Buddhism and East Asian Culture, with each part composed of three consecutive 120-minute lectures with a general theme (over three days). These three bilingual speakers and their lecture themes are:

Professor Jinhua Chen (Department of Asian Studies, University of British Columbia, Canada):

International Characteristics of Buddhism: East Asian Perspectives 佛教之國際性格：東亞背景;

Professor James Robson (Department of East Asian Languages and Civilization, Harvard University):

“Sacred Geography” in East Asia 東亞“神聖地理學”;

Professor Barend ter Haar (Faculty of Oriental Studies, University of Oxford): Enlisting the Divine

Realm: Witches, Mediums, Shamans and Buddhist Critique 驅神役鬼：巫覡、薩滿、以及來自佛教的批判。

This three-part lecture series will be accompanied by five lectures delivered by five China-based scholars on Buddhism and East Asian cultures.

IV. Four Additional Projects: In addition to this four-part intensive lecture series, this program also sponsors the following four projects:

An international conference on the Wutai-Mañjuśrī cult, titled “Mañjuśrī in Motion: The Cross-cultural Characteristics and ‘International’ Impact of the Wutai Cult,” to be held at the Great Sage Monastery of

Bamboo Grove at Mount Wutai, July 19, 21-22, 2016 (conference information announced at <http://blogs.ubc.ca/dewei/call-for-papers-the-second-international-conference-on-the-wutai-cult/>). An International Young Scholars Forum on Buddhism and East Asian Cultures (July 16 at the Great Sage Monastery of Bamboo Grove). Excellent articles may be recommended to academic journals for publication. They include the Fojiao wenxian yanjiu 佛教文獻研究 (Studies on Buddhist Texts), Foxue yanjiu 佛學研究 (Buddhist Studies), Fojiao shi yanjiu 佛教史研究 (Historical Studies of Buddhism), Studies in Chinese Religions, edited by Prof. Fang Guangchang, Prof. Shengkai, Prof. Sun Yinggang, and Prof. Jinhua Chen, respectively.

Taste of the Dharma: a series of 1-2 hour sessions providing monastic experiences, including seated meditation, tea-ceremony and other temple rituals.

Occasional visits to renowned local historical sites (especially Buddhist and other religious temples and shrines) on the Wutai range. Students with relevant research interests may also apply to participate in an additional two-day (July 23-24) tour in Datong.

V. Applications: Participants are required to take part in all of the activities supported by this program, including the four-part lecture series, the regular conference and the Young Scholar Forum (paper presentations are optional, but attendance is required), field trips on the Wutai range (that in Datong is optional), monastic experience session, etc. Graduate students specializing in any Buddhist tradition(s) or East Asian religions, and postdoctoral fellows working on relevant fields, are encouraged to apply. Please direct applications and inquiries to buddhistseminarandfieldwork@gmail.com. Please submit applications before April 1, 2016. Each application should include (1) an application form (to be provided upon request via the above email), (2) an updated curriculum vitae, (3) one writing sample, and (4) a reference letter (to be emailed by the referee directly to the above email address).

VI. Program Expenses: Successful candidates will be exempted from all tuition fees. Program organizers will also provide free boarding (lodging and meals) in China during the program period, although participants are expected to cover the costs for the transportation between their home cities and Mount Wutai; and an administration fee of 1,000RMB≈US\$150.

2. Chinese Object Study Workshops

Chinese Object Study Workshops is a program that provides graduate students in Chinese art history an immersive experience in the study of objects. The week-long workshops (Monday-Friday) will help students develop the skills necessary for working with objects, introduce them to conservation issues not readily encountered in typical graduate art history curricula, and familiarize them with important American museum collections.

Each workshop is intended for around ten graduate students, to be selected from across North America and Europe through an open application process. These students will study and work with a team of faculty and curators from the host museum. Eight workshops are planned for the next four years, with two occurring during each academic year.

2016 WORKSHOPS

Workshop One: Early Chinese Paintings

Host: Museum of Fine Arts, Boston

Workshop Leaders:

- Hui-shu Lee, University of California, Los Angeles
- Richard Vinograd, Stanford University
- Nancy Berliner, Museum of Fine Arts, Boston
- Richard Barnhart, Yale University (Emeritus)

Dates: Monday-Friday, June 13-17, 2016

Explore early Chinese paintings in the Museum of Fine Arts, Boston (MFA). Drawing from the MFA's rich collection of works attributed to the Song and Yuan and earlier eras, the workshop will consider the intertwined procedures of connoisseurship and attribution studies, conservation and technical studies, object-driven scholarship, collecting history, canon formation (and deconstruction), and art historical writing. Students will consider works of established historiographical importance as well as paintings connected to emerging concerns in recent art historical writing, such as women and gender, Daoist religious art, word/text/poetry-and-image relationships, interregional networks of Buddhist art exchange, and images and imaginaries of ethnic others.

Workshop Two: Chinese Calligraphy

Host: Metropolitan Museum of Art

Workshop Leaders:

- Robert Harrist Jr., Columbia University
- Hui-Wen Lu, National Taiwan University
- Joe Scheier-Dolberg, Metropolitan Museum of Art

Dates: Monday-Friday, August 29-September 2, 2016

Investigate works of Chinese calligraphy and related paintings from the Metropolitan Museum of Art. Through close study of objects, students will learn to read signatures, inscriptions, and seals and to understand the important ways in which writing informs the aesthetic, historical, and expressive dimensions of Chinese art. Instructors will emphasize issues in connoisseurship, materials, techniques, and determining authenticity. In addition to developing basic skills of analyzing and describing calligraphy, students will explore the role of writing in works that combine texts and images. The workshop also will consider Chinese calligraphy in relation to other traditions of writing as a fine art represented in the museum's collections.

HOW TO APPLY

Deadline: March 1, 2016 (decisions to be announced by March 31)

Applications must be submitted in English (PDF file preferred) and include:

- Application cover sheet ([download](#))
- Curriculum vitae

- Graduate school transcript (unofficial is acceptable). Students from European universities at which transcripts are not provided may submit similar documents (transcript of records, report of studies, etc.)
- 500-word statement discussing why the workshop is of interest; relevant previous research, classroom work, or teaching experience; and the impact the workshop will have on future research and professional development
- One letter of recommendation from a professor of Chinese art history in a sealed envelope signed across the flap. The letter of recommendation may be included with the application or sent directly from the reviewer. Email is acceptable if the letter is sent directly from the reviewer. In either case, it is the responsibility of the applicant to ensure that the letter of recommendation arrives by the application deadline.

Students are welcome to apply for both workshops in a single application, addressing their background and interest in each workshop in the application statement. Include one recommendation letter that addresses the two workshop topics.

Email complete applications to LiW@si.edu.

<https://www.asia.si.edu/research/workshops/chinese-object-study.asp>

Call for paper

1. Memorial landscapes: World images East and West

International Warburg Seminar, Hamburg University / Aby Warburg Foundation, Hamburg, in cooperation with National Taiwan Normal University and National Taiwan University, Taipei

The 2016-2017 International Warburg Seminar, to be held in Taipei on 26-30 September 2016 and in Hamburg on 3-7 April 2017 and aimed at doctoral candidates and young academics, will be devoted to comparative views of the landscape genre. People's perception of their surrounding landscape is subject to a variety of cultural encodings. This becomes particularly clear when international comparisons are made – between, say, Eastern and Western conceptions of landscape. Whereas in the Western world 'landscape' and 'landscape painting' are practically synonymous ('Claude Lorrain's landscapes'), the Chinese language, for instance, uses very different terms for the two concepts: 'landscape' in the sense of a vista, 景色 (jǐngsè), is thus conceptually quite separate from the traditional notion of landscape painting, 山水 (shānshuǐ), which is composed of the characters for 'mountain' (山) and 'water' (水). At the same time, notions of landscape are subject to constant historical change, and the landscape painting genre has performed a whole series of different tasks which may also vary from period to period.

Landscapes are not only veduta-like depictions of nature, but they also provide subjective perspectives on the artist's realm of experience; they may be outlines for ideal or world landscapes that are more or less distinct from their natural models; and they may be much else besides.

The International Warburg Seminar on Memorial landscapes: world images East and West will focus not so much on aspects of landscape that only depict natural settings as on those that address the

construction of cultural links in the broadest sense, creating landscapes with a motivic, thematic, social or political charge – to paraphrase Pierre Nora, *paysages de mémoire*. Such landscape images encapsulate historical events and national identities, basic philosophical attitudes and political conflicts or cultural, social or environmental issues. The landscape can then become not only a form of reflection on links beyond landscape itself, but also a meta-genre that expresses how nature and landscape are perceived by a particular artist, cultural region or period.

Doctoral candidates or young post-graduate art historians from all over the world are invited to submit proposals for the seminar theme. These may include both proposals in the field of Asian and Western art history during any period from the Middle Ages to the present day, as well as – and in particular – themes that already deal with transfer between Eastern and Western notions of landscape. Participants will be expected to give a talk on their proposal. It is planned that proposals accepted for the seminar will be published. During the first week of the seminar, in autumn 2016, all the participants will present preliminary papers which will be further developed in the light of discussions in preparation for the second week of the seminar. The contributions will be jointly edited during the spring 2017 session. All travel and accommodation expenses will be covered by the organizers. The seminar will be held in English. Applications including a detailed thematic proposal (max. two pages), a CV (resume), a list of relevant publications and a letter of recommendation from the applicant's academic supervisor or a senior researcher must be submitted in PDF format by 10 March 2016 to Professor Shai-Shu Tzeng, National Taiwan Normal University (sstzeng@ntnu.edu.tw), Professor Yih-Fen Hua, National Taiwan University (yfhua@ntu.edu.tw) and Professor Uwe Fleckner, University of Hamburg (uwe.fleckner@uni-hamburg.de).

2. All the Beauty of the World (Berlin, 13-15 Oct 16)

Berlin, October 13-15, 2016

Deadline: Feb 15, 2016

All the Beauty of the World. The Western Market for non-European Artefacts (18th-20th century)

International Symposium

Berlin, Germany

In the wake of the Western expansion, a fast growing number of non-European artefacts entered the European market. They initially made their way into princely cabinets of curiosities. Enabled by the forced opening and exploitation of more and more parts of the world and pushed by social and technological changes of the time, the 18th century brought a boom of the market of non-European artefacts in Europe. This came along with the emergence of a broader collecting culture and the development of a rich museumscape.

This market and its development in terms of methods and places of exchange and monetary and ideological value of the objects are in the focus of an international symposium organised by the Institute for Art History in cooperation with the Center for Art Market Studies at Technical University Berlin, in collaboration with the Institut d'histoire moderne et contemporaine (CNRS) and the Labex TransferS

(PSL) in Paris. The keynote lecture will be given by Prof. Timothy Brook, holder of the Republic of China Chair at the University of British Columbia.

The aim of the symposium is to examine how the market for non-European artefacts developed between 18th and 20th century and to which extend it was entangled with the history of museums and private collections. The following five topics will serve as main axis: actors and networks, places of purchase and trade, transfer and transport, prices and value and expertise. The axes are entangled and should not be regarded as separated topics.

1. Actors and networks: Who were the actors of the market (e.g. art dealers, commercial agents, carriers but also diplomats, travellers, expats, missionaries or military as well as museums and collectors)? Which regional specifications can be identified? Who were the key figures of the market(s)? Which networks can be spotted? How did they work?
2. Places of purchase and trade: What were the centres of the purchase and/or trade of art objects (in the countries of origin as well as in Europe)? How did they develop in the course of the period of examination? Which significance did the primary markets and their political/social development have for the European market? Did the European market turned into the primary market at a certain time? What were the main places for purchase and trade in Europe (e.g. auctions houses, galleries, private houses)? What marketing methods can be identified?
3. Transfer and transport: What were the (political, social, technological) circumstances of the objects purchase? To which extend did technological developments (e.g. establishment of railway lines) influence the market offer? How were the objects brought to Europe (e.g. export and import regulations, methods of transport)?
4. Prices and value: Which payment methods or methods of exchange did exist? How did they impact the value of objects? How was the value of an object determined? To which extend did this value change in space and time (difference between primary and secondary market; development in the course of time)? Despite the monetary value of a price: which other function in the act of purchase can be identified (e.g. legitimization of possession)? And to which extend did the change of the price and value shape the European collections? Here, we are especially interested in the shift from an economy of looting or/and bazaar in the countries of origin to the pricing and “rational” marketing after the arrival and commercialisation of the objects in Europe.
5. Expertise: How did the perception of and the knowledge about non-European art develop? How was the knowledge generated and transferred? Which role did individual actors (e.g. dealers, museums, collectors) play in the development of the perception of the objects? To which extend did the development of expertise influence the market offer, the display of the objects and the character of the collections?

The focus of the investigation will be set on the development between 18th and 20th century. Papers exploring the market development before 18th century and especially those comparing the development before and after 1700 are also welcome.

Conference language is English.

Papers should be a maximum of 20 minutes in length, and preference will be given to proposals that stimulate dialogue and engage with broader topics. Please send proposals (max. 300 words) with a short academic CV to c.howald@tu-berlin.de by 15 February 2016 at the latest. Selected speakers will be notified by 15 March 2016. Financial assistance with travel expenses for speakers may be available (subject to grant approval).

Convenors:

Prof. Dr. Bénédicte Savoy (TU Berlin)

Dr. Charlotte Guichard (CNRS, IHMC, Paris)

Dr. Christine Howald (TU Berlin)

<http://arthist.net/archive/11972>

網路資源

1) Scrolling Paintings Project

University of Chicago

<https://lucian.uchicago.edu/blogs/caea/scrolling-paintings/>

Handscroll paintings, painted horizontally on a pieces of silk or sheets of paper and mounted as scrolls, are a major type of traditional East Asian painting, distinctive in their format and method of viewing. Their creation is based on special principles that differ from those of painting single-framed pictures as they are continuous pictures that progress in space and time. Handscroll paintings are meant to be handled as well as seen—unrolled for viewing and rolled up for storage. Viewing section by section calls for particular kinds of engagement or participation on the part of the viewer moving forward (from left to right) stopping and going back. In addition to painted images, the scrolls often include handwritten text, artists' signatures and seals, and the seals of later owners of the painting. The texts might include narrative and descriptive passages on the painting itself and colophons added at the end, including comments by of the painters' associates and later viewers, including owners of the paintings. These can provide a social history of the painting.

Because of the rare and fragile nature of these paintings, however, they are rarely shown. They cannot be handled by the public or exposed to light for extended periods in exhibitions. Therefore our center created this interactive site to simulate the experience of viewing handscrolls in ways that published photographs in books and projected slides cannot and to make them more widely accessible for teaching and research.

2) 中國大陸各省地方志書目查詢系統

<http://webgis.sinica.edu.tw/place/>

中國地方志是一種珍貴的學術資源。它的內容不僅包括各地區的疆域、氣候、山川、物產等地理資料，也涵蓋人文歷史各方面的記載，如戶口、人物、賦稅、藝文等，可視為瞭解一個

地區的綜合性的百科全書。隨著地方志的重要性越來越受到重視以及電腦網路的普及化，建立一套電子版的目錄檢索系統就顯的益為迫切。

長久以來國內外其實皆已有不同版本之地方志目錄的出版，但一套整合性的線上地方志目錄，能供使用者從網路上立即查詢檢索的書目檢索系統則尚未之見也。「中國各省地方志書目查詢系統」之建置即在填補此一空缺，且進一步與「中華文明之時空基礎架構」相結合，便於使用者輔以地理資訊系統之功能，得從空間檢索要件。

「中華文明之時空基礎架構」中的基本圖資以譚其驤先生主編之《中國歷史地圖集》為基本底圖，並輔以其它各類歷史地圖、遙測影像等，構成中國上古至當前各斷代之地圖。「中國各省地方志書目查詢系統」與之整合，除可藉關鍵地名直接查詢各版本相關地方志外，透過與「中華文明之時空基礎架構」的整合，使用者更可直接從地圖上任一特定的點、線、面進行檢索，以取得與該方位相關的地方志書目。詳細的查詢檢索方法，則請參照「使用說明」。有關中國各代地方志書目之收集，中國科學院北京天文臺曾於 1985 年編纂出版《中國地方志聯合目錄》，收錄 1949 年以前出版之歷代方志共八千二百餘種。「中國各省地方志書目查詢系統」以《中國地方志聯合目錄》為基礎，參照 2000 年新出版之《中國地方志總目提要》等，增補 1949 年以後各地新編如省、縣、市志、自治州志、鄉志、街志等二千餘多種。此外，針對各地原有孤本地方志新刊行者，亦加以著錄。簡言之，本系統所收錄的地方志條目堪稱是當今世上最完整者。基本涵蓋宋元明清各時期，而當代新編地方志，特別是 1949 年以後的地方志，亦詳加著錄。未來亦將持續更新，隨時補充，以方便使用者。