

1. 感謝黃士珊、黃立芸、板倉聖哲、邱函妮、De-nin Lee, Ellie Reynolds 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](#)、[call for paper](#)、[網路資源](#)。
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
2. 故宮南院
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台灣

1. 國立故宮博物院

1) 清明上河圖特展

2016/4/2-2016/6/26

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2) 造型與美感—明清山水畫選萃

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3) 書中龍也—歷代十七帖法書名品展

2016/04/01~2016/06/25

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4) 秦•俑—秦文化與兵馬俑特展

展期(Dates)：2016/5/07(六)-8/31(三)

地點(Venue)：國立故宮博物院 圖書文獻大樓 1F 特展室

<http://www.mediasphere.com.tw/show/show/terracotta2016>

「秦·俑—秦文化與兵馬俑特展」共分為五個展區，分別是「秦與周戎」、「東進稱霸」、「變法革新」、「秦始皇帝」以及「漢承秦制」，結合歷史文獻與近年重要考古發掘證據，系統性地講述秦人如何逐步建立震古鑠今的龐大帝國；而對漢代以降有關制度、思想、藝術等層面是如何造成深刻而遠長的影響，也將在展覽中一一呈現。

5) 唵嘛呢叭咪吽—院藏藏傳佛教文物特展

展期：2016/05/03~2016/11/06

陳列室：北部院區 展覽區一 103,104

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

6) 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>

7) 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>

8) 典藏新紀元—近現代名家對聯展

展期：2016/06/01~2016/08/25

陳列室：北部院區 展覽區一 105

2. 故宮南部院區

1) 佛陀形影—院藏亞洲佛教藝術之美

常設展

S303 佛教藝術展廳

2) 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>

3) 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

4) 嘉慶君·遊臺灣—清仁宗文物特展

展期：特別展覽 2016/05/10~ 2016/09/04

陳列室：S101 借展廳

「嘉慶君·遊臺灣—清仁宗文物特展」預計於民國 105 年 5 月 10 日至 9 月 4 日，在本院南部院區借展廳(S101)舉辦。以清代嘉慶朝文物為題，分為「嘉慶君·遊臺灣」、「嘉慶帝其人」、「宮廷藝術與收藏」、「延續文化工程」、「安內靖亂」等五單元，展出院藏清宮嘉慶君生平事蹟、文獻典籍、書畫與器物，以及與臺灣有關的傳說，搭配借自瀋陽故宮博物院、臺灣圖書館、中央研究院歷史語言研究所、國立公共資訊圖書館、臺灣歷史博物館、宜蘭縣文化局等單位相關圖文影音，約 360 餘件，呈現嘉慶朝臺灣的社會風俗及傳說，嘉慶君自親王至病逝的生活，內府原藏與當朝藝術，以及武功政績等。

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。

3) 豐碑拓片展

2016/03/09 - 2016/06/29

二樓豐碑拓片(205 室)

本所藏金石拓片二萬八千餘目，共計約四萬幅，大部分是民國 20 年代前期所搜購，少數為捐贈。其中許多是不曾著錄或拓製較早、品質較佳的精品。展區按類別分為「青銅器全形拓」：選件多為傳拓精良、未見著錄，或有前賢學者之題記者；「漢代畫象」：包括漢代畫象石、畫象磚、墓室壁畫等的拓片；「佛教造像」：以北魏造像碑及石窟造像為主的拓片，表現當時佛教信仰的特色；「唐墓誌」：則顯示中國獨特的墓誌文化在唐時期的演變與轉折。

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) 新理異態—明末清初五家書畫特展

時間：即日起至 6 月 30 日

內容：張瑞圖、黃道周、倪元璐、王鐸和傅山的書法與繪畫作品

2) 故宮博物院珍藏牡丹題材文物特展

時間：即日起至 6 月 12 日

內容：186 件故宮博物院藏牡丹有關文物精品

3) 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) 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. 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>

5. 上海博物館

菩提的世界：醍醐寺藝術珍寶展

展覽時間：2016年5月11日—7月10日

展覽地點：上海博物館（上海黃浦區人民大道201號）

展覽內容：日本醍醐寺藏珍品60餘件（組）

6. 蘇州博物館

1) 木石縹緗——蘇州博物館藏古籍碑拓特展

展覽時間：2016年5月18日（週三） - 6月26日（周日）

展覽地點：吳門書畫展廳

http://mp.weixin.qq.com/s?__biz=MzA4NTM4OTAwNQ%3D%3D&mid=2651364618&idx=1&sn=ab804e1fe545c853346873127c70f15f&scene=1&srcid=0516DGFdasFzovtK8BE91Aad&from=singlemessage&isappinstalled=0#wechat_redirect

2) 金色江南——江南地區藏金銀器展

展覽時間：2016年4月29日（週五） - 7月20日（週三）

展覽地點：蘇州博物館特展廳

<http://www.szmuseum.com/Views/Exhibition.aspx?PNo=Exhibition&No=BasicExhibition&Type=List>

7. 天津博物館

畫與書歸——明代中期吳門書畫特展

5·18~~

此次展覽是天津博物館藏明代中期吳門書畫作品首次集中亮相，更蒙上海博物館、遼寧省博物館和南京博物院等文博機構惠借重要館藏，預計展出吳門主要書畫家十餘人書畫作品百餘件，作品時代跨度逾百年，堪稱吳門藝術盛宴，第一期共展出66件。

兩期展覽全部展品不僅涵蓋沈周《虎丘送客圖》軸、仇英《桃源仙境圖》軸、陳道復《罨畫山圖》卷等天津博物館的重要藏品，更有上海博物館、遼寧省博物館和南京博物院所收藏吳門書畫精品近二十件參展，其中沈周《東莊圖》冊（南京博物院藏）、《折桂圖》軸（上海博物館藏）、《盆菊幽賞圖》卷（遼寧省博物館藏）、《魏園雅集圖》軸（遼寧省博物館藏）、文徵明《萬壑爭流圖》軸（南京博物院藏）、唐寅《春遊女幾山圖》軸（上海博物館藏）、《悟陽子養性圖》卷（遼寧省博物館藏）、《李端端圖》軸（南京博物院藏）、文伯仁《都門柳色圖》軸（上海博物館藏）等吳門重量級作品更是首次彙聚津門展出，為展覽增色不已。

8. 根津美術館

鏡の魔力: 村上コレクションの古鏡

展示室 1

5/26-7/10

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

9. 東京都府中市美術館

麗しき故郷「台湾」に捧ぐー立石鐵壺展

日本統治時代の台湾で活躍した油彩画家^{たていし}立石鐵壺（1905年-1980年）の展覧会を開催いたします。立石鐵壺は台北に生まれ、少年期に帰国し、日野尋常小学校、明治学院中学校に学びます。幼少期は病身がちでしだいに絵画に関心を深め、鎌倉で^{きべ}岸田劉生から、さらに東京で^{うめはら}梅原龍三郎^{うめはら}からと、大正と昭和を代表する二人の巨匠から指導を受け、日本絵画の将来を嘱望されました。幼少期の台湾経験もあり、再び台湾にわたり絵画、民俗研究、装丁、批評活動などに幅広く活躍。台湾近代油画の重要画家、^{やまざき}楊三郎、^{ちん}陳澄波、^{ちん}陳清汾、^り李梅樹、^り李石樵、^り廖繼春、^{いん}顔水龍^{いん}らが、台湾最大の在野油絵団体「台陽美術協会」を創立するにあたり、ただひとりの日本人として立石鐵壺が迎え入れられるなど、まさしく台湾を愛し、そして台湾から愛された画家でした。

1945年日本の敗戦により、2年間の留用期間を経て、作品も資産も全て失った日本への引き揚げとなり、戦後はまさにゼロからのスタートでした。台湾時代に得た細密画技法は牙え渡り、日本の細密画の最高峰に至りました。台湾での様々な出会いが、戦後日本の子供たちへ昆虫図鑑や児童書の挿絵などを通して伝えられました。再び訪れることのなかった麗しきふるさと台湾へのあふれんばかりの郷愁の念が、彼の代表作「春」にこめられました。

またこの度の展覧会では、立石鐵壺が大コレクター福島繁太郎に贈った「台湾画冊」を日本初公開いたします。ここには立石の台湾への想いが凝縮されているばかりでなく、日本統治期の台湾の世相のぬくもりさえもが濃厚に感じられます。

台湾で活躍した立石鐵壺の回顧展は、新たな日本近代絵画の幅を広げ、今後のさらなる台湾と日本との友好と互いの文化風土の特性を認め合う相互文化の豊かさにつながるものと確信し、展覧会を開催いたします。ぜひご覧下さい。

10. 出光美術館

開館 50 周年記念: 美の祝典 II: 水墨の壮美

5/13-6/12

2016年春、出光美術館は開館50周年を迎えます。その記念企画として所蔵の絵画作品から、国宝・重要文化財を中心とした屈指の優品を厳選して三部構成により一挙大公開いたします。

第二部のテーマは、「水墨画」。幻想的な山水の光景に恋し、清閑な情趣を感じ取った画家たちは、筆墨の妙が余白にひびく余韻に独自の美を見いだしました。中国画を手本に学び、そこにわが国ならではの風情を重ね合わせることで、日本の水墨画は大いなる発展をみたのでした。本展では、牧谿・玉潤の瀟湘八景図をはじめ、能阿弥「四季花鳥図屏風」(応仁3年(1469) 重要文化財)、長谷川等伯「竹鶴図屏風」(桃山時代)、池大雅「十二ヵ月離合山水図屏風」(江戸時代 重要文化財)、田能村竹田「梅花書屋図」(江戸時代 重要文化財)など、教科書でも馴染みの深い巨匠たちの優品をご堪能いただけます。なおこの期間、国宝「伴大納言絵巻」中巻を特別展示します。

展示清單: <http://www.idemitsu.co.jp/museum/honkan/exhibition/present/pdf/list.pdf>

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. 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>

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>

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>

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.

3. 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>

4. 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.

5. 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.

6. Seattle Art Museum

JOURNEY TO DUNHUANG: BUDDHIST ART OF THE SILK ROAD CAVES

MAR 5 – JUN 12 2016

ASIAN ART MUSEUM

FOSTER GALLERIES

<http://www.seattleartmuseum.org/Exhibitions/Details?EventId=42562>

7. SF Asian Art Museum

1) Chinese Lacquerware

2015年11月10日至2016年10月31日

<http://www.asianart.org/exhibitions/chinese-lacquerware>

2) *Emperor's Treasures: Chinese Art from the National Palace Museum, Taipei*

2016/06/17-2016/09/18

Passed from dynasty to dynasty and once sheltered in Beijing's Forbidden City, these masterpieces of Chinese art were conveyed to Taiwan amid conflict and now reside in the National Palace Museum, Taipei.

Discover more than 150 objects from one of the world's greatest collections of Chinese art, more than half of which will be on view in the U.S. for the first time. Rarely seen outside the court at the time of their creation, these artworks inherited an aura of mystery that has fueled an enduring fascination. Characterized by their extraordinary splendor, beauty and richness, these objects

represent the highlights of China's artistic accomplishments.

Through exquisite paintings, ceramics, jades and more, *Emperors' Treasures* explores the identities of nine rulers who reigned from the 12th through 20th centuries. By examining each ruler's contribution to the arts and the eras' changing styles, this exhibition reveals how emperors' personal tastes shaped the evolution of art in China.

<http://www.asianart.org/exhibitions/emperors-treasures>

8. Freer/Sackler

1) PAINTING WITH WORDS: GENTLEMAN ARTISTS OF THE MING DYNASTY

April 16–July 24, 2016

Poetry, painting, and calligraphy: Known as the "Three Perfections," these genres were regarded as the ultimate expressions of Chinese literati culture during the Ming dynasty (1369–1644). Members of the Wu School, centered on the affluent city of Suzhou and nearby towns, earned admiration for their interpretations of these creative expressions. *Painting with Words* celebrates Wu School works, examining the relationship between their imagery, brushstrokes, and, especially, words. Selections are drawn from the Freer|Sackler—home to one of the best Wu School collections in the country—as well as other museums and collections.

2) CHINAMANIA

July 9, 2016–January 2, 2017

Chinamania, the craze for Chinese blue-and-white ceramics, swept London in the nineteenth century and still endures in the West. Contemporary artist Walter McConnell, inspired by his travels in China and the kilns at Jingdezhen, interrogates this phenomenon through his reinstallation of Kangxi porcelains similar to those originally displayed in the Peacock Room. The show also includes two monumental ceramic stupas from McConnell's *The Theory of Everything* series.

9. University of South California Pacific Asia Museum

Royal Taste: The Art of Princely Courts in Fifteenth-Century China

February 26, 2016 - June 26, 2016

Known as the "Empire of Great Brightness," the Ming dynasty (1368–1644) was one of the most prosperous and exuberant dynasties in China. It restored the native rule by overthrowing the Mongolian regime of the previous Yuan dynasty (1271–1368) and established thirteen provinces to control the vast empire. After choosing Beijing as the new capital, the Ming dynasty extended the Great Wall along the borders and restored the Grand Canal to connect waterways between the north and the south. Besides establishing its military might, the Ming dynasty also produced a splendid material culture.

Royal Taste offers a unique glimpse into the luxurious lifestyles of princely courts in early- and mid-Ming China. Featuring more than one hundred fifty works of pictorial, sculptural, and decorative arts, this exhibition sheds light on some lesser-known aspects of the palatial lives and

religious patronage of Ming princes. Their regional courts were at the center of art production, creating works that showcased imperial styles while reflecting local traditions. The quality of craftsmanship and beauty of design testify to the richness and sophistication of the art and culture in the provincial courts, as well as their abundant resources.

The majority of the objects on view were selected from recent archaeological finds now in the collections of four museums in China's Hubei province. Also included are imperially commissioned statues from Daoist temples at Mount Wudang, the birthplace of *tai chi*. Select examples from the USC Pacific Asia Museum's permanent collection and the noted local collection at the Chen Art Gallery are also included to further highlight the sophisticated material culture of the period.

http://www.pacificasiamuseum.org/_on_view/exhibitions/2016/RoyalTaste.aspx

<http://artouch.com/artouch2/content.aspx?aid=2016052717172&catid=03>

演講

觀畫：亨利·貝爾坦與十八世紀法國的中國圖像

主講人：John Finlay (Centre d'études sur la Chine moderne et contemporaine)

主辦單位：中央研究院近代史研究所

時間：2016年07月25日(一)上午10:00至下午12:00

http://www.mh.sinica.edu.tw/UcEvent00_Detail.aspx?eventID=892&tableName=Event&tmid=21&mid=57

研討會

1) 國立台灣美術館

鄉土·現實·歷史旁白——戰後七〇年代臺灣美術發展學術研討會

105-07-02 9:30 ~ 16:40

在建構臺灣美術脈絡的主體性的前提下，冀藉由多元的討論臺灣美術發展之面向，以重新形塑臺灣美術百年的藝術風貌。因此，在本館的策劃下，「戰後臺灣美術發展系列學術研討會」為持續推展戰後臺灣美術之研究，於今年(105年)即以「鄉土·現實·歷史旁白」為題對七〇年代臺灣美術的發展重新展開深入的探討，以開啟另一個多元視角。

戰後臺灣美術從五〇年代以來經歷多次的變異，其中七〇年代經常被概括以「鄉土」來討論，而「鄉土」在臺灣美術的發展上又常僅予人「懷舊」、「破敗」等既定觀感，落入刻板印象，缺乏更細膩、深入的探討。此外，對於當時的美術發展，至今大多仍以鄉土美術的視角談論，但是這個視角並不足以涵蓋這個時代的美術發展全貌，例如此時期雕塑已經逐漸走出傳統以人物塑像為雕塑主流的風格，藉由現代雕塑團體的成立，擎起現代雕塑的大旗，進行一場風起雲湧的革命風潮，然而他們卻像電影中的旁白，發音人不在畫面中出現，成為歷史的旁白。

另外，當時由陳映真、蔣勳與吳耀忠等人所推展的現實主義的藝術發展脈絡也未能受到正視，其背後所反映的已是美學價值觀的不同。截至目前的研究成果過於偏重於鄉土美術的發展，這樣的研究取向或許可反映當今臺灣文化認同的需求性，但僅以這樣的視角與立場檢

視當時的美術史料，對於此階段的臺灣美術史研究顯然不足，失之允當，因此本場研討會以「鄉土·現實·歷史旁白」為題，邀請五位學者各發表一篇論文，試圖以更宏觀、更新的視角對戰後七○年代的臺灣美術進行討論。

研討會議題：

- 1.以當代之眼重新詮釋與深論鄉土美術的發展脈絡與時代意義。
- 2.針對過去研究者所忽視或曲解的左翼現實主義發展進行探討。
- 3.關注未被正視的七○年代的現代美術發展。

活動議程表：

日期/ 時間	7月2日(星期六)
09：30—09：50	報到
09：50—10：00	開幕式
10：00—10：40	第一場 主持人：林保堯（國立臺北藝術大學名譽教授） 評論人：蕭瓊瑞（國立成功大學歷史學系教授） 發表人：謝東山（國立臺中教育大學美術系退休教授） 講 題：臺灣鄉土美術的質與量
10：50—11：30	第二場 主持人：蕭瓊瑞 評論人：林保堯 發表人：廖新田（國立臺灣藝術大學藝術管理與文化政策研究所教授兼任人文學院院長） 講 題：臺灣鄉土美術運動中的中國想像
13：20—14：00	第三場 主持人：廖仁義（國立臺北藝術大學博物館研究所助理教授） 評論人：黃冬富（國立屏東大學視覺藝術學系教授） 發表人：白適銘（國立臺灣師範大學美術系教授） 講 題：外來者或內在者？一七○年代臺灣風景畫環境經驗建構問題探析
14：10—14：50	第四場 主持人：黃冬富 評論人：廖仁義 發表人：龔卓軍（國立臺南藝術大學藝術創作理論研究所副教授） 講 題：不受治理的藝術：國家視野之外的七○年代臺灣美術
15：10—15：50	第五場 主持人：謝東山 評論人：楊永源（國立臺灣師範大學美術系教授） 發表人：盛 鎧（國立聯合大學臺灣語文與傳播學系副教授）

	講 題：創造郷土詩境：1970 年代的臺灣美術與郷土運動
16：00—16：40	綜合座談 主持人：蕭宗煌 與談人：謝東山、廖新田、白適銘、龔卓軍、盛鎧

http://www.ntmofa.gov.tw/chinese/projectecture_1.aspx?SN=4794

2) 韓国美術文化特講—高麗・朝鮮王朝の美術への誘い

東洋学研究情報センター・セミナー

日韓国交回復 50 周年に当たる本年は多くのイベントが行われており、秋・冬期には、泉屋博古館にて特別展「高麗仏画—香り立つ装飾美」（11 月 3 日～12 月 4 日）、大和文華館にて特別企画展「朝鮮の絵画と工芸」（11 月 18 日～12 月 25 日）が開催されます。

これを機に、韓国文化の粹とも称すべき高麗・朝鮮王朝の美術の鑑賞の手引きとなる講座を企画しました。

学生を対象としておりますが、関心のある方、奮ってご参加ください。

場所：東洋文化研究所 3 階 第一会議室

日時：7 月 19 日 1 時～6 時

1：00～1：15 ご挨拶 崔玄洙（韓国国際交流財団東京事務所長）

1：30～2：45

高麗仏画と日本・中国の仏画

鄭于澤（東国大学校教授、博物館館長）

3：00～4：30

高麗と朝鮮王朝の仏教彫刻に見られる普遍性と特殊性

鄭恩雨（東亜大学校教授、博物館館長）

4：45～5：45

高麗・朝鮮王朝における李郭派の系譜

板倉聖哲（東京大学東洋文化研究所・情報学環教授）

6：00 終了予定

研習營與工作坊

1. 「院體：清宮製作的風格、技術與物質性」工作坊

✦ 日期：2016/07/25～2016/07/26

✦ 時間：09:00～17:30

✦ 地點：檔案館第二會議室

✦ 主辦單位：中研院近史所

http://www.mh.sinica.edu.tw/UcEvent00_Detail.aspx?eventID=888&tableName=Event&tmid=21&mid=57

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. **Call for contributions to an edited volume on**

Eco–Art History in Asia

June 15, 2016 – Deadline for 500-word proposal submissions

DESCRIPTION

Contributions are sought for an edited volume that will be submitted for evaluation and publication with Cambridge Scholars Press by September 2016. The volume originates in a selection of papers given at the session “Mountains and Rivers (without) End: Eco–Art History in East Asia” that took place at the College Art Association annual conference in February 2016. The volume will continue to pursue the session’s goals while expanding the geographical area to include South Asia, the Himalayan region, and Southeast Asia.

The volume seeks contributions that adopt environmental concerns as a primary theme to study Asian art and architecture of the past and present. Does “eco–art history” operate differently in Asian contexts? Contributors might examine the naturalizing work of nature imagery vis-a-vis climate and culture, the ecological impact of sites for state rituals and religious worship, and the role of artists and patrons in debates over how to allocate natural resources. Critiques of Orientalizing conceptions of nature in Asia, as well as investigations of local, indigenous understandings of the natural environment as evidenced in art are welcome. Interest here is on the mutual interactions of the particular artistic cultures in Asia and the environment.

The volume recognizes that global climate change and environmental degradation rank among the most urgent problems of the present and, moreover, that these problems have a long past. In Asia, significant anthropogenic changes to terrain, watercourses, and ecosystems date back millennia, as do artwork and artifacts that both conceptualize and modify the natural world. The rising interest in earth-conscious modes of analysis, or “eco–art history,” offers an opportunity to consider the mutual impact of particular artistic traditions and local environments. Conceptual tools and case studies from Asia could impart important insights bearing on the development of “eco–art history” methods. Practices of geomancy or related to Buddhist cosmology, legal frameworks governing land use, and traditions of landscape poetry—these and other bodies of knowledge rooted in diverse Asian cultures complicate eco–art histories.

GUIDELINES

500-word abstracts and a CV should be emailed by June 15, 2016 to the volume editor at denin_lee@emerson.edu <<mailto:carla.taban@utoronto.ca>>.

De-nin Deanna Lee, Ph.D.

Assistant Professor of Art History

Department of Visual & Media Arts

Emerson College

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 extent 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 extent 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 extent 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 extent 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 extent 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) 中国絵画デジタル・アーカイヴ・プロジェクト

<http://cpdb.ioc.u-tokyo.ac.jp/index2.html>

東京大学東洋文化研究所 東アジア美術研究室では、過去約半世紀に渡って国内外の中国絵画コレクションの悉皆調査を継続的に行ってきた。その成果が『中国絵画総合図録』正編5冊・続編4冊である。1982年に正編の刊行が開始され、2001年に続編が完結した。その対象は中国大陸の所蔵機関・個人及び台北故宮博物院を除く世界中の全ての地域に存する中国絵画である。図版入りの図録が出版される前に東洋学文献センター（現在の東洋学研究情報センターの前身）よりセンター叢刊の形で目録が出版されている。

この出版の基礎になった写真資料が全て東京大学東洋文化研究所に蔵され、調査カードの形で国内外の研究者に公開されている。

	第1回調査	第2回調査
4×5 inch モノクロ ネガ	16,797 枚	8,953 枚
35mm モノクロ ネガ	18,312 枚	24,756 枚
35mm カラー ポジ	18,115 枚	17,292 枚

この中国絵画写真アーカイヴは複写による写真資料を含めれば20万点に及び、その充実度は世界随一と称して過言ではない。

『中国絵画総合図録』正編の反響は非常に大きく、この形式が一典型となって、中国大陆（中国古画図目）・台北故宮博物院（『故宮書画図録』）それぞれのカatalog・レゾネの出版を促した。これらの出版によって世界中の中国絵画の所在情報が明らかにされたのであり、ここにいたって初めて世界に現在どのような中国絵画が何処にどのくらいあるか、その大きな全容が見えつつあるのである。それは、すなわち、美術史学に必要な学問の土台がやっとできたとも見なせよう。

当研究室及び附属東洋学研究情報センター造形部門では、1999年度、センター発足と同時に中国絵画デジタル・アーカイヴ・プロジェクトを開始した。まずこれらの調査資料をデータベース化し新たな整理の基礎とすると同時に、調査の際撮影された作品のフィルムの保存のためにデジタル化を行っている。又、これまでの蓄積をさらに拡大するために中国絵画の現地調査をその対象範囲を広げて継続的に行っている。

ここに試験公開する中国絵画所在データベースは、研究者のさらなる利便を図るため、蓄積された調査資料の書誌データに基づき作成したものである。現在では、正編・続編共にデータの検索が可能である。

議程		
「院體：清宮製作的風格、技術與物質性」工作坊 Workshop on “Imperial Form: Style, Technology, and Materiality in the Qing Court Workshops”		
第一天 7月25日 (Mon) 下午		
1:00-1:20	Welcome	
第一場：Court Style 主持：陳韻如（國立故宮博物院書畫處）		
1:20-2:30	從「西洋風」到「院體」的形成	王靜靈（柏林國家博物館亞洲藝術館）
	從「清院本」省思清宮「院體」	邱士華（國立故宮博物院書畫處）
	超越院體：戰圖、銅版畫與乾隆朝帝國武功	馬雅貞（國立清華大學歷史所）
2:30-3:30	討論：劉宇珍（國立故宮博物院書畫處）	
3:30-4:00	Coffee/Tea Break	
第二場：Materiality 主持：余佩瑾（國立故宮博物院器物處）		
4:00-4:50	清宮製作色金及其用途	賴惠敏（中央研究院近代史研究所）
	郎世寧繪畫中的顏料與設色	陳東和（國立故宮博物院登錄保存處）
4:50-5:30	討論：陳俊維（臺大材料科學與工程學系） 邱士華（國立故宮博物院書畫處）	
6:30	Dinner	
第二天 7月26日 (Tues) 上午		
第三場：Practice 主持：賴惠敏（中央研究院近代史研究所）		
10:00-10:20	Coffee/Tea Time	
10:20-11:10	異曲同工：論雍正朝畫院的運作機制	陳韻如（國立故宮博物院書畫處）
	乾隆時期宮廷的文物包裝：以玉器為例	侯怡利（國立故宮博物院器物處）
11:10-11:50	討論：王靜靈（柏林國家博物館亞洲藝術館）	

11:50-1:30	Lunch Break	
第四場：Albums 主持：陳東和（國立故宮博物院登錄保存處）		
1:30-2:20	「埏埴流光」冊製作及相關問題	余佩瑾（國立故宮博物院器物處）
	院體與清宮譜類圖像的製作	賴毓芝（中央研究院近代史研究所）
2:20-3:00	討論：馬雅貞（國立清華大學歷史所）	
3:00-3:30	Coffee/Tea Break	
第五場：Court Style and Beyond 主持：王靜靈（柏林國家博物館亞洲藝術館）		
3:30-4:20	Qing Court Painting Outside the Court: Evidence from 18th-Century France	John Finlay (Centre d'études sur la Chine moderne et contemporaine)
	帝國之後——二十世紀北京的盛清院體風	劉宇珍（國立故宮博物院書畫處）
4:20-5:00	討論：陳韻如（國立故宮博物院書畫處）	
5:00-5:30	綜合討論：賴毓芝（中央研究院近代史研究所）	

* 每位講者發表 20 分鐘