

2026 INTERNATIONAL SYMPOSIUM ON “CHINESE EXPORT ART”
2026年「中國外銷藝術」國際研討會

12-13.10.2026

香港海事博物館

HONG KONG MARITIME MUSEUM

**2026 International Symposium
on
"Chinese Export Art"**
2026 年「中國外銷藝術」國際研討會

12-13 October 2026

2026 年 10 月 12-13 日

Symposium Programme
研討會議程

Co-organisers 聯合主辦



2026 International Symposium on "Chinese Export Art"

2026 年「中國外銷藝術」國際研討會

Table of Contents 目錄

Foreword 序言	2-3
Introduction from the organiser 主辦方簡介	4-7
Susan Chen Foundation 陳淑貞慈善基金會	8
Symposium Themes 研討會主題	9-10
Programme 議程	11-121
Organising Committee & Working Group 籌備委員會及工作小組	122-123
Programme Committee 議程委員會	124
Chinese Export Art Short Course 2026「中國外銷藝術」短期課程	125-127
Partners & Sponsors 合作夥伴與贊助人	128

Foreword 序言

Dear Friends and colleagues,

On behalf of the Hong Kong Maritime Museum and the Department of Chinese and History at City University of Hong Kong, we extend our warmest welcome and sincere gratitude to you for joining the 2026 International Symposium on Chinese Export Art.

This year's gathering marks the second symposium, following the success of the inaugural 2025 International Symposium hosted by the School of Art and Archaeology at Zhejiang University in Hangzhou.

We are deeply grateful for the generous support of our principal sponsor, the Susan Chen Foundation (陳淑貞慈善基金會), whose commitment to promoting the appreciation of Chinese art in Hong Kong and internationally has made this event possible. We also wish to thank the Bai Xian Foundation (百賢基金會) for providing travel grants for speakers, enabling us to bring together a diverse group of established and emerging scholars. Such sponsorship is invaluable in facilitating international exchange, and we are truly appreciative of the support we have received.

This year, we are delighted to welcome over 40 speakers from 12 countries and regions. Their papers reflect the breadth and richness of research encompassed by the theme of Chinese export art.

As the programme demonstrates, Chinese export art is far more than a specialised topic within an artistic discipline. It intersects with art history, economic and social history, cultural studies, political history, and scientific analysis – offering insights into how our ancestors interacted, collaborated, and exchanged ideas across vast global distances. In a world that often feels uncertain, this symposium provides a meaningful space for dialogue, understanding, and the forging of new connections and friendships across cultures.

Complementing the Symposium is a four-day Chinese Export Art short course designed to bridge theoretical study with practical experience. Guided by tutors, curators, and lecturers, participants will begin in Hong Kong before travelling to Macau and Guangzhou, engaging with an interdisciplinary approach through lectures, tours, and collections analysis.

We extend our heartfelt thanks to everyone who has contributed to making this Symposium possible – from the programme committee who reviewed 133 submissions, to the teams who managed planning and logistics. This partnership between a museum and a university reflects our shared commitment to supporting vital research and fostering international exchange.

Yours faithfully,

Richard KENDALL

Director & Chief Executive
Hong Kong Maritime Museum

CHING May Bo

Associate Head of College of Liberal Arts and Social Sciences, Professor of Department of Chinese and History, City University of Hong Kong

尊敬的朋友們、同仁們：

謹代表香港海事博物館及香港城市大學中文與歷史學系，向各位蒞臨「2026 年中國外銷藝術國際研討會」的嘉賓致以最誠摯的歡迎與衷心的感謝。

本次會議是繼浙江大學藝術與考古學院在杭州成功舉辦 2025 年首屆國際研討會後的第二屆研討會。

我們衷心感謝主要贊助者—陳淑貞慈善基金會（Susan Chen Foundation）的慷慨支持；正是該基金會致力於在香港乃至國際上推廣中國藝術鑑賞，才促成了本次活動的舉辦。我們也要感謝百賢基金會（Bai Xian Foundation）為演講嘉賓提供差旅資助，使我們能夠匯集一群資深與新銳學者，促進多元學術交流。此類贊助對於推動國際交流至關重要，我們對所獲的支持深表感激。

今年我們很高興的迎來了來自十二個國家及地區的逾四十位講者，他們的研究展示了「中國外銷藝術」主題下豐富多元的學術視野。

正如本屆研討會的論文所示，中國外銷藝術遠非單一藝術領域的研究課題，而是跨越藝術史、經濟與社會史、文化研究、政治人物與歷史，以及科學分析等多個範疇，讓我們更深入理解先民如何在廣袤的全球距離中互動與合作。在當今充滿不確定性的世界中，本研討會為跨文化交流提供了寶貴的平台，促進有意義的對話與理解，建立新的連繫與長久的友誼。

本研討會亦設有為期四天的「中國外銷藝術短期課程」，旨在讓學生將理論學習與實務經驗相結合。在導師、策展人及講師的帶領下，學員將從香港出發，前往澳門及廣州，透過講座、導賞及館藏分析，以跨學科方式深入認識外銷藝術。

我們向所有促成本研討會的人士致以誠摯謝意——包括審閱一百三十三篇投稿的學術委員會，以及負責籌備與行政工作的團隊。博物館與大學的合作，正體現我們共同致力推動重要研究與促進國際交流的願景。

此致

敬禮！

簡德恆

香港海事博物館館長

程美寶

香港城市大學人文社會科學院副院長、
中文及歷史學系教授

Hong Kong Maritime Museum

**Connecting East and West;
Connecting history and the future;
Connecting people and the sea.**

The Hong Kong Maritime Museum (HKMM) is an independent, non-profit registered charity founded by members of the Hong Kong shipping industry, supported by the business community, individuals and the Hong Kong SAR Government. As a cultural institution, we are dedicated to showcasing and preserving the maritime heritage and contemporary marine environment of Hong Kong and the South China Sea.

The galleries are divided into three main themes: a broad narrative of Chinese maritime history; a detailed look at aspects of Hong Kong's maritime story; and the importance of looking after our marine environment that promotes awareness and sustainability through the lens of Hong Kong. This is supported by an active school and community education programme.

Rooted in China, but looking to the world, we aim to inspire people's appreciation of their relationship with the sea. By connecting East and West, maritime cultural heritage and sustainable ocean development, we delve into the profound ties between people and the sea. Through our rich exhibitions and educational programmes, we hope to cultivate public passion and respect for maritime culture and promote the sustainable development of the marine environment.





連接東方與西方；

連接歷史與未來；

連接人類與海洋。

Website 網站



香港海事博物館

香港海事博物館是一家非牟利的獨立註冊慈善團體，由香港航運業界人士創立，並且得到商界、私人機構和香港政府的全力支持。作為文化機構，我們致力於展示和保護香港及南中國海的海洋遺產與當代海洋環境，立足中國，放眼世界，啟發人們欣賞並理解與海洋的關係。

博物館展覽廳分為三大主題：中國海事文化、香港海事故事及海洋科學技術，推廣環保意識與可持續發展。此外，學校與社區教育計劃不但鼓勵公眾了解香港海事遺產，更促進他們對海事文化的學習與參與。我們通過連接東方與西方、海事文化遺產與海洋可持續發展，深入探索人類與海洋之間的深厚聯繫。通過豐富的展覽和教育項目，我們希望激發公眾對海洋文化的熱愛與珍惜，共同推進海洋環境的保護與可持續發展。

Department of Chinese and History, City University of Hong Kong

The Department of Chinese and History at City University of Hong Kong advocates international research and excellence in teaching, providing a holistic education for our students. The Department is composed of two streams, namely Chinese and History, and Cultural Heritage. Apart from the fundamental courses, the Chinese stream emphasises the study of traditional and contemporary Chinese literature. The History and Cultural Heritage stream focuses on Buddhist and medical history, the social, cultural and urban history of Ming-Qing and contemporary China, cultural heritage, Asian and Western art history, and museum studies, among others.

The department has developed long-term partnerships and academic exchanges with the world's first-tier universities, relevant departments, and academics (e.g., Harvard University, Heidelberg University, Kyoto University, The University of Tokyo, Academia Sinica, Peking University, and Fudan University). Collaborations include pursuing frontier research and nurturing postgraduate students, with the aim of advancing the department's internationalisation and strengthening our research in a more collaborative manner.



香港城市大學中文及歷史學系

香港城市大學中文及歷史學系致力倡導國際化研究取向和卓越教學理念，為學生提供全人教育。本系由中文與歷史及文化遺產兩個專業組成。在基礎課程外，中文組著重發展傳統及近代中國文學；歷史及文化遺產組以佛教史、醫療史、明清及近代中國社會史、文化史與城市史、文化遺產、中西藝術史、博物館學等為發展重點。

本系與世界一流大學的相關學系和學者（例如哈佛大學、海德堡大學、東京大學、京都大學、中央研究院、北京大學和復旦大學），建立長期的合作關係和學術交流，共同推動前沿研究、培養研究生，藉此促進本系國際化，提昇整體研究實力。



Website 網站



Susan Chen Foundation 陳淑貞慈善基金會

The **Susan Chen Foundation** was established in Hong Kong in 2022 as a philanthropic organisation dedicated primarily to advancing the appreciation and preservation of Chinese art. Through partnerships with leading museums, universities and cultural institutions, it supports exhibitions, training programmes, scholarly research, conservation initiatives, and the development of future generations of scholars, curators and museum professionals. The Foundation also helps disadvantaged young people in Hong Kong reach their full potential through educational and community welfare initiatives.

The Foundation was established to honour the legacy of the late Susan Chen, a respected art collector, dealer and advocate whose generosity, mentorship and commitment to cultural exchange continue to inspire and guide its work.

The Susan Chen Foundation is proud to be the principal sponsor of the **International Symposium on Chinese Export Art** at the Hong Kong Maritime Museum. Bringing together leading scholars, curators and cultural leaders, the symposium explores Chinese export art as a powerful medium of global cultural exchange and artistic dialogue. Through initiatives such as this symposium, the Foundation seeks to foster expertise, encourage international collaboration, and strengthen Hong Kong's position as a leading centre for the study, appreciation and preservation of Chinese art and cultural heritage.

陳淑貞慈善基金會於 2022 年成立，致力推廣中國藝術的欣賞與保護。基金會積極與博物館、大學和文化機構攜手合作，贊助舉辦多項展覽、培訓、學術研究、修復活動，藉以培育下一代學術、策展和博物館領域人員。此外，基金會亦致力協助香港本地弱勢青年參與學習和社區福利活動等，幫助他們發展潛能。

基金會為紀念已故陳淑貞女士而設立，旨在延續其畢生志向，弘揚其大愛與慈善精神。陳女士生前是一名收藏家兼藝術商，畢生積極推動文化交流，樂於指導他人，備受尊崇。

陳淑貞慈善基金會有幸為香港海事博物館主辦「中國外銷藝術」國際研討會的首席贊助。本次研討會，旨在匯聚國際學者、策展人和文化界領袖，深入探討中國外銷藝術。基金會冀望藉參與此類活動，培育未來專才、促進國際合作，並且鞏固香港作為中國藝術與文物研究、欣賞和保存的中心地位。

Website 網站



Symposium Themes 研討會主題

European & Chinese Export Dialogue 歐洲與中國外銷對話

The interconnection between supply and demand has profound influences on how export objects are created for overseas market, even within unfamiliar cultural contexts.

供給與需求之間的相互聯繫，對面向海外市場的外銷產品的創造與發展具有深遠影響，即使是在面對陌生文化背景的情況下也是如此。

While historic bi-directional demand created a global consumer market, export art had other influences that shifted their original use. Recent interpretation has developed our understanding of how it was consumed.

歷史上雙向的需求創造了全球消費市場，但外銷藝術亦具有其他用途，改變了其原本的功能。而近期的詮釋則深化了我們對其消費方式的理解。

Global Markets – Creation & Consumption 全球市場——創造與消費

Visual Consumption & Object Adaption 視覺消費與對象適配

Trade and exchange shaped how export objects were adapted, circulated and reinterpreted across cultures to suit the needs of the consumer – sometime far removed from the original purpose.

貿易與交換塑造了外銷物件如何在不同文化中被改造、流通與重新詮釋，以迎合消費者的需求——有時這些用途已與原本的功能相去甚遠。

Chinese export art was not being traded in isolation. It was in competition with other countries within the Asia-Pacific region who produced similar objects. Moreover, these countries could act as gateways to Chinese trade good not otherwise available directly from China.

中國外銷藝術品的貿易並非孤立存在。它與亞太地區其他同樣生產類似物品的國家形成競爭關係。此外，這些國家還可作為獲取中國貿易商品的中轉站，從而獲得那些無法直接從中國進口的中國商品。

**Commercial
Competition &
Regional Gateways**
商業競爭與區域門戶

**Natural History &
Architecture**
自然歷史與建築

While export art is assumed to be for artistic delight, Chinese artisans were also responding to demands relating to botany, architecture, medicine and science.

雖然外銷藝術普遍被認為是為了藝術欣賞而生，但中國工匠亦在回應與植物學、建築、醫學及科學相關的需求。

New research being undertaken by emerging scholars demonstrates that this is a lively and interdisciplinary research area, spanning art, history and science.

新進學者所進行的研究顯示，這是一個活躍且跨學科的研究領域，涵蓋藝術、歷史與科學。

Emerging Scholars
新進學者

Programme 議程

Day 1 第一天

12.10.2026

08:30 - 09:00	Registration of Delegates at Hong Kong Maritime Museum 香港海事博物館登記及接待
09:00 - 09:10	Opening Ceremony: Welcome Speech – Director & Chief Executive, Hong Kong Maritime Museum: Mr Richard KENDALL 開幕典禮：歡迎辭 香港海事博物館館長 簡德恆先生
09:10 - 09:20	Opening Ceremony: Welcome Speech - Associate Head of College of Liberal Arts and Social Sciences, Department of Chinese and History, City University of Hong Kong: Prof. CHING May Bo 開幕典禮：歡迎辭 香港城市大學人文社會科學院副院長、中文及歷史學系教授 程美寶教授
09:20 - 09:25	Opening Ceremony: Welcome Speech - General Manager of the Susan Chen Foundation, Mrs Eugenie HARDY 開幕典禮：歡迎致詞 陳淑貞慈善基金會總經理 Eugenie HARDY 女士
09:25 - 09:35	Photographs of invited guests, keynotes, speakers and moderators 嘉賓、主題演講講者、講者及主持人合照
09:35 - 09:55	Keynote Speech: Qiushi Distinguished Professor, Zhejiang University and Professor at the School of Art and Archaeology: Prof. ZHAO Feng 主旨演講 浙江大學求是特聘教授及藝術與考古學院教授 趙丰教授
09:55 - 10:15	Keynote Speech: Deputy Chief Curator and The H.A. Crosby Forbes Curator of Asian Export Art, Peabody Essex Museum: Ms. Karina CORRIGAN 主旨演講 皮博迪·艾塞克斯博物館副首席策展人及 H.A.克羅斯比·福布斯亞洲外銷藝術策展人 卡琳娜·科里根女士
10:15 - 10:45	Tea Break 茶歇
10:45 - 12:35	Panel 1: European & Chinese Export Art Dialogue 專題論壇 1：歐洲與中國外銷藝術的對話
12:35 - 14:00	Lunch & networking 午餐及交流時間

14:00 - 15:50	Panel 2: Global Markets - Creation & Consumption 專題論壇 2：全球市場——創造與消費
15:50 - 16:20	Tea Break 茶歇
16:20 - 18:10	Panel 3: Visual Consumption & Object Adaption - part 1 專題論壇 3：視覺消費與對象適配（第一部分）
18:10	End of Day 1 第一天會議結束
Evening 晚上	No event planned - free evening 晚上沒有安排活動，自由活動時間

Day 2 第二天

13.10.2026

08:30	Arrival at HKMM 到達香港海事博物館
09:00 - 10:30	Panel 4a: 7 x 10 min papers - Emerging Researchers 專題論壇 4A：7 篇新進研究者論文發表（每篇 10 分鐘） Panel 4b: 8 x 10 min papers - Emerging Researchers 專題論壇 4B：8 篇新進研究者論文發表（每篇 10 分鐘）
10:30 - 11:00	Tea Break 茶歇
11:00 - 12:30	Panel 5: Commercial Competition & Regional Gateways 專題論壇 5：商業競爭與區域門戶
12:30 - 14:00	Lunch & networking 午餐及交流時間
14:00 - 15:30	Panel 6: Natural History and Architecture 專題論壇 6：自然歷史與建築
15:30 - 16:00	Tea Break 茶歇
16:00 - 17:30	Panel 7: Visual Consumption & Object Adaption - part 2 專題論壇 7：視覺消費與對象適配（第二部分）
17:30 - 18:00	Symposium Closing Summary Report and Outlook 研討會閉幕總結報告及展望
18:00	End of Symposium 研討會圓滿結束

Opening Ceremony & Welcome Speeches

開幕典禮及致歡迎辭

Day 1 第一天

12.10.2026

09:00-09:25

Opening Ceremony & Welcome Speeches 開幕典禮及致歡迎辭



Richard KENDALL 簡德恆

Director & Chief Executive,
Hong Kong Maritime Museum
香港海事博物館館長



CHING May Bo 程美寶

Associate Head of College of Liberal Arts and Social
Sciences, Department of Chinese and History,
City University of Hong Kong
香港城市大學人文社會科學院副院長、中文及歷史學系
教授



Eugenie HARDY

General Manager of the Susan Chen Foundation
陳淑貞慈善基金會總經理

Keynote Speech

主旨演講

Day 1 第一天

12.10.2026

09:35-10:15

Keynote Speech 主旨演講

Moderator 主持人



Jeremy MICHELL 麥杰睿

Deputy Director (Curatorial & Education),
Hong Kong Maritime Museum
香港海事博物館副館長（策展及教育）

Jeremy Michell is Deputy Director of the Hong Kong Maritime Museum, with responsibility for the Curatorial and Education teams. Previously, he served as Senior Curator at the National Maritime Museum, London, where he worked for 22 years.

His research focuses on eighteenth- and nineteenth-century British and European naval and polar history. He has extensive experience researching and promoting a wide range of collections, including technical ship drawings, ship models, photographs, and polar artefacts and equipment.

Jeremy has contributed to numerous exhibitions and gallery developments, and has written and edited books on polar exploration, ships' figureheads, and maritime photography. His next book, on technical ship drawings, is scheduled for publication in 2027.

Jeremy Michell (麥杰睿) 現任香港海事博物館副館長，負責策展及教育事務。在加入香港海事博物館前，他在英國倫敦國家海事博物館任職高級策展人長達二十二年。

他的研究涉及十八及十九世紀英國與歐洲海軍史、以及極地探索歷史，並在研究及推廣各類館藏方面擁有豐富經驗，包括船舶技術圖紙、船舶模型、相片，以及極地探險文物與裝備。

麥杰睿曾參與多個展覽及常設展廳的策劃與發展工作，並曾撰寫及編輯多本有關極地探險、船首像及海事攝影的出版物。他即將出版的專著探討船舶技術圖紙，預計於 2027 年出版。

Keynote Speech

主旨演講

Keynote Speech 主旨演講



ZHAO Feng 趙丰

Qiushi Distinguished Professor, Zhejiang University and
Professor at the School of Art and Archaeology
浙江大學求是特聘教授及藝術與考古學院教授

In Search of Chinese Rooms: Reconstructing the Knowledge System through Export Art

尋訪“中國房間”：通過外銷藝術重建知識體系

Agriculture and sericulture are two key areas in the history of traditional Chinese science and technology. So, the ‘Illustrations of Tilling and Weaving’ in different versions, including books and albums dating from the 12th to the 14th centuries, and the export art from the 18th and 19th centuries, are included in the knowledge system in ancient China.

For many years, I have studied wall papers of the ‘Illustrations of Tilling and Weaving’, at the Abegg Foundation in 1999, at Govone, Italy in 2014, at Harewood, Ashby, Scotts, UK, in 2024, and at Riva presso Chieri in 2026. Through this fieldwork, the scope of my research gradually expanded from these wall papers to Chinese rooms, and ultimately to a broader investigation of Chinese export art. This process has led me to several reflections on the current state and future direction of our field.

First, a Chinese room contains more than wallpaper. It may include furniture, decorative objects, books, paintings, and related archival materials. Such a room forms a concentrated assemblage of Chinese artworks and artifacts from its time and can therefore be investigated as an integrated whole.

Second, as the conference on Chinese export art held in Hangzhou in 2025 revealed, many papers have been produced in this field, but largely focused on art-historical and trade-historical investigations. The perspective of the history of technology, which we had hoped to promote, remains comparatively rare, leaving the overall structure of the field insufficiently comprehensive.

Therefore, we believe that export commodities of the 18th to 19th centuries were representative objects collected and traded by Westerners seeking to understand China as a whole. They encompass science, art, culture, history, and more, surviving in diverse forms, including artifacts, paintings, and documentary sources. Together, they provide some of the most complete evidence of China’s advanced science and technology. The study of Chinese export art should enable us to reconstruct an integrated Chinese science and technology knowledge system in the 18th and 19th centuries. We hope that this conference will advance the study of Chinese export art to a new level.

Keynote Speech

主旨演講

農業與蠶桑是中國傳統科學技術史上的兩個關鍵領域。因此，不同版本的《耕織圖》，包括十二至十四世紀的書籍與冊頁，以及十八、十九世紀的外銷藝術品，都被納入古代中國的知識體系之中。多年來，我研究了《耕織圖》壁紙，分別於 1999 年在阿貝格基金會、2014 年在義大利戈沃內、2024 年在英國的哈伍德、阿什比、斯科茨，以及 2026 年在基耶里附近的里瓦。透過這些田野調查，我的研究範圍逐漸從這些壁紙擴展到中國廳，最終擴展到對中國外銷藝術更廣泛的考察。這一過程使我對我們領域的現狀與未來方向產生了幾點反思。

首先，一間中國廳所包含的不只是壁紙。它可能包括家具、裝飾物品、書籍、繪畫及相關檔案材料。這樣一個房間形成了其時代中國藝術品與手工藝品的集中組合，因此可以作為一個整體來研究。

其次，正如 2025 年在杭州舉行的中國外銷藝術會議所揭示的，這一領域已產生了許多論文，但大多集中於藝術史與貿易史的考察。我們原本希望推動的技術史視角仍然相對少見，使得該領域的整體結構不夠全面。

因此，我們認為十八至十九世紀的外銷商品是西方人為了整體理解中國而收集和交易的代表性物品。它們涵蓋科學、藝術、文化、歷史等諸多方面，以多樣的形式存留下來，包括器物、繪畫和文獻資料。它們共同提供了中國先進科學技術的一些最完整證據。中國外銷藝術的研究應該使我們能夠重建十八至十九世紀中國科學技術的整體知識體系。我們希望本次會議能將中國外銷藝術的研究推進到一個新的水平。

Speaker Biography 講者簡介

Professor Zhao Feng is a Qiushi Distinguished Professor at Zhejiang University, Director of the Research Center for Silk Art and Silk Road Culture, and holder of the UNESCO Chair in Silk Road Heritage. He serves as a Senior Research Fellow at the Hong Kong Palace Museum, a Member of the Board of Directors of the Hong Kong Maritime Museum, a member of the Executive Board of the International Council of Museums (ICOM), and Chair of the International Alliance for Silk Road Silk Studies. He is also the former Director of the China National Silk Museum.

His research focuses on textile archaeology, the conservation of Chinese textiles, museology, and the art history of the Silk Road. He has undertaken visiting fellowships and collaborative research projects at institutions including the Metropolitan Museum of Art in New York (1997-1998), the Royal Ontario Museum in Toronto (1999), the British Museum in London (2006), the Needham Research Institute in Cambridge (2024), and the Max Planck Institute for the History of Science in Berlin (2026). He has published more than one hundred scholarly articles in Chinese and English and has authored or edited numerous books, including *The Art of Chinese Silk*, *Complete Collection of Dunhuang Silk Art*, and *Splendid Journey: Chinese Silk and the Silk Road*.

趙丰是浙江大學求是特聘教授，絲綢藝術與絲路文化研究中心主任，並持有聯合國教科文組織絲綢之路遺產教席。他擔任香港故宮文化博物館資深研究員，香港海事博物館董事會董事（請和館方覈實名稱），國際博物館協會執行委員會成員，國際絲路之網研究聯盟主席，並曾任中國絲綢博物館館長。他的長期研究聚焦於紡織考古與中國紡織品保護、博物館學及絲綢之路藝術史。他曾於紐約大都會藝術博物館（1997 - 1998）、多倫多皇家安大略博物館（1999）、倫敦大英博物館（2006）、劍橋李約瑟研究所（2024）、柏林馬普科學史研究所（2026）等機構進行訪問研究與合作項目。他亦以中英文發表論文百餘篇，著有及主編出版《中國絲綢藝術》、《敦煌絲綢藝術全集》、《錦程：中國絲綢與絲綢之路》等著作。

Keynote Speech

主旨演講

Keynote Speech 主旨演講



Karina CORRIGAN 卡琳娜·科里根

Deputy Chief Curator and The H.A. Crosby Forbes Curator of Asian Export Art, Peabody Essex Museum

皮博迪·艾塞克斯博物館副首席策展人及 H·A·克羅斯比·福布斯亞洲外銷藝術策展人

An Enduring Legacy and a Path Forward: Dr. H. A. Crosby Forbes and the Invention of Asian Export Art History

永恆的遺產與前進的道路：H·A·克羅斯比·福布斯博士與亞洲出口藝術史的創立

Ms. Karina Corrigan explores the development of Asian export art studies through the life and legacy of Dr. H. A. Crosby Forbes (1925-2012), a pioneering scholar and founder of the Museum of the American China Trade in Massachusetts. Using Forbes' career as a lens, her presentation traces the evolution of the field over the past fifty years, from a focus on collecting and connoisseurship to broader questions about global trade and artistic and cultural exchange. Corrigan also considers how museums such as the Peabody Essex Museum reinterpret cross-cultural Chinese art, highlighting the enduring relevance of these fascinating works of art that once fueled a complex global economy.

卡琳娜·科里根女士以 H·A·克羅斯比·福布斯博士（1925-2012）的生平及其學術遺產為切入點，探討了亞洲出口藝術研究的發展歷程。福布斯博士是一位先驅學者，也是位於麻薩諸塞州的美國中國貿易博物館的創始人。科里根女士以福布斯博士的學術生涯為視角，追溯了該領域過去五十年的演變，從最初關注收藏和鑑賞，發展到如今關注全球貿易以及藝術和文化交流等更廣泛的議題。科里根女士也探討了諸如皮博迪埃塞克斯博物館等機構如何重新詮釋跨文化的中國藝術，強調了這些曾經推動複雜全球經濟發展的迷人藝術作品至今仍具有的持久意義。

Speaker Biography 講者簡介

Karina Corrigan's interests have always centered on the material culture of global connections. A graduate of Wellesley College, she holds master's degrees in historic preservation from the University of Pennsylvania and in American material culture from Winterthur Museum.

She serves as the Deputy Chief Curator and The H.A. Crosby Forbes Curator of Asian Export Art at the Peabody Essex Museum (PEM). As Deputy Chief Curator, Corrigan explores new ways to celebrate

Keynote Speech

主旨演講

PEM's rich and storied collection by spearheading new research, enhancing access, and cultivating new acquisitions.

In her curatorial practice she oversees the largest, most comprehensive public collection of art made in China, Japan and South Asia for export to other cultures. Corrigan has organised ten exhibitions at PEM, including *Power and Perspective: Early Photography in China* (2022), *Asia in Amsterdam: The Culture of Luxury in the Golden Age* (2015) and *Taj Mahal: the Building of a Legend* (2005).

卡琳娜 (Karina Corrigan) 的興趣始終集中於全球聯繫所產生的物質文化。她畢業於韋爾斯利學院，並分別獲得賓夕法尼亞大學歷史保護學碩士學位，以及溫特圖爾博物館美國物質文化碩士學位。

她現任皮博迪埃塞克斯博物館副總策展人兼 H.A. Crosby Forbes 亞洲外銷藝術策展人。作為副總策展人，Corrigan 致力於探索新的方式來展示 PEM 豐富且具有深厚歷史積澱的館藏，通過推動新的研究、提升公眾獲取館藏資源的機會，以及拓展新的館藏徵集工作來實現這一目標。

在其策展實踐中，她負責管理全球規模最大、內容最全面的公共收藏之一，該收藏涵蓋了在中國、日本和南亞製作並出口至其他文化地區的藝術品。Corrigan 已在 PEM 策劃了十項展覽，包括《權力與視角：中國早期攝影》（*Power and Perspective: Early Photography in China*，2022）、《阿姆斯特丹的亞洲：黃金時代的奢華文化》（*Asia in Amsterdam: The Culture of Luxury in the Golden Age*，2015）以及《泰姬陵：一個傳奇的建造》（*Taj Mahal: The Building of a Legend*，2005）。

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

Day 1 第一天

12.10.2026

10:45-12:35

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

This panel explores how export art shaped European views of China, while also revealing how Chinese and European artistic practices influenced the copying and interpretation of unfamiliar subjects. It considers the appeal of the exotic, including depictions of non-Chinese animals, created for European tastes, and asks what these images reveal through close analysis. The panel also examines the dialogue in the opposite direction, showing how Chinese makers responded to Western design, including how misunderstandings of Western architectural styles became part of Chinese export production.

本專題旨在考察外銷藝術在塑造歐洲中國觀中的作用，同時揭示中國與歐洲藝術實踐如何影響對陌生題材的複製與再詮釋。專題特別關注“異域性”（exoticism）的吸引機制，包括那些專為歐洲消費者創作的非中國動物圖像，並通過細讀這些視覺材料探討其所反映的文化觀念與認知框架。此外，專題亦關注反向的跨文化互動，展示中國製作者如何吸收和回應西方設計語言，以及對西方建築樣式的誤讀如何轉化為中國外銷產品生產過程中的組成部分。

Moderator 主持人



ZHAN Zhenpeng 詹鎮鵬

Associate Professor in the Department of History (Zhuhai) at
Sun Yat-sen University
中山大學歷史系（珠海）副教授

Professor ZHAN Zhenpeng received his PhD in Chinese Art History from The Chinese University of Hong Kong and is currently Associate Professor in the Department of History (Zhuhai) at Sun Yat-sen University. His research and teaching focus on art history, material culture and practices of collecting/connoisseurship in late imperial China, examining the social life of objects within their changing historical contexts. From 2018 to 2019, he served as Research Associate at the Art Museum of CUHK and the Hong Kong Maritime Museum, contributing to the research and catalogues of major exhibitions, including *Jewels of Transcendence: Himalayan and Mongolian Treasures* and *The Dragon and the Eagle: American Traders in China, 1784–1900*. In addition to his monograph on carved lacquer and imperial decorative arts in Ming–Qing China, to be published by Zhejiang University Press in 2027, Prof. Zhan also translated Dorothy Ko's book *The Social Life of Inkstones* into Chinese. He has published over thirty articles in leading journals – *Late Imperial China*, *Arts of Asia*, and *Taida Journal of Art History*.

詹鎮鵬，香港中文大學中國藝術史博士，現任中山大學歷史學系（珠海）副教授。其研究興趣及教學領域為明清中國藝術史、物質文化與鑑藏史，擅長從動態的歷史語境中考察文物的「生命史」。2018 至 2019 年，他曾於香港中文大學文物館及香港海事博物館參與多場大型特展的策展研究與圖錄編撰，如《雪漠玲瓏：喜馬拉雅與蒙古珍品》、《花旗飄洋：1784 至 1900 年遠航來美的美國商人》等。詹教授的專書《髹文載道：明清宮廷雕漆的生命史與器用觀念》（浙江大學出版社）將於 2027 年出版，並有譯著《硯史：清初社會的工匠與士人》（高彥頤著）。三十餘篇中英文論文發表於 *Late Imperial China*、*Arts of Asia*、《美術史研究集刊》等權威期刊。

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

Speaker 演講者	Topic 題目
Patrick CONNER 帕特里克·康納 Independent Scholar, Research Fellow at Victoria & Albert Museum 獨立學者、維多利亞與阿爾伯特博物館研究員	Chinese Export Painting - Niche or Mainstream? 中國外銷畫——小眾還是主流？
HUANG Zhongjie 黃忠傑 Professor, Deputy Dean, School of Fine Arts, Fujian Normal University 福建師範大學美術學院副院長及教授 TAO Linchen 陶林琛 PhD Candidate, School of Fine Arts, Fujian Normal University 福建師範大學美術學院博士研究生	The Vanished Paper: Ceramic Design Drawings of the Medici and Early European Chinoiserie 消失的紙本：美第奇家族製瓷圖繪與歐洲早期中國風
Mariana ZEGIANINI 馬怡如（瑪麗安娜·澤吉亞尼尼） Associate Professor, Arts of Asia, IFIKK (Department of Philosophy, Classics, History of Art and Ideas), Faculty of Humanities, University of Oslo 奧斯陸大學人文學院哲學、古典學、藝術史與思想系（IFIKK）亞洲藝術副教授	Whose Portrait? Exploring the Agency of Living Animals in the Making of Chinese Export Art in Lady with a Cockatoo at the Hong Kong Maritime Museum 誰之肖像？——從香港海事博物館藏《持鳳頭鸚鵡的女子》探析活體動物在中國外銷藝術生成中的能動性
Lucie OLIVOVA 柳德米拉·奧利沃娃 Independent Scholar 獨立學者	Delft tiles with Chinese motifs and their appropriation in Bohemia 帶有中國圖案的代爾夫特瓷磚及其在波希米亞的挪用
Astrid HARTH 阿斯特麗德·哈特 Assistant Professor, Department Chinese and History, City University of Hong Kong 香港城市大學中文及歷史學系助理教授 Marc WALTON 馬克·沃爾頓 Professor of Museum Studies, The University of Hong Kong 香港大學博物館學教授	Chinese export art and questions of attribution: the case of George Chinnery's portrait of Houqua and its full-length variants 中國外銷藝術與鑑定問題：以喬治·錢納利筆下的伍秉鑑肖像及其全身變體為例

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

Speaker and Presentation Synopsis

演講者及演講內容摘要



Patrick CONNER 帕特里克·康納

Independent Scholar, Research Fellow at Victoria & Albert Museum

獨立學者、維多利亞與阿爾伯特博物館研究員

Chinese Export Painting - Niche or Mainstream?

中國外銷畫——小眾還是主流？

Was Cantonese export painting always a niche phenomenon, familiar only to those with a trading connection to China – or did it have a broader impact upon Western design, and perhaps Western consciousness of China? It is suggested here that Chinese export painting has indeed made a significant contribution to Western conceptions of China, but in ways that have often not been apparent, and in particular through the medium of engraving.

From the 1730s onwards, European engravings of Chinese ‘production scenes’ (tea, rice, porcelain, silk, cotton) relied – often very directly – on Chinese export pictures. The *Description de la Chine* compiled by Jean-Baptiste Du Halde, first published in 1735 and widely read in translation, was illustrated by plates based on a combination of chinoiserie and export paintings. In 1757 William Chambers’s book of ‘Chinese’ designs earned his engraved illustrations a lasting reputation as the most authoritative source of Chinese architecture and interior design available in Europe. Although Chambers claimed that his illustrations were based on his own observations in Canton, we should conclude that they were derived largely from Chinese export paintings to which he had access in Gothenburg and in London.

In the 1840s the four-volume *China, in a series of views...* (1843) was the first work to bring detailed images of China to a wide public in Europe and north America. The 144 steel engravings after Thomas Allom, accompanied by the Rev. George Wright’s text, became the most widely disseminated images of China in the Western world, although neither Allom nor Wright had ever visited China. Cantonese export paintings were once again a principal (and generally unacknowledged) source for the artist; Allom’s views – together with Wright’s often censorious text – set the tone for much subsequent Western interpretation of China.

廣東外銷畫是否始終是一個小眾現象，僅為與中國有貿易往來的人所熟知？還是說它對西方設計乃至西方對中國的認知產生了更廣泛的影響？本文認為，中國外銷畫確實對西方關於中國的觀念做出了重要貢獻，只是這種貢獻往往並不顯眼，尤其是通過版畫這一媒介。自 18 世紀 30 年代起，歐洲關於中國「生產場景」（茶、稻米、瓷器、絲綢、棉花）的版畫，往往非常直接地借鑒了中國外銷畫。讓-巴蒂斯特·杜赫德（Jean-Baptiste Du Halde）編纂的《中華帝國全志》（*Description de la Chine*），首版於 1735 年，其譯本廣為流傳，書中插圖即基於中國風設計與外銷畫的結合。1757 年，威廉·錢伯斯（William Chambers）的《中國建築、傢俱、服飾、器物設計》一書，使其版畫插圖在歐洲被譽為關於中國建築與室內設計最權威的來源。儘管錢

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

伯斯聲稱其插圖基於他在廣州的親身觀察，但我們應該認為，它們主要來源於他在哥德堡和倫敦所能接觸到的中國外銷畫。19 世紀 40 年代，四卷本的《中國：風景、建築與社會風俗》（*China ... in a series of views*, 1843）是第一部將詳盡的中國圖像呈現給歐洲和北美廣大公眾的作品。該書包含 144 幅根據托馬斯·阿洛姆（Thomas Allom）畫作製作的鋼版畫，配以喬治·賴特（George Wright）牧師的文字，成為西方世界流傳最廣的中國圖像，儘管阿洛姆和賴特都未曾到訪過中國。廣東外銷畫再次成為該藝術家主要的（且通常未被承認的）素材來源；阿洛姆的畫作——連同賴特時常帶有批判性的文字——為後來許多西方對中國的解讀奠定了基調。

Speaker Biography 講者簡介

Dr Patrick Conner was Keeper of Fine Art at the Royal Pavilion, Art Gallery and Museums, Brighton, and then Director of the Martyn Gregory Gallery, London. He is currently a Research Fellow at the V&A Museum. His books include *Oriental Architecture in the West* (1979); *George Chinnery, artist of India and the China coast* (1993), *The Hong of Canton - Western Merchants in South China 1700-1900* (2009), and *Paintings of the China Trade* (2013). He curated the loan exhibitions 'William Alexander, an English artist in Imperial China' (1981), 'The China Trade 1600-1860' (1986), and 'The Flamboyant Mr Chinnery' (2011-12).

帕特里克·康納（Patrick Conner）博士曾擔任布萊頓皇家行宮、美術館及博物館的繪畫藝術部主管，後出任倫敦馬丁·格雷戈里畫廊總監。他目前是維多利亞與阿爾伯特博物館（V&A Museum）的研究員。他的著作包括《西方的東方建築》（1979）、《喬治·錢納利：印度與中國沿海的藝術家》（1993）、《廣州行商：華南西方商人，1700 - 1900》（2009）以及《中國外銷畫》（2013）。他曾策展「威廉·亞歷山大：中國宮廷的英國藝術家」（1981）、「中國外銷貿易，1600 - 1860」（1986）以及「華麗的錢納利先生」（2011 - 12）等借展。

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

Speaker and Presentation Synopsis

演講者及演講內容摘要



HUANG Zhongjie 黃忠傑

Professor, Deputy Dean, School of Fine Arts, Fujian Normal University

福建師範大學美術學院副院長及教授



TAO Linchen 陶林琛

PhD Candidate, School of Fine Arts, Fujian Normal University

福建師範大學美術學院博士研究生

The Vanished Paper: Ceramic Design Drawings of the Medici and Early European Chinoiserie

消失的紙本：美第奇家族製瓷圖繪與歐洲早期中國風

Why did the Chinese dragons on Medici ceramics sprout bat wings? Why does Saint John sit at the center of a basin imitating Chinese blue-and-white? Where these mutations came from, scholarship has answered; why they were inevitable, no one has asked. Four decades of research since Cora and Fanfani's 1986 catalogue on Europe's earliest blue-and-white ceramics (1575–1587) have probed typology, archives, and material science – so why has no one examined the very material link that determined how each vessel's decoration actually looked: ceramic design drawings?

This paper argues that the premise of direct copying overlooks a decisive material link: between the three-dimensional Chinese object and the final two-dimensional decoration lay an apparatus of paper intermediaries – cartoons, print models, and pounced transfer templates. Termed here ceramic design drawings, these were not passive carriers of visual information but the core productive images that determined each vessel's appearance.

Integrating archival research, iconographic comparison, and material-science evidence, the paper advances three arguments. First, the guild norms of the Urbino maiolica tradition, the court design protocols of Bernardo Buontalenti, and the extreme porosity and cobalt-bleeding of soft-paste porcelain together made paper drawings an indispensable "obligatory passage point" in Medici

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

production. Second, systematic comparison reveals that surviving motifs derive not from Chinese pictorial sources but from European print repertoires—notably Du Cerceau's *Petites Grotesques* and Aldegrever's engraved *Evangelists*. Sixteenth-century trade networks present a stark asymmetry: three-dimensional Chinese objects flooded Europe, yet flat images—scroll paintings, woodblock prints—were almost entirely absent. The European print system thus became the sole channel through which all "chinoiserie" imagery had to pass – not a transparent conduit, but a selective translational filter.

Third, European and Chinese paths to standardised decoration follow opposing material logics. Medici artisans used pouncing to stamp paper designs onto the body; painters traced charcoal dots like a connect-the-dots game, the paper cartoon representing a Platonic idea imposed upon recalcitrant clay. Jingdezhen folk-kiln painters, by contrast, internalized motifs as muscle memory through extreme division of labor – even after ten thousand repetitions of a lotus scroll, each brushstroke and cobalt wash retained subtle variation and vitality. This divergence reflects two civilizations' answers to a fundamental question: where does productive knowledge reside – on paper or in the body? At the designer's desk or at the painter's fingertips?

The paper's central contribution is to elevate ceramic design drawings from a blank margin of craft history to a key analytical category for understanding early European chinoiserie – revealing that cross-cultural image transmission was never lossless reproduction, but a complex process shaped by technological friction, chemical constraints, and cultural rewriting. The stiff manganese outlines and bleeding cobalt washes of Medici ceramics are the material fingerprints of that translation, recording Europe's first attempt to digest the visual world of the East with its own paper, ink, and workshop discipline.

凝視一件美第奇陶瓷，其上中國龍為何長出了蝙蝠翅膀？模仿青花的面盆中央為何端坐著聖約翰？自科拉與范法尼 1986 年出版器物編目以來，圍繞這批歐洲最早仿中國藍白陶瓷（1575—1587）的研究已深耕四十年，為何始終無人追問那個決定器物裝飾最終面貌的關鍵物質環節：製瓷圖繪？既有研究傾向於將美第奇陶瓷的藍白裝飾歸結為對東方實物的直接臨摹——畢竟美第奇家族擁有當時歐洲最可觀的東方瓷器收藏。但這一預設忽略了一個關鍵的物質環節：在三維的中國瓷器實物與最終的二維裝飾之間，存在著一套不可繞過的紙本中介——畫稿、版畫底樣與刺孔漏印模板。本文將這類紙本中介統稱為「製瓷圖繪」，並論證它們並非視覺信息的被動載體，而是決定器物最終面貌的核心生產性圖像。本文綜合檔案考證、圖像學比對與材料科學證據，展開三層論證。其一，烏爾比諾錫釉陶作坊的行會規範、布翁塔倫蒂主導的宮廷設計程序、以及軟質瓷的材料特性，三者共同迫使紙本圖繪成為美第奇生產流程中不可或缺的「強制通行點」。其二，通過將存世器物與杜·塞爾索《小怪誕紋集》及阿爾德格雷弗銅版畫進行系統並置比對，揭示美第奇紋樣的視覺來源並非中國畫稿——事實上，16 世紀的歐洲貿易網絡呈現出「立體實物豐富、平面圖像稀缺」的極端不對稱，中國的卷軸畫與版畫幾乎完全缺席於歐洲世俗收藏——歐洲本土版畫體系遂成為所有「中國風」圖像必須經由的唯一中介通道。其三，歐洲與中國的製瓷標準化遵循截然相反的物質邏輯：美第奇工匠以刺孔漏印法將紙本方案強制壓印於坯體，畫師像「連線遊戲」般沿炭粉點描摹，紙本圖紙代表著完美的柏拉圖式理念，泥土是頑劣且需要被規訓的物質；而景德鎮民窯畫工「畫者不染，染者不畫」，通過極致的工序分化將圖式內化為身體的肌肉記憶——即便重複上萬次的纏枝蓮紋，毛筆的提按頓挫、鈎料的濃淡交融，仍能在每件器物上留下細微的差異與生機。這一差異折射出兩種工藝文明對「知識寓於何處」這一根本命題的不同回答——紙上還是身上？設計師的案頭還是畫工的指尖？

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

Speaker Biography 講者簡介

Huang Zhongjie is a High-Level Talent of Fujian Province (Category B), a member of the Academic Committee at Fujian Normal University, Deputy Dean of the School of Fine Arts, Professor, PhD supervisor and postdoctoral supervisor, and a former postdoctoral researcher at the Faculty of Philosophy, Heidelberg University, Germany. He is the principal coordinator of the dual Master's degree programme jointly organised by Fujian Normal University and the Academy of Fine Arts in Naples, Italy, under the auspices of the Ministry of Education, and was awarded the Getty Fellowship by Harvard University in 2013. He has presided over one Key Project under the National Social Science Fund, one sub-project under a Major Project, and one Youth Project; he has published five monographs, including **Silk Road Porcelain: Friedrich August and Qing Dynasty Chinese Export Porcelain** (People's Publishing House), as well as over 30 academic papers.

黃忠傑，福建省高階人才（B 類），福建師範大學校學術委員會委員，美術學院副院長、教授、博士生導師、博士後合作導師，德國海德堡大學哲學院博士後。教育部中國福建師範大學與義大利那不勒斯美術學院合作舉辦雙碩士學位研究生辦學主要負責人，2013 年美國哈佛大學 Getty 獎學金得主。先後主持國家社科基金重點項目 1 項，重大項日子課題 1 項，青年項目 1 項；出版個人專書《絲路瓷緣——弗里德里希奧古斯特與清代中國外銷瓷》（人民出版社）等 5 部，論文 30 餘篇。

Tao Linchen is a PhD candidate at the School of Fine Arts, Fujian Normal University, specialising in cross-cultural art history and the visual production of 'Chinese-style' motifs in Europe. His doctoral thesis examines how design on paper served as a medium in shaping the process of cross-cultural translation in the decoration of European porcelain from the 16th to the 18th centuries. He has conducted archival research and examined physical artefacts at institutions including the International Museum of Ceramics in Faenza, Italy; the National Archives of Florence; the KPM Royal Porcelain Manufactory in Berlin, Germany; the State Art Collections Dresden (SKD); the Meissen Porcelain Museum; and the National Ceramics Museum in Sèvres.

陶林琛，福建師範大學美術學院博士研究生，研究方向為跨文化藝術史與歐洲中國風的視覺生產。博士論文聚焦於紙本設計中介如何塑造 16 至 18 世紀歐洲瓷器裝飾的跨文化轉譯過程。曾赴義大利法恩扎國際陶瓷博物館、佛羅倫斯國家檔案館，德國柏林 KPM 皇家瓷器廠、德勒斯登國家藝術收藏館（SKD）、邁森瓷器博物館、塞弗爾國家陶瓷博物館等機構進行檔案查閱與實體考察。

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

Speaker and Presentation Synopsis

演講者及演講內容摘要



Mariana ZEGIANINI 馬怡如（瑪麗安娜·澤吉亞尼尼）

Associate Professor, Arts of Asia, IFIKK (Department of Philosophy, Classics, History of Art and Ideas), Faculty of Humanities, University of Oslo

奧斯陸大學人文學院哲學、古典學、藝術史與思想系
（IFIKK）亞洲藝術副教授

Whose Portrait? Exploring the Agency of Living Animals in the Making of Chinese Export Art in ‘Lady with a Cockatoo’ at the Hong Kong Maritime Museum

誰之肖像？——從香港海事博物館藏《持鳳頭鸚鵡的女子》探析活體動物在中國外銷藝術生成中的能動性

A late eighteenth-century reverse glass painting on display at the Hong Kong Maritime Museum on loan from the collection of Mr Anthony J. Hardy portrays a beautiful European lady holding a white cockatoo on her right hand. Although the identity and nationality of the elegantly dressed young woman depicted on the portrait is to my knowledge unknown, the white cockatoo perched on her hand can be recognised as a white crested cockatoo, a *cacatua alba* or ayab in the Burmeso language of the Papua region of eastern Indonesia. A distinctive bird of mostly white feathers on its body and a plumage which fans upward in moments of excitement, ayabs are not endemic to Europe or China but inhabit the tropical rainforest of Southeast Asia. Moreover, cockatoos are nonmigratory, and their native habitat is bounded to Australia, Indonesia, Papua New Guinea the Solomon Islands and Philippines. The presence of a cockatoo in this portrait therefore raises questions such as why this bird was portrayed in a reversed glass painting produced most probably in Canton for a European clientele; how was this facilitated and by whom; and what are the implications of this portrayal for understanding the creation and circulation of ‘Chinese export art’ in the mid- to late eighteenth century in the Asia Pacific region and beyond.

Born in the Asia Pacific region and pictured in China for European clients, portraits such as ‘Lady with a Cockatoo’ reveal a trade on living animals through networks of transoceanic colonial encounters that fueled a taste for the exotic. Living in distant tropical forests, white cockatoos were highly prized for their rarity across Eurasia. Since antiquity, these birds repeatedly featured in early European manuscripts, Italian Renaissance paintings, illustrated Dutch travelogues, Mughal miniatures, Japanese prints and Chinese hanging scrolls, shaping fields such as art history, cultural history and the history of science. Using an ecocritical perspective, this paper therefore also considers how extractivism shaped the global interactions that nurtured these fields of enquiry, also asking about the politics that regulated the movement and appropriation of non-human living beings. In this way, this paper attempts to make their silent voices speak through the analysis of visual representation in paintings such as Lady with a Cockatoo.

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

香港海事博物館展出的一幅十八世紀晚期玻璃背畫（借自 Anthony J. Hardy 先生的收藏）描繪了一位美麗的歐洲女士，她右手托著一隻白色鳳頭鸚鵡。儘管肖像中這位衣著優雅的年輕女士的身份和國籍尚不清楚，但她手上那隻白色鳳頭鸚鵡可以被識別為一種白色鳳頭鸚鵡（學名：*cacatua alba*），在印度尼西亞東部巴布亞地區的布爾梅索語中稱為 *ayab*。這種鳥類以全身白色羽毛為主，興奮時冠羽向上展開，極具特色。*Ayab* 並非歐洲或中國的本土物種，而是棲息於東南亞的熱帶雨林中。此外，鳳頭鸚鵡屬於非遷徙性鳥類，其原生棲息地僅限於澳大利亞、印度尼西亞、巴布亞新幾內亞、所羅門群島和菲律賓。因此，這幅肖像中出現鳳頭鸚鵡引發了一系列問題：為什麼這隻鳥會出現在一幅很可能在廣州為歐洲客戶製作的玻璃背畫中？它是如何被帶到廣州的？由誰促成？這一圖像對於理解十八世紀中後期亞太地區及其以外的「中國外銷藝術」的創作與流通又意味著什麼？像《持鳳頭鸚鵡的女子》這樣的肖像畫，其主體誕生於亞太地區，卻在中國為歐洲客戶繪製，揭示了一條通過跨洋殖民網絡進行的活體動物貿易，這種貿易助長了對異域風物的追捧。白色鳳頭鸚鵡生活在遙遠的熱帶森林中，因其在整個歐亞大陸的稀有性而備受珍視。自古以來，這些鳥類反覆出現在歐洲早期手稿、意大利文藝復興繪畫、荷蘭遊記插圖、莫臥兒細密畫、日本版畫和中國掛軸中，深刻影響了藝術史、文化史和科學史等學科領域。因此，本文也試圖從生態批評的視角出發，思考「攫取主義」（*extractivism*）如何塑造了滋養這些學科領域的全球互動，同時追問規制非人類生命體流動與挪用的政治因素。通過這樣的方式，本文試圖通過對《持鳳頭鸚鵡的女子》等畫作中視覺再現的分析，讓這些沉默的生命發出聲音。

Speaker Biography 講者簡介

Mariana Zegianini is an Associate Professor in the Department of Art History at the University of Oslo where she teaches Chinese art in a global context. Before joining UiO in August 2025, Mariana was a Lecturer at SOAS and an Associate Lecturer at The Courtauld Institute of Art in London. Mariana's research expands from transcultural histories of material culture – she participated in the City University of Hong Kong conference Unfolding the Coromandel Screen – to Chinese portrait painting. She is currently working on an edited volume titled *Portraiture in Asia: Making the Subject* (Manchester University Press) and she has also been invited to guest edit the Special Issue 'The Art of Portraiture in China' of the *Bulletin of SOAS* (Cambridge University Press). Alongside these projects, she is also working on the manuscript titled *Bodies that Move: Affect and Portraiture in Early Modern China* which explores how painted, printed and literary portraits shaped the understanding of affect and emotions during the sixteenth and seventeenth centuries in China.

馬怡如（Mariana Zegianini）是奧斯陸大學藝術史系副教授，教授全球語境下的中國藝術。在 2025 年 8 月加入奧斯陸大學之前，她曾擔任倫敦大學亞非學院（SOAS）講師及倫敦考陶爾德藝術學院（The Courtauld Institute of Art）副講師。瑪麗安娜的研究領域涵蓋物質文化的跨文化歷史——她曾參與香港城市大學「屏開世界：科羅曼德爾屏風」國際學術研討會——以及中國肖像畫。她目前正在編撰一部題為《亞洲肖像：主體的塑造》（*Portraiture in Asia: Making the Subject*，曼徹斯特大學出版社）的編著，並受邀擔任《亞非學院院刊》（*Bulletin of SOAS*，劍橋大學出版社）「中國肖像畫藝術」專刊的特邀客座編輯。與此同時，她還在撰寫一部題為《移動的身體：十六至十七世紀中國的情感與肖像》（*Bodies that Move: Affect and Portraiture in Early Modern China*）的專著，探討繪畫、版刻及文學肖像如何在十六至十七世紀的中國塑造了對情感與情緒的理解。

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

Speaker and Presentation Synopsis

演講者及演講內容摘要



Lucie OLIVOVA 柳德米拉·奧利沃娃

Independent Scholar

獨立學者

Delft tiles with Chinese motifs and their appropriation in Bohemia

帶有中國圖案的代爾夫特瓷磚及其在波希米亞的挪用

It is indisputable that blue and white Chinese porcelain had a profound impact on ceramic production in Europe. Within the variety of distinct *faïence* objects which adopted local forms, yet remained associated with the notion of China, were also Dutch tiles. Originally a practical facility applied in one or two bottom rows on the walls in houses of all social classes, full-size ceramic facing eventually became an impressive decoration associated with China, thanks to the blue and white colours and the idea that Chinese palaces were made of porcelain. This presentation traces blue and white wall facing as it appeared in Bohemia (now Czech Republic), where this kind of tile had not been produced. Nevertheless, rather than importing real tiles from the relatively distant Netherlands, depicting illusory ones on the walls seemed a better option.

Several murals decorated with a false tile design are preserved in the former aristocratic summer dwellings in Bohemia, and some will be for the first time presented, and analysed in the presentation. It has to be stressed that such false tiles were mostly decorated with Chinese motifs, creating a specific kind of *chinoiserie*. They formed the background inside 'Chinese parlours' which were a naïve representation of the distant and idealised China. In turn, artisans in Guangdong produced tiles which were exported to Europe. Thus, Chinese became aware of wall facing and perceived it as a decoration characteristic of overseas architecture. Even in the Forbidden City, ceramic tiles decorated the interior of the Yanxigong 延禧宮 palace, renovated in Western style. Similar misunderstandings, or new meanings given to exotic objects were typical trait of the East-West cultural transfers of the period.

青花中國瓷器對歐洲陶瓷生產產生的深遠影響是毋庸置疑的。在各種採用本地形式但仍與「中國」概念相關聯的獨特彩陶器物中，也包括荷蘭瓷磚。最初，這是一種實用設施，鋪設於各社會階層房屋牆壁底部的一兩排；後來，由於青花色彩以及中國宮殿由瓷器建造的觀念，全幅陶瓷牆面最終成為一種與中國相關的令人印象深刻的裝飾。本演講追溯青花牆面裝飾在波希米亞（今捷克共和國）的出現情況，該地並不生產此類瓷磚。然而，相較於從相對遙遠的荷蘭進口真正的瓷磚，在牆壁上描繪虛幻的瓷磚似乎是更優的選擇。波希米亞的前貴族夏季居所中保存有數幅裝飾以仿瓷磚圖案的壁畫，其中部分將首次在本演講中呈現並分析。需要強調的是，此類仿瓷磚大多裝飾以中國圖案，創造出一種特定的中國風（*chinoiserie*）。它們構成了「中國廳」內部的背景，這些廳堂是對遙遠而理想化的中國的天真再現。反過來，廣東的工匠生產了出口至歐洲的瓷磚。由此，中國人也了解到牆面裝飾，並將其視為海外建築的一種特色裝飾。

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

甚至在紫禁城中，延禧宮（Yanxigong）宮殿內部也以陶瓷瓷磚裝飾，該宮殿以西方風格修繕。類似的誤解，或賦予異域物品的新意義，是這一時期東西方文化轉移的典型特徵。

Speaker Biography 講者簡介

Lucie Olivová, PhD, graduated in Chinese Philology and General History, then she lived four years in Beijing. Afterwards, she obtained her MA degree from the University of California at Berkeley (1988) and her PhD degree from Charles University, Prague (1998). Her career culminated as Associate Professor in 2008, when she taught in the Department of Chinese Studies at Palacký University, Olomouc (Czech Rep.). She gave courses on Classical Chinese Literature, History of Chinese Art, and Cultural Anthropology of traditional China. Prior to that she also acted as the curator of Chinese paintings and calligraphy at the National Gallery at Prague (1993–95), and staged several exhibitions.

Her main research interests in the recent years are the mutual influences in European and Chinese art in the 18th century: the understudied Chinoiserie in Bohemia in particular. She also published about Jesuit painters at the Chinese court, on urban culture in Yangzhou during the Qianlong period etc. In addition to scholarly articles, she also translated into Czech a number of Chinese classical and modern literary works. She is now retired, and is active as a freelance scholar.

柳德米拉·奧利沃娃（Lucie Olivová）博士，畢業於漢語言文學與通史專業，後在北京生活了四年。此後，她於 1988 年獲得加州大學柏克萊分校碩士學位，1998 年獲得布拉格查理大學博士學位。她的學術生涯於 2008 年達到頂點，被聘為副教授，任教於捷克共和國奧洛穆茨的帕拉茨基大學中文研究系，講授中國古代文學、中國藝術史以及中國傳統文化的文化人類學課程。在此之前，她還曾於 1993 年至 1995 年間擔任布拉格國立美術館中國書畫策展人，並策劃過多次展覽。

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

Speaker and Presentation Synopsis

演講者及演講內容摘要



Astrid HARTH 阿斯特麗德·哈特

Assistant Professor, Department Chinese and History, City
University of Hong Kong
香港城市大學中文及歷史學系助理教授



Marc WALTON 馬克·沃爾頓

Professor of Museum Studies, The University of Hong Kong
香港大學博物館學教授

Chinese export art and questions of attribution: the case of George Chinnery's portrait of Houqua and its full-length variants

中國外銷藝術與鑑定問題：以喬治·錢納利筆下的伍秉鑑肖像及其全身變體為例

During the winter of 1827, George Chinnery (1774–1852) started to work on a formal portrait of the wealthy Canton merchant Houqua (Wu Bingjian, 1769–1843). The portrait was commissioned along with that of a fellow Chinese trader known as Mouqua, by William Henry Chicheley Plowden (1787–1880), the director of the East Indian Company in Canton. It seems that Chinnery first carefully prepared the portrait's composition in a pen-and-ink study before rendering it in oil on canvas. The preliminary sketch is dated "December 26th [18]27 and depicts the Chinese trader in full length seated on an armchair in three-quarters pose with legs crossed while leaning nonchalantly on a high table. Although a series of variants and copies exist, only the oil portrait of Houqua currently housed at the HSBC Collection in Hong Kong has been widely considered as a work by Chinnery. Compositionally, the oil portrait closely relies on the preparatory drawing in ink, and the paint handling demonstrates a remarkable sensitivity to textures and atmospheric light effects characteristic for the British expatriate painter. Despite the identification of Chinnery as the maker of the HSBC's portrait, the question of attribution of the extant series of variants is more problematic. Some of these variants are associated with the work of Lamqua and his brother Tingqua, while others have been ascribed to American painters, such as Thomas Sully and Ester Speakmann. Yet, as Josephine Dobkin recently demonstrated,

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

it remains uncertain if any of these variants can be convincingly attributed to any of these painters. Additionally, uncertainties about these variants' relation to Chinnery's Houqua portrait add to the complexity of the attribution question. The variants show the Chinese trader in frontal position from full body to waist-length likeness and close-up busts, some of these are done in oil on canvas while others in watercolors. About a dozen copies of the full-body variant are held in museums and private collections across the globe, which attest to this composition's popularity among Western traders during the nineteenth century.

This paper will discuss the attribution questions surrounding the full-length variants of Chinnery's Houqua portrait by employing the interdisciplinary approach of technical art history. The focus will be on the technical analysis of Chinnery's Houqua portrait in the HSBC Collection and two copies after the full-length variant from the Hong Kong Maritime Museum and the R&J collection. The findings will be considered in relation to the recent scholarship on the attribution questions, which involved technical examination of Chinnery's paintings and Houqua portrait copies held in museums in the United States (Baetjer 2009; Dobkin 2013). Through this comparative approach, we also seek to provide a more comprehensive understanding of the relationship between Chinnery's Houqua portrait and its full-length variants, and of the materials and techniques used to produce these merchant portraits.

1827 年冬，喬治·錢納利（George Chinnery，1774–1852）開始為富有的廣州行商伍秉鑑（Houqua，又名 Wu Bingjian，1769–1843）繪製一幅正式肖像。此肖像與另一幅中國行商茂官（Mouqua）的肖像一同，由東印度公司在廣州的負責人威廉·亨利·奇切利·普洛登（William Henry Chicheley Plowden，1787–1880）委託創作。錢納利似乎先用鋼筆水墨仔細設計了肖像的構圖，再以油畫顏料繪製於畫布上。這幅初步草圖注有日期「1827 年 12 月 26 日」，描繪了這位中國行商的全身坐像，他側身四分之三坐於扶手椅上，雙腿交疊，隨意地斜靠在一張高桌旁。儘管存在多幅變體和摹本，但目前收藏於香港匯豐銀行藏品系列中的那幅油畫肖像，被廣泛認為是錢納利本人的作品。在構圖上，這幅油畫肖像緊密依循了那幅水墨預備稿，而其繪畫技法展現出對紋理和氛圍光效的敏銳感受，這正是這位英國僑居畫家的典型特徵。儘管確認了匯豐銀行所藏肖像出自錢納利之手，但現存的各變體摹本的歸屬問題則更為複雜。其中一些變體被歸於林呱（Lamqua）及其弟庭呱（Tingqua）的作品，另一些則被歸於美國畫家，如托馬斯·薩利（Thomas Sully）和埃斯特·斯皮克曼（Ester Speakmann）。然而，正如約瑟芬·多布金（Josephine Dobkin）近期所論證的，這些變體是否能夠令人信服地歸屬於上述任何一位畫家，目前仍不確定。此外，這些變體與錢納利所作伍秉鑑肖像之間關係的模糊性，也進一步增加了歸屬問題的複雜性。這些變體展現了這位中國行商正面、從全身到半身及近距離胸像的不同樣式；其中一些為布面油畫，另一些則為水彩畫。目前全球各地的博物館和私人收藏中約有十餘幅全身變體的摹本，這足以證明該構圖在十九世紀西方商人中的流程度。

本文將運用技術性藝術史的跨學科方法，探討錢納利所繪伍秉鑑肖像全身變體所涉及的歸屬問題。研究將聚焦於匯豐銀行藏品系列中錢納利的伍秉鑑肖像，以及香港海事博物館和 R&J 收藏中的兩幅全身變體摹本。所得發現將結合近期關於歸屬問題的學術研究成果進行討論，這些研究涉及對錢納利畫作及美國各博物館所藏伍秉鑑肖像摹本的技術檢測（Baetjer 2009; Dobkin 2013）。通過這種比較性的研究方法，我們也希望更全面地理解錢納利的伍秉鑑肖像與其全身變體之間的關係，以及這些行商肖像畫所用材料和技法的相關情況。

Speaker Biography 講者簡介

Astrid Harth is an assistant professor in the Department Chinese and History at the City University of Hong Kong. She is an art historian and painting conservator (BA and MA) and holds a PhD in Art Science from Ghent University. Before joining CityUHK, she was a Postdoctoral Fellow of the Research Foundation Flanders (Belgium) and a visiting scholar at Columbia University. Her research focuses on the field of technical art history, which is aimed at connecting the scientific study of the materiality of artworks with art historical research. She has received competitive research grants from the Research

Panel 1: European & Chinese Export Art Dialogue

專題論壇 1：歐洲與中國外銷藝術的對話

Foundation Flanders, the Integrating Platforms for the European Research Infrastructure ON Heritage Science (IPERION HS), The Metropolitan Museum of Art (Chester Dale Fellowship), and the University Grants Committee (UGC) Hong Kong. Currently, she is the guest editor of a thematic collection on technical art history for Heritage Science together with Dr. Maryan Ainsworth (The Metropolitan Museum of Art).

阿斯特麗德·哈特（Astrid Harth）是香港城市大學中文及歷史學系助理教授。她是一位藝術史學家和繪畫修復師（獲學士及碩士學位），並在比利時根特大學獲得藝術科學博士學位。在加入香港城市大學之前，她曾擔任比利時弗蘭德研究基金會博士後研究員，並曾任哥倫比亞大學訪問學者。她的研究聚焦於技術性藝術史領域，旨在將藝術品物質性的科學研究與藝術史研究相連接。她曾獲得弗蘭德研究基金會、歐洲文化遺產科學綜合研究基礎設施平台（IPERION HS）、大都會藝術博物館（切斯特·戴爾獎學金）以及香港大學教育資助委員會（UGC）的多項競爭性研究資助。目前，她與大都會藝術博物館的瑪麗安·安斯沃思（Maryan Ainsworth）博士共同擔任《Heritage Science》期刊技術性藝術史專題集的特邀客座編輯。

Marc Walton is a professor in the University of Hong Kong's Museum Studies Programme, specialising in analysing material culture using scientific methods. His expertise in advanced chemical imaging enables him to gain detailed insights into art and archaeological artifacts, the people who used them, and their evolution over time. Professor Walton has published many works on technical art history, integrating the physical sciences, machine learning, and artificial intelligence with humanistic approaches.

馬克·沃爾頓（Marc Walton）是香港大學博物館學項目的教授，專長於運用科學方法分析物質文化。他在先進化學成像方面的專業知識，使他能夠深入了解藝術和考古文物、其使用者及其隨時間的演變過程。沃爾頓教授在技術性藝術史領域發表了大量著作，將物理科學、機器學習和人工智能與人文學科研究方法相結合。

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

Day 1 第一天

12.10.2026

14:00-15:50

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

Chinese export art can be understood through collecting histories, maritime and Asia-Pacific circulation, auction-house scholarship, and the personal stories that shape how objects are valued and reinterpreted. Technical and iconographic study reveals the global materials, Asian trade networks, and production choices behind objects used in consumer and ceremonial contexts. These exchanges were not one-way: British manufacturers adapted production, marketing, and trade strategies to compete in China. Chinese export art was not always a luxury commodity, serving as a tool of trade, diplomacy, negotiation, and influence within intra-Asian networks, as shown by examples from the region.

中國外銷藝術可以透過收藏史、海上與亞太區域流通、拍賣市場的學術研究，以及影響物件價值與重新詮釋的個人故事來加以理解。技術與圖像學研究揭示了這些物件背後的全球材料、亞洲貿易網絡與生產選擇，這些物件既用於消費情境，也見於儀式脈絡。這些交流並非單向：英國製造商調整生產、行銷與貿易策略，以在中國市場競爭。中國外銷藝術並非始終是奢侈品，在亞洲區域網絡中，它亦作為貿易、外交、協商與影響力的工具，區域內的實例即為明證。

Moderator 主持人



FUNG Kam Wing 馮錦榮

Zhu Kezhen History of Science Professor, Chinese Academy of Sciences, Beijing

中國科學院竺可楨科學史講席教授

Professor K W Fung has been a research academic at a number of institutions such as Research Fellow and Visiting Professor at the Institute for Research in Humanities, Kyoto University, Japan; Visiting Research Professor at Center of Excellence, Kansai University, Osaka, Japan; Senior Research Fellow at Asian Division, Library of Congress, U.S.A and Advisor of Hong Kong Space Museum. He is currently Zhu Kezhen History of Science Professor at Chinese Academy of Sciences, Beijing, China; Dean of Faculty of Arts and Social Sciences, Hong Kong Chu Hai College; Honorary Professor and M.Phil. & PhD advisor at School of Chinese, HKU; Institute Fellow at Hong Kong Institute for the Humanities and Social Sciences (Incorporating the Centre of Asian Studies), HKU; Adjunct Professor, Department of Chinese History and Culture, Hong Kong Polytechnic University; Honorary Director, Ptolemy Museum; Board Director and Guest Curator of Hong Kong Maritime Museum.

馮錦榮教授，歷任日本京都大學人文科學研究所研究員和訪問教授、大阪關西大學卓越研究中心客座教授、美國國會圖書館亞洲部高級研究員、香港太空館顧問；現為中國科學院竺可楨科學史講席教授、香港珠海學院文學與社會科學院院長、香港大學中文學院名譽教授兼哲學碩士及哲學博士導師、香港大學香港人文社會研究所院士、香港理工大學中國歷史及文化學系兼任教授、托勒密博物館榮譽館長、香港海事博物館董事兼客席策展人。

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

Speaker 演講者	Topic 題目
Mar MOROSSE 馬爾·莫羅斯 Professor of Art History, City University of New York 紐約城市大學藝術史教授	From Private Collection to Global Market: Chinese Export Art, Connoisseurship, and the Contemporary Auction House 從私人收藏到全球市場：中國外銷藝術、鑑賞與當代拍賣行
Marc VERMEULEN 馬克·弗穆倫 Head of Heritage Science and Conservation Research, The National Archives, London 倫敦英國國家檔案館遺產科學與保護研究部門負責人 Amy JUNKER HESLIP 艾米·容克·赫斯利普 PhD candidate, University of Sussex and Brighton & Hove Museums; Paper Conservator at Brighton & Hove Museums 薩塞克斯大學與布萊頓和霍夫博物館博士研究生；布萊頓和霍夫博物館紙質文物修復師	Tracing Global Materials: A Technical Study of the Chinese export wallpapers at the Royal Pavilion, Brighton 追溯全球材料：布賴頓皇家行宮藏中國外銷壁紙的技術研究
Camellia NG 吳妮娜 Assistant Professor of Sociology at Hong Kong Shue Yan University 香港樹仁大學社會學系助理教授 Cora LEE 李小燕 Head of Education, Hong Kong Maritime Museum 香港海事博物館教育主管	Networks of Desire: Jingdezhen, Peranakan Patronage, and the Ritual Ecologies of the Straits Settlements 追求實踐：景德鎮、峇峇娘惹委託訂製體系與海峽殖民地的禮儀生態
SHI Liu 石榴 Research Assistant Professor, Department of Chinese History and Culture, The Hong Kong Polytechnic University 香港理工大學歷史與文化系研究助理教授	Camlets in China: British Woollens Trade and Market Strategies toward China (17th–19th Centuries) 羽緞羽紗在中國——兼論英國對華羊毛貿易及市場策略（17-19 世紀）
Marnix VIERGEVER 馬尼克斯·維爾赫弗 Independent Scholar; Inspector inland shipping at the Dutch Maritime Inspectorate 獨立學者、荷蘭海事監察局內河航運督察	The use of Chinese art by the Dutch East India Company (VOC) as diplomatic capital for trading with Japan and Siam 荷蘭東印度公司（VOC）對中國藝術的外交資本化運用——以對日、暹貿易為中心

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

Speaker and Presentation Synopsis

演講者及演講內容摘要



Mar MOROSSE 馬爾·莫羅斯

Professor of Art History, City University of New York
紐約城市大學藝術史教授

From Private Collection to Global Market: Chinese Export Art, Connoisseurship, and the Contemporary Auction House

從私人收藏到全球市場：中國外銷藝術、鑑賞與當代拍賣行

This 20-minute paper proposes a case-study-driven reflection on Chinese Export Art through the lens of curatorial practice, market mediation, and lived professional experience within the global auction system. Grounded in my direct involvement in bringing a private Chinese art collection to auction at Sotheby's in New York, the paper examines how Chinese Export Art circulates today not only between East and West, but within a far more complex, transregional network shaped by family histories, migration, collecting practices, and Asia-Pacific trade routes.

The collection at the centre of this paper belonged to a close friend whose parents had lived and worked in China for many years. Over decades, they assembled a refined group of Chinese artworks – objects acquired not as speculative investments, but through sustained cultural engagement, local knowledge, and personal relationships. When the family decided to bring the collection to auction in New York, I worked closely with them to evaluate, select, and structure the entire group, and to conceptualise and produce a dedicated catalogue that framed the collection as a coherent family narrative rather than a dispersed set of marketable lots. The sale proved to be a significant success, both commercially and intellectually, attracting international bidders and renewed scholarly attention to several object types traditionally categorised under the broad label of “Chinese Export Art.”

Using this experience as a point of departure, the paper will address three interrelated themes particularly relevant to the aims of the symposium. First, it will explore how Chinese Export Art operates within Asia-Pacific contexts that challenge the conventional East/West binary. Many of the objects in the collection reveal histories of circulation through Southeast Asia, treaty ports, and maritime trade routes linking China not only to Europe and North America, but also to India, Japan, and colonial entrepôts such as Hong Kong. Second, the paper will consider the role of the contemporary auction house as a site of knowledge production, where art historical scholarship, provenance research, and market narratives intersect and, at times, compete. Third, it will reflect on ethical and methodological questions surrounding private collections: how personal histories, diaspora experiences, and long-term residence in China shape collecting practices and, ultimately, global perceptions of Chinese material culture.

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

By combining academic art-historical analysis with first-hand professional insight, this paper aims to contribute a reflexive, practice-based perspective to the symposium. As a professor of Art History at the City University of New York and a specialist who has worked with Sotheby's for over a decade, I occupy a position at the intersection of scholarship, curatorship, and the art market. This dual vantage point allows me to interrogate how Chinese Export Art is framed, valued, and recontextualized today, and how Hong Kong, as a maritime and cultural hub, remains central to these ongoing global exchanges.

本文擬通過策展實踐、市場中介與全球拍賣體系內的職業經驗，對中國外銷藝術進行案例驅動的反思性探討。基於筆者親身參與將一批私人中國藝術收藏送往紐約蘇富比拍賣的經歷，本文考察中國外銷藝術在當今的流通——不僅是在東西方之間，更是在一個由家族歷史、移民、收藏實踐與亞太貿易路線共同塑造的、遠為複雜的跨區域網絡之中。本文所聚焦的收藏屬於一位摯友，其父母曾在中國生活和工作多年。數十年來，他們積累了一批精良的中國藝術品——這些物品並非作為投機性投資而購得，而是通過持續的文化參與、在地知識與個人關係逐漸形成。當該家族決定將這批收藏送往紐約拍賣時，筆者與他們密切合作，對整體藏品進行評估、篩選與結構編排，並構思製作了一本專題圖錄，將這批收藏框定為連貫的家族敘事，而非分散的可售拍品。此次拍賣在商業與學術層面均取得了顯著成功，吸引了國際競標者，也使若干傳統上被歸入「中國外銷藝術」這一寬泛標籤下的器物類型重新獲得學術關注。以這一經驗為出發點，本文將探討三個與本次研討會主旨密切相關的主題。首先，本文將探討中國外銷藝術如何在亞太語境中運作，從而挑戰傳統的東/西二元框架。該收藏中的許多物品揭示了經由東南亞、通商口岸及海上貿易路線的流通歷史，這些路線不僅將中國與歐洲和北美相連，亦延伸至印度、日本及香港等殖民中轉港。其次，本文將考察當代拍賣行作為知識生產場所的角色——在這裡，藝術史研究、來源研究與市場敘事相互交匯，有時亦相互競爭。第三，本文將反思圍繞私人收藏的倫理與方法論問題：個人歷史、離散經歷及在華長期居留如何塑造收藏實踐，並最終影響全球對中國物質文化的認知。通過將學術性的藝術史分析與第一手的職業洞見相結合，本文旨在為本次研討會貢獻一種反思性的、基於實踐的觀點。作為紐約城市大學藝術史教授及與蘇富比合作逾十年的專家，筆者處於學術研究、策展實踐與藝術市場的交匯點。這種雙重視角使筆者得以審視中國外銷藝術在當今如何被框定、估值與再語境化，以及香港作為海事與文化樞紐如何持續處於這些全球交流的核心。

Speaker Biography 講者簡介

Mar Morosse, Ph.D., is a professor of Art History at the City University of New York whose career bridges academic scholarship and the international art market. For more than a decade, she has worked at Sotheby's in New York, specializing in curatorial research, collection strategy, and preparing private collections for global circulation. Her professional practice places her at the intersection of art-historical inquiry, collecting cultures, and the movement of artworks across borders. Morosse has collaborated closely with collectors whose lives and tastes were shaped by long-term residence in China and deep engagement with Chinese material culture. Among her most significant projects was guiding a family collection of Chinese art to auction in New York, overseeing object selection, scholarly interpretation, and the production of a dedicated catalogue. This experience forms the foundation of her proposed symposium paper, which examines the dynamics of private collecting and the cultural narratives embedded within such collections.

Mar Morosse 博士是紐約城市大學藝術史教授，其職業生涯橫跨學術研究與全球藝術市場。她曾在紐約蘇富比工作逾十年，專注於策展研究、收藏策略及私人收藏的全球化流通籌備。她的專業實踐使其處於藝術史研究、收藏文化與藝術品跨境流通的交匯點。Morosse 曾與多位收藏家密切合作，這些收藏家的生活與品味深受在華長期居留及對中國物質文化的深度參與所塑造。在她最重要的項目中，包括指導一個家族的中國藝術收藏在紐約拍賣，負責藏品篩選、學術闡釋及專題圖錄的製作。這一經驗構成了她擬在研討會上發表論文的基礎，該論文探討私人收藏的動態及此類收藏所蘊含的文化敘事。

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

Speaker and Presentation Synopsis

演講者及演講內容摘要



Marc VERMEULEN 馬克·弗穆倫

Head of Heritage Science and Conservation Research, The National Archives, London

倫敦英國國家檔案館遺產科學與保護研究部門負責人



Amy JUNKER HESLIP 艾米·容克·赫斯利普

PhD candidate, University of Sussex and Brighton & Hove Museums; Paper Conservator at Brighton & Hove Museums
薩塞克斯大學與布萊頓和霍夫博物館博士研究生；布萊頓和霍夫博物館紙質文物修復師

Tracing Global Materials: A Technical Study of the Chinese export wallpapers at the Royal Pavilion, Brighton

追溯全球材料：布萊頓皇家行宮藏中國外銷壁紙的技術研究

The Chinese export wallpapers of the Royal Pavilion, Brighton, have long been treated as decorative backdrops rather than objects of study in their own right. Working with a research partner from The National Archives (TNA), London, this project combines archival research with scientific analysis to investigate their material composition, production processes, and the global maritime trade networks that shaped them. Through technical analysis, this paper demonstrates that each pigment and dye identified on these wallpapers carries its own history of sourcing, exchange, and movement.

The study employs a suite of non-invasive analytical techniques, including X-ray fluorescence, infrared and infrared false-colour imaging, and fibre-optic reflectance spectroscopy. Used in combination, these methods characterise pigment composition and identify both organic and inorganic materials. Applied across the collection, they reveal not only which materials are present, but also the technological choices and resources underpinning their production in the late eighteenth and early nineteenth centuries.

This presentation focuses on a single colourway: the yellow-ground wallpaper. Its vivid background, populated with flowering branches, trailing foliage, and birds, is distinctive of the genre. After outlining its installation history within the Royal Pavilion and its documented journey back to Guangzhou, the

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

paper examines what technical analysis reveals about its manufacture, including the pigments selected for its ground and motifs, and how these differ from other papers in the collection.

Findings trace the movement of materials from source to surface. The palette draws on established Chinese painting practices for core motifs while incorporating pigments circulating through international trade. Rather than a generic export product, the yellow-ground wallpaper can be understood as a compact record of global exchange, reflecting the economic and cultural networks connecting workshops in Guangzhou with British interiors. As the most comprehensive technical analysis yet undertaken of a Chinese export wallpaper colourway in a UK collection, this case study highlights the value of technical analysis in reframing Chinese export wallpapers as materially complex and historically dynamic objects. By tracing the circulation of pigments and materials through maritime trade routes centred on Guangzhou, it demonstrates how these works can illuminate the networks of exchange operating across Asian waters in the late eighteenth and early nineteenth centuries.

布賴頓皇家行宮所藏中國外銷壁紙長期被視為裝飾性背景，而非具有獨立研究價值的對象。本研究與倫敦英國國家檔案館（TNA）的研究夥伴合作，結合檔案研究與科學分析，考察其材料構成、生產工藝以及塑造其生成過程的全球海上貿易網絡。通過技術分析，本文表明這些壁紙上的每種顏料與染料都承載著自身的來源、交換與流通的歷史。本研究採用了一系列非侵入性分析技術，包括 X 射線螢光光譜分析、紅外成像與紅外假彩色成像、以及光纖反射光譜法。這些方法組合使用，能夠表徵顏料成分並識別有機與無機材料。將其應用於整個藏品系列，不僅揭示了哪些材料存在，還揭示了支撐其在十八世紀末至十九世紀初生產的技術選擇與資源。本報告聚焦於一種配色方案：黃地壁紙。其鮮明的黃色背景上繪有花枝、蔓生藤葉與鳥類，是該門類的典型特徵。在概述其在皇家行宮內的裝裱歷史及其有據可查的回購廣州之旅後，本文考察了技術分析對其製作過程的揭示，包括為其底色與紋樣所選用的顏料，以及這些顏料如何與該館藏中其他壁紙有所不同。研究結果追溯了材料從來源地到表面的流動路徑。其調色板在核心紋樣上借鑑了既有的中國繪畫實踐，同時吸收了通過國際貿易流通的顏料。黃地壁紙並非一種普通的出口產品，而可以被理解為一個濃縮的全球交流記錄，反映了連接廣州作坊與英國室內空間的經濟與文化網絡。作為迄今為止在英國收藏中對一種中國外銷壁紙配色方案所進行的最全面的技術分析，本案例研究突顯了技術分析在重新定義中國外銷壁紙為材料複雜且歷史動態的對象方面的價值。通過追溯顏料與材料經由以廣州為中心的海上貿易路線的流通，它展示了這些作品如何能夠闡明十八世紀末至十九世紀初在亞洲水域運作的交流網絡。

Speaker Biography 講者簡介

Marc Vermeulen is Head of Heritage Science and Conservation Research at The National Archives (UK). He holds a PhD in Chemistry from the University of Antwerp (2017). Prior to joining TNA, he was a Research Associate at Northwestern University and a Senior Fellow at The Met (USA), where he studied pigments and colorants in Hokusai's prints to build a production chronology.

馬克·弗穆倫（Marc Vermeulen）是英國國家檔案館（The National Archives）遺產科學與保護研究部門負責人。他於 2017 年在安特衛普大學獲得化學博士學位。在加入英國國家檔案館之前，他曾擔任西北大學研究助理，並在美國大都會藝術博物館（The Met）擔任高級研究員，研究葛飾北齋版畫中的顏料與著色劑，以構建其生產年表。

Amy Junker Heslip was awarded a CHASE funded PhD with Brighton & Hove Museums and the University of Sussex in the UK in 2024. Her research is focused on the archives of Chinese export wallpapers from the Royal Pavilion, Brighton. Amy is an Accredited Paper Conservator.

艾米·容克·赫斯利普（Amy Junker Heslip）於 2024 年獲得英國布萊頓與霍夫博物館及薩塞克斯大學聯合資助的 CHASE 博士項目學位。她的研究聚焦於布賴頓皇家行宮所藏中國外銷壁紙的檔案文獻。艾米是一名認證紙質文物修復師。

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

Speaker and Presentation Synopsis

演講者及演講內容摘要



Camellia NG 吳妮娜

Assistant Professor of Sociology at Hong Kong Shue Yan University

香港樹仁大學社會學系助理教授



Cora LEE 李小燕

Head of Education, Hong Kong Maritime Museum

香港海事博物館教育主管

Networks of Desire: Jingdezhen, Peranakan Patronage, and the Ritual Ecologies of the Straits Settlements

追求實踐：景德鎮、峇峇娘惹委託訂製體系與海峽殖民地的禮儀生態

This paper traces the maritime networks that connected the kilns of Jingdezhen to Peranakan Chinese communities in Melaka, Penang, and Singapore during the late nineteenth and early twentieth centuries, examining how export porcelain functioned not merely as trade commodity but as material mediator of hybrid cultural identities and ritual practices. Unlike standard Chinese export wares, Peranakan porcelain known as Nyonya ware was produced to specific commission, reflecting Straits Chinese aesthetic preferences for vibrant famille rose enamels and auspicious motifs that diverged from mainland Chinese taste. This study maps the full commodity chain from pigment sourcing, including cobalt from Persia and turquoise from Tibet, to Jingdezhen manufacture, through Southeast Asian maritime trade routes, to eventual integration into dowry exchanges, ancestral veneration, and wedding ceremonies across the Straits Settlements.

Through analysis of specific vessel types including wedding washbasins bearing dragon phoenix iconography, covered kamcheng jars for ritual offerings, and tiered food containers for festive celebrations, this paper argues that Peranakan porcelain constituted a distinct ritual ecology that negotiated Chinese heritage with Malay cultural immersion. These objects were not passive imports but actively commissioned expressions of identity, wherein motifs drawn from Chinese cosmology were recontextualized within domestic and ceremonial spaces shaped by local customs, language, and social

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

structures. The vibrant pinks, yellows, and greens that characterise Nyonya ware, for instance, reflected a departure from the muted palettes favoured in contemporary Chinese markets, signalling instead a distinctive visual language rooted in Peranakan opulence and communal display.

By centring patronage networks and ceremonial use, this research repositions Peranakan ceramics as active agents in the construction of diasporic identity within Asian maritime worlds. It reveals how mercantile families in the Straits Settlements leveraged maritime trade routes not only for commercial gain but also to commission objects that affirmed their hybrid status, neither fully Chinese nor Malay yet deeply embedded in both traditions. These porcelain wares, therefore, served as tangible expressions of cultural synthesis, circulating through dowries that consolidated familial alliances and appearing in ancestral halls where they bridged the living and the dead. Ultimately, this paper contends that the maritime networks linking Jingdezhen to Southeast Asia were conduits not merely of goods but of identity formation, enabling Peranakan communities to craft a material culture that articulated their unique position within the cosmopolitan port cities of the late colonial era. In doing so, it challenges conventional narratives of Chinese export art as a one directional flow, highlighting instead the agency of diasporic consumers in shaping production across the South China Sea.

本文追溯十九世紀末至二十世紀初連接景德鎮窯址與馬六甲、檳城及新加坡峇峇娘惹（Peranakan Chinese）社群的海上網絡，探討外銷瓷器如何不僅作為貿易商品，更作為混融文化身份與儀式實踐的物質媒介而存在。不同於一般中國外銷瓷，娘惹瓷（Nyonya Ware）多為特定訂製產品，其設計反映海峽華人對鮮艷粉彩（famille rose）琺瑯彩及吉祥紋樣的審美偏好，與中國本土市場的品味有所差異。本研究重構娘惹瓷的完整商品鏈，從顏料來源——包括來自波斯的鈷料與來自西藏的綠松石顏料——到景德鎮的製造過程，再經由東南亞海上貿易航線流通，最終被納入海峽殖民地社會中的嫁妝交換、祖先崇拜及婚禮儀式之中。

透過分析具代表性的器物類型，包括飾有龍鳳紋的婚禮盥洗盆（wedding washbasins）、用於祭祀供奉的有蓋陶瓷罐（kamcheng），以及節慶場合使用的多層食物容器（tiered food containers），本文主張娘惹瓷構成了一種獨特的「禮儀生態」（ritual ecology），藉此協調華人文化傳統與馬來文化浸潤之間的關係。這些器物並非被動輸入的舶來品，而是身份認同的主動訂製表達；其中源自中國宇宙觀的紋飾被重新置放於受地方風俗、語言及社會結構塑造的家庭與禮儀空間之中。例如，娘惹瓷標誌性的鮮豔粉紅色、黃色與綠色，背離了當時中國市場偏好的素雅色調，展現出植根於峇峇娘惹文化華麗美學與社群展示傳統的獨特視覺語言。

透過聚焦贊助網絡與儀式用途，本研究重新定位娘惹瓷器的歷史角色，視其為亞洲海洋世界中僑民身份建構的積極行動者（active agents）。研究揭示海峽殖民地的商賈家族如何運用海上貿易網絡，不僅追求商業利益，更藉由訂製瓷器確認自身混融而獨特的文化定位——既非完全的華人，也非純粹的馬來人，卻深深植根於兩種傳統之中。因此，這些瓷器成為文化融合的具體物質表徵，在嫁妝流轉中鞏固家族聯盟，並陳設於祖先祠堂之中，成為連結生者與逝者的重要媒介。最終，本文認為連接景德鎮與東南亞的海上網絡不僅是商品流通的渠道，更是身份形成的重要機制，使峇峇娘惹社群得以建構一套獨特的物質文化，表達其在殖民晚期世界港口城市中的特殊社會位置。藉此，本文挑戰將中國外銷藝術視為單向輸出的傳統敘事，轉而強調離散華人消費者（diasporic consumers）在塑造南中國海跨區域生產體系中的能動性與影響力。

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

Speaker Biography 講者簡介

Camellia NG is an Assistant Professor of Sociology at Hong Kong Shue Yan University, specializing in Chinese Art History. With a Ph.D. from The Chinese University of Hong Kong, her research explores cross-cultural exchanges, collecting practices, and digital art. She teaches diverse courses like "Art and Society" and actively publishes on modern Chinese art, including a forthcoming book on late-Qing painters in Japan. Dr. Ng leads projects on cultural identity of the Chinese diaspora through graphic narratives and engages in public scholarship, such as creating animation based on classical art. Her work bridges academic research, education, and cultural heritage.

吳妮娜博士現任香港樹仁大學社會學系助理教授，專長為中國藝術史研究。她畢業於香港中文大學並取得博士學位，其研究聚焦跨文化交流、收藏文化與數碼藝術等領域。她教授多門課程，包括「藝術與社會」，並積極發表有關近現代中國藝術的學術研究成果，其中包括即將出版有關晚清畫家東渡日本的專著。吳博士現主持多項研究計劃，以圖像敘事探討華人離散社群的文化身份認同問題，並積極參與公共學術推廣工作，例如以中國古典藝術為基礎創作動畫作品。其研究工作橫跨學術研究、教育實踐與文化遺產推廣等領域。

Cora LEE is a PhD student in Chinese Art History at the Chinese University of Hong Kong. She is Head of Education at the Hong Kong Maritime Museum and Part time Lecturer in the Master of Arts in Curating and Art History programme at Lingnan University. Her research focuses on the Maritime Silk Road, Chinese and Peranakan Chinese porcelain, diaspora and identity formation, and Jingdezhen production pathways. At HKMM, she leads strategic planning and programme development in museum education, with emphasis on Chinese Export Art, Maritime Silk Road, underwater archaeology, and lighthouse heritage. She has edited numerous publications, including *Seeing in the Dark: Hong Kong Harbour and Lighthouses* (2022) and *The S.T.E.A.M. of Steam* (2021). She holds a Master in East Asian Art from Sotheby's Institute of Art, London, and brings extensive curatorial and cultural promotion experience across public art, archives, and international collaborations.

李小燕女士現為香港中文大學中國藝術史博士研究生，同時擔任香港海事博物館教育主管，以及嶺南大學策展與藝術史碩士課程兼任講師。她的研究方向包括海上絲綢之路、中國瓷器與峇娘惹瓷、離散社群研究與身份建構，以及景德鎮瓷器生產與流通路徑研究。在香港海事博物館任職期間，她負責博物館教育範疇的策略規劃及項目發展，重點涵蓋中國外銷藝術、海上絲綢之路、水下考古及燈塔文化遺產等主題。她曾編輯多部出版物，包括《夜航明燈：香港港口與燈塔》(2022) 及《從蒸汽找 STEAM- 海証貿易和軍事的革命》(2021)。她持有倫敦蘇富比藝術學院東亞藝術碩士學位，並具備豐富的策展、文化推廣、公共藝術、檔案研究及國際合作經驗。

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

Speaker and Presentation Synopsis

演講者及演講內容摘要



SHI Liu 石榴

Research Assistant Professor, Department of Chinese History
and Culture, The Hong Kong Polytechnic University
香港理工大學歷史與文化系研究助理教授

Camlets in China: British Woollens Trade and Market Strategies toward China (17th–19th Centuries)

羽緞羽紗在中國——兼論英國對華羊毛貿易及市場策略（17-19 世紀）

Camblet (or camblette) was important woollen textiles imported into China from the 17th to the 19th centuries by Dutch, Italian, and British merchants. In the thirteenth year of the Shunzhi reign (1656), camlets entered the Qing court as diplomatic gifts from a Dutch embassy. From the 18th century onward, they gradually became regular commodities in the Canton trade. Although Qing dynasty documents often mistakenly described them as "woven from the feathers of birds," their water-repellent property led to their widespread use in imperial rainwear and official costumes. This study examines surviving Chinese artifacts and historical records to explore the reception and use of camlets in the Qing dynasty, with particular attention to the historical origins of the "bird-feather textile" misconception. The second part of the paper draws on the archives of the British East India Company and the commercial records of Norwich manufacturers to investigate the British East India Company's strategies for producing and marketing these woollen goods. It reveals how, through market research and technological improvements, the Company gradually gained a competitive advantage in the Chinese market over its European competitors. This research contributes to a fuller understanding of imported woollen textiles in late imperial China. The reception and evolution of camlets in the Chinese market reflect the ongoing process of adaptation among production, trade, and market in Britain's trade with China.

羽緞和羽紗是 17 至 19 世紀由荷蘭、義大利、英國等國輸入中國的重要羊毛織物。順治十三年（1656 年），羽緞羽紗作為荷蘭使團的外交貢品進入清廷；18 世紀以後逐漸成為廣州貿易中的常規商品。清代文獻中常誤以為其“用鳥雀的羽毛織的緞”，又因“著雨不濕”的特性被廣泛用於皇室雨服及官員服飾。本研究分為兩大部分：其一，基於中國現存實物和歷史文獻，探討羽緞羽紗在清代的接受和使用情況，分析“鳥羽織物”這一誤解形成的歷史原因；其二，利用東印度公司的貿易檔案和英國諾威奇（Norwich）製造商的商業資料，探討英國東印度公司生產和推銷這類羊毛產品的亞洲策略。揭示其如何通過市場調研和改進技術，在與他國的產品競爭中逐步獲得中國市場優勢。該研究有助於補全中國學界對清代進口羊毛織物的認識。羽緞羽紗在中國市場的接受和演變，折射出英國對華貿易中生產—貿易—市場三者之間持續的調適過程。

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

Speaker Biography 講者簡介

Shi Liu is a Research Assistant Professor in the Department of Chinese History and Culture at The Hong Kong Polytechnic University, and a Fellow at the Hong Kong Palace Museum–PolyU Joint Chinese Textile Centre. She received her PhD in Art History from the School of Humanities at the Central Academy of Fine Arts (Beijing) in June 2022. From 2020 to 2021, she was a visiting Ph.D. student at the Department of History, European University Institute (Florence, Italy). Prior to her current appointment, she completed a postdoctoral fellowship at the School of Art and Archaeology, Zhejiang University (Hangzhou), in 2025. Her research focuses on the history of Chinese textiles, textiles of the Mongol period, Qing export silks, medieval and Renaissance art, and Sino-Western material exchange.

石榴，香港理工大學歷史與文化系研究助理教授，香港故宮文化博物館—香港理工大學聯合中國紡織藝術中心研究員。2022 年畢業於中央美術學院人文學院，獲博士學位（期間於歐洲大學研究院歷史系聯合培養）；2025 年在浙江大學藝術與考古學院完成博士後研究。主要研究方向為中國紡織史、蒙元時期的紡織品、清代外銷絲綢、中世紀與文藝復興藝術，以及中西跨文化物質交流。主持國家社會科學基金外譯專案《中國紡織考古與科學研究》，計畫出版專著《蒙元時期的絲綢與絲綢之路》。

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

Speaker and Presentation Synopsis

演講者及演講內容摘要



Marnix VIERGEVER 馬尼克斯·維爾赫弗

Inspector inland shipping at the Dutch Maritime Inspectorate
獨立學者、荷蘭海事監察局內河航運督察

The use of Chinese art by the Dutch East India Company (VOC) as diplomatic capital for trading with Japan and Siam

荷蘭東印度公司(VOC)對中國藝術的外交資本化運用——以對日、暹貿易為中心

This paper investigates how Chinese export art functioned as both diplomatic and commercial capital within the intra-Asian networks of the Dutch East India Company (VOC) during the 17th and 18th centuries (1602–1799). China was an important trading partner for the VOC, because it supplied luxury goods such as silks, ceramics, and lacquerware that were essential for profits and influence across Asia and Europe. Chinese art was seen as valuable by the VOC, not only for the European market, but it also played a significant role in trade with other Asian countries. Chinese artifacts were exchanged, redistributed, and sometimes adapted to support VOC operations in Japan, Siam, and beyond. This paper asks: how did Chinese export art operate in the VOC trade networks in Asia, and which factors shaped its selection, circulation, and value in the various trade interactions?

Beyond viewing export art as a commodity, this paper examines its multiple functions in international relations. Chinese art carried not only material value but also symbolic and ceremonial significance. Artifacts could express prestige, foster alliances, and mediate diplomatic negotiations. The study intends to initially provide a literature overview of how the VOC used Chinese art, focusing on Batavia (Jakarta) as the central hub. From there, the VOC decided which Chinese objects were exported to Europe and which remained in Asia for trade and diplomatic purposes. These decisions reflected European commercial priorities and the practical demands of Asian markets. The paper emphasises the strategic role of Chinese art as a medium of negotiation, communication, and influence.

The paper uses comparative case studies of Japan and Siam. In Japan (1609–1799), the VOC traded first in Hirado and later in Nagasaki. The VOC regularly conducted mandatory trade missions to the Shogun in Edo to demonstrate submission to the Japanese rules. Specialised gifts, such as art, played an important role in those court journeys. In Siam (1604–1767), the VOC operated a trading post in Ayutthaya, where Chinese products and arts were also used as crucial trading objects. The case studies demonstrate the importance of Chinese export art across different Asian contexts and highlight the differences in how Japan and Siam valued and used these objects. By comparing these two regions, the paper identifies the shared significance of Chinese art in facilitating trade and the distinct perspectives on Chinese artifacts. This paper addresses gaps in current literature, which often emphasises European markets and underestimates intra-Asian networks. The research combines a literature review with targeted investigation in maritime and art institutions in the Netherlands, and potentially in Japan and

Panel 2: Global Markets: Creation & Consumption

專題論壇 2：全球市場 — 創造與消費

Thailand, depending on access and available evidence. Findings will be shaped by the availability of primary sources and surviving objects. The researcher welcomes feedback to refine the approach, identify additional sources, and strengthen comparative analysis. The study aims to produce a relational understanding of Chinese export art as a dynamic instrument of trade and diplomacy across Asia.

本文探討十七至十八世紀（1602 – 1799）間，中國外銷藝術如何在荷蘭東印度公司（VOC）的亞洲內部網絡中發揮外交與商業資本的雙重功能。中國是 VOC 的重要貿易夥伴，因其提供絲綢、陶瓷和漆器等奢侈品，這些商品對於公司在亞洲及歐洲的利潤與影響力至關重要。中國藝術在 VOC 看來具有重要價值，不僅面向歐洲市場，在與其他亞洲國家的貿易中也扮演了關鍵角色。中國工藝品被交換、再分配，有時還被改造以適應 VOC 在日本、暹羅及其他地區的運營。本文提出以下問題：中國外銷藝術如何在 VOC 的亞洲貿易網絡中運作？哪些因素影響了其在各種貿易互動中的選擇、流通與價值？本文不僅將外銷藝術視為商品，更考察其在國際關係中的多重功能。中國藝術不僅承載物質價值，亦具有象徵性與儀式性意義。工藝品可以彰顯威望、促進聯盟關係，並作為外交談判的中介。本研究擬首先對 VOC 使用中國藝術的既有文獻進行綜述，聚焦於巴達維亞（今雅加達）作為核心樞紐。VOC 從該地決定哪些中國物品出口歐洲，哪些留在亞洲用於貿易與外交目的。這些決策反映了歐洲的商業優先事項以及亞洲市場的實際需求。本文強調中國藝術作為談判、溝通與影響媒介的戰略性作用。本文通過日本與暹羅的比較案例研究展開論述。在日本（1609 – 1799），VOC 先後在平戶和長崎進行貿易，並定期向江戶幕府履行強制性的朝貢使節任務，以表示對日本規則的服從。專門準備的禮品——如藝術品——在這些宮廷行程中扮演了重要角色。在暹羅（1604 – 1767），VOC 在大城府設有商館，中國產品和藝術品也被用作重要的貿易物品。通過這兩個案例研究，本文得以展示中國外銷藝術在不同亞洲語境中的重要性，並突顯日本與暹羅在重視與使用這些物品方面的差異。通過比較這兩個地區，本文既識別了中國藝術在促進貿易方面的共同意義，也揭示了二者對中國工藝品的不同視角。本文旨在彌補現有文獻的不足——現有研究往往側重歐洲市場，而低估了亞洲內部網絡。本研究結合文獻綜述與荷蘭的海事與藝術機構的專題調查，並視情況在日本和泰國進行考察（取決於資料的可及性與現存證據）。研究結果將取決於原始文獻與存世實物的可獲取性，這可能影響研究的範圍。若獲接受，研究者歡迎反饋意見以完善研究方法、補充更多資料，並加強比較分析。本研究旨在構建對中國外銷藝術作為亞洲範圍內貿易與外交動態工具的關係性理解。

Speaker Biography 講者簡介

Marnix Viergever (1990) holds an Bachelor of Arts in Japan Studies (2013, thesis subject: the role of the United States in historical conflicts between Japan and South Korea), and a Master of Arts in International Relations (2015, thesis subject: local opposition in Okinawa against the American military bases), both obtained at Leiden University. Since 2016 Viergever has worked at various positions in the Netherlands maritime sector. He worked at the ship supplier Fuji Trading Marine (2016-2018, sales), container shipping company Evergreen Shipping (2018-2022) sales, customer service, documentation), and since 2022 inspector inland shipping at the Dutch maritime inspectorate. Over the past years Viergever wrote various short articles on freelance basis (2017-2019 Maritime Holland, 2020 Strategy Works). He also volunteered for a Dutch website about maritime history (2020-2021 Maritiem Portal).

馬尼克斯·維爾赫弗（Marnix Viergever，1990 年出生）於萊頓大學獲得日本研究文學學士學位（2013 年，論文主題：美國在日韓歷史衝突中的作用）及國際關係文學碩士學位（2015 年，論文主題：沖繩當地對美國軍事基地的反對）。自 2016 年起，維爾赫弗在荷蘭海事部門擔任多個職位。他曾任職於船舶供應商 Fuji Trading Marine（2016 – 2018 年，銷售）、貨櫃航運公司長榮海運（Evergreen Shipping，2018 – 2022 年，銷售、客戶服務、單證），自 2022 年起擔任荷蘭海事監察局內河航運督察。過去數年間，維爾赫弗以自由撰稿人身分撰寫了多篇短文（2017 – 2019 年《Maritime Holland》，2020 年 Strategy Works）。他還曾為荷蘭一個海事史網站擔任志願者（2020 – 2021 年 Maritiem Portal）。

Panel 3: Visual Consumption & Object Adaption - part 1

專題論壇 3：視覺消費與對象適配（第一部分）

Day 1 第一天

12.10.2026

16:20-18:10

Panel 3: Visual Consumption & Object Adaption - part 1

專題論壇 3：視覺消費與對象適配（第一部分）

Trade and exchange shaped objects adaption, circulation, and reinterpretation across cultures: Chinese export lacquer screens reveal a transformation for European royal interiors. Ming Kraak porcelain, including imperial-use dragon-motif wares, highlights the role of the Ming court and regional kilns in early global trade. Late Ming Jingdezhen poetry-decorated porcelains for Japan show workshop adaptation, intermediary commerce, and market negotiation. Later, opium imagery, Qing handscrolls, and Canton export paintings constructed visual narratives of China, pirates, and maritime memory across imperial, commercial, and global contexts.

貿易與交換塑造了物件在不同文化之間如何被改編、流通與重新詮釋。中國外銷漆屏顯示了亞洲漆器如何在歐洲皇家室內空間中被轉化。明代克拉克瓷，包括與御用相關的龍紋器物，突顯了明代宮廷與區域窯廠在早期全球貿易中的角色。明晚期景德鎮為日本生產的詩文裝飾瓷器，亦揭示了作坊的調整適應、中間商貿易與市場協商。其後，鴉片圖像、清代手卷與廣東外銷畫，協助建構了中國、海盜與海洋記憶的視覺敘事，橫跨帝國、商業與全球脈絡。

Moderator 主持人



Lianming Wang 王廉明

Associate Professor (Art and Architecture of Late Imperial China),
Department of Chinese and History, City University of Hong Kong
香港城市大學中文及歷史系副教授（中國帝制晚期的藝術與建築）

Lianming Wang is Associate Professor in the Department of Chinese and History, City University of Hong Kong. He received his PhD in East Asian Art History from Universität Heidelberg. Previously, he held positions at Universität Würzburg, Universität Heidelberg, the Kunsthistorisches Institut in Florenz–Max-Planck-Institut, the University of Cambridge, and the Freiburg Institute for Advanced Studies. Wang received the Hengstberger Prize (2018) and the Academy Prize (2021) from the Heidelberger Akademie der Wissenschaften, as well as an honourable mention for the 2021 ICAS Book Prize (German Language Edition) for his latest volume, *Jesuitenerbe in Peking: Sakralbauten und transkulturelle Räume, 1600–1800* (Winter Verlag, 2020). His research interests centre on global encounters of art and architecture in early modernity, object and diplomatic gift exchanges, and East Asian maritime exchange.

王廉明，香港城市大學中文及歷史學系副教授。他於德國海德堡大學獲得東亞藝術史博士學位。此前曾於德國維爾茨堡大學、海德堡大學、佛羅倫斯藝術史研究所——馬克斯·普朗克研究所、劍橋大學以及弗萊堡高等研究院擔任職務。王廉明曾獲海德堡大學頒發之 Hengstberger 獎（2018 年）及海德堡科學院學院獎（2021 年），其近著《北京的耶穌會遺產：宗教建築與跨文化空間，1600 – 1800》（2020 年）亦榮獲 2021 年國際亞洲研究學者大會圖書獎（德文版）榮譽提名。他的研究興趣主要集中在近代早期全球藝術與建築交流、物件與外交禮贈交換，以及東亞海上貿易往來。

Panel 3: Visual Consumption & Object Adaption - part 1

專題論壇 3：視覺消費與對象適配（第一部分）

Speaker 演講者	Topic 題目
LIU Xialing 劉夏凌 Postdoctoral Fellow at the Art Museum, The Chinese University of Hong Kong 香港中文大學文物館博士後研究員	The Lacquer Road: The Metamorphosis of Chinese Export Lacquer Screens in the 18th Century Europe 漆器之路：中國外銷漆屏風在十八世紀歐洲的變形記
WANG Guanyu 王冠宇 Objects Curator, The Art Museum, The Chinese University of Hong Kong 香港中文大學文物館器物主任（研究員）	Dragons for Global Markets: Transcultural Exchanges between the Ming Court and the Early Modern World 龍紋的全球化：明代宮廷與世界的跨文化交流
HUANG Hao-Ting 黃浩庭 Postdoctoral researcher at the Institute of History and Philology, Academia Sinica 中央研究院歷史語言研究所博士後研究員	Poetry-Decorated Porcelain in East Asian Maritime Trade: Production, Circulation, and Market Strategies of Late Ming Jingdezhen Wares for Japan 東亞海域貿易中的詩文裝飾瓷器——晚明景德鎮輸日瓷的生產、流通與市場策略
YU Yiyi 於毅穎 Postdoctoral Research Fellow at the China Academy of Art 中國美術學院博士後研究員	The Iconography of Opium Addiction: Art, Narrative, and Stereotype in Late-Qing China and Beyond 「以圖為證」晚清鴉片影像的現代性邏輯
Libby Lai-Pik CHAN 陳麗碧 Professor of Practice in the Department of Sociology (Arts, Culture, and Technology Programme) at Hong Kong Shue Yan University 香港樹仁大學社會學系（藝術、文化及科技課程）實務教授	The Pirate's Two Bodies: Official History and Export Art in the Contested Visual Memory of the Guangdong Pirate Suppression — Cheung Po Tsai, Zheng Yi Sao, and Qing Governor-General Bailing's Naval Campaign 海盜的雙重身分：廣東平定海盜戰爭中的官方歷史與外銷藝術——張保仔、鄭一嫂與兩廣總督百齡的視覺記憶建構

Panel 3: Visual Consumption & Object Adaption - part 1

專題論壇 3：視覺消費與對象適配（第一部分）

Speaker and Presentation Synopsis

演講者及演講內容摘要



LIU Xialing 劉夏凌

Postdoctoral Fellow at the Art Museum, The Chinese University of Hong Kong

香港中文大學文物館博士後研究員

The Lacquer Road: The Metamorphosis of Chinese Export Lacquer Screens in the 18th Century Europe

漆器之路：中國外銷漆屏風在十八世紀歐洲的變形記

Lacquerware is one of the most important categories of Asian export art in global exchange, yet it remains a material vastly underestimated compared to other media such as porcelain or silk. While the “Silk Road” and the “Porcelain Road” are well known to us, the “Lacquer Road” is equally significant.

Lacquer screens, with their large dimensions and wide leaves, carry rich cultural information from East–West exchange and represent a perfect synthesis of imagery, craftsmanship, and aesthetic taste. After arriving in Europe, the original leaves of the lacquer screens were cut into lacquer panels and combined with decorative frames in the Baroque, Rococo, and other styles, transforming from Chinese furniture into interior decoration within European palaces. This process of transformation in reception can be seen as a cross-section that helps us further understand the circulation, translation, and adaptation of objects from the perspectives of trans-cultural art history and global trade.

First, this paper focuses on a case study of the Chinese export lacquer screens reframed in the three East Asian lacquer cabinets of Schönbrunn Palace in Vienna, Austria. It analyses over one hundred lacquer panels within the same spaces, which feature various lacquer techniques including black lacquer with gold decoration, Kuancai (Coromandel), Japanese maki-e, European lacquerware, and others, and explores the reception phenomenon of Chinese export lacquer screens as they were transformed from furniture into European royal interior decoration, as well as their reframing.

Second, based on extensive field research, the author has discovered that the lacquer panels in many European royal palaces – such as the Falkenlust Castle, Brühl in Germany and the Royal Palace of Turin in Italy – are highly similar in style and form to the lacquer screens at Schönbrunn Palace in Vienna. Through detailed and micro-level stylistic analysis, including elements such as screen frames, rockwork, trees, and lotus motifs, a group of lacquer screens sharing similar craftsmanship and taste has gradually been identified. In light of the stylistic features of the lacquer screens, they most likely originated from the same production centre in China: Canton in the eighteenth century.

Third, a group of lacquer screens spans multiple countries – Germany, Italy, Austria – and several royal palaces. The archives related to trade, communication, and diplomatic exchanges among the royal families involved bring “human interactions” into the study of the “movement of objects.” Looking

Panel 3: Visual Consumption & Object Adaption - part 1

專題論壇 3：視覺消費與對象適配（第一部分）

further back, Rome, as a religious centre, and Lisbon, as a global trade crossroad, may also have played significant roles.

Previous research has often focused on the East–West trajectory, with insufficient attention to the ordering, distribution, and circulation within Europe itself. Through the Chinese export lacquer screen road, this paper may offer a perspective, tentatively constructing an interactive network of Chinese export art from Canton to Europe and subsequently within eighteenth-century Europe (Austria, Germany, Italy, Portugal, etc.) The Lacquer Road, as a contemporary twin of the Silk Road and the Porcelain Road, deserves further exploration.

漆器，在全球交流中最重要的一類亞洲外銷藝術品，也是相較於瓷器等其他材質，被遠遠低估的一類材質。「絲綢之路」與「瓷器之路」已為我們熟知，而「漆器之路」也同樣重要。

漆屏風，因其巨大的尺寸、寬闊的扇葉，承載著從東方到西方交流的豐富文化信息，也是圖像、工藝、審美趣味的完美結合。在其抵達歐洲之後，原本的漆屏風扇葉被裁切為漆板，並與巴洛克、洛可可等西式框進行結合，從中國家具變為歐洲宮殿中的室內裝飾。此種接受的變形過程，可以看作是一個切片，幫助我們進一步了解從跨文化藝術史、全球貿易角度下物的流動、轉譯及適應。

首先，本文聚焦奧地利維也納美泉宮的三間東亞漆閣中鑲飾的中國外銷漆屏風展開個案研究，對其同一空間中鑲飾的包含黑漆描金、款彩、日本蒔繪、歐洲漆器等多種漆工藝在內的百餘塊漆板進行分析，探討中國外銷漆屏風從家具轉換為歐洲皇家室內裝飾的接受與再裝框的接受現象。

第二，依據實地考察，筆者發現德國科隆布呂爾法爾肯斯特宮（或獵趣園）、意大利都靈皇家宮殿等多國的皇家宮殿中的漆板與維也納美泉宮中漆屏風的風格與形製極為類似，藉助具體而微觀的風格分析，比如屏框、山石、樹木、蓮花紋飾等，一個共享了相似工藝與趣味的漆屏風組合得以逐漸建立，結合漆屏風的年代風格特征，它們很有可能是來自中國的同一產地——十八世紀的中國廣州。

第三，上述「漆屏風組合」涉及到德國、意大利、奧地利等多個國家和多間皇家宮殿，與此相關的皇室家族之貿易、交往、外交往來的檔案，將「人的交往」也納入「物的移動」。進一步追溯，羅馬與里斯本，一是宗教中心，一是全球貿易中心，或許也曾扮演了重要角色。

過往的研究，往往都關注從東方到西方的路徑，關於歐洲內部的分銷、訂購及流轉研究不足。本文或許可以提供一個視野，通過一條「中國漆屏風之路」，嘗試構建中國外銷藝術品從廣州到歐洲，進而在 18 世紀歐洲內部（奧地利、德國、意大利、葡萄牙等）的交互網絡。「漆器之路」，也作為「絲綢之路」與「瓷器之路」的同期孿生兄弟，值得更多的探索。

Speaker Biography 講者簡介

Xialing Liu is a Postdoctoral Fellow at the Art Museum, The Chinese University of Hong Kong. She holds a PhD in Art History from the Central Academy of Fine Arts and was a visiting scholar at Utrecht University in the Netherlands and at the Marco Polo Research Centre for Global Europe–Asia Connections, Ca' Foscari University of Venice. Her research focuses on transcultural art history (17th–18th centuries), material culture, and Asian lacquer, with a particular emphasis on Kuancai (Coromandel) lacquer screens and Chinese lacquerware, lacquer cabinets in Europe and export art.

劉夏凌，香港中文大學文物館博士後研究員，中央美術學院人文學院美術史系博士（於荷蘭烏特勒支大學聯合培養），意大利威尼斯大學馬可·波羅全球歐亞研究中心訪問學者，近年來主要關注 17 至 18 世紀的跨文化藝術史、物質文化研究、亞洲漆器，尤其關注中國款彩漆屏風、中國漆器、在歐洲的中國漆閣和外銷藝術。

Panel 3: Visual Consumption & Object Adaption - part 1

專題論壇 3：視覺消費與對象適配（第一部分）

Speaker and Presentation Synopsis

演講者及演講內容摘要



WANG Guanyu 王冠宇

Objects Curator, The Art Museum, The Chinese University of Hong Kong
香港中文大學文物館器物主任（研究員）

Dragons for Global Markets: Transcultural Exchanges between the Ming Court and the Early Modern World

龍紋的全球化：明代宮廷與世界的跨文化交流

Towards the end of the 16th century, a newly designed blue and white porcelain was mass-produced in Jingdezhen and became increasingly popular on the global market. This new design was characterised by its panelled decoration and became commonly known as Kraak Ware. Its production is believed to be aimed at the overseas market, particularly European, who were a newly emerging and expanding market for Chinese porcelain at the time. This is also the main reason why, compared to the various sherds of kraak wares unearthed from the kiln sites of Jingdezhen, very rare examples have been discovered in other domestic sites in China.

However, this article argues that, although modest in scale, the sites of these kraak wares are showing close association with the Ming imperial family, shedding new light on the role that the imperial family may have played in the design, production, and circulation of trade porcelain. Furthermore, a special design of kraak ware with an imperial dragon as the central motif stands out. Examples of this can be found in the palace site of the Jin prince in Shanxi province, China, with the mark Jinfu gongyong (Exclusively for the use of the Jin palace), in the collection of Topkapi Saray Museum in Istanbul, Turkey, in the V&A Museum in London, UK, and in the cargoes of the Wanli shipwreck that sailed for Malacca. This article will discuss the design, production, and circulation of these wares, as well as the role that the Ming imperial members played behind the scenes, to further understand the interaction between the imperial Ming and the world in the late 16th and early 17th centuries.

克拉克瓷（Kraak Porcelain）是中國外銷瓷器的重要類型，主要流行於十六世紀晚期至十七世紀初。其典型特徵為滿飾各式開光，開光內繪山水風景、動植物及吉祥紋樣等，構圖繁複而層次分明，獨具特色。學界主流觀點認為，克拉克瓷是為當時新興的歐洲市場而製作，這也是其在中國本土遺址極為少見的主要原因。

然而，近年中國境內考古新發現顯示，克拉克瓷也曾進入明代皇室的使用體系。無論是清宮舊藏克拉克瓷，或是北京故宮南大庫、太原晉王府、江西淮王府等遺址出土的克拉克瓷殘片，均為重新探討明代皇室在外銷瓷設計、生產與流通中的角色，提供了全新視角。當中尤為特殊

Panel 3: Visual Consumption & Object Adaption - part 1

專題論壇 3：視覺消費與對象適配（第一部分）

的，是以御用五爪正面龍為中心圖案的設計，典型實例見於山西晉王府遺址出土、帶有「晉府宮用」底款的克拉克瓷碗。五爪正面龍紋於明早中期已見使用，卻未成為主流。依據南熏殿帝后御容觀察，自明英宗以降，五爪正面龍逐漸成為袍服核心圖像，並在其後發展成為皇權正統的絕對象徵。實物資料顯示，明嘉靖、萬曆時期，正面龍紋盛行，皇室宮廷、藩府土司、高官重臣等均有使用，並在龍紋細節、爪數、佈局上呈現微妙差異，體現出嚴格的身份等級秩序。在此背景下，正面龍紋出現於克拉克瓷這一外銷體系產品中，便具有特殊意義。

本文以此類特殊龍紋克拉克瓷為中心，探討其設計、生產與流通體系，並聚焦晚明官民窯體制下龍紋的使用規範與圖像意義，重構御用龍紋與外銷瓷器的交會與互動，藉此揭示晚明皇室和地方窯業在全球化浪潮中與世界互動的一個側面。

Speaker Biography 講者簡介

Dr. Wang Guanyu is the Objects Curator at the Art Museum, The Chinese University of Hong Kong. She focuses on the research of the production, trade and consumption of Chinese porcelain during the Ming and Qing dynasties, as well as the interactions between material cultures in the context of early globalisation between East and West. Dr. Wang has participated in several archaeological projects, two of which were awarded as “China’s Top 10 New Archaeological Discoveries”. She has curated multiple exhibitions on ceramics, including “Refilling the Interregnum: Newly Discovered Imperial Porcelains from the Zhengtong, Jingtai and Tianshun Reigns (1436-1464) of the Ming Dynasty” (2018), “Enchanting Expeditions: Chinese Trade Porcelains across the Globe” (2021), and “Yuan Blue and White: New Discoveries from Jingdezhen” (2025). She is currently co-investigating a GRF project, “The Ming Court and the World Beyond: Production, Circulation and Consumption of Dragon Porcelain from the 15th to the Early 17th Centuries”.

王冠宇，香港中文大學文物館器物主任（研究員）。主要關注明清瓷器的生產、貿易與消費，以及全球化背景下的物質文化交流。曾參與田野考古，發掘遺址兩度入選「中國十大考古新發現」（2006 及 2009）。策劃「填空補白 II：考古新發現明正統、景泰、天順御窯瓷器」（2018）、「萬國同風：全球化浪潮中的明清外銷瓷」（2021）及「元青花：景德鎮考古新發現」（2025）等專題展覽。專文發表於《考古與文物》、《故宮博物院院刊》及《海交史研究》等核心期刊。現正進行香港研究資助局資助計劃「明代宮廷與世界：15 至 17 世紀早期龍紋瓷器的生產、流通與消費研究」協同研究。

Panel 3: Visual Consumption & Object Adaption - part 1

專題論壇 3：視覺消費與對象適配（第一部分）

Speaker and Presentation Synopsis

演講者及演講內容摘要



HUANG Hao-Ting 黃浩庭

Postdoctoral researcher at the Institute of History and Philology,
Academia Sinica

中央研究院歷史語言研究所博士後研究員

Poetry-Decorated Porcelain in East Asian Maritime Trade: Production, Circulation, and Market Strategies of Late Ming Jingdezhen Wares for Japan

東亞海域貿易中的詩文裝飾瓷器——晚明景德鎮輸日瓷的生產、流通與市場策略

This paper examines the transformation of poetry-decorated Jingdezhen porcelain exported to Japan within the broader context of East Asian maritime trade in the early seventeenth century. Because official restrictions limited direct Sino-Japanese trade in the late Ming period, porcelain exported from China to Nagasaki was largely mediated by Chinese and Dutch merchants, who transmitted Japanese orders and arranged production based on supplied models. This indirect commercial structure reveals a process of cross-cultural commodity formation shaped by the interaction between Chinese domestic aesthetics and the expectations of the Japanese market.

Many Japanese consumers of these porcelains were associated with tea culture, and the forms of export wares often imitated tea utensils. These orders reflected Japanese preferences in vessel type and function, while Jingdezhen workshops adapted their decorative schemes according to late Ming Chinese visual and literary tastes. As a result, poetic inscriptions and related imagery were reorganised into new decorative formats that combined Chinese cultural elements with a Japanese-oriented market appeal. Based on a sample of seventy-seven export porcelains produced during the Tianqi and Chongzhen reigns, this study analyses how Chinese poetry was transformed from literary text into decorative motif. The evidence suggests that these wares did not seek to preserve the close integration of text and image characteristic of late Ming printed illustration culture. Instead, poems were frequently detached from their original literary or pictorial contexts and used primarily as ornamental elements. This shift reflects a deliberate strategy of motif reshaping adopted by Jingdezhen workshops in response to large export orders, workshop production conditions, and intermediary-based procurement.

Rather than viewing these porcelains simply as combinations of Japanese-style forms and Chinese poetic content, this paper argues that they should be understood as material products reshaped through cross-regional circulation, selective adaptation, and market negotiation. By tracing their production logic and decorative transformation, this study provides new evidence for the study of late

Panel 3: Visual Consumption & Object Adaption - part 1

專題論壇 3：視覺消費與對象適配（第一部分）

Ming export ceramics, Sino-Japanese artistic exchange, and the commercial dynamics of the East Asian maritime world.

本文從十七世紀前期東亞海域貿易交流脈絡，考察明末景德鎮輸日瓷詩文裝飾的演變。受限於晚明對日貿易的官方限制，中國至長崎的瓷器貿易，需仰賴中、荷商人為中介商，轉交日本訂單並按樣生產。此種間接貿易模式，展現「中國在地市場審美」與「日本異域市場期待」彼此碰撞下的跨域商品形塑歷程。由於日方訂製者主要為茶人，輸日瓷的器型大都倣照茶陶道具。該訂單一方面揭示日本市場對器物造型的具體需求，另一方面景德鎮作坊根據國內審美趨勢，調整詩畫圖的裝飾方式，形成新樣式的和樣裝飾風格。以天啟、崇禎年間 77 件輸日瓷為樣本，分析中國詩歌如何被轉化成裝飾性題材，並兼具晚明文化特質與日本裝飾美學。研究結果顯示，輸日瓷並未追求版畫風格中詩畫一體性的完美融合，反而抽離詩意與配圖，將詩文視為純粹的裝飾題材使用。此一變化體現景德鎮窯場為因應龐大訂單，以及中介商代購模式等條件，對日本市場所進行的貿易商品「紋樣再塑」之策略調整。這不僅是「和樣」器型與中國詩歌的結合，更體現物質媒介在跨域傳播中受容與變容的過程。此研究為探討明末中日瓷器審美與間接式商業互動，提供新的實證依據與視角。

Speaker Biography 講者簡介

Huang Hao-Ting is a postdoctoral researcher at the Institute of History and Philology, Academia Sinica, and holds a PhD in History from National Cheng Kung University. His research focuses on 17th century East Asian maritime exchange, Ming-Qing ceramic consumption, and visual culture. He is particularly interested in inscribed poetry on Jingdezhen porcelain, Arita porcelain, and Kyoto ceramics from the late Ming to the early Qing period, and in the Sino-Japanese ceramic exchanges reflected therein. His recent work examines how Tang and Song poetry was transformed into cultural commodities in 17th century cross-regional markets, shaping literati-style consumption and its reception and reinvention in Japan's domestic market.

黃浩庭為中央研究院歷史語言研究所博士後研究員，國立成功大學歷史學博士。研究領域為十七世紀東亞海域交流、明清陶瓷消費與視覺文化，尤其關注明末至清前期景德鎮瓷器、有田瓷器與京燒陶器中的題記詩文，以及所反映的中日陶瓷文化交流。近年研究探討唐宋詩歌如何在十七世紀中日跨域市場中轉化為文化商品，並形塑文人式消費及其在日本內需市場受容、再造後的新樣貌。

Panel 3: Visual Consumption & Object Adaption - part 1

專題論壇 3：視覺消費與對象適配（第一部分）

Speaker and Presentation Synopsis

演講者及演講內容摘要



YU Yiying 於毅穎

Postdoctoral Research Fellow at the China Academy of Art
中國美術學院博士後研究員

The Iconography of Opium Addiction: Art, Narrative, and Stereotype in Late-Qing China and Beyond

「以圖為證」晚清鴉片影像的現代性邏輯

This article examines three distinct genres of 19th century visual representations of opium consumption — literati paintings, commercial export art, and missionary-produced anti-opium illustrations — circulated in both China and Europe. It argues that despite their differing origins and audiences, these images converged on a shared narrative template: the individual's descent from indulgence into moral and physical ruin. This "consumptive approach" personalised the devastating effects of opium, obscuring the broader political and economic structures of imperialist trade and colonial expansion. Literati works, rooted in the Confucian reformist tradition in the late Qing, critiqued urban moral decay while reflecting elite anxieties about social decline. Export paintings exoticised opium consumption for Western markets, aestheticising its rituals even as they condemned its effects. Missionary illustrations framed addiction as a moral failing, promoting spiritual redemption over systemic critique. Ultimately, these visual narratives reinforced stereotypes of Chinese opium addicts, shifting blame away from foreign imperialist involvement and onto individual consumers. The article highlights how opium imagery served as a tool for social, moral, and ideological intervention, uniting diverse groups — late-Qing reformers, Western missionaries, and commercial artists — in a shared yet reductive discourse that continued to shape historical understandings of opium's role in Chinese society in the 19th century.

晚清時期，以鴉片為主題的圖像在文人、傳教士與外銷畫畫師等多元主體的創作中廣泛流布，形成了「吸食—沈淪—毀家」邏輯的圖像敘事結構，並與地方社會、性別秩序與視覺文化實踐交織，呈現出獨特的現代性轉向。本文從圖像敘事、身體符號、視覺文化與道德話語的互動出發，分別探討鴉片圖在文人圈層的隱喻表達、傳教士《勸戒鴉片醒世圖》的跨文化傳播機制，以及鴉片主題外銷畫在全球市場中的觀看邏輯，揭示鴉片圖像如何在「以圖傳道」的語境中，參與晚清社會關於身體、性別與道德秩序的建構過程。本文認為，鴉片圖像並非單一的視覺再現，而是社會觀念與視覺敘事之間複雜互動的產物，體現出近代中國圖像文化由傳統向現代轉型的獨特路徑。

Panel 3: Visual Consumption & Object Adaption - part 1

專題論壇 3：視覺消費與對象適配（第一部分）

Speaker Biography 講者簡介

Yiying Yu is a Postdoctoral Research Fellow at the China Academy of Art. She received her PhD from The Chinese University of Hong Kong. Her research focuses on Chinese export painting, late imperial visual culture, and Sino-Western artistic exchange. She has published on the production, circulation, and visual culture of export paintings in Qing China, as well as the artistic interactions between Jiangnan and Lingnan. Her publications include studies on Chinese export paintings and a Chinese translation of *The Thirteen Factories of Canton*. Her current research extends to narrative painting and the visual transmission of literary subjects in late imperial China.

於毅穎，香港中文大學藝術系博士，現任中國美術學院博士後。研究方向為中國外銷畫、中國古代視覺文化與跨文化藝術交流，重點關注圖像的生產、流通與傳播機制。曾發表外銷畫、中西藝術交流等相關研究成果，譯有《廣州十三行》。近年來主要研究中國古代文學圖像及其視覺傳播，探討傳統敘事性圖像在近世中國的視覺轉譯與現代轉型。

Panel 3: Visual Consumption & Object Adaption - part 1

專題論壇 3：視覺消費與對象適配（第一部分）

Speaker and Presentation Synopsis

演講者及演講內容摘要



Libby Lai-Pik CHAN 陳麗碧

Professor of Practice in the Department of Sociology (Arts, Culture, and Technology Programme) at Hong Kong Shue Yan University
香港樹仁大學社會學系（藝術、文化及科技課程）實務教授

The Pirate's Two Bodies: Official History and Export Art in the Contested Visual Memory of the Guangdong Pirate Suppression — Cheung Po Tsai, Zheng Yi Sao, and Qing Governor-General Bailing's Naval Campaign

海盜的雙重身分：廣東平定海盜戰爭中的官方歷史與外銷藝術——張保仔、鄭一嫂與兩廣總督百齡的視覺記憶建構

This paper examines the contested visual construction of the Guangdong pirate suppression (1809–30) through a comparative analysis of two pictorial traditions: the official Qing court handscroll *Pacifying the South China Sea* (*Jinghai quantu*, c. 1810) and a corpus of export oil paintings produced in Canton studios, including works attributed to Youqua. Central to this inquiry are three figures: Qing Governor-General Bailing, who masterminded the *jiaofu* (annihilate and appease) strategy; Zheng Yi Sao (Cheng Yi Sou), the female commander of the formidable Red Flag Fleet; and her stepson and later husband Cheung Po Tsai (Zhang Bao, Cheng Po Tsai), whose negotiated surrender transformed a pirate leader into a commissioned officer of the Qing Imperial Navy.

It argues that the handscroll and the export oil paintings produce overlapping yet competing memories of the same historical events. The scroll, closely following Yuan Yunglun's official history *Jinghai fenji* (1830), constructs a linear imperial narrative in which Bailing appears nine times as the heroic order. It documents the defection of Guo Podai's Black Flag Fleet, the naval siege of the Red Flag Fleet, and Cheung Po Tsai's incorporation into the navy – his transformation from pirate outlaw to loyal lieutenant presented as proof of Qing mercy and political strategy. The export oil paintings, by contrast, produced mainly for Western merchants in Canton and Pearl Delta River, emphasise tactical violence: burning junks, cannonades, prisoners taken, and pirates fleeing to the hills. The scroll subordinates spectacle to moral and political instruction; the oil paintings amplify spectacle as commercial commodity.

By analysing specific oil painting scenes – including the Battle of Wanshan Archipelago, which depicts the defeat of the Red Flag Fleet and the capture of two hundred prisoners, and the Engagement between Qing Imperial Junks and Chinese Pirate Junks from Youqua's studio – alongside the handscroll's narrative sequencing, this paper demonstrates that there is no single visual memory of the Guangdong pirate suppression. Instead, multiple versions of Cheung Po Tsai, the unique figure of Zheng Yi Sao, and their troops were produced for multiple audiences: the reformed loyalist of Qing official memory, the commodity nature and various studio versions of export paintings, and pirate troops whose ritual

Panel 3: Visual Consumption & Object Adaption - part 1

專題論壇 3：視覺消費與對象適配（第一部分）

practices and cultural legacy were depicted differently across official and export art formats. The paper argues that these visual materials are not transparent historical documents but active agents in the construction of maritime memory, revealing as much about the political and commercial interests of their patrons, the Qing court and the Canton export market, as about the pirate flags they represent.

本文透過對兩種繪畫傳統的比較分析，探討了廣東平剿海盜（1809 – 1810）這一歷史事件中存在具爭議的視覺建構：一是清廷官方中式手卷《靖海全圖》（約 1810 年），二是廣州畫室製作的一批外銷油畫，其中包括一些歸於煜呱（Youqua）名下的作品。

本文的研究重點是三個人物：策劃「剿撫兼施」戰略的清朝兩廣總督百齡；率領紅旗幫艦隊的女首領鄭一嫂；以及她的繼子兼後來的丈夫張保仔。他透過談判接受招安，使一位海盜首領轉變為清朝水師軍官。

本文認為，手卷和外銷油畫對同一歷史事件呈現出重疊卻又相互競爭並不同解讀方式的記憶。手卷的內容與袁永綸的官方文獻《靖海氛記》（1830 年）密切相關，建構了一條線性的皇家敘事，其中百齡以英雄形象出現九次。它記錄了郭婆帶黑旗幫的叛亂、對紅旗幫的圍攻，以及張保仔被納入水師——他從海盜到忠誠軍官的轉變被視為清朝仁政與政治策略的證明。

相較之下，主要為廣州和珠江三角洲的西方商人所製作的外銷油畫則強調戰鬥的暴力場面：燃燒的帆船、炮擊、俘虜以及海盜逃往山嶺後方。手卷將場景置於道德和政治教化的框架之下；而油畫則將其轉化為可供消費的商業商品。

透過分析具體的油畫場景——包括描繪紅旗幫戰敗並有二百名海盜被俘的萬山群島之戰，以及描繪清朝水師戰船與中國海盜交戰的煜呱-畫室作品——並結合手卷的敘事順序，本文論證廣東海盜鎮壓並不存在單一的視覺記憶。

相反，針對不同受眾群體，藝術家創作了多個版本的張保仔、鄭一嫂及其部下形象：既有清朝官方記憶中改過自新的忠臣，也有面向商品市場的外銷畫版本，以及在官方和外銷藝術形式中呈現不同儀式習俗與文化遺產的海盜群體。

本文認為，這些視覺材料並非單一透明的歷史文獻，而是建構海上記憶的積極參與者。它們不僅揭示了海盜形象的形成過程，也反映了其藝術贊助者——清廷和廣東外銷市場——各自的政治立場、觀點與商業利益。

Speaker Biography 講者簡介

Libby Chan is currently Professor of Practice in the Department of Sociology (Arts, Culture, and Technology Programme) at Hong Kong Shue Yan University, dedicated to integrating academic research with practical applications in the museum, art, and cultural sectors. Previously, she served as the Director of the Indra and Harry Baga Gallery at the City University of Hong Kong, Chief Curator and Assistant Director (Exhibitions and Collections) of the Hong Kong Maritime Museum, Senior Curator (China) at the Asian Civilisations Museum, National Heritage Board of Singapore, and a Curatorial Fellow at the National Museum of Asian Art, Smithsonian Institution, in Washington, D.C., USA. Her curatorial and research interests include museology and art technology, cross-cultural exchanges, and Chinese ritual and export arts.

陳麗碧教授現任香港樹仁大學社會學系（藝術、文化及科技課程）實踐教授，致力於將學術研究與博物館、藝術及文化領域的實務應用結合。此前，她曾任香港城市大學般哥展覽館總監、香港海事博物館首席策展人及副總監（展覽及藏品）、新加坡國家文物局亞洲文明博物館高級策展人（中國）以及美國華盛頓特區史密森學會國家亞洲藝術博物館策展研究員。她的策展及研究興趣包括博物館學與藝術科技、跨文化交流以及中國禮儀藝術與外銷藝術。

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

Day 2 第二天

13.10.2026

09:00-10:30

Panel 4a: 7 x 10 min papers - Emerging Researchers

專題論壇 4A：7 篇新進研究者論文發表（每篇 10 分鐘）

This emerging scholars panel showcases the breadth of new research being undertaken. Papers include the adaption of objects for British use, how European motifs were interpreted and incorporated into Chinese export designs, and how some motifs that travelled outside Asia contributed to reshaping cultural identities elsewhere. Finally, papers examine how export art 'sold' China to 18th century Britain, and later, how Chinese clothing styles and architecture influenced early 20th century American taste.

這個新進學者論壇展示了該領域當前新研究的廣度。例如，論文探討了物件如何為英國使用而改編，以及歐洲紋飾如何被詮釋並融入中國外銷設計。事實上，部分源自亞洲的紋飾也促進了其他地區文化身份的重新形塑。最後，論文檢視外銷藝術如何在十八世紀向英國「推銷」中國，以及後來中國服飾風格與建築如何對二十世紀初的美國品味產生影響。

Moderator 主持人



Alexandra LOSKE 亞歷山德拉·洛斯克

Curator of the Royal Pavilion, Brighton, England
英國布萊頓皇家穹頂宮策展人

Dr Alexandra Loske, FSA, is a British-German art historian, writer, and Curator of the Royal Pavilion in Brighton. She read English and Linguistics at Humboldt University, Berlin, and Art History at the University of Sussex, where she is a Research Associate working on women in colour history. In 2024 she gave the Mondrian Lecture on colour at the Sikkens Prize award ceremony in Rotterdam.

Alexandra has published and broadcast widely on colour, including *Colour: A Visual History*, and *A Cultural History of Color in the Age of Industry*. Among her recent works are the substantial *Book of Colour Concepts* (TASCHEN, 2024), the first monograph on pioneer Mary Gartside (2024), and *The Royal Pavilion, Brighton: A Regency Palace of Colour and Sensation* (Yale UP, 2025). Her latest book on colour is *The Artist's Palette* (Thames & Hudson, 2024).

亞歷山德拉·洛斯克博士（Dr Alexandra Loske FSA）是一位英籍德裔藝術史學家、作家，並擔任布萊頓皇家穹頂宮（Royal Pavilion）策展人。她曾在柏林洪堡大學攻讀英語與語言學，並在薩塞克斯大學攻讀藝術史，現為該校研究員，從事色彩史中女性角色的研究。2024 年，她在鹿特丹舉行的錫肯斯獎（Sikkens Prize）頒獎典禮上作了關於色彩的蒙德里安講座。亞歷山德拉在色彩領域著述頗豐，並廣泛參與廣播節目，主要著作包括《色彩：一部視覺史》（*Colour: A Visual History*）和《工業時代色彩文化史》（*A Cultural History of Color in the Age of Industry*）。她近年作品包括大型著作《色彩概念之書》（*Book of Colour Concepts*，TASCHEN，2024）、首部關於先驅瑪麗·加特賽德（Mary Gartside）的專著《色彩的抽象視覺》（*Abstract Visions of Colour*，2024），以及《布萊頓皇家穹頂宮：攝政時期的色彩與感官宮殿》（*The Royal Pavilion, Brighton: A Regency Palace of Colour and Sensation*，耶魯大學出版社，2025）。她最新出版的色彩著作是《藝術家的調色板》（*The Artist's Palette*，Thames & Hudson，2024）。

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

Speaker 演講者	Topic 題目
Zeyu ZHAO 趙澤宇 Project Coordinator for CEW-Hub and PhD researcher at the UCL Department of Information Studies, UK 英國倫敦大學學院信息研究系 CEW-Hub 項目協調員兼博士研究生	Analysing Chinese Export Watercolours at Scale: Digital Humanities and the CEW-Hub Initiative 大規模分析中國外銷水彩畫：數位人文與 CEW-Hub 項目
MA Ning 馬寧 PhD Candidate in History at the University of Edinburgh, Scotland 蘇格蘭愛丁堡大學歷史博士研究生	Reframing and Recontextualising Chinese Export Lacquer Panels: Thomas Chippendale's Commode at Osterley House 中國外銷漆板的再裝框與再語境化：以托馬斯·奇彭代爾為奧斯特利莊園製作的五斗櫃為例
Yu SHEN 沈璵 PhD Candidate, Department of Fine Arts, The Chinese University of Hong Kong 香港中文大學藝術系博士研究生	Representing the "Dutch Flower": The Tulip Motif on Chinese Kraak Porcelains in the Seventeenth-Century Sino-Dutch Trade 再現「荷蘭之花」：十七世紀中荷貿易中克拉克瓷上的鬱金香紋樣
ZHU Wenqi 朱文祺 PhD candidate in Art History at the University of Hong Kong 香港大學藝術史系博士研究生	Pricing Authenticity: How Cantonese Export Watercolor Sold China to Britain 為「真」定價：廣東外銷水彩畫如何向英國推銷中國
ZHANG Boya (Louis) 張博雅 MA Student, Art history at the University of Hong Kong 香港大學藝術史碩士生	The displaced golden clouds: Macau folding screens and the crafting of a shared global visuality in the 16th and 17th centuries 移位的金雲：澳門金彩屏風與 16-17 世紀共享全球視覺性的形塑
Du ZHOU 周度 MA student in Decorative Arts, Design History, and Material Culture at Bard Graduate Center, New York 紐約巴德研究生中心裝飾藝術、設計史與物質文化碩士生	Beyond Nostalgia: The 1914 Chinese Fête, Chinese Export Embroidered Robes, and the Chinese Tea House 超越懷舊：1914 年中國盛會、中國外銷刺繡袍服與中國茶亭
Stella WU 吳宇昕 Graduate student in History, Theory, and Criticism of Architecture and Art (HTC), Massachusetts Institute of Technology 麻省理工學院建築與藝術史理論與批評專業研究生	Visual Pidgins: Chinese Reverse Glass Paintings of Indian Subjects in China-India-Britain Exchanges, 1760-1840 視覺皮欽語：中、印、英交流中的印度題材中國反繪玻璃畫，1760 - 1840

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



Zeyu ZHAO 趙澤宇

Project Coordinator for CEW-Hub and PhD researcher at the UCL Department of Information Studies, UK
英國倫敦大學學院信息研究系 CEW-Hub 項目協調員兼博士研究生

Analysing Chinese Export Watercolours at Scale: Digital Humanities and the CEW-Hub Initiative

大規模分析中國外銷水彩畫：數位人文與 CEW-Hub 項目

Chinese export watercolours (CEW), produced in China during the 18th and 19th centuries for European and North American customers, are widely dispersed across museums and private collections. Characterised by serial production, repeated iconographic themes, and workshop-based variation (Clunas 1984), they circulate globally yet are usually studied within individual institutions, catalogued inconsistently, and rarely connected through shared frameworks. These conditions limit research on the scale, repetition, and cross-collection distribution that define CEW material.

This paper presents a work-in-progress project asking how digital humanities methodologies can generate new knowledge from large-scale, cross-collection CEW datasets. It proposes a digital humanities framework to analyse CEW at scale, using collections from the V&A Museum (ca. 2,300), the BnF (ca. 2,100), and potentially the British Museum (ca. 900). Export paintings' repetitive elements are central to this approach. The framework includes three linked components.

First, structured cataloguing and metadata standardisation create a consistent data environment for computational analysis. Second, image similarity and clustering identify repeated compositions and visual motifs, reflecting batch production processes in which subtle variations reveal “fingerprints” of artists and workshops (Barthel et al., 2019). Third, thematic annotation using the Chinese Iconography Thesaurus (CIT), combined with statistical modelling, enables semantic analysis of subject matter and quantitative comparison across collections. Together, these methods detect workshop repetition, map serial production patterns, and support structural and statistical analysis of large-scale art image datasets.

Building on this model and selected case studies, the paper introduces the current research phase, CEW-Hub, which extends the framework into research infrastructure. CEW-Hub has two aims: creating an international scholarly network and developing a digital platform linking images and core metadata across collections. By connecting dispersed holdings through shared structures and similarity-based retrieval, CEW-Hub enables cross-collection comparison, integrated access, and scalable collaboration. It offers a new model for studying Chinese export painting and suggests that the future of CEW research depends on shared infrastructures that make global collections comparable, discoverable, and analytically connected.

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

中國外銷水彩畫產於十八至十九世紀的中國，專為歐洲與北美客戶而作，廣泛散見於各博物館與私人收藏之中。其特徵在於系列化生產、反覆出現的圖像主題，以及作坊式的變化（Clunas 1984）。這些作品在全球流通，卻往往僅在單一機構內部被研究，編目方式不一致，且鮮少透過共享框架加以連結。這些情況限制了對中國外銷水彩畫材料所特有的規模、重複性與跨收藏分布的研究。

本文提出一項進行中的研究計畫，探討數位人文方法如何能從大規模、跨收藏的中國外銷水彩畫資料集中生成新知識。研究提出一套數位人文框架，用以大規模分析中國外銷水彩畫，並運用維多利亞與艾伯特博物館（約二千三百件）、法國國家圖書館（約二千一百件），以及可能納入的大英博物館（約九百件）的收藏。外銷繪畫的重複性元素是此方法的核心。該框架包含三個相互連結的組成部分。

第一，結構化編目與後設資料標準化，為計算分析建立一致的資料環境。第二，影像相似度與分群，用以辨識重複的構圖與視覺母題，反映批次生產過程，其中細微變化揭示了藝術家與作坊的「指紋」（Barthel et al., 2019）。第三，運用中國圖像志詞典（Chinese Iconography Thesaurus, CIT）進行主題標註，並結合統計建模，得以對題材進行語義分析，並在跨收藏之間進行量化比較。這些方法共同偵測作坊式的重複、描繪系列化生產模式，並支持對大規模藝術影像資料集進行結構與統計分析。

此模型與選定案例研究的基礎上，本文介紹當前研究階段——CEW-Hub，將該框架延伸為研究基礎設施。CEW-Hub 有兩個目標：建立國際學術網絡，以及開發連結跨收藏影像與核心後設資料的數位平台。透過共享結構與基於相似度的檢索，將分散的藏品連結起來，CEW-Hub 得以實現跨收藏比較、整合式取用與可擴展的協作。它為中國外銷繪畫研究提供了新模式，並表明 CEW 研究的未來取決於共享基礎設施，使全球收藏得以相互比較、可被發現，並在分析上彼此連結。

Speaker Biography 講者簡介

Zeyu Zhao is the Project Coordinator for CEW-Hub and a PhD researcher at the UCL Department of Information Studies. Her research explores how digital tools shape audience engagement with museum exhibitions.

趙澤宇是 CEW-Hub 項目協調員，同時也是倫敦大學學院信息研究系的博士研究生。她的研究探討數位工具如何塑造觀眾與博物館展覽的互動。

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



MA Ning 馬寧

PhD Candidate in History at the University of Edinburgh,
Scotland

蘇格蘭愛丁堡大學歷史博士研究生

Reframing and Recontextualising Chinese Export Lacquer Panels: Thomas Chippendale's Commode at Osterley House

中國外銷漆板的再裝框與再語境化：以托馬斯·奇彭代爾為奧斯特利莊園製作的五斗櫃為例

A commode with fragmented Chinese export lacquer panels, English japanning rims, and Neoclassical frameworks was attributed to the British furniture maker Thomas Chippendale (1718–79). It is exhibited at Osterley House, London, formerly owned by the Child Family and redesigned by the architect Robert Adam (1728–92). As an object of cultural amalgamation, its non-European origins have been marginalised and broadly categorised under “English Eighteenth-Century Style” in contemporary interpretations of the house.

This interdisciplinary study of global history and art history, combines postcolonial analysis with material culture studies. It explores the materiality of the commode and its historical Osterley House context, to reflect the circulation of materials through 18th century East India Company trade in the South China Sea, and embodies the epistemological construction of China in Britain.

The study draws on Homi K. Bhabha's complementary framework concepts of “hybridity” and “travelling theory”. “Hybridity” challenges cultural essentialism, allowing signs to be appropriated and rehistoricised in changing contexts. “Travelling theory” highlights external influences on local dynamics in shaping visual culture. It uses visual analysis and iconography to identify the techniques and cultural origins of decorative elements on commodes, challenging the Eurocentric narrative in country house interpretation. Archival research includes Chippendale's manuscripts, Adam's theory of architectural design and the Child family members' travelogues to Europe. These textural sources support reconstructing the production and reception of Chippendale's commode at Osterley House.

The research shows that the Chinese export lacquer panels on Chippendale's commode were originally made as folding screens, privately commissioned through East India Company social networks and transported from Guangzhou as ballast. The panels depict traditional Chinese art subjects: “fishing, woodcutting, farming, and reading”, a popular theme ascribed to the British pursuit of knowledge about Chinese agriculture and society. Chippendale fragmented the screens to support Adam's pursuit of unity among architecture, interior design, and furnishings. Their juxtaposition with Etruscan-style

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

murals and the Indian chintz at Osterley House helps visualise the Child family's expanding global business reach and cultural connection between 18th century Britain and continental Europe.

It promotes the decolonisation of Chinese objects in country house collections, foregrounding the initiative role of Chinese export lacquer in shaping British interior design. Illuminating Chippendale's hybrid commode in Osterley House, demonstrates the bi-directional influence between British market preferences and Chinese export artists' responses. Further, the study reveals that the global reach of the East India Company trade and English society's cultural connection with Continental Europe shape the "English Eighteenth-Century Style". Overall, it proposes a new approach for understanding visual culture and knowledge interaction between China and Britain.

在英國倫敦的奧斯特利莊園中，有一件鑲嵌有中國外銷漆板，飾以英國仿漆邊框，並採用新古典主義框架結構的五斗櫃。這座宅邸由英國建築師羅伯特·亞當重新設計，曾為柴爾德家族擁有。這件鑲嵌有中國漆板的五斗櫃出自英國家具製造師托馬斯·奇彭代爾之手。

這項跨學科研究融合了全球史和藝術史，並結合後殖民理論分析與物質文化研究。本文透過檢視這件五斗櫃的物質性及其在奧斯特利莊園中的歷史脈絡，揭示了這件家具如何反映十八世紀東印度公司經由中國南海貿易網絡實現的物質流通，以及如何體現英國對中國社會的知識建構。

該研究運用霍米·K·巴巴的「雜糅性」和「旅行理論」。前者超越了文化本質主義，認為文化符號能夠在不斷變化的脈絡中被挪用，並獲得新的歷史定位。「旅行理論」則強調外在影響對地方性動力在塑造視覺文化過程中的作用。兩個理論相互補充，為探討中國外銷藝術如何融入英國室內裝飾語言，以實現精英階層的認同建構提供了理論架構。

在方法論方面，視覺分析與圖像學被用來辨識五斗櫃上的工藝和裝飾元素的文化來源，從而挑戰鄉村別墅在公共敘事時的歐洲中心主義視角。同時，透過考察奇彭代爾的手稿，亞當的建築設計理論，和柴爾德家族成員赴歐洲旅行的遊記等檔案，以重構這件五斗櫃的生成和接受路徑。

研究表明，奇彭代爾五斗櫃上鑲嵌的中國外銷漆板最初作為折疊屏風，透過東印度公司的社會關係網絡委託製作，作為壓艙物從廣州運往英國。漆板上所繪的是中國傳統主題「漁樵耕讀」。這個主題在當時被製作於多種媒介之上，並陳設於英國不同的鄉村別墅。它的廣泛流行反映了英國社會對中國農業生產與社會知識的關注。從風格而言，奇彭代爾透過將漆板切割並鑲嵌於五斗櫃中，以配合亞當實現關於建築、室內設計和家具陳設整體統一的设计追求。同時，這件鑲嵌有中國外銷漆板的五斗櫃與奧斯特利莊園中伊特魯裡亞風格的壁畫，印度棉布並置，不僅體現柴爾德家族不斷擴展的亞洲商業網絡，也反映出十八世紀英國與歐洲的文化聯繫。

本文推動了英國鄉村別墅收藏中中國器物的去殖民化研究，凸顯了中國外銷漆器在塑造室內陳設過程中的主動角色。以奇彭代爾雜糅式五斗櫃為切入點，本文論證了英國市場需求與中國外銷藝術家創作回應之間的雙向互動關係，並豐富了當下關於漆器的跨國使用與製作的學術討論。並且，研究進一步揭示了東印度公司貿易的全球輻射與英國同歐洲大陸的文化聯繫共同塑造了「英國十八世紀風格」。整體而言，本研究為理解中英之間視覺文化及知識互動提供了新的研究路徑。

Speaker Biography 講者簡介

Ning Ma is a MA graduate in History of Art from the Courtauld Institute of Art. Her research focuses on nineteenth-century maritime history that connect the South China Sea, Indian Ocean and Europe from the perspective of material culture exchange. She was awarded the Third Wang Zhaowen Academic Nomination of History of Art, and her article was published in Art Observation. In September 2026, she will begin her PhD in History at the University of Edinburgh, investigating nineteenth-century Chinese visual representations and the epistemological constructions of India.

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

馬寧畢業於英國考陶德藝術學院，獲得藝術史碩士學位。她的研究聚焦於十九世紀連結中國南海，印度洋和歐洲的物質文化交流。她曾獲得第三屆王朝聞美術學學術提名，並發表論文於《美術觀察》。2026年9月，她將赴愛丁堡大學展開博士研究，聚焦十九世紀中國對印度的視覺再現與知識建構。

Speaker and Presentation Synopsis

演講者及演講內容摘要



Yu SHEN 沈璵

PhD Candidate, Department of Fine Arts, The Chinese University of Hong Kong
香港中文大學藝術系博士研究生

Representing the “Dutch Flower”: The Tulip Motif on Chinese Kraak Porcelains in the Seventeenth-Century Sino-Dutch Trade

再現「荷蘭之花」：十七世紀中荷貿易中克拉克瓷上的鬱金香紋樣

At the end of the Ming dynasty, a new style of blue-and-white porcelain, commonly termed Kraak porcelain, was produced on a large scale for overseas markets. In current scholarship, Kraak porcelains are often referred to as a type of blue-and-white porcelain sharing a range of design schemas, encompassing figurative subjects as well as floral motifs. From the 1630s onward, tulips, an exotic flower native to West Asia, began to appear on Kraak porcelains, coinciding with the period of Tulip Mania in the Netherlands. Tulip motifs on Kraak wares have often been regarded as quintessentially a “Dutch flower,” with visual prototypes on early seventeenth-century Dutch tiles, where the tulip had already been used as a popular decorative symbol. Kraak porcelains bearing tulip imagery were widely exported to the Netherlands and were subsequently imitated, a few decades later, in locally produced Delftware.

Addressing the symposium theme of “Global Circulation and Cultural Adaptation,” this paper takes tulip motifs on Kraak porcelains as its focal point in order to examine Chinese export ceramics within the context of seventeenth-century Sino-Dutch trade. Particular attention is paid to the transformation of tulip imagery across both Dutch ceramics and Chinese Kraak porcelains, situating these objects within the broader framework of global exchange. The paper first analyses how the tulip motif, a fashionable symbol in the Netherlands, was transmitted and transformed on Chinese Kraak porcelains in the first half of the 17th century by examining the history of maritime trade and drawing on primary sources, including the VOC archives. A juxtaposition of the nuanced visual variations between tulip motifs on Dutch tiles and those on Chinese ceramics will be included to explore the representation and reinterpretation of “Dutch flowers” on Chinese export porcelains. Second, the paper investigates how Delftware imitations in the late seventeenth century reconfigured tulip motifs into new and hybridised floral designs, thereby reflecting the transformation of visual forms across cultural and material boundaries. The paper seeks to illuminate not only how Chinese export commodities represented and

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

transformed these exotic flowers into widely used decorative motifs, but also how the process embodied the dynamic interactions of global trade and cross-cultural exchange in the 17th century.

明末時期，一種新風格的青花瓷——通稱「克拉克瓷」——為海外市場大規模生產。在當代學術研究中，克拉克瓷通常被界定為共享一系列設計圖式的青花瓷類型，涵蓋人物題材與花卉紋樣。自 1630 年代起，鬱金香——一種原產於西亞的異域花卉——開始出現在克拉克瓷上，恰逢荷蘭鬱金香狂熱時期。克拉克瓷上的鬱金香紋樣常被視為典型的「荷蘭花卉」，其視覺原型見於十七世紀初的荷蘭瓷磚——鬱金香在那裡已被用作流行的裝飾符號。帶有鬱金香圖案的克拉克瓷大量出口至荷蘭，並在數十年後為當地生產的代爾夫特陶器所模仿。本文回應研討會「全球流通與文化適應」的主題，以克拉克瓷上的鬱金香紋樣為切入點，在十七世紀中荷貿易的語境中考察中國外銷陶瓷。本文特別關注鬱金香圖像在荷蘭陶瓷與中國克拉克瓷之間的轉變，並將這些器物置於更廣闊的全球交流框架中。本文首先通過考察海上貿易史並利用包括荷蘭東印度公司（VOC）檔案在內的原始文獻，分析鬱金香紋樣——這一荷蘭的時尚符號——如何在十七世紀上半葉被傳播並轉化於中國克拉克瓷之上。本文還將並置荷蘭瓷磚與中國陶瓷上鬱金香紋樣之間細微的視覺差異，以探討「荷蘭花卉」在中國外銷瓷上的再現與再詮釋。其次，本文考察十七世紀末代爾夫特陶器仿製品如何將鬱金香紋樣重構為新的雜交花卉設計，從而反映視覺形式在文化與物質邊界上的轉變。本文不僅旨在闡明中國外銷商品如何將這些異域花卉再現並轉化為廣泛使用的裝飾母題，亦試圖揭示這一過程如何體現了十七世紀全球貿易與跨文化交流的動態互動。

Speaker Biography 講者簡介

Yu Shen is a third-year PhD candidate in Chinese art at the Chinese University of Hong Kong. She holds a bachelor's degree in Art History from the University of Texas at Austin and a master's degree in Visual Arts Administration from New York University. In 2023, she was awarded the Hong Kong PhD Fellowship Scheme (HKPFS). Her doctoral research, titled "The Transformation and Reception of Tulip and Carnation Motifs on Chinese Ceramics in the Context of Sino-Dutch Trade in the Seventeenth Century," examines Chinese export porcelains within the broader framework of global trade. She is interested in Chinese ceramics, export art, and material culture in late imperial China.

沈璵是香港中文大學中國藝術方向博士三年級研究生。她於德克薩斯大學奧斯汀分校獲得藝術史學士學位，並於紐約大學獲得視覺藝術管理碩士學位。2023 年，她榮獲香港博士研究生獎學金計劃（HKPFS）。她的博士研究題為《十七世紀中荷貿易背景下中國陶瓷上鬱金香與康乃馨紋樣的轉化與接受》，在全球貿易的宏觀框架下考察中國外銷瓷器。她的研究興趣包括中國陶瓷、外銷藝術及帝制晚期中國的物質文化。

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



ZHU Wenqi 朱文祺

PhD candidate in Art History at the University of Hong Kong
香港大學藝術史系博士研究生

Pricing Authenticity: How Cantonese Export Watercolor Sold China to Britain

為「真」定價：廣東外銷水彩畫如何向英國推銷中國

Between 1800 and 1814, London publisher John Murray issued two competing series of costume books on China. The first came from George Henry Mason, whose *The Costume of China* (1800) and *The Punishments of China* (1801) were adapted directly from export watercolours bought from Pu Qua's workshop in Canton – Mason never visited China himself. The second drew on William Alexander's onsite sketches as official draughtsman to the Macartney Embassy (1792–94). A decade later, Murray repackaged Alexander's images into a cheaper series, *Picturesque Representation of the Dress and Manners of the Chinese* (1814), priced at three guineas and half the cost of the 1805 folio. This paper argues that these books reveal three distinct ways Chinese export watercolour entered British print culture: first, as a commercially sourced visual inventory of street types and punishments; second, as a diplomat's eyewitness record turned into elite picturesque reading; and third, as a down-market recycling of both for a middle-class audience.

The key evidence lies in the *Punishments of China*, a genre with no equivalent in Alexander's work. Cantonese workshops produced sets of judicial torture scenes like flaying, decapitation, and caging, knowing they would appeal to European traders. Mason took up this genre and presented it without contextual framing. His stipple engravings kept Chinese figural styles but gave the faces Western features, and his plain-background format mimicked scientific illustration. Alexander, by contrast, used hand-coloured aquatint to place ethnographic portraits inside picturesque landscapes – a technique that attracted his wealthy and aristocratic subscribers.

When Murray republished these images in 1814, he simplified the colouring, reduced the aquatint grain, and replaced multi-figure compositions with single portraits against shallow backgrounds. He also shortened the accompanying letterpress from detailed descriptions to brief, sometimes dismissive comments. More than a cheap reprint, this was a strategic shift of Chinese export watercolour from a collector's piece to a mass-market commodity. Notably, several plates in the 1814 series borrow directly from Mason's 1800 book, suggesting that Murray treated both Alexander's and Mason's imagery as interchangeable raw materials for a homogenised, affordable "China."

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

Thus, Chinese export watercolour did not simply “influence” British books. It entered through two parallel but unequal channels: direct commercial purchase and diplomatic eyewitness, which produced different visual genres for different class audiences. Yet by 1814, both had been flattened into a cheaper formula by London’s publishing enterprise. Tracing this path from Pu Qua’s workshop to Mason’s stipple books, from Alexander’s embassy sketches to his aquatint folio, and finally to Murray’s reprints, shows that the “authenticity” of Chinese export watercolour was never a fixed property but a commercial claim that changed across price points and readerships.

一八〇〇年至一八一四年間，倫敦出版商約翰·默里發行了兩套題材相近、互為競爭的中國服飾圖冊系列。第一套出自喬治·亨利·梅森之手，其《中國服飾》（一八〇〇年）與《中國刑罰》（一八〇一年）全部改編自廣州蒲呱畫坊的外銷水彩畫——梅森本人從未到過中國。第二套則取材威廉·亞歷山大作為馬戛爾尼使團（一七九二至一七九四年）官方畫師的現場速寫。十年後，默里重新包裝亞歷山大的畫作，推出平價新版《中國服飾與風俗寫意圖冊》（一八一四年），定價三基尼，僅為一八〇五年對開本售價的一半。本文認為，這批書籍揭示了中國外銷水彩畫進入英國印刷文化的三種不同途徑：其一，作為商業採購而來、收錄市井百態與刑罰場景的視覺素材庫；其二，由外交官親眼紀錄，轉化為上流階級欣賞的風情美術讀物；其三，融合前兩者畫面、重新壓縮成本，推出面向中產大眾的平價再製版本。

關鍵證據在於《中國刑罰》——亞歷山大的作品中幾乎沒有這類題材。廣州民間畫坊大量繪製了一系列司法酷刑場景，如鞭笞、斬首、囚籠，深知此類畫作能吸引歐洲商人。梅森直接採用該題材，卻未加任何背景脈絡。他的點刻版畫保留了中國人物造型，卻賦予其西方面孔，留白背景則仿造當時科學插畫風格。相較之下，亞歷山大運用手工上色蝕刻版畫，把人種學肖像置於寫意風景之中，這套美學手法深獲富裕貴族讀者的青睞。

一八一四年默里重新出版這些圖像時，簡化了上色工序，減弱蝕刻紋理，並將多人物構圖替換為淺背景單人肖像；配套文字也大幅刪減，從詳細敘述縮為簡短、甚至帶有輕蔑口吻的註解。此舉與其說是廉價重印，不如說是將中國外銷水彩畫從收藏家的珍品轉變為大眾商品的策略性調整。值得注意的是，一八一四年系列中的數幅版畫直接挪用了梅森的圖冊，顯示默里將亞歷山大與梅森視為可隨意混用的素材，用以打造一套風格單一、價格親民的「中國形象」。

由此可見，中國外銷水彩畫並非單純「影響」了英國書籍，而是透過兩條平行卻地位懸殊的途徑流入西方：直接的商業購藏與外交官的親眼見證，並各自催生了對應不同階級讀者的視覺體裁。然而到了一八一四年，倫敦出版產業透過壓縮成本，將兩類畫作簡化成單一廉價模板。從廣州蒲呱畫坊到梅森點刻圖冊、從亞歷山大使團速寫到其蝕刻對開畫集，最後一路到默里平價重印本，循著這條路徑便可看出，中國外銷水彩畫的「真實性」從來不是固定不變的屬性，而是隨售價、讀者群體不斷調整的商業行銷標籤。

Speaker Biography 講者簡介

Zhu Wenqi is a PhD candidate in Art History at the University of Hong Kong. Her MPhil thesis, titled “A Tale of Two Books: Art and Commerce in William Alexander’s The Costume of China”, laid the foundation of her current paper. Her doctoral dissertation examines images of China in Western illustrated newspapers from 1842 to 1911. She has presented at the CAA, AHNCA Graduate Symposium, and the Ming-Qing Studies Conference at Academia Sinica. She is the recipient of the Andrew Wyld Research Support Grant, the Louis Cha Fund for Chinese Studies, and multiple Travel Grants from the HK Museum Society.

朱文祺現為香港大學藝術史系博士研究生。她的碩士論文題為《兩書之間：威廉·亞歷山大〈中國服飾〉中的藝術與商業》，為本次發言奠定了基礎。博士論文則探討一八四二年至一九一一年間西方插畫報刊中的中國圖像。她曾於美國大學藝術學會（CAA）、十九世紀藝術史學會（AHNCA）研究生研討會，以及中央研究院明清研究國際學術研討會發表論文。她曾獲安德魯·懷爾德研究資助金、查良鏞中國研究基金，以及香港博物館學會多次差旅補助。

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



ZHANG Boya (Louis) 張博雅

MA Student, Art history at the University of Hong Kong
香港大學藝術史碩士生

The displaced golden clouds: Macau folding screens and the crafting of a shared global visuality in the 16th and 17th centuries

移位的金雲：澳門金彩屏風與 16-17 世紀共享全球視覺性的形塑

This paper reconsiders a group of seventeenth-century gold-painted folding screens with controversial production attributions, regarding them not merely as trade artworks exhibiting cultural hybridity, but as active agents in the creation of an Orientalised visual device within the global context of the long 17th century. It highlights the most eye-catching feature of these folding screens, namely the decorative golden clouds, and explores how their visual evolution, migration, and reinterpretation in Japan, Macau, Manila, and New Spain contributed to the crafting of a shared global visuality. Originating in the renowned Japanese yamato-e, the gilded cloud was further developed by the artists of the Kano and Tosa schools and gained a reputation for its decorative and compositional functions in paintings, screens, and sliding doors. Subsequently, to illustrate the reception and reframing of this yamato-e legacy, I demonstrate how Japanese artisans refuging in Macau packaged the exotic cloud motif for the transpacific Galleon trade during the making of these folding screens and eloquently propose that it is the cosmopolitanism in the first half of the 17th-century Macau that gave birth to this intriguing group of screens.

Together with other export goods, they later embarked on a transformative journey to New Spain, where colonial Mexican elites creatively reproduced and imitated the cloud motif in indigenous versions of folding screens. Along the maritime journey, more importantly, this iconic decorative motif has been gradually disconnected from its Japanese and even Asian origin, both functionally and symbolically. Instead, it has been shaped as an Orientalised visual device in Macau and New Spain, ultimately becoming an essential factor in constructing the identity of Creole elites, who consciously regarded themselves as the masters of an emerging geographical centre rather than the passive recipients of European and Asian cultural waves. This paper sets these gilded folding screens within the broader context of the arrival and expulsion of Europeans in Japan, the Spanish and Portuguese maritime networks in Asia, as well as the emergence of Creole elites as a significant cultural and political entity. Consequently, as the title suggests, these gilded clouds are not only displaced on the screen surface but also displaced from intra-Asia mediation to transpacific cultural dialogue, forming an invisible yet cosmopolitan visual network that epitomises a particular stage of globalisation. Ultimately,

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

in contrast to its well-known European counterpart, this global visibility represents a novel yet more intriguing path for developing and appreciating the cultural trend of *chinoiserie*.

本文重新審視了一組產地備受爭議的 17 世紀金彩屏風。文章跳脫將其簡化為貿易藝術品的傳統視角，轉而將其視為在「漫長 17 世紀」的全球語境下，創造東方化視覺裝置的重要媒介。本文聚焦這批屏風最引人注目的特徵——「金雲」圖案，探討其在日本、澳門、馬尼拉及新西班牙之間的視覺演變與遷徙，以及此過程如何形塑出一種全球共享的視覺性。裝飾性金雲源於著名的日本「大和繪」，後經狩野派與土佐派畫師進一步發展，憑藉其在繪畫、屏風及推拉門中獨特的功能而被廣泛應用。透過追溯這一日本遺產的接受與重構，本文指出：正是 17 世紀初於澳門避難的日本工匠，製作了這組金彩屏風，並將充滿異國情調的雲紋轉化為迎合大帆船貿易的視覺符號。

隨後，這些金彩屏風抵達新西班牙，為當地殖民精英製作本土屏風提供了重要範本。更重要的是，在漫長的跨太平洋文化遷徙中，這一金雲圖案的裝飾與象徵功能，逐漸與其日本乃至亞洲的母體根源相剝離。取而代之的是，它被逐漸塑造成一種「東方化」的視覺裝置，最終成為建構克里奧爾精英身份認同的關鍵要素——這些精英有意識地將自己定位為美洲新興地理中心的掌控者，而非歐亞文化浪潮的被動接受者。本文將這些金彩屏風置於更宏觀的歷史語境中進行考察，涵蓋歐洲人抵達日本及隨後被驅逐、西葡兩國在亞洲的海上貿易網絡，以及克里奧爾精英作為重要文化與政治實體的崛起。因此，正如標題所示，這些「金雲」不僅在屏風表面發生了空間移位，更經歷了從亞洲內部中介向跨太平洋文化對話的遷徙。它們交織出一個無形卻極具世界主義色彩的視覺網絡，成為全球化特定階段的縮影。最終，相較於廣為人知的歐洲「中國風」浪潮，這種全球視覺性為理解該浪潮，提供了一條新穎且更具啟發性的路徑。

Speaker Biography 講者簡介

Boya Zhang Louis is currently an MA student majoring in art history at the University of Hong Kong. He received a Bachelor of Arts in Chinese and History with *summa cum laude* in 2025. With the diverse experience of international activities, museum intern, and research assistant, he developed a broad interest in cross-cultural exchange, material culture, East Asian art history, and Chinese history in the early modern period. Expecting to graduate from the University of Hong Kong in November 2026, he plans to pursue further studies in related disciplines.

張博雅目前就讀於香港大學，攻讀藝術史碩士學位。他於 2025 年以最高榮譽於香港城市大學獲得中文及歷史文學學士學位。憑藉參與國際活動、博物館實習及擔任研究助理的豐富經驗，他在跨文化交流、物質文化、東亞藝術史，以及早期現代中國史領域培養了廣泛的研究興趣。他預計將於 2026 年 11 月從香港大學畢業，並計劃在相關學科領域繼續深造。

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



Du ZHOU 周度

MA student in Decorative Arts, Design History, and Material Culture at Bard Graduate Center, New York

紐約巴德研究生中心裝飾藝術、設計史與物質文化碩士生

Beyond Nostalgia: The 1914 Chinese Fête, Chinese Export Embroidered Robes, and the Chinese Tea House

超越懷舊：1914 年中國盛會、中國外銷刺繡袍服與中國茶亭

On the night of July 24, 1914, the renowned 'Gilded Age' socialite Alva Belmont hosted a Chinese Ball at Marble House in Newport, Rhode Island, to celebrate the completion of her newly constructed Chinese Tea House. The ball was preceded by a dinner hosted by Mamie Fish at her nearby mansion, Crossways, and the two events were reported as a thrilling Chinese fête that received extensive media coverage. The fête was constructed to re-situate an "authentic" imperial Chinese atmosphere from China's glorious past, evoked through the Chinese costumes that all guests were instructed to wear, "loot" from Chinese palaces used in the venue decoration, and the Chinese Tea House built following a thorough investigation of its ancient prototypes.

The paper examines this understudied cultural event through photographs of attendees, extant costumes worn on the occasion, media coverage providing detailed accounts of the fête, and Alva's unpublished memoirs. Beyond what might be perceived as a frivolous fancy ball, it considers the event as a display of imperial Chinese spectacle in a Western context and seeks to uncover its meanings during a period marked by a deepening fetishisation of court material culture. In this event, Chinese export textiles, including second-hand embroidered robes and decoration pieces played an important role. For example, Alva was wearing a Han Chinese woman's clothing, with a dianzi headdress, while Mamie Fish was wearing a "dragon robe," converted from Chinese "horse-face skirt," with a newly-made headdress in Qing court style. Mamie Fish's costume came from Edward Farmer, a Chinese art dealer based in New York, while another extant Chinese robe held in PSNC's collection has a similar provenance, which indicates a route from Chinese pawnshops to American elite consumers. The essay analyses how second-hand and Western-converted Chinese embroidered robes were strategically constructed as possessing historical provenance and courtly associations, enabling elite participants to perform as members of the Chinese imperial court. It further argues that Chinese embroidered robes carried distinct meanings for elite women such as Alva and Consuelo, who were actively advocating for women's suffrage and promoted Chinese robes as an alternative for corsets and petticoats. Expanding from costume to the construction of the Chinese Tea House, the essay also explores how the knowledge,

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

taste and power to resituate an ancient civilization on American soil were central to the assertion of a new form of nobility.

1914 年 7 月 24 日晚，著名的鍍金時代社交名媛阿爾瓦·貝爾蒙特（Alva Belmont）在羅德島紐波特的雲石別墅（Marble House）舉辦了一場「中國舞會」，以慶祝其新建成的中國茶亭落成。舞會之前，瑪米·菲什（Mamie Fish）在其附近的宅邸「十字路」（Crossways）設宴款待，兩場活動被媒體廣泛報導為一場激動人心的中國盛會。這場盛會的構建旨在再現中國輝煌過去中「原真」的帝國氛圍，其營造方式包括要求所有賓客身著中式服裝、以來自中國宮殿的「戰利品」裝飾場地，以及經過對古代原型深入考察後建造的中國茶亭。本文通過舞會照片、現存當時所著服飾、提供詳細報導的媒體資料以及阿爾瓦未出版的回憶錄，考察這一尚未被充分研究的文化事件。本文超越其表面所呈現的奢華化裝舞會，將其視為西方語境中帝國中國奇觀的展演，並試圖揭示其在一個對中國宮廷物質文化日益迷戀加深的時期所蘊含的意義。在此事件中，中國外銷紡織品——包括二手刺繡袍服與裝飾品——發揮了重要作用。例如，阿爾瓦身著漢族女性服飾，頭戴鈿子頭飾；而瑪米·菲什則穿著由中式「馬面裙」改裝而成的「龍袍」，配以新製的清宮風格頭飾。瑪米·菲什的服飾購自紐約的中國古董商愛德華·法默（Edward Farmer），而現藏於北卡羅來納州立大學（PSNC）收藏的另一件中式袍服亦有相似的來源，這揭示了一條從中國當舖到美國精英消費者的流通路徑。本文分析了這些二手及西方改裝的中式刺繡袍服如何被策略性地構建為具有歷史來源與宮廷關聯，使精英參與者得以扮演中國宮廷成員的角色。本文進一步指出，中式刺繡袍服對於阿爾瓦及孔蘇埃洛（Consuelo）等積極倡導女性選舉權的精英女性而言，承載著獨特的意義——她們將中式袍服倡導為緊身胸衣與襯裙的替代品。從服飾延伸至中國茶亭的建造，本文亦探討了在美國土地上重新安放一個古老文明所需的知識、品味與權力如何成為建構新貴族階層的核心要素。

Speaker Biography 講者簡介

Du Zhou studies textiles and dress in transcultural exchange between China and the West during the late nineteenth to early twentieth centuries. Her research explores how fashion participates in shaping the world's perception of China, Chinese people, and Chinese culture. She received her Bachelor's and Master's degree in Art History from Tsinghua University. She is recently graduated from Bard Graduate Center, New York, with her second Master's degree in Decorative Arts, Design History, and Material Culture. She is currently working as a curatorial intern at China Institute of America, New York.

周度研究十九世紀末至二十世紀初中國與西方跨文化交流中的紡織品與服飾。她的研究探討時尚如何參與塑造世界對中國、中國人民及中國文化的認知。她在清華大學獲得藝術史學士與碩士學位。她近期畢業於紐約巴德研究生中心，獲得裝飾藝術、設計史與物質文化方向的第二個碩士學位。她目前於紐約華美協進社（China Institute of America）擔任策展實習生。

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



Stella WU 吳宇昕

Graduate student in History, Theory, and Criticism of
Architecture and Art (HTC), Massachusetts Institute of
Technology

麻省理工學院建築與藝術史理論與批評專業研究生

Visual Pidgins: Chinese Reverse Glass Paintings of Indian Subjects in China-India-Britain Exchanges, 1760–1840

視覺皮欽語：中、印、英交流中的印度題材中國反繪玻璃畫，1760 – 1840

By the mid-eighteenth century, Chinese artists in commercial hubs like Canton had mastered reverse glass painting. The medium flourished in export markets across Europe, America, India, Vietnam, Indonesia, and Thailand. Scholarship on cross-cultural interactions has emphasised bilateral relations – China and Britain, India and Britain, and, more recently, China and India – while paying less attention to exchanges among all three regions. Focusing on Chinese reverse glass portraits of Indian rulers made for Indian and British patrons, this paper reconstructs a connected history that foregrounds Chinese artists as mediators in trilateral exchanges that left limited textual traces.

Drawing on pidgin, a contact language developed among speakers without a shared tongue, I consider these works ‘visual pidgins’ emerging from mutually accommodating exchanges across China, Britain, and India. Canton artists adapted British and Indian sources, recombining and translating them through pictorial traditions and assumptions about audience preferences. The resulting forms were legible across pictorial conventions and served functions: vehicles of self-fashioning and identity projection, and sites where Chinese mediation unsettled the primacy of source images and commissioning agents.

Three case studies follow. The first compares two late-eighteenth-century portraits after Indian models: one hybridises Indian, Chinese, and British conventions for a probable American patron; the other sustains Murshidabad court aesthetics. Together they show Chinese artists tailoring translations to specific audiences. The second examines two early nineteenth-century portraits of rulers at the Poona court, likely after oils by James Wales (1747–1795). Their doubled eclecticism suggests that patronage of artists from multiple national backgrounds extended from the court to affluent urban patrons in Maharashtra. The third situates *Shuja ud-Daula and His Sons* (c. 1800) within reworkings from a lost oil by Tilly Kettle (1735–1786), through Indian reinterpretations and a British print, to a Canton glass version and American collections. The work is both a node in a mimetic relay and a site of contestation over representational power between India and Britain, facilitated by Chinese painters’ adaptive mediation.

Panel 4a: Emerging Researchers

專題論壇 4A：新進研究者

Anonymous artists retained source traces while reorienting audience expectations. Their cross-cultural complexity emerges only when China, India, Britain, and trans-regional networks are considered together. They reveal processes obscured by bilateral histories.

至十八世紀中葉，廣州等商埠的中國畫師已掌握反繪玻璃畫技法。這一畫種在國內蓬勃發展，亦外銷歐美及印度、越南、印尼和泰國。既有跨文化交流研究多側重中英、印英，以及近年的中印雙邊關係，較少關注圖像、物品與藝術實踐在三地之間的流動。本文聚焦中國畫師為印度與英國委託人繪製的印度統治者玻璃肖像，重構一段相互連結的歷史，並凸顯中國畫師在文字記錄有限的三方交流中作為主動中介的角色。

借用語言學中「皮欽語」（pidgin）——由沒有共同語言的人發展出的接觸語——本文將這些作品視為中、英、印三方在彼此調適的交流中形成的「視覺皮欽語」。廣州畫師改編英國與印度的視覺素材，依據自身繪畫傳統和對觀者喜好的理解，有選擇地重組和轉譯圖像。這些新形式可為不同圖像傳統的觀者理解，並具有多重功能：既是委託人自我形塑與身份投射的媒介，也是中國畫師介入後得以動搖原始圖像及委託者主導地位的場域。

本文以三個案例展開論述。第一例比較兩幅十八世紀晚期、以印度作品為藍本的肖像：其一為可能的美國委託人融合印度、中國與英國的圖像慣例；另一幅則為熟悉該傳統的觀者延續穆爾希達巴德宮廷美學，顯示中國畫師會因應特定受眾調整轉譯。第二例探討兩幅十九世紀初描繪浦那宮廷統治者的肖像，可能源自詹姆斯·威爾斯（James Wales, 1747–1795）的油畫。其雙重的兼收並蓄表明，贊助不同國籍藝術家的風尚已由宮廷延伸至馬哈拉施特拉的富裕城市委託人。第三例將《舒亞·烏德·道拉及其諸子》（*Shuja ud-Daula and His Sons*, c. 1800）置於一連串再製中：由蒂利·凱特爾（Tilly Kettle, 1735–1786）已佚失的油畫，經印度畫家的再詮釋與英國版畫，轉化為廣州玻璃畫，最終進入美國收藏。此作既是跨國圖像摹仿鏈的一個節點，也是英印爭奪視覺再現權力的場域，而中國畫師的靈活調適促成了這一過程。這些主要由佚名畫師創作的作品保留來源痕跡，同時顯示創作者如何重塑觀者期待。唯有將中、印、英及其更廣泛的跨區域網絡一併考察，其跨文化複雜性才得以完整呈現。這些作品共同揭示了雙邊歷史敘述可能遮蔽的相互連結進程。

Speaker Biography 講者簡介

Stella Wu is a recent graduate of the Master of Science in Architecture Studies in History, Theory, and Criticism of Architecture and Art (HTC) at the Massachusetts Institute of Technology. Her research focuses on artistic and intercultural encounters across transnational networks, particularly exchanges among China, India, and Britain during the late eighteenth and early nineteenth centuries. She holds a BA in Art History and Finance from the University of Hong Kong. Her articles have appeared in *Orientalism* and *ArtAsiaPacific*, and she is the recipient of the 2026 Susan Chen Foundation & *Orientalism* Young Art Writers Award.

吳宇昕畢業於麻省理工學院，獲建築與藝術歷史、理論與評論（History, Theory, and Criticism of Architecture and Art）碩士學位。她此前於香港大學取得文學士學位，雙主修藝術史與金融。她的研究聚焦於跨區域的藝術與文化交融，側重十八世紀末至十九世紀初中國、印度與英國之間的互動。文章曾發表於《*Orientalism*》與《*亞太藝術*》，並獲 2026 年陳淑貞慈善基金會暨《*Orientalism*》青年藝術寫作獎。

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

Panel 4b: 8 x 10 min papers - Emerging Researchers

專題論壇 4B：8 篇新進研究者論文發表（每篇 10 分鐘）

This panel's papers examine animal-shaped ceramic tureens as products of two-way cultural exchange, Ernest Grandidier's porcelain collection and its role in shaping French museum knowledge, and scientific reattribution of lacquerware through material analysis. Other studies reconsider Guangzhou as an active centre of textile innovation, explore the circulation and misattribution of the Qing court's Manual of Birds in Japan, and show how Chinese export porcelain reached wider social groups in colonial Mexico. The panel also considers how Polish rulers acquired Chinese export art through alternative routes to express authority, prestige, and legitimacy.

本論壇的論文探討動物造型陶瓷蓋碗作為雙向文化交流的產物、埃內斯特·格蘭迪迪耶的瓷器收藏及其在形塑法國博物館知識中的角色，以及透過材料分析對漆器進行科學重新歸屬。其他研究重新審視廣州作為紡織創新活躍中心的地位，探索清宮《鳥譜》在日本的流傳與誤植，並展示中國外銷瓷器如何觸及殖民時期墨西哥更廣泛的社會群體。本論壇亦探討波蘭統治者如何透過其他途徑獲取中國外銷藝術，以展現權威、聲望與正當性。

Moderator 主持人



Jennifer PURTLE 裴珍妮

Associate Professor, Faculty of Arts and Science, Department of
Art History, University of Toronto
多倫多大學藝術史系中國與東亞藝術史副教授

Jennifer Purtle, PhD (Yale), 2001, is associate professor of Chinese and East Asian art history in the Art History Department at the University of Toronto. She has completed the manuscript, *Placing Fujian Painting in Late Imperial Fujian*, and is finishing another, *Forms of Cosmopolitanism in Sino-Mongol Quanzhou*. Her 2024 article, "Rock, Paper, Scissors: Durable Ephemera and Networks of Stone in Quanzhou's Zhenguo Pagoda," went viral (10,000+ views, 3000+ downloads) in its first eighteen months in print. Curator and author of *Reading Revolution: Art and Literacy during China's Cultural Revolution* (2016), she co-edited *Looking Modern: East Asian Visual Culture from the Treaty Ports to World War II* (2009). Purtle's essays have appeared in: *Art History*, *Journal of Asian Studies*, *Medieval Encounters*, *Orientations*, and *The Medieval Globe*. She served as principal investigator of the Getty Foundation Connecting Art Histories Project "Global and Postglobal Perspectives on Medieval Art and Art History" (2014–17).

裴珍妮，耶魯大學博士（2001 年），現任多倫多大學藝術史系中國與東亞藝術史副教授。她已完成書稿《晚期帝制福建的福建繪畫定位》，並正在完成另一部書稿《蒙漢泉州的世界主義形態》。其 2024 年論文〈石頭、紙、剪刀：泉州鎮國塔中耐久的短暫之物與石頭網絡〉在付梓後十八個月內廣為流傳（逾一萬次瀏覽、逾三千次下載）。她曾擔任《閱讀革命：中國文化大革命期間的藝術與識字》（2016）的策展人及作者，並共同主編《看向現代：從通商口岸到二戰的東亞視覺文化》（2009）。裴珍妮的論文曾發表於《Art History》、《Journal of Asian Studies》、《Medieval Encounters》、《Orientations》及《The Medieval Globe》。她曾擔任蓋蒂基金會「連結藝術史」項目「中世紀藝術與藝術史的全球與後全球視角」（2014 – 17）的首席研究者。

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

Speaker 演講者	Topic 題目
LI Zixuan 李子璇 PhD Candidate, Fudan University, China 復旦大學文物與博物館學系博士研究生	Translating the Game into Ceramics: The Cross-cultural Production of Animal Tureens between China and Europe in the 18th Century 雕禽繪牲：18 世紀動物陶瓷蓋碗的生產和跨文化流轉
CHAI Yi 柴奕 PhD Candidate, School of Humanities, Central Academy of Fine Arts, China 中國中央美術學院人文學院博士研究生	Collection, Display, and Research of Chinese Porcelain in 19th-Century France: A Case Study of Ernest Grandidier 19 世紀法國對中國瓷器的收藏、陳列與研究：以歐內斯特·格蘭迪迪耶為例
LI Huixin (Lucy) 李惠鑫 Fourth-year Curatorial Track Art History PhD Candidate at the University of Delaware, USA 美國特拉華大學藝術史專業（策展方向）四年級博士研究生	Ambiguous Surface: Authenticity and Power Dynamic on a "Chinese Export" Tea Canister at Winterthur Museum 模稜兩可的表面：溫特圖爾博物館內一件「中國外銷」茶罐上的真實性與權力動態
Maria KARAGEORGE 瑪麗亞·卡拉喬治 PhD Candidate at the University of Sydney, Australia 澳洲悉尼大學博士研究生	Material Marketing: How Canton Manufacturers Sold Embroidered Silk Shawls, 1800-1930 物質營銷：廣州製造商如何銷售刺繡真絲披肩，1800-1930
YU Peixuan 余沛軒 PhD candidate in History, Faculty of Arts and Humanities, University of Macau 澳門大學人文學院歷史博士研究生	Birds Flying Ten Thousand Miles: The Reproduction and Export of the Qing Court's Niao pu and the Dissemination of Ornithological Knowledge in East Asia 鳥飛萬里——清宮《鳥譜》的複製外銷與東亞鳥類知識的傳播
Albert KOZIK 孔孝文 Research fellow, Department of Sinology, University of Warsaw 華沙大學博士研究生、華沙大學漢學系研究助理	Mirroring Antiquity: Early Modern Chinese Export Art as a Marker of Historicity in the Polish-Lithuanian Commonwealth 以古為鑑：探究明清外銷藝術品在波蘭立陶宛聯邦的歷史性標志角色
Wei Cong HUANG Xie 黃偉聰 Master's student, Department of Cultural Heritage and Museology at Fudan University 復旦大學文物與博物館學系碩士研究生	From the Viceroy's Coat of Arms to the Commoner's Broken Bowls: The Social Mobility of Chinese Export Porcelain in 17th-18th Century Colonial Mexico 從總督的紋章到平民的碎碗：17-18 世紀中國外銷瓷在殖民時期墨西哥的社會階級流動
SUN Tianyi 孫天逸 Research Secretary, Research Center for Silk Art and Silk Road Culture, Zhejiang University. 浙江大學絲綢藝術與絲綢之路文化研究中心科研秘書	Between Painting and Performance: A Study of the Export Painting <i>The Fisher Maiden Stabs Liang Ji</i> in the British Library 繪演之間：大英圖書館藏《漁女刺驢》外銷畫研究

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



LI Zixuan 李子璇

PhD Candidate, Fudan University, China
復旦大學文物與博物館學系博士研究生

Translating the Game into Ceramics: The Cross-cultural Production of Animal Tureens between China and Europe in the 18th Century

雕禽繪牲：18 世紀動物陶瓷蓋碗的生產和跨文化流轉

Animal-shaped ceramic tureens in the eighteenth century emerged from the convergence of cultural shifts in European dining aesthetics and the production of ceramic animal sculptures from the late 17th century onwards. On the one hand, the rise of service *à la française* in Europe made soup tureens the central visual focus of table settings. On the other, the medieval custom of decorating dining tables with animal heads and feathers gradually transitioned toward the creation of life-like animal sculptures made from edible materials, such as butter and sugar.

Innovation in European ceramic sculpture, inspired by Chinese export examples, unlocked new technical and aesthetic possibilities for these pieces, marking a pivotal turning point in the visual culture of meat consumption in the West. Meissen and other ceramic factories pioneered their production, followed by *faïence* manufactories including Höchst and Strasbourg, which developed them into large, sophisticated tureens shaped like hunted animals. Modelled after wild boars, poultry, and fish, these vessels reinforced the connection between taste and sight, meeting the European elite's new demands for dining fashion.

European animal-shaped tureens were soon shipped to Jingdezhen via East India Company networks to serve as prototypes for reproduction. Far from being exact mechanical copies, Chinese-made tureens underwent significant localised adaptation, drawing on the mature Qing-dynasty *xiangsheng* (life-imitating) 像生 porcelain craft and local artistic traditions. Artisans introduced auspicious native Chinese species, reimagined European animal models with more dynamic forms, and used rich *famille rose* palettes to prioritise decorative appeal over the extreme realism and three-dimensionality of European versions. Consequently, these pieces were perceived by Europeans as desirably “exotic”.

This study traces the animal-shaped ceramic tureen's cross-cultural journey: from European prototype development to localised adaptation in China, and finally its reintroduction to Europe as an exotic commodity. It explores how material goods achieved cultural adaptation and translation in early global trade through the interaction of East-West ceramic technology, dining aesthetics, and market demands.

這款溫特圖爾茶罐的表面釉層，猶如競技場，英國、中國和美國的話語權在此歷經歲月交相博弈。在 20 世紀的登記記錄以及 21 世紀初的物質文化研究學者們的研究中，它曾被認定並解讀

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

為 18 世紀的英國漆錫器，這一觀點一直延續至 2011 年對該錫器進行科學調查為止——此次調查是為了準備在 2014 年的一場美國彩繪錫器展覽中展出該物件：表面塗層中發現的「亞洲漆」證實了該茶罐的亞洲起源，而彩繪裝飾中所含的鉻黃則將該物件的製作年代推至 19 世紀中後期。後期添加的清漆層則體現了歐洲或美國收藏家為保存和恢復漆面光澤所做的努力。然而，該分析未能確定漆層是否源自中國，這可能會限制目前的真偽鑑定。

Speaker Biography 講者簡介

LI Zixuan, PhD, Department of Cultural Heritage and Museology, Fudan University. Her research focus on Chinese export porcelain, with particular interest in the transmedia adaptation and transcultural appropriation of motifs as well as the dynamic relationship between Chinese porcelain and European Chinoiserie ceramics. Her PhD research examines the global life of Chinese export porcelain figures. This research seeks to understand how these forms were influenced by and contributed to global artistic dialogues.

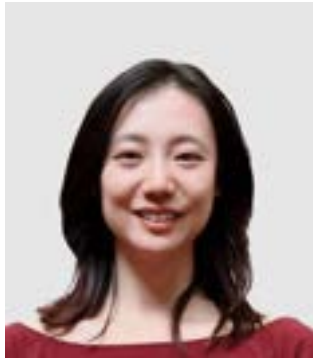
李子璇，復旦大學文物與博物館學系博士研究生。研究方向為明清外銷瓷、中歐陶瓷史以及中西物質文化交流史。博士論文的主題是 17-18 世紀中國外銷人物瓷塑的全球生命史。

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



CHAI Yi 柴奕

PhD Candidate, School of Humanities, Central Academy of Fine Arts, China

中國中央美術學院人文學院博士研究生

Collection, Display, and Research of Chinese Porcelain in 19th-Century France: A Case Study of Ernest Grandidier

19 世紀法國對中國瓷器的收藏、陳列與研究：以歐內斯特·格蘭迪迪耶為例

In the second half of the 19th century, the exchanges between China and France became increasingly close. The more than 6,000 pieces of Chinese porcelains collected by Ernest Grandidier, as well as his research Chinese Porcelain (*La Céramique Chinoise*) compiled based on his own collection, are important witnesses to trans-cultural art history during this period, reflecting the continuous deepening of France's understanding of Chinese culture.

From three dimensions – collection, display, and research – this paper first traces the formation and sources of Grandidier's collection. More than half of his collections came from renowned antique dealers such as the Héliot father and son, the Sichel brothers, and Siegfried Bing, and his collecting activities reflect the basic situation of the Parisian art market.

On this basis, the paper focuses on the key event of Grandidier donating his collection to the Louvre in 1894. This collection directly promoted the establishment of the Museum of the Far East of Louvre (*Musée d'Extrême-Orient du Louvre*), embodying the close interactive relationship between private collections and public museums in France in the 19th-century.

In addition, the different displays of Chinese arts in France reflect the taste transformation from exotic curiosities to aesthetics, revealing the change in the perception of Chinese culture.

Finally, the history of French writing on Chinese ceramic history uncovers the research transformation from an early focus on craftsmanship and technology to an emphasis on artistic and historical value at the end of the century. Grandidier's *La Céramique Chinoise* stands as the definitive magnum opus of French historiography on Chinese porcelain produced in the 19th century.

19 世紀下半葉，中法交流日益密切，歐內斯特·格蘭迪迪耶收藏的 6000 余件中國陶瓷，以及他基於自身收藏所撰寫的《中國瓷器》一書，無疑是這一時期跨文化美術史最為重要的物質見證。

本文從收藏、陳列與研究三個維度，首先梳理了格蘭迪迪耶收藏的發展脈絡與藏品來源：其中超過半數的藏品購自埃利奧父子、希謝爾兄弟、西格弗里德·賓等知名古董商。因此，筆者認為他的收藏活動在一定程度上反映了當時巴黎藝術品市場的基本面貌。

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

在此基礎上，本文重點考察了 1894 年，格蘭迪迪耶將全部收藏捐獻給盧浮宮這一關鍵事件。這批藏品極大地推動了盧浮宮遠東博物館的建立與發展，揭示出 19 世紀法國私人收藏與公共博物館之間的緊密互動關係。

此外，本文通過將格蘭迪迪耶舊藏與其他瓷器收藏進行對比，說明中國瓷器在法國存在多種不同的收藏和陳列邏輯，管窺法國關於中國收藏的品味與中國文化認知的變遷史。

最後，本文梳理了法國關於中國陶瓷研究的歷史，指出該領域在 19 世紀末發生的重要轉向，即從早期側重工藝技法，到後期更註重陶瓷的藝術與歷史價值。格蘭迪迪耶的著作《中國陶瓷》，正是 19 世紀法國書寫中國瓷器史的集大成之作。

Speaker Biography 講者簡介

CHAI Yi is a PhD candidate at Central Academy of Fine Arts. Her research centres on transcultural art history among France, China and Japan from the 18th to 19th centuries. Her papers have been published in *Annals of Transcultural History of Art*, vol.VI and *Chinese Export Art and History of Science and Technology*. She has also attended symposia hosted by Peking University, Zhejiang University, Graduate School of Chinese National Academy of Arts and Communication University of China.

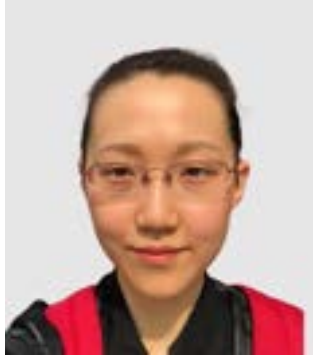
柴奕，中央美術學院人文學院博士研究生，主要從事 18-19 世紀法國與中國、日本的跨文化交流研究。論文收錄於《跨文化美術史年鑒 6》《中國外銷藝術與科技史（學術研討會論文集）》，多次參加北京大學、浙江大學、中國藝術研究院、中國傳媒大學等高校舉辦的學術論壇並發表論文。

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



LI Huixin (Lucy) 李惠鑫

Fourth-year Curatorial Track Art History PhD Candidate at the University of Delaware, USA
美國特拉華大學藝術史專業（策展方向）四年級博士研究生

Ambiguous Surface: Authenticity and Power Dynamic on a "Chinese Export" Tea Canister at Winterthur Museum

模稜兩可的表面：溫特圖爾博物館內一件「中國外銷」茶罐上的真實性與權力動態

What should we rely on to identify the authenticity of a surface? By its decorative pattern, material texture, or scientific investigation of materials? Focusing on the provenance identification progress of a lacquered tin tea canister in Winterthur Museum's China Shop Room that was long identified as 18th century English tin ware but later reattributed to the 19th century Chinese export production through scientific analysis without fully identifying the lacquer sap, this paper examines the circulation of lacquering and japanning technique and chinoiserie taste of 18th- and 19th-century Britain and America through the East and West maritime trade, and the history of scientific investigation techniques for art conservation, all of which constructed a discourse that influence authentication results. This paper argues that the dynamic discourse power shaped the perceptions of lacquerware among Chinese, British, and American craftsmen and collectors during the "long-18th" and 19th centuries, within the context of the circulation of culture and technology across the Asia-Pacific and the Atlantic.

The surface coating of this Winterthur tea canister is like an arena where British, Chinese, and American discourse power negotiated with one another over time. It has been identified and interpreted as a 18th century British japanned tin ware by registrations during the 20th century and material culture research fellows in the 2000s until a scientific investigation of this tin ware in 2011, for the preparation to display this object in an exhibition of American painted tin ware in 2014: the "Asian lacquer" found in the surface coating identifies this tea canister's Asian origin, and the chrome yellow in the painted decoration pushes the object's production date back to the mid-to-late 19th century. A later varnish layer represented the European or American collector's efforts to preserve and restore the lacquer surface's gloss. However, the analysis did not determine whether the lacquer coating has a Chinese origin, which may limit the current authentication.

This paper emphasises the potential of scientific analysis to challenge or support the discourse. By combining the results of pyGCMS analysis, which were not used in the 2011 report, with materials and techniques used in the production of British Japanning and Chinese lacquerware, this research reveals how the scientific results impact the value and identification of this object in an institutional context. Through scientific investigation, the history of material culture and art unfolds within millimeter-thin surface coating samples, documenting negotiations and aesthetic hybridity between Chinese and

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

British craftsmen, as well as American collectors and institutions – spanning the Eurasian continent, the Pacific and Atlantic Oceans, and across centuries.

我們該依據什麼來鑑定一件器物的真偽？是依據其裝飾圖案、材質紋理，還是對材料成分的科學分析？本文以溫特圖爾博物館「中國商店陳列室」中一件漆錫茶罐的來源鑑定過程為例——該器物長期被認定為 18 世紀的英國錫器，但後來通過科學分析（儘管未能完全鑑定出漆樹汁的來源）被重新歸類為 19 世紀的中銷產品——基於東西方海上貿易，探討了 18 至 19 世紀英國和美國上漆及仿漆工藝的傳播以及「中國風」美學趣味的流變，並考察了藝術品保護領域科學檢測技術的發展史——所有這些因素共同構成了影響真偽鑑定結果的論述框架。本文認為，在亞太地區與大西洋兩岸文化與技術交流的背景下，不對等的話語權塑造了「長 18 世紀」及 19 世紀期間中國、英國和美國工匠及收藏家對漆器的認知。

這款溫特圖爾茶罐的表面釉層，猶如競技場，英國、中國和美國的話語權在此歷經歲月交相搏弈。在 20 世紀的登記記錄以及 21 世紀初的物質文化研究學者們的研究中，它曾被認定並解讀為 18 世紀的英國漆錫器，這一觀點一直延續至 2011 年對該錫器進行科學調查為止——此次調查是為了準備在 2014 年的一場美國彩繪錫器展覽中展出該物件：表面塗層中發現的「亞洲漆」證實了該茶罐的亞洲起源，而彩繪裝飾中所含的鎳黃則將該物件的製作年代推至 19 世紀中後期。後期添加的清漆層則體現了歐洲或美國收藏家為保存和恢復漆面光澤所做的努力。然而，該分析未能確定漆層是否源自中國，這可能會限制目前的真偽鑑定。

本文著重探討了科學分析在挑戰或支持相關論述方面的潛力。透過將 2011 年報告中未採用的 pyGCMS 分析結果，與英國仿漆器及中國漆器的製作材料和工藝相結合，本研究揭示了在機構脈絡下，科學分析結果如何影響該文物的價值評估與鑑定。透過科學調查，物質文化與藝術的歷史在僅數毫米厚的表面塗層樣本中徐徐展開，記錄了中國與英國工匠、以及美國收藏家和機構之間跨越歐亞大陸、太平洋和大西洋、綿延數個世紀的協商與美學融合。

Speaker Biography 講者簡介

Huixin (Lucy) Li is a fourth-year Curatorial Track Art History PhD Candidate at the University of Delaware whose dissertation focuses on the conservation and collection history of Chinese export lacquerware in Western collections from a technical art-historical perspective. Working with Furniture Conservator and Scientist at the Winterthur Museum's Scientific Analysis and Research Laboratory, Lucy has investigated Chinese Kuancai lacquer screen samples using Cross-section Microscopy, SEM-EDS, FTIR, Raman, and pyGCMS. She is currently working as an affiliated researcher at the Winterthur Museum, Garden, and Library.

李惠鑫（Lucy Li）是特拉華大學藝術史專業策展方向的四年級博士研究生，其博士論文從技術藝術史角度出發，重點研究西方收藏機構中國外銷漆器的保護與收藏歷史。她曾與溫特圖爾博物館科學分析與研究實驗室的科學家以及家具修復師合作，利用橫斷面顯微鏡、掃描電子顯微鏡-能譜分析（SEM-EDS）、傅裡葉變換紅外光譜（FTIR）、拉曼光譜和熱解氣相色譜-質譜（pyGCMS）等技術，對款彩漆屏樣本進行了研究。她目前擔任溫特圖爾博物館的附屬研究員。

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



Maria KARAGEORGE 瑪麗亞·卡拉喬治

PhD Candidate at the University of Sydney, Australia
澳洲悉尼大學博士研究生

Material Marketing: How Canton Manufacturers Sold Embroidered Silk Shawls, 1800-1930

物質營銷：廣州製造商如何銷售刺繡真絲披肩，1800-1930

In late imperial Guangzhou, pattern books containing samples – small pieces of cloth which revealed the quality and novelty in material, structures, and pattern of a textile – were key tools for manufacturers of embroidered silk shawls. The shawl trade relied on the use of such books, helping foreign customers make informed choices about embroidery techniques, pattern, colour, and drape; physical and aesthetic qualities which were difficult to represent satisfactorily in either words or images. Taking as its point of departure, three such books in collections across Australia (University of Sydney), North America (The Metropolitan Museum of Art), and the United Kingdom (Victoria and Albert Museum), this object-centred paper aims to investigate the connection between long-distance commerce and European fashion, as well as long-term changes in manufacturing and design processes – aspects that have not yet been studied in the context of Export shawls.

How did the often serialised combination of colours, repeat patterns, and motifs allow manufacturers to accommodate changes in fashion for new designs into ready-made decorative schemes? What can such books tell us about the decision-making processes, quality standards, and market adaptations that shaped the transcultural trade? This paper treats the pattern book as a valuable source for understanding: a) the methods by which these textiles were marketed and the nature of commercial correspondence between merchants and international markets, and b) the importance of merchants who possessed skills in innovation and knowledge of overseas fashions, enabling them to predict (and shape) European tastes.

The global popularity of Chinese embroidered shawls has long been attributed to manufacturers' ability to incorporate motifs familiar to overseas consumers, in particular peonies with red and pink flowers more closely resembling Spanish roses. Of importance to my argument is a 1928 pattern book owned by the Canton merchant Wo Sang (He Sheng), which shows how flowers that appealed to Spanish customers were hybrid products derived from a combination of European and Chinese botanical motifs. I believe that the flowers in this book are not straightforward copies of Spanish roses, but in fact composite blooms; with their broad petals radiating outwards from tightly curled centre buds, they conflate the harmonious formal characteristics of both flowers. That such motifs should retain the exoticism of China as a place of manufacture, while also possessing a familiarity that allowed them to be embedded into new systems of decoration provides an insight into the kinds of producer-led

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

adaptations necessary to create products that could not only circulate globally, but be integrated into local cultures. This is particularly salient as so-called “peony-roses” can be found in Peranakan beaded hangings from the same era (1920s), many produced in Canton workshops for Straits Chinese communities in Malaya. Ultimately, research into the importance of manufacturers’ innovations contributes to a larger body of work that seeks to understand how local producers – their networks and ever-evolving skills, tastes, and knowledge – rather than the activities of overseas traders and consumers facilitated the global textile trade. The aim is to direct attention towards Canton as a global site of manufacture where producers and consumers were part of the same network of interactions, through an interdisciplinary approach combining art history, fashion studies, and commerce.

在晚清廣州，樣本簿是刺繡真絲披肩製造商的關鍵工具。這類簿冊中夾有布樣——即小塊布料，能直觀展示織物在材質、結構和紋樣上的品質與新奇之處。披肩貿易高度依賴此類樣本簿，幫助外國客戶在刺繡工藝、圖案、色彩及垂墜感等方面做出知情選擇，而這些物理與美學特性，無論用文字或圖像都難以充分呈現。本文以收藏於澳大利亞（雪梨大學）、北美（大都會藝術博物館）和英國（維多利亞與阿爾伯特博物館）的三本樣本簿為切入點，旨在以物為中心，探討長途貿易與歐洲時尚之間的關聯，以及製造與設計流程的長期變遷——這些方面在出口披肩研究中尚屬空白。序列化的色彩搭配、循環圖案和母題如何使製造商能夠將時尚潮流中的新設計融入現成的裝飾方案？這些樣本簿又能告訴我們哪些關於決策過程、品質標準以及市場調適的資訊，而這些因素又如何塑造了跨文化貿易？本文將樣本簿視為寶貴史料，用以理解：a) 這些紡織品營銷的方式，以及商人與國際市場之間商業通信的性質；b) 擁有創新能力與海外時尚知識、從而能夠預測（並塑造）歐洲品味的商人的重要性。中國刺繡披肩在全球廣受歡迎，長期以來被歸因於製造商融入了海外消費者熟悉的母題，尤其是牡丹——其紅色與粉色的花朵更接近西班牙玫瑰。對我論點至關重要的是一本 1928 年屬於廣州商人 Wo Sang（和盛）的樣本簿，它顯示那些吸引西班牙客戶的花卉，其實是歐洲與中國植物母題結合而成的雜交產物。我認為，該簿中的花卉並非對西班牙玫瑰的直接模仿，而是複合花朵——其寬闊花瓣從緊卷的中心花蕾向外輻射，融合了兩種花卉和諧的形式特徵。這類母題既保留了中國作為製造地的異域風情，又具備足夠的熟悉感，使其能夠被嵌入新的裝飾體系，這為生產者主導的調適提供了新視角——這種調適對於創造出不僅能在全世界流通、而且能融入本土文化的產品至關重要。這一點尤其值得注意，因為所謂的「牡丹玫瑰」也出現在同時期（1920 年代）的土生華人珠繡掛飾中，其中許多同樣由廣州工場為馬來亞的海峽華人社群製作。最終，對製造商創新重要性的研究，有助於更廣泛地探討本地生產者——其網絡、不斷演進的技藝、品味和知識——而非海外商人與消費者的活動，如何推動了全球紡織品貿易。本文旨在透過藝術史、時尚研究與商業跨學科結合的方式，將廣州作為一個全球製造地來關注，在那裡，生產者與消費者同屬一個互動網絡。

Speaker Biography 講者簡介

Maria Karageorge is a PhD candidate at the University of Sydney, researching the history of the mantón de Manila, an internationally popular dress accessory exported from China in the nineteenth century. Drawing on histories of making, textiles, and craftsmanship, her work amplifies the contributions of Chinese artisans to global histories of dress. Her 2021 Honours thesis (University of Sydney), for which she was awarded the Best Asian Art Thesis award for her cohort, explored pictorial modernisms in reverse-glass paintings. She has lectured on Export Art, Fashion History, and Asian Contemporary Art.

瑪麗亞·卡拉喬治（Maria Karageorge）是悉尼大學的博士研究生，研究方向為「馬尼拉披肩」（mantón de Manila）的歷史——這是一種在十九世紀從中國出口、風靡國際的服飾配飾。她的研究依托於製作史、紡織史和工藝史，致力於凸顯中國工匠在全球服飾史中的貢獻。她在 2021 年完成的榮譽學士論文（雪梨大學）探討了玻璃背畫中的圖像現代主義，並因此獲得該屆最佳亞洲藝術論文獎。她曾教授出口藝術、時尚史和亞洲當代藝術等課程。

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



YU Peixuan 余沛軒

PhD candidate in History, Faculty of Arts and Humanities,
University of Macau
澳門大學人文學院歷史博士研究生

Birds Flying Ten Thousand Miles: The Reproduction and Export of the Qing Court's Niaopu and the Dissemination of Ornithological Knowledge in East Asia **鳥飛萬里——清宮《鳥譜》的複製外銷與東亞鳥類知識的傳播**

Since the 17th century, with the rise and spread of natural history knowledge in China, coupled with Emperor Kangxi's personal interest in Neo-Confucianism and natural history, the Qing court painter Jiang Tingxi painted a twelve-volume Niaopu (Album of Birds, 鳥譜). Subsequently, the images related to the Niaopu underwent multiple rounds of reproduction and addition, eventually facilitating their eastward export and transmission to Japan. Drawing on previous scholarly research on the production history of the Qing court's Niaopu and its connections with Japanese ornithological illustrations, and incorporating newly obtained Manchu archives and Japanese bird paintings, this study employs methods such as documentary analysis and image comparison to explore how the Qing court's Niaopu influenced bird paintings in late Edo-period Japan. It also examines the modifications made to the Niaopu's images during their export from China to Japan and their subsequent circulation within Japan, as well as the fabrication of the origins of these images to facilitate their distribution and sale. This study argues that two key factors – the large-scale reproduction of the Niaopu during the early Qianlong period and the departure from the court of painters such as Yu Xing (余省), who had previously worked on the Niaopu – enabled the dispersal of related images from the palace. Moreover, by comparing extant images associated with the Niaopu, it can be further determined that the Niaopu images originally dispersed from the Qing court were more elaborate and meticulously depicted. Meanwhile, as unofficial cultural exchanges and trade between China and Japan continued uninterrupted, images from the Niaopu were exported to Japan via Nagasaki by the late 18th to early 19th century at the latest. During the process of export and subsequent circulation within Japan, the images were modified to some extent: the postures and movements of certain birds were adapted from those in other ornithological illustrations of the same species. To boost sales in Japan, these Chinese bird paintings were also falsely attributed to the Qing court painter Yu Xing, the powerful minister Zhang Tingyu (張廷玉), and Eertai (鄂爾泰). This fabricated connection proved highly successful and directly influenced the production of most Japanese ornithological illustrated manuals in the late Edo period, which more or less drew on images from the Chinese Niaopu.

17 世紀以來隨著博物學知識在中國的興起與傳播，加之康熙皇帝自身對理學和自然史的興趣，清宮畫家蔣廷錫繪製了 12 冊《鳥譜》，而後《鳥譜》相關圖畫歷經多次複製與添繪，最終促成相關圖畫東傳至日本。本研究基於學界過去對清宮《鳥譜》的製作史梳理及其與日本鳥類博物

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

學圖畫之間關聯的研究，結合新獲取的滿文檔案和日本鳥類圖畫，透過文獻分析與圖像對比等方法，嘗試回答清宮《鳥譜》是如何影響日本江戶時代晚期的鳥類改造這一問題，試圖剖析在國外繪畫中所推出的創意和《國內外譜本研究認為《鳥譜》在乾隆朝前期的大量複製以及清宮畫家餘省等曾接觸過《鳥譜》的畫家離開清宮這兩個因素，幫助了《鳥譜》相關圖畫散佚出宮；另外透過對比現存的《鳥譜》相關圖畫，可進一步確定當初流散出清宮的《鳥譜》圖畫應是更加別出心裁、描繪縝密的；加之當時中日之間民間的文化交流與貿易並未中斷，最遲至 18 世紀末 19 世紀初《鳥譜》相關圖畫透過長崎被外銷至日本；而在外銷以及日本國內對相關圖畫的傳播過程中，《鳥譜》圖畫被進行了一定的改造，部分鳥類的動作姿態借鑒了其他同種類鳥類圖畫的姿態進行繪製；為了促進在日銷售，這類來自中國的鳥類圖畫也與清宮畫家餘省、權臣張廷玉和鄂爾泰進行綁定，這種臆造的綁定相當成功，直接影響到了江戶時代晚期日本大部分鳥類圖譜的繪製，後者的繪製或多或少會藉鑑來自中國的《鳥譜》圖畫。

Speaker Biography 講者簡介

Yu Peixuan (余沛軒), is currently a PhD candidate in History in the Faculty of Arts and Humanities at the University of Macau. His long-term research focuses on Qing court art and trans-cultural art history, with particular emphasis on the art historical study of battle paintings from the Qianlong period. He has published a paper titled "Merits Woven in Silk: A Study of Battle Paintings on Silk from the Qianlong Era.

余沛軒，現為澳門大學人文學院歷史學博士研究生。長期從事清代宮廷藝術與跨文化美術史研究，着重關注乾隆朝戰圖繪畫的藝術史研究，曾發表論文《絹繪戰功：乾隆朝戰圖絹畫研究》。

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



Albert KOZIK 孔孝文

Research fellow, Department of Sinology, University of Warsaw
華沙大學博士研究生、華沙大學漢學系研究助理

Mirroring Antiquity: Early Modern Chinese Export Art as a Marker of Historicity in the Polish-Lithuanian Commonwealth

以古為鑑：探究明清外銷藝術品在波蘭立陶宛聯邦的歷史性標志角色

Although the Polish-Lithuanian Commonwealth (1569–1795) never established any official trade relations with early modern China, its rulers were anxious to acquire and display Chinese export art at their courts, especially when they recognised that this could help showcase their political power. Paradoxically and somewhat interestingly, Chinese export art thus reached Poland by routes quite different from those through which it entered other European countries during the same period. The purpose of this paper is twofold. First, it aims to demonstrate how, following the widespread vogue for Chineseness, Polish kings sought to acquire Chinese export art without an official mercantile connection with the Qing, therefore acting as agents widening the scope of Chinese art's influence in Eurasia. Second, it presents how these objects, when properly displayed, played the role of instruments of power, drawing on the (imagined and real) antiquity of Chinese material culture to bolster their claim to political stability and ancient heritage. The source material analysed in the paper includes collections of Chinese export art in early modern Polish courts and written sources associated with them.

儘管波蘭立陶宛聯邦（1569 – 1795 年）從未與清朝時期的中國建立任何正式的貿易關係，但其統治者對購置和在宮廷中展示中國外銷藝術品抱有濃厚興趣，尤其是當他們意識到這有助於彰顯其政治權威之時。矛盾而有趣的是，中國外銷藝術品傳入波蘭的途徑，與明清時期傳入其他歐洲國家的方式大相逕庭。本文探究目標有二，其一為探討隨著“中國風”在歐陸的廣泛流行，波蘭國君主在缺乏與清朝正式商貿往來的情況下，如何獲取中國外銷藝術品，如何充當了拓展中國藝術影響力、將其延伸至歐亞大陸的中間推手。其二，本文探討了這些器物在經過精心陳列之後，如何藉助中國物質文化（無論是歐洲人想像中的還是真實的）之悠久歷史，發揮權力象徵的作用，以此強化統治者對政治穩定性與古老傳承的主張。本文所分析的史料包括近代早期波蘭宮廷中的中國外銷藝術品收藏及與之相關的文獻資料。

Speaker Biography 講者簡介

Albert Kozik (孔孝文), PhD, is a research fellow at the Department of Sinology of the University of Warsaw. He graduated from the University of Oxford and the University of Warsaw. He received scholarships from, among others, the Boston College Ricci Institute, Chinese Ministry of Culture and Tourism, and the Foundation for Polish Science. He was the principal investigator for a research grant

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

dedicated to Stanisław Leszczyński's patronage in Lorraine (funded by the Polish Ministry of Science). His publications have appeared or are forthcoming in *Monumenta Serica*, *The Eighteenth-Century*, and several volumes published with Palgrave Macmillan, Brill, Bloomsbury, Routledge, and Zhejiang University Press.

Albert Kozik（孔孝文，波蘭人）畢業於牛津大學和華沙大學，目前在華沙大學攻讀博士學位，並在該校漢學系擔任研究助理。曾作為首席研究員和合作者參與了各類由波蘭科學部、歐盟「地平線 2020」（Horizon 2020）科研計劃以及倫敦國王學院資助的研究專案。此外，也是 2023 年波士頓學院利瑪竇中西文化歷史研究所（Boston College Ricci Institute）的博士研究員。研究興趣主要集中在明清時期的中西文化交流領域。其研究成果已發表於 *Monumenta Serica* 和 *Eighteenth-Century: Theory and Interpretation* 等期刊以及由 Palgrave Macmillan 編輯的論文集中。最近撰寫的兩篇文章近期將在由 Bloomsbury、Brill、Anthem Press 和浙江大學出版社編輯的論文集中出版。

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



Wei Cong HUANG Xie 黃偉聰

Master's student, Department of Cultural Heritage and
Museology at Fudan University
復旦大學文物與博物館學系碩士研究生

From the Viceroy's Coat of Arms to the Commoner's Broken Bowls: The Social Mobility of Chinese Export Porcelain in 17th-18th Century Colonial Mexico

從總督的紋章到平民的碎碗：17-18 世紀中國外銷瓷在殖民時期墨西哥的社會階級流動

This paper focuses on the 17th and 18th centuries to explore the social mobility and popularisation of Chinese export porcelain in colonial Mexico (New Spain). Following the lifting of the Qing dynasty's maritime ban in the late 17th century, the trans-Pacific Manila Galleon trade witnessed a new peak in the influx of Chinese ceramics. While traditional historiography often frames these porcelains exclusively as luxury commodities for the elite, a new perspective reveals a significant process of "consumption diffusion" across broader social status by reviewing property inventories, cargo damage records, archaeological reports from relevant sites in Mexico City, and other historical archives.

Through a micro-comparative analysis of the recorded ceramics from historical documents and archaeological evidence, this study contrasts two distinct types of consumption. On one hand, about the elite class, exemplified by 18th-century Viceroy Revillagigedo's 1,242-piece customised armorial ceramics and the Marquis of Ovando's highly specific commissions. These examples demonstrate how the aristocracy used export porcelain to present political power and social status. On the other hand, it investigates that how these goods penetrate into the daily lives of the middle and lower classes. This is evidenced by the presence of cracked ("con pelo") and mended Chinese bowls in the inventory of a royal accountant in Acapulco, the ownership of Chinese small bowls (pozuelos) by commoners in remote towns, and archaeological findings from urban sites in Mexico City.

This research argues that Chinese porcelain in the 17th and 18th centuries not only shape the aesthetic tastes of the affluent in Mexico, whose extensive distribution networks and the importation of various quality grades satisfied the practical needs of a diverse social community, but also facilitate the profound cultural adaptation of Chinese export art in Latin America.

本研究聚焦 17 至 18 世紀，探討中國外銷瓷在殖民時期墨西哥（新西班牙）的社會階層流動與消費普及現象。隨著 17 世紀後期清朝解除海禁，跨太平洋的馬尼拉大帆船貿易迎來了中國瓷器輸入的新高峰。傳統史學多將這些瓷器視為美洲貴族階級的專屬奢侈品，然而，對新西班牙財產清單、貨損記錄及相關檔案的重新審視表明，中國外銷瓷在美洲經歷了一個顯著的「消費擴散」過程。

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

文章透過具體的歷史文獻對涉及的陶瓷器物記錄進行微觀對比分析：一方面，以 18 世紀雷維利亞希赫多總督（virrey Revillagigedo）擁有的 1,242 件定制紋章餐具，以及奧萬多侯爵（marqués de Ovando）對瓷器細節的苛刻訂製等為例，展現精英階層如何透過外銷瓷彰顯政治權力與社會地位。另一方面，透過阿卡普爾科金庫皇家會計官財產清單中帶有裂縫（"con pelo"）和修補痕跡的舊瓷碗，以及偏遠小鎮平民家庭中出現的中國小碗（pozuelos），以及墨西哥城相關遺址考古報告，揭示了外銷瓷如何滲透至中下階層的日常生活中。

本研究指出，17 至 18 世紀的中國瓷器不僅塑造了墨西哥富裕階層的審美，其廣泛的分銷網絡與不同品質等級的進口，更滿足了當地多元社會群體的日常需求，最終促成了中國外銷藝術在拉丁美洲地區的深度文化適應。

Speaker Biography 講者簡介

Wei Cong Huang Xie is a Master's student in the Department of Cultural Heritage and Museology at Fudan University. His primary research interests focus on the material culture of ceramics in the Americas and the history of global trade from the 16th to the 18th centuries. He pays a long-standing academic attention on the circulation and social consumption of Chinese export porcelain in the Americas under the Manila Galleon trade. His current work employs an interdisciplinary approach, such as using integrating archival documents, visual materials, and archaeological evidence, to examine the social mobility and cultural adaptation of Asian commodities in colonial societies.

黃偉聰（WEI CONG HUANG XIE），系復旦大學文物與博物館學系碩士研究生，主要研究方向為 16 至 18 世紀美洲陶瓷物質文化史與全球貿易史，長期關注馬尼拉大帆船貿易背景下中國外銷瓷在美洲的傳播與社會消費。目前致力於透過檔案文獻、圖像資料與考古實體的交叉研究，探討亞洲商品在殖民地社會的階級流動與文化適應。

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

Speaker and Presentation Synopsis

演講者及演講內容摘要



SUN Tianyi 孫天逸

Research Secretary, Research Center for Silk Art and Silk Road Culture, Zhejiang University
浙江大學絲綢藝術與絲綢之路文化研究中心科研秘書

Between Painting and Performance: A Study of the Export Painting *The Fisher Maiden Stabs Liang Ji* in the British Library

繪演之間：大英圖書館藏《漁女刺驢》外銷畫研究

This paper focuses on the study of *The Fisher Maiden Stabs Liang Ji* (漁女刺驢), one of the thirty-six theatrical paintings in the collection of the British Library. Through an examination of contemporary stage performances across various regional opera genres and different manuscript versions of *The Fishermen's Joy* (漁家樂), this study seeks to correct previous scholarly errors in the captions and identify the specific performance scene depicted in the painting. From the perspectives of stage blocking, role costumes, and character makeup, the paper reconstructs the actual stage production of the scene *Stabbing Liang Ji* (刺梁) from the Guangdong Waijiang troupes of the mid-Qing period. It also explores the survival and transformation of the stage presentation shown in the painting within contemporary opera performances, and analyses the artistic variations of the *Stabbing Liang Ji* scene as represented in export paintings.

Furthermore, in light of the dramatic evolution from the Chuanqi (傳奇) *The Fishermen's Joy* (漁家樂) to *The Butterfly Cup* (蝴蝶杯), this paper examines the impact of tea and silk trade conducted by merchants from various provinces in Guangdong on the performances of the opera troupes. It also investigates the phenomena of divergence, integration, and competition between the *Huabu* (花部, popular drama) and *Yabu* (雅部, classical drama) traditions in opera performance.

本文將聚焦大英圖書館特藏三十六幅戲劇組畫中的《漁女刺驢》一圖展開研究，並結合當下各劇種舞臺呈現與各版本《漁家樂》抄本進行考證，對前人學者的圖注說明予以辨誤，以明確圖中所繪的具體演出片段，同時，從舞臺調度、角色戲服、人物扮相等角度，考證清中期廣東外江班《漁家樂·刺梁》一折的舞臺演出實況，探討該畫中舞臺呈現在當下戲曲演出中的遺存與流變，並分析《刺梁》一折在外銷繪畫中的藝術變異效果。

此外，本文還將針對《漁家樂》傳奇到《蝴蝶杯》的演繹流變，分析當時各省商人在廣東從事茶絲貿易對戲班演出帶來的影響，並考察花部與雅部戲曲演出在分化、融合與競爭中的互動現象。

Panel 4b: Emerging Researchers

專題論壇 4B：新進研究者

Speaker Biography 講者簡介

Tianyi Sun, Master of Arts in Chinese Culture and Literature, National University of Singapore. Her research interests include Chinese opera and popular literature. Currently she works as a Research Assistant at the Silk Art and Silk-Roads Research Center, Zhejiang University.

孫天逸，浙江杭州人。碩士畢業於新加坡國立大學中文系，目前擔任浙江大學絲綢藝術與絲路文化研究中心科研秘書，研究興趣為明清戲曲與俗文學。

Panel 5: Commercial Competition & Regional Gateways

專題論壇 5：商業競爭與區域門戶

Day 2 第二天

13.10.2026

11:00-12:30

Panel 5: Commercial Competition & Regional Gateways

專題論壇 5：商業競爭與區域門戶

The speakers explore how competition and regional exchange shaped Chinese export art. 18th century painted silks show Chinese, Indian, and European textile traditions interacted through intra-Asian exchange, challenging Eurocentric global fashion accounts. Zhang Shen's paintings and Japan-related activity reveal a Jiangnan-based export-painting network serving Japanese consumers, extending the field beyond Guangzhou and Western markets. The panel considers how Yuan maritime trade carried Jingdezhen blue-and-white porcelain across the Maritime Silk Road, influencing ceramic production in the Middle East and Southeast Asia. Finally, *Blanc de Chine*-style porcelains are reassessed through archaeological and historical evidence, distinguishing Dehua wares from southern Chinese imitations.

演講者探討競爭與區域交流如何形塑中國外銷藝術。十八世紀的彩繪絲綢顯示，中國、印度與歐洲的紡織傳統透過亞洲區域內的交流互動，挑戰了以歐洲為中心的全球時尚論述。張崑的繪畫及其與日本相關的活動，揭示了一個以江南為基礎、服務日本消費者的外銷繪畫網絡，將該領域的視野擴展至廣州與西方市場之外。本論壇亦探討元代海上貿易如何將景德鎮青花瓷攜往海上絲綢之路，影響中東與東南亞的陶瓷生產。最後，透過考古與歷史證據重新評估白瓷（*Blanc de Chine*）風格的瓷器，區分了德化窯產品與南方仿製品。

Moderator 主持人



Caitlin KARYADI 凱特琳·卡里亞迪

Assistant Professor of Japanese Art History, The University of Hong Kong

香港大學日本藝術史助理教授

Caitlin Karyadi is assistant professor, Department of Art History at The University of Hong Kong. A historian of Japanese art and visual culture, she specialising in early modern Japanese imagery and its transregional contexts. Her current book project, *Nanpin: Chinese Painting and Japanese Art History*, re-evaluates processes of canonisation across premodern East Asia through the example of the Chinese painter Shen Quan (1682–ca. 1760) and his outsized Japanese legacy. She is working on a history of exchange in the visual arts across East and Southeast Asia in the 15th to 17th centuries, proposing a littoral framework for the region. Her research has been supported by the Fulbright Foundation, Japan Foundation, Research Grants Council of Hong Kong, and Bei Shan Tang Foundation, among others.

凱特琳·卡里亞迪（Caitlin Karyadi）是香港大學藝術史系助理教授。她是一位日本藝術與視覺文化史學家，專攻早期現代日本圖像及其跨區域脈絡。她目前正在撰寫《南蘋：中國繪畫與日本藝術史》，以中國畫家沈銓（1682 年—約 1760 年）及其在日本的巨大影響為例，重新評估前現代東亞的藝術經典化進程。她也正在研究 15 至 17 世紀東亞和東南亞視覺藝術交流史，並提出一個適用於該地區的海岸框架。她的研究曾獲得富布賴特基金會、日本基金會、香港研究資助局和北山堂基金會等機構的資助。

Panel 5: Commercial Competition & Regional Gateways

專題論壇 5：商業競爭與區域門戶

Speaker 演講者	Topic 題目
Helen PERSSON SWAIN 海倫·佩爾松·斯溫 Head of department of Cultural History at Nordiska Museet, Stockholm 斯德哥爾摩北歐博物館文化史部主任	Chinese Painted Silks and Indian Chintz: Multilayered patterns 中國手繪絲綢與印度印花棉布：多層紋樣
WANG Ziqin 王紫沁 Postdoctoral Research Fellow at the International Research Center for Japanese Studies 國際日本文化研究中心博士後研究員	An Export Painter in Jiangnan? A Preliminary Study of Zhang Shen's Journey to Japan and His Paintings 江南的外銷畫家？：關於張莘赴日經歷及其畫作的初探
LI Chung Hung (Francis) 李宗鴻 Chairman of the Advisory Committee of Asia Art Hong Kong 亞洲藝術香港顧問委員會主席	The Cultural Influence of Ceramics during Yuan Dynasty in the Maritime Silk Road 元代陶瓷在海上絲綢之路中的文化影響
ZHENG Yongsong 鄭永松 Assistant Professor, China Academy of Art 中國美術學院助理教授	Beyond Dehua: Imitation and the Circulation of Blanc de Chine, c. 1490–1930 德化之外：「中國白」的仿制與流通（約1490—1930）

Panel 5: Commercial Competition & Regional Gateways

專題論壇 5：商業競爭與區域門戶

Speaker and Presentation Synopsis

演講者及演講內容摘要



Helen PERSSON SWAIN 海倫·佩爾松·斯溫

Head of department of Cultural History at Nordiska Museet,
Stockholm

斯德哥爾摩北歐博物館文化史部主任

Chinese Painted Silks and Indian Chintz: Multilayered patterns

中國手繪絲綢與印度印花棉布：多層紋樣

This paper examines Chinese painted silks of the type exported to the West for clothing and furnishing during the 18th century, situating them within the broader context of intra-Asian textile trade. Chinese painted silk, a seemingly niche and specific object, offer a compelling lens into the complex networks of cultural exchange at a time when global connections were rapidly intensifying. Despite their historical importance, Chinese painted silks represent a relatively neglected field of research in academia.

This paper argues that Indian chintz played a pivotal role in shaping the aesthetics and production of Chinese painted silks exported to the West, thereby challenging Eurocentric narratives that position Europeans as the primary agents of global textile innovation. By analysing motifs, production techniques, and trade records through material culture methodology, this study uncovers patterns of cross-cultural influence between India, China and Europe.

The similarities between Chinese painted silks and Indian chintz have been noted by specialists from both traditions, with each acknowledging the impact of the other. Few, however, have reflected further on this potential inspiration and exchange in motifs between India and China, and moved beyond the narrative of Europeans as transformers of global trade. This paper will examine the role of Indian chintz in the development of Chinese painted silks in the mid-eighteenth century, and retrace the larger story of intra-Asian trade and exchange: a story that takes us from China to India, Europe and back again. By employing material culture methodology, this paper demonstrates how Chinese painted silks emerged as a competitive luxury alternative to Indian chintz for British consumers in response to decreasing woven silk sales and the increasingly popularity of Indian chintz. Painted silk became a desirable alternative to the more common Indian chintz for the upper classes, allowing them to participate in prevailing fashion trends while maintaining an exclusive air of luxury. Ultimately, this study reveals that the long-standing intra-Asian trade fostered a multi-cultured textile landscape, where Indian and Chinese traditions coexisted, interacted, and sometimes predated the arrival of European traders. The paper will be accompanied by sumptuous images of extant Indian and Chinese textiles to support the argument and illustrate these cross-cultural connections to symposium participants.

本文考察十八世紀出口至西方的中國手繪絲綢（用於服裝與室內裝飾），並將其置於更廣闊的亞洲內部紡織品貿易背景中。中國手繪絲綢看似一種小眾而特定的物品，卻為理解全球聯繫迅速加強時期複雜的文化交流網絡提供了一個富有啟發性的視角。儘管具有重要的歷史意義，中

Panel 5: Commercial Competition & Regional Gateways

專題論壇 5：商業競爭與區域門戶

國手繪絲綢在學術界仍是一個相對被忽視的研究領域。本文認為，印度印花棉布在塑造出口西方的中國手繪絲綢的美學與生產方面發揮了關鍵作用，從而挑戰了以歐洲為中心的敘事——那種將歐洲人視為全球紡織創新主要推動者的觀點。通過運用物質文化方法分析紋樣、生產技術及貿易記錄，本研究揭示了印度、中國與歐洲之間跨文化影響的模式。

Speaker Biography 講者簡介

Helen Persson Swain is a Chinese textile specialist, with 25 years international curatorial experience, mainly with the Victoria & Albert Museum, London. Helen's research centres on transnational fashion and material culture, primarily concerning Euro-Chinese cultural exchange. She has lectured internationally and published extensively on the subject, most recently "Chinese Textiles in Scandinavian Collections" in *Oriental Art* (2023). She is a board member of CIETA and Worthing Theatres & Museum. Currently, Helen is finalising her PhD on Chinese painted silks at University of Glasgow, and is Head of the department of Cultural History at Nordiska Museet, Stockholm.

海倫·佩爾松·斯溫（Helen Persson Swain）是一位中國紡織品專家，擁有 25 年的國際策展經驗，主要任職於維多利亞與阿爾伯特博物館（V&A）。海倫的研究聚焦於跨國時尚與物質文化，主要關注歐洲與中國之間的文化交流。她曾多次在國際上發表演講，並在此領域著述頗豐，最新成果為發表於《*Oriental Art*》（2023）的《斯堪的納維亞收藏中的中國紡織品》。她是國際古代紡織品研究學會（CIETA）及沃辛劇院與博物館的理事會成員。目前，海倫正在格拉斯哥大學完成關於中國手繪絲綢的博士論文，並擔任斯德哥爾摩北歐博物館文化史部主任。

Panel 5: Commercial Competition & Regional Gateways

專題論壇 5：商業競爭與區域門戶

Speaker and Presentation Synopsis

演講者及演講內容摘要



WANG Ziqin 王紫沁

Postdoctoral Research Fellow at the International Research
Center for Japanese Studies

國際日本文化研究中心博士後研究員

An Export Painter in Jiangnan? A Preliminary Study of Zhang Shen's Journey to Japan and His Paintings

江南的外銷畫家？：關於張莘赴日經歷及其畫作的初探

This study departs from the mainstream focus in export-painting scholarship on the Canton trade and its Western clientele, turning instead to the commercial production and export of paintings from the Jiangnan region toward Japan during the same period. Taking the flower painter Zhang Shen 張莘 as its focus, it asks whether he can properly be defined as an export painter. The inquiry proceeds on two levels: first, who was Zhang Shen? And second, can his works be regarded as commodity paintings produced in quantity for an overseas market?

On the first question, Zhang Shen (1744–?), styled Qiugu 秋穀, was a native of Hangzhou who specialised in flower painting in the manner of Yun Shouping 惲壽平, and whose works circulated widely in Japan. Drawing on known sources alongside newly uncovered materials, this study re-examines the long-standing conflation of Zhang Shen with Zhang Kun 張崑 (styled Qiugu 秋谷, likewise from Hangzhou), a merchant who travelled to Japan, and thereby clarifies Zhang Shen's identity and public image. It further distinguishes between two groups among the Chinese who travelled to Japan at the time — crew members and passengers — and compares how information was generated on the Chinese and Japanese sides, shedding light on how knowledge of Chinese painters circulated, and was misattributed, in Edo-period Japan.

On the second question, Zhang Shen's extant works display a markedly formulaic character consistent with serially produced commodity painting. To assess whether this production was deliberately oriented toward the Japanese market, the study situates him within the Suzhou-Hangzhou art world and compares the circulation in Japan of works by his pupil Gu Luo 顧洛 (1763–c1837) and his associate Xi Gang 奚岡 (1746–1803).

Taken together, this paper addresses the export of painting and calligraphy from Qing-dynasty Jiangnan to Japan. It argues that within the Sino-Japanese artistic exchange sustained by the Nagasaki trade, alongside the export activities of Chinese travellers and the works they produced while in Japan, there may also have existed painting and calligraphy produced within China expressly for export to the Japanese market. By seeking to define this phenomenon within the framework of export painting, the paper aims to expand the boundaries of research on export art.

Panel 5: Commercial Competition & Regional Gateways

專題論壇 5：商業競爭與區域門戶

本研究有別於主流外銷畫研究對廣州口岸面向西方顧客之外銷畫產業的關注，轉而聚焦同時期江南地區面向日本市場的商業性繪畫製作與輸出。研究以活躍於 18 至 19 世紀的花卉畫家張莘為中心，辨析其是否可被界定為外銷畫家。這一考察包含兩個層次：其一，張莘究竟是誰？其二，其作品能否被視為面向海外市場需求而批量製作的商品畫。

就第一個問題而言，張莘（1744—？）字秋穀，杭州人，擅作惲壽平風格花卉，作品在日本流傳甚廣。本研究結合中日新舊史料，辨析張莘與赴日船商張崑（字秋谷，同為杭州人）長期被混為一談之公案，藉此釐清張莘的身份與形象。同時，通過區分當時赴日中國人中船員與船客兩個群體，比較中日雙方信息生成過程之差異，考察中國畫家相關信息在江戶時代日本的傳播與誤認。

就第二個問題而言，張莘現存作品呈現高度程式化傾向，具有量產型商品畫特徵。至於其創作活動是否有意識地面向日本市場，本研究將結合張莘所處蘇杭畫壇的環境，並通過與其弟子顧洛（1763—約 1837）、友人奚岡（1746—1803）等人作品在日流播情況的比較加以辨析。

綜上，本文著眼於清代江南地區面向日本的書畫輸出，試圖論證：在依託長崎貿易的中日書畫交流中，除赴日中國人自身從事的書畫輸出及在日創作之外，國內亦可能存在以出口日本為目的的書畫創作活動。本文嘗試在外銷畫的框架中對這一現象加以界定，以期拓展外銷藝術研究的邊界。

Speaker Biography 講者簡介

WANG Ziqin received her PhD from SOKENDAI (The Graduate University for Advanced Studies, Japan) and is currently a Postdoctoral Research Fellow at the International Research Center for Japanese Studies. Her research focuses on Chinese painters who travelled to Japan during the Qing dynasty and on Sino-Japanese painting exchange. Her major publications include “Chinese Painters in Nagasaki through Takebe Ryōtai’s Painting Manuals: Images of ‘China’ in Eighteenth-century Japanese Painting Manuals” (2023) and “The Painting Style of Yi Fujiu: From the Perspectives of ‘Dense Style’ and ‘Sparse Style’” (2025), among others.

王紫沁，博士畢業於日本綜合研究大學院大學，現為國際日本文化研究中心博士後研究員。研究方向為清代赴日中國畫家及中日繪畫交流。主要論文有《建部凌岱の画譜にみる来舶清人一十八世紀の和製画譜における「中国」のあり方一》（2023），《伊孚九の絵画様式：「密体」と「疎体」の視点から》（2025）等。

Panel 5: Commercial Competition & Regional Gateways

專題論壇 5：商業競爭與區域門戶

Speaker and Presentation Synopsis

演講者及演講內容摘要



LI Chung Hung (Francis) 李宗鴻

Chairman of the Advisory Committee of Asia Art Hong Kong
亞洲藝術香港顧問委員會主席

The Cultural Influence of Ceramics during Yuan Dynasty in the Maritime Silk Road 元代陶瓷在海上絲綢之路中的文化影響

The Yuan dynasty institutionalised and expanded maritime trade, establishing Trade Affairs Bureaux at four southern ports in 1277 and bringing most shipping under state control by 1288. Wang Dayuan's 汪大淵 14th century travel records indicate trade links with around fifty regions. Jingdezhen 景德鎮 became the primary porcelain producer for both domestic and export markets; potters there adapted textile patterns and Arabian motifs to meet foreign demand, and exported official white-glazed wares and shufu 樞府 type bodies. Dehua 德化 wares were also important exports to Southeast Asia, often decorated with lotus and wave motifs and scrolling forms reminiscent of Song–Yuan lacquer carving.

Quanzhou 泉州 and Guangzhou 廣州 were key export ports: Quanzhou handled Jingdezhen ceramics for maritime shipment, while goods also moved through Guangzhou. The emergence of mature blue-and-white porcelain likely occurred in the early 1330s. Persian cobalt ("Muslim blue") had been reaching China since the Tang, but widespread blue-and-white production appears archaeologically after 1330. Cobalt ore—often called huihui qing 回回青 and prized as "Buddha's head blue" 佛頭青—was shipped from Persia to China, processed carefully, and used to paint intricate designs under a translucent glaze that prevented pigment diffusion. Quanzhou Muslim merchants and Jingdezhen potters cooperated commercially, producing large quantities of blue and white wares tailored to Islamic markets; these wares were cheaper and less risky to fire than Longquan 龍泉 celadons.

Underglaze copper red wares were far rarer due to technical difficulties: copper oxide required minute, precise quantities and was liable to volatilise, making red glazes hard to control. Nonetheless, some red-decorated pieces were produced alongside abundant qingbai and iron-brown wares exported in the 14th century.

Maritime routes carried Chinese ceramics westward via India and the Maldives to Gulf and Red Sea ports and even East Africa. Finds in Fustat (Egypt), Damascus, Ardabil (Iran), and Topkapi Palace (Istanbul) demonstrate a strong Middle Eastern market and extensive influence on local production. Under the Ilkhanids, Iranian ceramics absorbed Chinese motifs—khata'i—such as cloud bands, lotuses, phoenixes and dragons, visible in lajvardina and Sultanabad wares; Chinese techniques and forms inspired lustre tiles and celadon-like imitations, including applique fish and lotus motifs adapted for local tastes.

Panel 5: Commercial Competition & Regional Gateways

專題論壇 5：商業競爭與區域門戶

Southeast Asian ceramics were also transformed by Chinese influence. Vietnamese kilns in the Red River delta (e.g., Chu Dau) produced wares for regional and Middle Eastern markets, sometimes using imported cobalt and developing distinctive local features. Thai kilns at Sukothai and Sisatchanalai adopted celadon techniques—according to tradition aided by migrant Chinese potters—and produced motif-rich wares like fish-decorated dishes and kendi jars for ritual use.

Overall, the Pax Mongolica, active state patronage, and entrepreneurial maritime networks facilitated a vast exchange of materials, motifs, and technical knowledge that reshaped ceramic arts across Eurasia in the 13th–14th centuries.

元朝將海上貿易制度化並加以擴展，於 1277 年在四個南方港口設立市舶司，至 1288 年將大部分航運納入國家管控。汪大淵 14 世紀的旅行記錄表明，當時與約五十個地區存在貿易聯繫。景德鎮成為國內外市場的主要瓷器產地；當地的窯工為適應外銷需求，將織物紋樣與阿拉伯風格圖案融入瓷器裝飾，並出口官方白釉器與樞府類型器物。德化窯產品亦為向東南亞出口的重要品類，常飾以蓮花紋、波浪紋及卷草紋，令人聯想到宋元時期的漆器雕刻。泉州與廣州是重要的出口港口：泉州負責景德鎮陶瓷的海運出口，貨物亦通過廣州轉運。成熟的青花瓷可能出現在 14 世紀 30 年代初期。波斯鈷料（「回回青」）自唐代已傳入中國，但考古證據顯示青花瓷的大規模生產始於 1330 年之後。鈷礦石——常被稱為「回回青」，並因其珍稀而被譽為「佛頭青」——從波斯運抵中國，經過精細加工後，用於在透明釉下繪製複雜紋飾，以防止顏料暈散。泉州穆斯林商人與景德鎮窯工展開商業合作，大量生產針對伊斯蘭市場的青花瓷器；這些產品比龍泉青瓷更為廉價，且燒製風險更低。釉裏紅（銅紅）器物因技術難度而遠為稀少：氧化銅需要極其精確的微量添加，且易於揮發，使紅釉難以控制。儘管如此，在 14 世紀大量出口的青白瓷與鐵褐釉瓷之外，亦有一定數量的銅紅裝飾器物被生產出來。

Speaker Biography 講者簡介

Mr. Francis Li is an ancient art advisor and a scholar in the areas of Chinese philosophy, history and art. He was elected as the Fellow of the Royal Asiatic Society of Great Britain & Ireland (F.R.A.S.) in 2008. Mr. Li is currently the Chairman of the Advisory Committee of Asia Art Hong Kong and the member of the Curatorial and Collections Committee of the Hong Kong Maritime Museum.

Mr Li has been collecting Chinese ancient art for more than 20 years and provides advice to collectors and museums in Chinese and Silk Road Art collection. As an author, he has penned books that share his journey into the world of Chinese relics, including “Understanding Chinese History through Antiquities” (2020) and “Glories of the Celestial Empire: Tang Dynasty Culture and the Silk Road” (2021).

李宗鴻先生是一位古代藝術顧問，亦是中國哲學、歷史與藝術領域的學者。他於 2008 年當選為英國皇家亞洲學會院士（F.R.A.S.）。李先生現任亞洲藝術香港顧問委員會主席，並擔任香港海事博物館館藏與收藏委員會委員。李先生從事中國古代藝術收藏逾二十年，並為收藏家及博物館提供中國藝術與絲綢之路藝術收藏方面的顧問服務。作為作者，他撰寫了多部著作，分享其在中國文物世界中的探索歷程，包括《以古鑑今——認識中國歷史》（2020）及《盛世華章——唐代文化與絲綢之路》（2021）。

Panel 5: Commercial Competition & Regional Gateways

專題論壇 5：商業競爭與區域門戶

Speaker and Presentation Synopsis

演講者及演講內容摘要



ZHENG Yongsong 鄭永松

Assistant Professor, China Academy of Art
中國美術學院助理教授

Beyond Dehua: Imitation and the Circulation of Blanc de Chine, c. 1490–1930

德化之外：「中國白」的仿制與流通（約 1490—1930）

Porcelains produced at the kilns of Dehua in Fujian were exported to Europe in large quantities from the 17th century onward and came to be widely known as *Blanc de Chine*. From the late 15th century to the early 20th century (c.1490–1930), the commercial success of these wares stimulated a complex phenomenon of stylistic imitation across several ceramic production centres in southern China. As a result, many monochrome white porcelains preserved today in European museum collections have long been attributed to Dehua, although they were in fact produced elsewhere.

The existence of such imitations was already recognised in early 20th century scholarship. During his field investigations in Fujian, Malcolm F. Farley identified several centres producing wares that imitated Dehua porcelain, including Jingdezhen, Chaozhou, Xiamen, and Fuzhou. Later, P. J. Donnelly drew attention to the production of white wares at the Dongxi kilns in Zhangzhou, whose forms display notable affinities with Dehua ceramics. Yet the precise identification of these kiln sites and their productions remained uncertain, contributing to persistent problems of attribution in museum collections.

Focusing on white porcelains produced in southern China between c.1490 and the 1930s, particularly during the late Ming and Qing periods, this paper draws on recent archaeological discoveries at the Dongxi and Fengxi kiln sites, together with evidence from Chinese historical sources, to reassess the relationships among these production centres. Through a comparative analysis of stylistic and technological features, it proposes new criteria for distinguishing Dehua-style porcelains in European collections. More broadly, the study interprets these imitations as evidence of regional production networks shaped by the global circulation and commercial success of Chinese export ceramics, while also demonstrating that domestic markets in southern China played a significant role in fostering these developments.

福建德化窯所產瓷器自 17 世紀起大量輸往歐洲，並逐漸以「中國白」（Blanc de Chine）之名廣為人知。15 世紀末至 20 世紀初（約 1490—1930），此類瓷器的商業成功催生了中國南方多個陶瓷產區複雜的風格仿制現象。由此，今日收藏於歐洲博物館的大量單色白瓷，雖實際產自其他窯場，卻長期被歸屬於德化窯。

此類仿制現象早在 20 世紀初便已引起學界關注。沙善德（Malcolm F. Farley）在福建進行田野調查時，指出景德鎮、潮州、廈門、福州等地均生產仿制德化瓷器。其後，唐納利（P. J.

Panel 5: Commercial Competition & Regional Gateways

專題論壇 5：商業競爭與區域門戶

Donnelly) 進一步關注漳州東溪窯所產白瓷，並指出其器型與德化瓷具有顯著的相似性。然而，由於這些窯址及其產品長期缺乏準確辨識，博物館藏品的歸屬問題始終未能得到妥善解決。

本文聚焦於約 1490 年至 20 世紀 30 年代中國南方生產的白瓷，尤以晚明至清代制品為中心，結合東溪窯與楓溪窯遺址的最新考古發現及中國歷史文獻，重新審視上述制瓷中心之間的關係。通過比較風格與工藝技術特征，本文提出辨識歐洲館藏德化風格瓷器的新標準。從更宏觀的視角來看，本研究認為，這些仿制現象反映了一個由中國外銷瓷全球流通與商業成功所推動形成的區域性生產網絡，同時也表明，中國南方的內銷市場同樣在這一發展過程中發揮了重要作用。

Speaker Biography 講者簡介

Dr. Zheng Yongsong is a faculty member at China Academy of Art. He holds a PhD in Art History and Archaeology from Sorbonne University and previously served as an associate lecturer at the École du Louvre. From 2019 to 2023, he was a research fellow at the Institut National d'Histoire de l'Art (INHA) in France. His research focuses on ancient Chinese ceramics, the history of material culture, and the global collection history of Asian art. He is the editor of the bilingual book *Blanc d'étoiles. Porcelaines de Dehua des Ming aux Qing* (Lienart, 2022), which was awarded the inaugural Bernard Palissy Prize. He also curated the exhibition *Dehua Porcelain/Blanc de Chine: Tradition and Modernity* at Galerie 1618 in Paris (December 13, 2019 – January 12, 2020) and *Who is Lin Zhibin? A Documentary Exhibition* at Dehua Ceramics Museum (October 30 – November 30, 2025).

鄭永松，中國美術學院教師，法國巴黎索邦大學藝術史博士。2019 至 2023 年任法國國立藝術史研究所（INHA）青年研究員；2023 年至 2025 年任盧浮宮學院客座講師。研究方向包括中國古代物質文化與海外亞洲文物收藏史。主編中法雙語學術著作《燦若星輝——明清德化窯瓷器》（2022），榮獲首屆伯納德·帕里西圖書雙年獎（Prix Bernard Palissy）。曾參與策劃「德化瓷塑/中國白：傳統與現代」展覽（1618 畫廊，法國巴黎，2019/12/13—2020/1/12），「林質彬，是誰？」藝術文獻展（德化縣陶瓷博物館，中國德化，2025/10/30—2025/11/30）。

Panel 6: Natural History & Architecture

專題論壇 6：自然歷史與建築

Day 2 第二天

13.10.2026

14:00-15:30

Panel 6: Natural History & Architecture

專題論壇 6：自然歷史與建築

Export art was not only decorative; it became a medium for gathering and circulating knowledge. The 1796 Haichuang Temple album, commissioned by Manuel de Agote, shows how Canton export painting used architectural surveying, measurement, and observation to satisfy European curiosity about China. Robert Fortune's botanical illustration project similarly expanded late Qing export painting by documenting northern Chinese plants for British and European cultivation. Other Chinese, South Asian, and Southeast Asian botanical and zoological paintings moved through Asian networks of production, trade, and patronage before reaching Britain. In contrast, 19th century Canton *famille rose* porcelain appealed to American views of Canton gardens and *Chinoiserie* rather than accurate garden culture.

外銷藝術不僅具有裝飾性，亦成為知識蒐集與傳播的媒介。1796 年由曼努埃爾·德·阿戈特委託製作的《海幢寺冊》，展現了廣東外銷畫如何運用建築測繪、丈量與觀察，以滿足歐洲對中國的好奇。羅伯特·福瓊的植物插畫計劃同樣拓展了晚清外銷畫的範疇，記錄華北植物以供英國與歐洲栽培。其他中國、南亞與東南亞的植物與動物畫作，則經由亞洲的生產、貿易與贊助網絡流通，最終抵達英國。與此相對，十九世紀的廣東粉彩瓷器所迎合的是美國人對廣東園林與中國風的想像，而非精確的園林文化。

Moderator 主持人



LI Zhongmou 李仲謀

Deputy Director, Collection and Learning, Hong Kong Palace Museum

香港故宮文化博物館副館長（藏品及學習）

Mr Li Zhongmou is responsible for collection, conservation, learning and public engagement, digital strategy and cultural exchange of the Hong Kong Palace Museum. He has over 30 years of professional experience across various museums, with extensive expertise in museum planning, curatorial affairs, collection development, conservation, research and international partnerships. Before joining the HKPM, he served as the Executive Director of Shanghai Jiao Tong University Museum and a professor of art history in the University from 2023 to 2026. He was the founding Director of the Fujian Shima Maritime Silk Road Museum from 2019 to 2022. Previously he worked in the Shanghai Museum from 1996 to 2019 and held the position of Deputy Director since 2010. He graduated from the Fudan University Shanghai with BA and MA in history.

Mr Li's research focuses on ancient Chinese ceramics and material-cultural exchanges between China and the rest of the world. He has curated multiple major exhibitions on ceramics, including Seventeenth-Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collection (2005), Splendors in Smalt: Art of Yuan Blue-and-white Porcelain (2012), and Ming-Qing Export Porcelain from the Palace Museum and the Shanghai Museum (2014).

李仲謀先生負責香港故宮文化博物館的館藏、文物修復、學習及公眾參與、數碼發展及文化交流工作。他在博物館行業擁有逾 30 年專業經驗，在博物館規劃、策展、館藏發展、文物修復、

Panel 6: Natural History & Architecture

專題論壇 6：自然歷史與建築

研究及國際交流合作方面深具專業知識。在加入香港故宮文化博物館前，他於 2023 年至 2026 年間出任上海交通大學博物館執行館長兼藝術史教授。李先生於 2019 年至 2022 年擔任福建世茂海上絲綢之路博物館的創館館長。他在 1996 年至 2019 年間在上海博物館工作，並於 2010 年起出任該館副館長。他擁有復旦大學歷史學文學士及文學碩士學位。

李仲謀的主要研究方向為中國古陶瓷和中外物質文化交流。他曾策劃舉辦過多項重要陶瓷展覽，如“上海博物館與英國巴特勒家族所藏十七世紀景德鎮瓷器特展”（2005）、“幽藍神采：元代青花瓷器大展”（2012）、“故宮博物院上海博物館藏明清貿易瓷特展”（2014）等。

Speaker 演講者	Topic 題目
WU Tianyue 吳天躍 Associate Professor, School of Arts & Humanities, Guangzhou Academy of Fine Arts 廣州美術學院藝術與人文學院副教授	Surveying, Natural History, and Architectural Drawings in Late-18th-Century Canton Export Paintings: A Study Centered on the Spanish Agote Album and British Library Collections of the Haichuang Temple Export Series 測量、自然史與十八世紀末廣州外銷畫中的建築繪圖——以西班牙阿戈特畫冊及大英圖書館藏海幢寺外銷系列為中心的研究
Emily GAO 高洋 Assistant Curator of Hong Kong Palace Museum 香港故宮文化博物館助理研究員	Imagined Canton Gardens: Canton Enamelled Porcelain from the 1820s to 1900s 想像中的廣東花園：19 世紀銷往美國市場的廣彩瓷器
Cam SHARP JONES 卡姆·夏普·瓊斯 Visual Arts Curator at The British Library 大英圖書館視覺藝術策展人	Exporting nature – Chinese botanical and zoological export paintings in the Asian context 外銷自然——亞洲語境中的中國植物與動物外銷畫
Yizhou WANG 汪一舟 Assistant Professor (Chinese Art and Culture), Department of Chinese Literature, Hong Kong Chu Hai College 香港珠海學院中國文學系助理教授（中國藝術與文化）	Portraying Transplantable Trees beyond Canton: Plant Hunter Robert Fortune's (1812 – 1880) Chinese Botanical Illustration Project 可種即可繪：植物獵人福鈞在廣東以北的中國外銷植物畫定制實踐

Panel 6: Natural History & Architecture

專題論壇 6：自然歷史與建築

Speaker and Presentation Synopsis

演講者及演講內容摘要



WU Tianyue 吳天躍

Associate Professor, School of Arts & Humanities, Guangzhou
Academy of Fine Arts
廣州美術學院藝術與人文學院副教授

Surveying, Natural History, and Architectural Drawings in Late-18th-Century Canton Export Paintings: A Study Centered on the Spanish Agote Album and British Library Collections of the Haichuang Temple Export Series

測量、自然史與十八世紀末廣州外銷畫中的建築繪圖——以西班牙阿戈特畫冊及大英圖書館藏海幢寺外銷系列為中心的研究

Commissioned in 1796 by Manuel de Agote, the first Chief Supercargo of the Spanish Factory in Canton, the Haichuang Temple export series contains a rare measured architectural drawing of the White Stone Stupa. This artifact accurately preserves the stupa's physical form in the late 18th century and represents one of the earliest surviving prototypes of surveyed Chinese Buddhist stupa architectural drawings. It distinctly reflects the observational and classificatory paradigms of Western natural history prevalent in the Enlightenment era.

This paper translates and interprets the Spanish annotations and dimensional units inscribed on the stupa drawing. By comparing the architectural layouts and stupa illustrations from two authoritative corpora – the Spanish Agote Album and the British Library collections – this study systematically examines the painters' technical methods, pictorial sources, and creative motivations.

In contrast to ornamental Canton export paintings designed for visual consumption, these survey-based architectural drawings prioritise empirical measurement and factual documentation. They embody the Enlightenment scholarly pursuit of systematic observation and rational taxonomy of non-Western built environments. This research illuminates the underexplored epistemic value of late-Qing Canton export art. Rather than mere exotic commodities, these architectural works functioned as a vital medium for scientific dialogue and cross-cultural intellectual exchange between China and the West.

1796 年，由西班牙駐廣州商館首任大班曼努埃爾·德·阿戈特（Manuel de Agote）委託製作的海幢寺外銷系列畫作中，包含一幅罕見的白塔實測建築繪圖。這件作品精確記錄了 18 世紀末白塔的物理形態，是現存最早的具有實測性質的中國佛塔建築圖繪原型之一，鮮明地反映了啟蒙時代西方自然史中通行的觀察與分類範式。本文對白塔圖紙上所標註的西班牙文註釋及度量單位進行翻譯與解讀。通過比對西班牙阿戈特畫冊（Agote Album）與大英圖書館館藏這兩大權威文獻庫中的建築佈局與佛塔插圖，本研究系統考察了畫師的繪製方法、圖像來源及創作動機。與注重視覺消費的裝飾性廣州外銷畫不同，這些基於實測的建築繪圖以經驗測量與事實記錄為優先，體現了啟蒙時代學術傳統中對非西方建築環境進行系統觀察與理性分類的追求。本研究

Panel 6: Natural History & Architecture

專題論壇 6：自然歷史與建築

揭示了晚清廣州外銷藝術長期被忽視的認知價值。這些建築作品不僅僅是異域風情的商品，更是中西之間科學對話與跨文化知識交流的重要媒介。

Speaker Biography 講者簡介

Wu Tianyue is an Associate Professor and Master's Supervisor at the School of Art and Humanities, Guangzhou Academy of Fine Arts. He earned his PhD in Art History from the Central Academy of Fine Arts, with additional academic backgrounds in social anthropology and philosophy. He was a visiting scholar at Peking University (2022–2023) and the National Museum of Ethnology, Japan (2015–2016). His research focuses on Buddhist art history, Trans-cultural art history and Material culture, particularly the interactions between art history and intellectual history across East, South and Southeast Asia.

吳天躍，廣州美術學院藝術與人文學院副教授、碩士生導師。他於中央美術學院獲得藝術史博士學位，並具有社會人類學與哲學跨學科背景。他曾任北京大學訪問學者（2022—2023）及日本國立民族學博物館訪問學者（2015—2016）。他的研究聚焦於佛教美術史、跨文化美術史與物質文化，尤其關注東亞、南亞與東南亞之間藝術史與思想史的互動。

Panel 6: Natural History & Architecture

專題論壇 6：自然歷史與建築

Speaker and Presentation Synopsis

演講者及演講內容摘要



Emily GAO 高洋

Assistant Curator of Hong Kong Palace Museum
香港故宮文化博物館助理研究員

Imagined Canton Gardens: Canton Enamelled Porcelain from the 1820s to 1900s

想像中的廣東花園：19 世紀銷往美國市場的廣彩瓷器

Canton enamelled porcelain, or Guangcai porcelain, refers to ceramics whose bodies were produced in Jingdezhen and then enamel-decorated in Canton (modern-day Guangzhou). It emerged during the Qing dynasty alongside the “Canton System,” when Canton was the main—or even the only—Chinese port open to overseas trade from the mid-18th to the mid-19th century. Canton enamelled porcelain was widely exported to the United States in the 19th century and developed a characteristic style—rich, opulent, and predominantly Chinese in subject matter. This article takes typical 19th-century Canton enamelled porcelain exported to the United States as its object of study, exploring the relationship between its stylistic formation and American society’s imagination of Canton gardens.

The study focuses on three core decorative categories of Canton enamelled porcelain: figural decoration, bird-and-flower motifs, and medallion (cartouche) compositions, each corresponding to American imaginings of merchant families, Canton flora, and framed garden views. The first type is figural decoration. In the typical Canton enamelled porcelain style of the 19th century, figures depicted on porcelain often portray domestic life within garden settings. Compared with 18th-century figural imagery, the number of figures increases significantly, often appearing as one man surrounded by multiple women, and the compositions become more crowded. This shift may have been influenced by Qing imperial family portraiture and depictions of hong merchant households in Canton export paintings.

The second category, bird-and-flower motifs on Canton enamelled porcelain, draws upon natural imagery found in export watercolour albums produced in Canton. In terms of the viewing experience, these motifs, painted across the porcelain surface, require the viewer to rotate and examine the object from multiple angles to fully appreciate the details, similar to how export watercolour albums were handled and viewed at close range. This study argues that the animal and plant imagery on Canton enamelled porcelain catered to American consumers’ interest in Canton flora, offering an alternative visual medium through which to appreciate exotic plants.

Third, the medallion composition typical of Canton enamelled porcelain was influenced by Canton enamelled copperware. Visually, these cartouches create the impression of “peering into Canton gardens”: within them, figures, animals, and plants together construct scenes of hong merchant family life, while the densely patterned floral ground suggests luxuriant garden vegetation. The geometric medallions function like garden windows and doors, framing distant scenes and fragments of life within

Panel 6: Natural History & Architecture

專題論壇 6：自然歷史與建築

the viewer's field of vision, thereby enhancing the immersive experience of exotic imagination and aesthetic appreciation.

In the 19th century, Canton gardens acquired a cultural presence in the United States through personal writings, export paintings, and the introduction of plants, stimulating American imagination and interest. Against this backdrop, typical Canton enamelled porcelain emerged as a product of the fusion of Chinese and Western aesthetics, primarily targeting overseas markets and serving as an important material medium through which Americans constructed images of Cathay. Rather than faithfully reproducing real Canton gardens, Canton enamelled porcelain created an imagined Oriental garden for its American audience. Even without visiting Canton, consumers could incorporate elements of the Orient—known through texts and images—into local horticulture and everyday life.

廣彩瓷器指在景德鎮生產瓷胎，到廣州加彩裝飾的瓷器。其因清代廣州「一口通商」興起，19世紀主銷美國，並形成金碧濃麗、中式題材為主的典型風格。本文以19世紀銷往美國的典型廣彩瓷器為研究對象，探究其風格形成與美國社會對嶺南園林想象的關聯。

本文研究的重點為廣彩的人物裝飾、花鳥圖案、鬥方開光三類核心裝飾，分別對應美國人對行商家庭、嶺南植物、園林框景的想象。第一種裝飾為人物圖案。19世紀典型廣彩時期，瓷器上的人物圖案多描述園林場景中的家庭生活，與18世紀的人物圖案相比，畫面中人物數量顯著增加，多呈現一男眾女的組合，布局亦趨於擁擠。這一轉變可能受到清代宮廷家庭肖像畫及廣州外銷畫中對於行商家庭描繪的影響。而第二種圖案廣彩瓷器上的花鳥圖案，則借鑒了廣州外銷水彩畫冊中的自然題材圖像，且觀看方式上繪於瓷器表面的花鳥圖案也需觀眾手持轉動、多方觀賞才能盡覽細節，與同時期的供人近距離翻閱的廣州外銷水彩畫冊類似。本文認為，廣彩瓷器上的動植物圖案正迎合了美國消費者對嶺南植物的興趣，為其提供了另一種欣賞異域植物的視覺途徑。第三點，典型廣彩中的開光構圖借鑒自廣東銅胎畫琺瑯工藝，視覺上通過開光營造出「窺視嶺南園林」的意象：開光內人物、動物、植物共同構建行商家族的生活場景，而鋪滿地色的花卉紋樣則暗示園中花木繁茂。幾何形狀的開光如同園林中的景窗，將遠方風物與生活片段納入觀者視野，強化了異域想象與審美體驗的沈浸感。

19世紀，嶺南園林通過文字記述、外銷畫、植物引種等在美國形成文化形象，激發了美國社會的想象與興趣。典型廣彩瓷器是在此背景下中西審美交融的產物，主要面向海外市場，也成為美國構建東方想象的重要物質媒介。典型廣彩瓷器非真實嶺南園林再現，而是為美國人創造了一個想象中的東方花園。消費者雖未必踏足廣州，卻可藉此將文字與圖像中的東方元素融入本土園藝與日常生活。

Speaker Biography 講者簡介

Dr. Emily Gao is an Assistant Curator of Hong Kong Palace Museum (HKPM). She received her first degree from Zhejiang University, an MA from Fudan University, and a PhD from The Chinese University of Hong Kong (CUHK). She is the lead curator of the exhibition *Forbidden City and the World: Cultural Encounters* and a curatorial member of the exhibitions *A Movable Feast: The Culture of Food and Drink in China* and *Clay to Treasure: Ceramics from the Palace Museum Collection*. Prior to her appointment at HKPM, Dr. Gao worked as a research assistant on the research project "Canton Enamels in the Qing Dynasty" at the Art Museum of CUHK. Her research interests include the history of Chinese ceramics and Chinese export art of the Qing dynasty.

高洋博士為香港故宮文化博物館助理研究員，分別於浙江大學、復旦大學取得博物館學學士、考古學碩士學位，後於香港中文大學取得中國藝術史博士學位。高博士為展覽「紫禁城看世界——中外文化交流與互鑒」的執行策展人，以及「流動的盛宴——中國飲食文化」、「凝土為器——故宮博物院珍藏陶瓷」等展覽的策展團隊成員。亦曾擔任香港中文大學文物館「清代廣東琺瑯」項目的研究助理。研究領域為中國陶瓷史及清代外銷藝術。

Panel 6: Natural History & Architecture

專題論壇 6：自然歷史與建築

Speaker and Presentation Synopsis

演講者及演講內容摘要



Cam SHARP JONES 卡姆·夏普·瓊斯

Visual Arts Curator at The British Library
大英圖書館視覺藝術策展人

Exporting nature – Chinese botanical and zoological export paintings in the Asian context

外銷自然——亞洲語境中的中國植物與動物外銷畫

During the 18th and 19th century, thousands of paintings and drawings were created to document the diverse species of flowering, fruiting and seeding plants found in the Asian region. Made by Asian artists for an international market, these works combined stylistic and thematic traits from both Asian and Western traditions, creating a range of transcultural artworks that are found in museums and heritage institutions around the world.

When analysing these works, modern scholarship typically defines them into ‘schools’ based on the geographical locality where they were created - ‘export painting’ within the Chinese context, ‘company school’ in South Asian art discourse and ‘Strait school’ within the Southeast Asian region. This geographical division prioritises narratives focused on the global movement from East to West with the origin and destination of these works as the focal point. Yet rarely do these discussions address the circulation of such artworks within an Asian setting, whether it be within local or inter-Asian markets.

Examples of such inter-Asian transmission are traceable however through the archives of collectors such as Sir Stamford Raffles, Richard Wellesley, 1st Marquess Wellesley and Major-General Thomas Hardwicke whose extensive natural history collections contain examples of artwork from all three of these ‘schools’.

Using Major-General Thomas Hardwicke (1755-1835) as a case study, this paper will explore the movement of ‘export’ art between China, India and Southeast Asia prior to its transfer to British shores, highlighting the various networks of production, trade and patronage in play in the Asian context.

在 18 至 19 世紀，數以千計的繪畫與素描被創作出來，以記錄亞洲地區多樣化的開花、結果及種子植物物種。這些作品由亞洲藝術家為國際市場製作，融合了亞洲與西方傳統的風格與主題特徵，形成了一系列跨文化藝術作品，如今收藏於世界各地的博物館與文化遺產機構中。在分析這些作品時，當代學術研究通常根據其創作的地理位置將其劃分為不同的「畫派」——在中國語境中稱為「外銷畫」，在南亞藝術論述中稱為「公司畫派」，在東南亞地區則稱為「海峽畫派」。這種地理劃分優先關注從東方至西方全球流動的敘事，以這些作品的來源地與目的地為核心焦點。然而，這些討論很少涉及此類藝術品在亞洲內部——無論是本土市場還是亞洲區域間市場——的流通情況。然而，此類亞洲內部傳播的實例可以通過收藏家如斯坦福·萊佛士爵士（Sir Stamford Raffles）、第一代韋爾斯利侯爵理查德·韋爾斯利（Richard Wellesley, 1st

Panel 6: Natural History & Architecture

專題論壇 6：自然歷史與建築

Marquess Wellesley) 及托馬斯·哈德威克少將 (Major-General Thomas Hardwicke) 的檔案加以追溯，他們龐大的自然史收藏中包含了來自上述三個「畫派」的藝術品實例。本文以托馬斯·哈德威克少將 (1755—1835) 為個案研究，探討「外銷」藝術在傳入英國本土之前，在中國、印度與東南亞之間的流動，揭示亞洲語境中生產、貿易與贊助的多重網絡。

Speaker Biography 講者簡介

Cam Sharp Jones is Visual Arts Curator at The British Library overseeing the institutions collection of prints, drawings and photographs related to Asia and Africa including 'export' and 'trade' art created by Chinese, South Asian and Southeast Asian artists.

Prior to her appointment at The British Library, Cam held positions at the British Museum and the Archives of Royal Botanic Gardens, Kew. Cam was Lead Curator for the Library's *Animals; Art, Science and Sound* exhibition and co-author of the accompanying publication. She has presented internationally on the Library's historical art collections.

卡姆·夏普·瓊斯 (Cam Sharp Jones) 是大英圖書館視覺藝術策展人，負責管理該機構收藏的與亞洲和非洲相關的版畫、素描及攝影作品，其中包括由中國、南亞和東南亞藝術家創作的「外銷畫與貿易畫」。在加入大英圖書館之前，卡姆曾任職於大英博物館及邱園皇家植物園檔案館。她曾擔任大英圖書館「動物：藝術、科學與聲音」展覽的首席策展人，並合著了 accompanying 出版物。她曾多次在國際上就該館的歷史藝術收藏發表演講。

Panel 6: Natural History & Architecture

專題論壇 6：自然歷史與建築

Speaker and Presentation Synopsis

演講者及演講內容摘要



Yizhou WANG 汪一舟

Assistant Professor (Chinese Art and Culture), Department of
Chinese Literature, Hong Kong Chu Hai College
香港珠海學院中國文學系助理教授（中國藝術與文化）

Portraying Transplantable Trees beyond Canton: Plant Hunter Robert Fortune's (1812–1880) Chinese Botanical Illustration Project

可種即可繪：植物獵人福鈞在廣東以北的中國外銷植物畫定制實踐

Following the unequal Treaty of Nanjing after the First Opium War (1839–42), as commissioned by Britain's Horticultural Society, the Scottish botanist and horticulturist Robert Fortune (1812–80) embarked on a three-year plant-hunting expedition to Hong Kong, China's five Treaty Ports and other places such as Zhoushan Islands. Fortune's work in collecting Chinese ornamental and economic plants, as well as gathering botanical information, particularly regarding Chinese teas, has been widely recognised and studied. However, his project of illustrating Chinese plants, which falls under the category of Chinese export paintings that flourished during the 18th and 19th centuries, remains under-researched. This study investigates the distinct subjects and functions of the project, as well as the cultural adaption by anonymous Chinese artist(s) under Fortune's supervision.

Combining approaches from art history and plant humanities, this study examines the species represented in Fortune's botanical illustration project and situates them within textual sources such as his letters and travel writings. It demonstrates that the portrayed Chinese plant species, such as the palm *Trachycarpus fortunei*, highly correlate with those that Fortune personally studied and collected in Chinese regions north of Canton. These evergreen, cold-hardy trees, mainly conifers, possessed the ecological adaptability required for acclimatization in Britain and continental Europe. They contrast with the visually compelling tropical or subtropical fruits and flowers from China's warm southern coast (including Canton, Hong Kong, and Macau) that were common subjects in Chinese export botanical illustrations. This research broadens the scope of current studies on late Qing Chinese export paintings by expanding the geographic focus from Canton or Lingnan region to its northern regions such as Fujian and Zhejiang.

中英《南京條約》簽署後，蘇格蘭植物學家羅伯特·福鈞受英國園藝學會派遣，以「植物獵人」身份遠赴中國，展開為期三年的植物採集考察，行至香港、五口通商口岸及舟山群島等地。學界目前對福鈞採集中國觀賞及經濟植物、搜集植物學資訊（尤其是關於中國茶葉）的歷史已有諸多成果，但其主導的中國植物繪畫定制項目鮮少進入研究視閥。本文聚焦這批外銷植物畫，探析其獨特題材、中介功能，及中國畫家在福鈞指導下所進行的文化調適。

本文融合藝術史與植物人文研究方法，考察福鈞定制畫中的中國植物物種，並結合其旅行書寫還原創作的歷史語境。研究表明，畫中所繪植物多為針葉樹與棕櫚等常綠耐寒植物，與福鈞在

Panel 6: Natural History & Architecture

專題論壇 6：自然歷史與建築

廣東以北的閩浙地區採集的植物高度吻合，具備引種至英國及歐洲其它地區的生態適應性。這與常見晚清外銷植物畫集中描繪嶺南沿海（亞）熱帶水果與花卉的題材形成鮮明對比。本研究拓寬了現有晚清外銷畫的研究視閥，將研究區域由廣東或嶺南北拓至福建、浙江等地。

Speaker Biography 講者簡介

Yizhou Wang is an Assistant Professor in Chinese Art and Culture at Hong Kong Chu Hai College. She obtained a PhD in East Asian Art History from Heidelberg University, Germany. She was previously Research Assistant Professor at Hong Kong Baptist University and lectured at the Chinese University of Hong Kong. She was also a Mercator Fellow at the University of Münster, Research Associate at Kyoto University and Visiting Scholar at the University of Tokyo. Her research interests include Chinese painting, Ming-Qing visual and material culture, gender studies, plant humanities, early East Asian photography, and transregional artistic interactions within East Asia. She has published articles in peer-reviewed journals such as *Chung Cheng Chinese Studies*, *Ming Qing Studies*, *Research on Women in Modern Chinese History* and edited volumes such as *Plants and Gardens as Artefacts in Transcultural Contexts*.

汪一舟，德國海德堡大學東亞藝術史博士，現任香港珠海學院中國藝術與文化助理教授。曾任香港浸會大學研究助理教授，並兼任香港中文大學講師。亦為德國明斯特大學 **Mercator** 研究員、京都大學及東京大學訪問研究員。其研究涉及中國繪畫、明清視覺物質文化、性別研究、植物人文、早期東亞攝影，及東亞跨區域藝術交流。曾發表於期刊如《中正漢學》、《明清研究》、《近代中國婦女史研究》及學術文集如《作為跨文化物品的植物與花園》（譯名）。

Panel 7: Visual Consumption & Object Adaption - part 2

專題論壇 7：視覺消費與對象適配（第二部分）

Day 2 第二天

13.10.2026

16:00-17:30

Panel 7: Visual Consumption & Object Adaption - part 2

專題論壇 7：視覺消費與對象適配（第二部分）

This panel examines how Chinese export goods were adapted, reframed, and reinterpreted across cultural contexts. Eighteenth-century export paintings from Canton and Suzhou were transformed when trimmed, reordered, and inserted into European screens, creating hybrid objects shaped by chinoiserie taste. In the photographic era, Lai Afong adapted the visual conventions and commercial networks of export painting for the treaty-port studio market, changing how images of China were produced and consumed. Moreover, export images of Canton Hong merchants' gardens combined observation, collage, and imagination, while late Qing circular mirrors show how local belief, ritual practice, visual tradition, and maritime trade transformed global materials into meaningful objects.

本論壇探討中國外銷貨品如何在不同的文化脈絡中被改編、重新框架與重新詮釋。十八世紀來自廣東與蘇州的外銷畫，在經過裁剪、重新編排並嵌入歐洲屏風後，被轉化為混合性的物件，深受中國風品味的形塑。在攝影時代，賴阿芳將外銷畫的視覺慣例與商業網絡，運用於條約港口的工作室市場，改變了中國圖像的生產與消費方式。此外，廣州行商園林的外銷圖像結合了觀察、拼貼與想像，而晚清的圓形鏡子則展現了地方信仰、儀式實踐、視覺傳統與海上貿易如何將全球性材料轉化為具有意義的物件。

Moderator 主持人



CHEN Fong-fong 陳芳芳

Assistant Professor, Department of History, Academy of Chinese, History, Religion and Philosophy, Hong Kong Baptist University
香港浸會大學中文、歷史、宗教及哲學學部歷史系助理教授

Professor Fong-fong Chen is an Assistant Professor in the Department of History at the Academy of Chinese, History, Religion, and Philosophy of Hong Kong Baptist University. She previously taught art history and the history of collecting at Lingnan University and served as an Associate Curator of the University Museum and Art Gallery at the University of Hong Kong. She has also been a Visiting Scholar and JS Lee Memorial Curatorial Fellow affiliated with the University of California, Berkeley Art Museum and Pacific Film Archive; a MacLean Map Fellow with the MacLean Collection Map Library in Illinois; and a recipient of the Rare Book School Directors' Scholarship in the United States.

Specialised in Chinese art history, Professor Chen's research interests centre on representations of women and fashion in China from the eighteenth to the twentieth centuries across mediums, cross-cultural exchanges, and Hong Kong art history. Her recent research projects include "Hong Kong Landscapes and the Arts of the Qing Loyalists," "When Clothes Mattered in Female Figure Paintings: Wu Youru and the Media Turn in Shanghai (1870s–1920s)," and "Vanished Landscapes: Mapping Hong Kong's Historic Places of Visual Arts." Her research projects are supported by the Lord Wilson Heritage Trust, the Hong Kong Arts Development Council, and the Hong Kong Research Grants Council.

陳芳芳，現為香港浸會大學文學及社會科學院中文、歷史、宗教及哲學學部歷史系助理教授。曾任教於香港嶺南大學及擔任香港大學美術博物館副館長，並為美國加州大學柏克萊分校美術

Panel 7: Visual Consumption & Object Adaption - part 2

專題論壇 7：視覺消費與對象適配 (第二部分)

館與太平洋電影檔案館訪問學者及利榮森紀念交流計劃訪問學人、美國伊利諾伊州麥克萊恩地圖書館訪問學者，及榮獲美國古籍學校總監獎學金。主修中國藝術史，研究興趣包括十八至二十世紀中國藝術中的女性與時尚、中外文化藝術交流及香港藝術史。近年研究計劃包括「香港遺珍——香港地景和晚清遺老的書畫藝術」、「仕女畫中衣飾重要性的演變——吳友如與上海的媒介轉向（1870–1920 年代）和「逝去風景——測繪香港視覺藝術古蹟」。其研究獲衛奕信勳爵文物信託、香港藝術發展局及香港研究資助局贊助。

Speaker 演講者	Topic 題目
LIANG Jianning 梁建寧 PhD, Independent Scholar 博士、獨立學者	The Reappropriation of 18th-Century Chinese Export Paintings on European Screens 18 世紀中國外銷畫在歐洲屏風上的再詮釋與利用
GUO Qiuzi 郭秋孜 Assistant Professor, Department of Cultural and Creative Arts, Education University of Hong Kong 香港教育大學文化與創意藝術學系助理教授	From Export Painting to Studio Photography: Lai Afong and the Visual Economy of Treaty Port China 從外銷畫到照相館攝影：賴阿芳與通商口岸中國的視覺經濟
LI Rui 李睿 Postdoctoral Fellow, School of Architecture, South China University of Technology 華南理工大學建築學院博士後研究員	Real Scenery, Collage, and Imagination: The Formation of the “Water Court” Image of Hong Merchant Gardens in Export Art 實景、拼貼與想像：外銷藝術中行商庭園「水庭」形象的生成
Sally YU LEUNG 余翠雁 (Sally Yu Leung) International Advisor and Researcher, Tracing Patterns Foundation 美國 Tracing Patterns Foundation 國際顧問及舊金山亞洲藝術博物館文化大使	From Hebao to Handbags: Fading Motifs and Traveling Silks 從荷包到手袋：褪色的紋樣與遠行的絲綢

Panel 7: Visual Consumption & Object Adaption - part 2

專題論壇 7：視覺消費與對象適配（第二部分）

Speaker and Presentation Synopsis

演講者及演講內容摘要



LIANG Jianning 梁建寧

PhD, Independent Scholar
博士、獨立學者

The Reappropriation of 18th-Century Chinese Export Paintings on European Screens

18 世紀中國外銷畫在歐洲屏風上的再詮釋與利用

The 18th century witnessed an unprecedented influx of Chinese export art into Europe, where such objects were not merely collected as exotic curiosities but repurposed as decorative elements within a range of screen types, including folding screens and fire screens. This study examines the material and cultural transformation of these artefacts, originally produced in China for domestic and overseas markets. It challenges the assumption that early Chinese export paintings were produced exclusively in Canton, demonstrating that a significant number of works – particularly those later incorporated into European screens – also originated from Suzhou, where workshops catered to Western demand as well as local consumption.

Drawing on surviving examples from collections from Museums, English country houses, and the author's own collection, this study argues that the recontextualisation of Chinese export paintings on European screens constitutes a distinctive mode of cross-cultural appropriation that simultaneously celebrates and fragments its source imagery. Combining object-based analysis with archival research, close evaluation reveals that paintings depicting quotidian life, botanical subjects, and narrative scenes were trimmed, reordered, and juxtaposed with European decorative frameworks, including neoclassical borders. This process was not solely dictated by practical considerations, but also by aesthetic choices. European patrons and craftsmen selectively curated which motifs to preserve, emphasise, or omit. Scenes of serene landscapes or Chinese figures, for instance, were frequently retained, whereas overtly ritualistic or culturally unfamiliar imagery was often excluded. Such practices suggest the deliberate construction of an idealised vision of "China," aligned with contemporary *chinoiserie* taste. The findings challenge the conventional view of Chinese export art as a passive commodity. The screen emerges as a site of active intervention, where European patrons, cabinet-makers, and decorators exercised control over narrative structure and visual composition. This agency, however, generated inherent paradoxes: the physical segmentation of continuous pictorial surfaces into discrete, symmetrically arranged panels produced hybrid objects that were neither fully Chinese nor wholly European. Furthermore, the transformation from hanging painting to functional screen altered modes of viewing, shifting from private contemplation to semi-public display within interiors such as salons and boudoirs.

In conclusion, this study demonstrates that the European reception of Chinese art in the eighteenth century was not simply a matter of imitation or misinterpretation, but rather a complex process of

Panel 7: Visual Consumption & Object Adaption - part 2

專題論壇 7：視覺消費與對象適配（第二部分）

fragmentation, reassembly, and re-signification. By tracing the trajectory of export paintings onto European screens, the paper highlights how material objects mediate cultural boundaries—and how acts of decoration can themselves function as forms of translation.

十八世紀，大量中國外銷藝術品湧入歐洲。這些藝術品不僅作為具有異域風情的收藏對象受到青睞，更被積極改造並重新運用於各類屏風之中，包括折屏與壁爐屏等。本研究考察了這些繪畫作品在物質形態與文化意義上的轉變過程，以及改裝對圖像本身的作用。學界普遍認為早期中國外銷繪畫產自廣州，但相當數量被鑲嵌於歐洲屏風中的繪畫實際上出自蘇州。蘇州當地工坊不僅滿足西方市場的需求，同時也服務國內消費市場。

本文綜合博物館、英國貴族莊園所藏實物、作者私人收藏以及同時期貿易檔案等資料，論證中國外銷繪畫在歐洲屏風上的重新語境化（recontextualisation）構成了一種獨特的跨文化挪用（cross-cultural appropriation）方式。這個過程既彰顯了原作的視覺魅力，又在改造過程中對其原有影像進行了切割與重組。研究採用器物研究（object-based analysis）與檔案研究結合的方法。透過對具體屏風實例的細緻考察，發現描繪日常生活、植物花卉及敘事場景的繪畫作，常因適應歐洲屏風的結構而被裁切、重新排列，用新古典主義邊框（neoclassical borders）等歐洲裝飾框架相結合。此過程並非僅由適配既有板面結構等實用因素決定，更體現出明確的美感選擇。歐洲收藏者、家具製作匠人與裝飾工匠有意識地篩選、保留、強化或刪減不同圖像元素，這種選擇性重構反映出歐洲社會有意識地塑造了一種符合當時“中國風”（chinoiserie）審美趣味的理想化“中國”形象。

本文的研究結果挑戰了將中國外銷藝術視為被動商品的傳統認知。歐洲屏風並非僅是承載中國繪畫的媒介，而是歐洲收藏者、家具匠人與室內裝飾者主動介入和再創造的場域，他們對畫面的敘事結構與視覺構圖施加了重要影響。然而，這種文化能動性同時也帶來了內在的矛盾：原本連續完整的繪畫畫面被物理性地分割為多個對稱排列的獨立板面，最終形成了一類既非純粹中國、亦非完全歐洲的混合性藝術對象。此外，繪畫由懸掛陳設轉變為具有實用功能的屏風，也改變了其觀看方式，使其由私人欣賞的對象轉變為沙龍（salon）、閨房（boudoir）等室內空間中的半公开展品。

總而言之，本文豐富了全球物質文化與跨文化藝術交流研究的相關討論。研究表明，十八世紀歐洲對中國藝術的接受過程，並非簡單的模仿或誤讀，而是涉及圖像拆解、重新組合與意義再生產（re-signification）的複雜文化實踐。透過追溯中國外銷繪畫被移植至歐洲屏風的歷程，本文進一步揭示了物質物件如何在跨文化流動中建構並調適文化邊界，同時也表明，裝飾實踐本身可以被視為一種創造性的文化“翻譯”過程。

Speaker Biography 講者簡介

Jianning Liang received his bachelor's degree from Guangxi Medical University in 1983. After working as an ENT surgeon at the Affiliated Hospital of Guangxi Medical University (1983–1990), he joined the Institute of Laryngology and Otology, University College London, as a Clinical Scientist, where he worked until his retirement. He was awarded a PhD by University College London in 2002. Since 1997, he has devoted his research to Qing-dynasty Chinese export paintings and has assembled the Qing Xiu Tang Collection, comprising 483 works and sets, including Suzhou prints, export wallpapers, reverse glass paintings, oil paintings, gouache paintings, and pith paper paintings. Twenty-four works from the collection were exhibited at Suzhou Art Gallery from February to April 2026.

梁建寧博士於 1983 年畢業於廣西醫科大學，獲醫學學士學位。1983 年至 1990 年任廣西醫科大學附屬醫院耳鼻喉科醫師。1990 年赴英國倫敦大學學院（University College London）耳鼻喉研究所（Institute of Laryngology and Otology）擔任臨床科學家（Clinical Scientist），至退休。2002 年獲倫敦大學學院哲學博士（PhD）學位。自 1997 年以來，梁建寧博士致力於清代外銷繪畫的收藏與研究，創建“清修堂”中國外銷繪畫收藏，現收藏各類作品及成套作品共 483 套（件），涵蓋姑蘇版畫、清代外銷壁紙、反繪玻璃畫、油畫、水粉畫及通草畫等多個類別。2026 年 2 月至 4 月，清修堂收藏的 24 套（件）十八世紀姑蘇版畫及蘇州繪畫作品在蘇州美術館展出。近年來，梁建寧博士的研究主要聚焦於中國外銷繪畫的生產、流通與接受，以及其對十八、十九世紀歐洲室內裝飾與裝飾藝術發展的影響。

Panel 7: Visual Consumption & Object Adaption - part 2

專題論壇 7：視覺消費與對象適配（第二部分）

Speaker and Presentation Synopsis

演講者及演講內容摘要



GUO Qiuzi 郭秋孜

Assistant Professor, Department of Cultural and Creative Arts,
Education University of Hong Kong
香港教育大學文化與創意藝術學系助理教授

From Export Painting to Studio Photography: Lai Afong and the Visual Economy of Treaty Port China

從外銷畫到照相館攝影：賴阿芳與通商口岸中國的視覺經濟

This paper examines the photographic practice of Lai Afong (c. 1839–90) as a case of visual adaptation within the broader system of Chinese export art in the 19th century. Active in treaty ports such as Fuzhou and Hong Kong, he established a successful studio by translating established motifs from traditional Chinese export painting into the new medium of photography. Rather than positioning photography as a radical break, the paper argues that Lai Afong's work was shaped by a dual process of translation. Many of his works draw on visual conventions developed in export painting in 18th- and 19th-century China, including coastal landscapes, portraits, and architectural landmarks that catered to foreign expectations of China. In addition, Lai Afong gained training and experience through his work with European photographers in Hong Kong, which informed his portrait style and his understanding of photography as a commercial enterprise. Together, these elements enabled him to adapt an already established visual market through the use of a new medium.

This paper also explores whether photography introduced new conditions into this market. Compared to export painting, photography offered reproducibility, portability, and a different temporal relation to the scene, which may have altered both production processes and consumer expectations. By situating Lai Afong's studio within the treaty port economy of Hong Kong and its regional connections to cities such as Fuzhou, the paper explores how photographic practice both relied on and reshaped earlier commercial networks.

本研究將賴阿芳（Lai Afong，約 1839 – 1890）的攝影實踐視為十九世紀中國外銷藝術體系內視覺轉化的一個案例加以考察。賴阿芳活躍於福州、香港等通商口岸，透過將傳統中國外銷畫中業已確立的視覺母題轉譯到攝影這一新媒介之中，成功建立和拓展了本土的攝影事業。賴阿芳並非將攝影定位為一種與繪畫徹底斷裂的媒介，而是一個雙重轉譯的藝術實踐。他的許多作品借鑑了十八、十九世紀中國外銷畫中的視覺程式，包括滿足外國人對中國之期待的沿海風景、肖像以及標誌性建築等題材。此外，賴阿芳還透過與在港歐洲攝影師的合作獲得了訓練與經驗，這不僅影響了他的肖像風格，也塑造了他將攝影視為一種商業經營的理解。正是這些因素的結合，使他得以藉助新媒介去經營一個業已成熟的本土視覺市場。

本文還進一步探討攝影是否為這一市場引入了新的條件。與外銷畫相比，攝影具有可複製性、便攜性，以及與被攝場景之間不同的時間性關係，這些特質可能同時改變了生產過程與消費者

Panel 7: Visual Consumption & Object Adaption - part 2

專題論壇 7：視覺消費與對象適配 (第二部分)

的期待。透過將賴阿芳的照相館置於香港的通商口岸經濟及其與福州等城市的區域聯繫之中，本文探討攝影實踐如何既依託於此前的商業網絡，又對其加以重塑。

Speaker Biography 講者簡介

Qiuzi Guo is Assistant Professor at Department of Cultural and Creative Arts, The Education University of Hong Kong. She specialises in the history of Chinese photography, digital humanities, and digital cultural heritage. She received her PhD in East Asian Art History from Heidelberg University and was a postdoctoral fellow at the Kunsthistorisches Institut in Florenz – Max Planck Institute. She is currently working on a book manuscript, *When Kodak Came to China: Photography, Amateurs, and Visual Modernity, 1900–1937*.

郭秋孜，香港教育大學文化與創意藝術學系助理教授，專研中國攝影史、視覺文化、數碼人文與數碼文化遺產。她於德國海德堡大學東亞藝術史研究所取得博士學位，其後於佛羅倫斯藝術史研究所——馬克斯·普朗克研究所擔任博士後研究員。出版《當柯達來到中國：攝影、業餘者與視覺現代性，1900 – 1937》（*When Kodak Came to China: Photography, Amateurs, and Visual Modernity, 1900 – 1937*）。

Panel 7: Visual Consumption & Object Adaption - part 2

專題論壇 7：視覺消費與對象適配 (第二部分)

Speaker and Presentation Synopsis

演講者及演講內容摘要



LI Rui 李睿

Postdoctoral Fellow, School of Architecture, South China
University of Technology
華南理工大學建築學院博士後研究員

Real Scenery, Collage, and Imagination: The Formation of the “Water Court” Image of Hong Merchant Gardens in Export Art

實景、拼貼與想像：外銷藝術中行商庭園「水庭」形象的生成

During the Canton System period (1757–1842), the Hong merchants built large-scale gardens outside the city walls that combined residential, recreational, and diplomatic-reception functions. Through media such as export paintings, export porcelain, and lacquerware, these Hong merchant gardens entered a cross-cultural network of visual circulation. In the process of representing and translating garden imagery, export art images participated in the construction of Western perceptions and imaginings of Chinese gardens during the eighteenth and nineteenth centuries. The “water court,” as a key spatial type combining climatic adaptability with diplomatic-reception functions, became one of the most representative visual motifs in this cross-cultural circulation.

This article takes images of water courts in export paintings, export porcelain, and lacquerware as its primary object of study, introducing the concept of *jingying weizhi* (經營位置, “compositional arrangement of elements”) from traditional Chinese painting theory, and analyzes the material along two dimensions: pictorial composition and the spatial logic of garden layout. According to the *Shanjingju Hualun* (山靜居畫論, Painting Theory from the Mountain-Quiet Dwelling), “in painting, intent must first be established in order to determine position” (作畫必先立意，以定位置); the position of pictorial elements bears directly on the expression of meaning, encompassing the relationships among elements, the orientation of elements, and the relationship between elements and the viewers. Together, these three dimensions constitute the picture's construction of spatial relationships. As a characteristic product of cultural adaptation, garden imagery in export art fuses Chinese and Western pictorial techniques and compositional conventions in both technique and pictorial structure; the correspondences and discrepancies between the pictorial image and the physical garden give rise to an inherent tension.

Drawing on historical research into Hong merchant garden sites, textual and pictorial evidence, reconstruction studies, and extant garden examples, this article takes representative cases such as Puntinqua's garden (海山仙館) and the Howqua's garden (伍家花園) as points of entry. It compares the position of the water court within the overall spatial structure across pictorial representations, extant gardens, and reconstructed gardens, as well as the composition of and relationships among the elements constituting the water court. Combined with an examination of the visitor's spatial experience, the article explores the spatial and expressive significance of the water court, and further distinguishes

Panel 7: Visual Consumption & Object Adaption - part 2

專題論壇 7：視覺消費與對象適配（第二部分）

and relates the differences between realistic depiction, elemental collage, and garden imaginative reconstruction within export art imagery, thereby revealing the mechanisms underlying the visual representation of the water court image. By clarifying the correspondence between the spatial logic of export imagery and the architectural space of Hong merchant gardens, this article seeks to move beyond the conventional understanding that treats export images simply as either realistic depictions or fictional inventions of garden landscapes, and instead to address how the image of the "Chinese garden" was generated and transformed within the historical context of Sino-Western aesthetic adaptation and cultural exchange – thereby offering a new perspective for understanding the construction of garden imagery within cross-cultural visual circulation.

廣州"一口通商"時期（1757—1842），十三行商於城外營建兼具居住、遊憩與接待功能的大型園林。透過外銷畫、外銷瓷器與漆器等媒介，行商庭園進入了跨文化視覺傳播網絡。外銷藝術圖像在再現與轉譯庭園形象的過程中，參與了 18 至 19 世紀西方對中國庭園認知與想像的建構。「水庭」作為兼具氣候適應性與外交接待功能的關鍵空間，成為對外傳播中最具代表性的視覺母題之一。文章以外銷畫、外銷瓷器及漆器上的水庭圖像為主要研究對象，引入中國傳統繪畫理論中的「位置經營」概念，從圖像構成與園林空間組合邏輯兩個維度展開分析。依《山靜居畫論》“作畫必先立意，以定位置”，要素的位置關乎畫面意義的表達，包括要素之間的關係、要素的方向，以及要素與觀者之間的關係，這三個層面共同構成了畫面對空間關係的建構。外銷藝術中的庭園圖像作為文化調適的典型產物，在技法與畫面構成上融合中西繪畫傳統，其畫面與園林實體之間的匹配與錯位造成了一種內在張力。文章綜合行商園林史跡考證、圖文考辨，並結合復原研究與現存園林實例，以海山仙館、伍家花園等典型案例為切入點，比較影像中的水庭與現存、復原園林中水庭在整體結構中的位置，以及水庭要素的構成與相互關係，並結合遊園者的空間經驗，探討水庭的空間意義與表現意義，進而辨識外銷藝術圖像中實景再現、要素拼貼與園林想像之間的差異與關聯，揭示水庭形象的視覺再現機制。透過釐清外銷圖像的空間邏輯與行商園林建築空間之間的對應關係，文章試圖突破以往將外銷圖像簡單歸結為對園林景觀的寫實或虛構的認識路徑，回答在中西審美適應與文化交流的歷史語境下，“中國園林”形像如何生成與園林建築空間，從而為理解跨文化視覺傳播中形象的建構中新形象的建構的視角。

Speaker Biography 講者簡介

Li Rui is a scholar of Lingnan garden history and regional architectural history, specialising in the gardens of the Hong merchants of Canton. Her work explores reconstructing vanished gardens through the study of Chinese and Western historical images and texts, examining the evolution of spatial layouts, the mechanisms of garden construction, and the cross-cultural translation of pictorial space. From 2017 to 2018, she was a visiting student at The Chinese University of Hong Kong. She has published multiple papers in journals indexed by SSCI, A&HCI, and CSSCI.

李睿是嶺南園林史與區域建築史學者，專攻廣州行商園林。她的研究致力於通過中西歷史圖像與文獻的研讀，重建已消失的園林，考察空間佈局的演變、園林營建機制及圖像空間的跨文化轉譯。2017 至 2018 年，她曾為香港中文大學訪問學生。她在 SSCI、A&HCI 及 CSSCI 收錄期刊上發表多篇論文。

Panel 7: Visual Consumption & Object Adaption - part 2

專題論壇 7：視覺消費與對象適配（第二部分）

Speaker and Presentation Synopsis

演講者及演講內容摘要



Sally YU LEUNG 余翠雁 (Sally Yu Leung)

International Advisor and Researcher, Tracing Patterns Foundation

美國 Tracing Patterns Foundation 國際顧問及舊金山亞洲藝術博物館文化大使

From Hebao to Handbags: Fading Motifs and Traveling Silks

從荷包到手袋：褪色的紋樣與遠行的絲綢

Hebao, the traditional Chinese personal pouch, was one of the most characteristic textile accessories within the Chinese dress system. Although modest in size, it fulfilled a remarkable range of practical, ceremonial, decorative, and emotional functions throughout the Ming and Qing dynasties. With the profound social transformations of the late Qing period, the expansion of global trade, and the introduction of Western consumer culture, Hebao gradually disappeared from its original context of daily use. Its disappearance from traditional dress, however, did not signify the end of its cultural life.

Instead, embroidered textiles taken from Qing garments – including Hebao, rank badges, sleeve bands, mamianqun borders, brocades, and embroidered panels – entered new commercial networks. In the workshops of Guangzhou, artisans carefully dismantled, recomposed, and transformed these materials into fashionable export handbags fitted with Western metal frames, jewelled mounts, and handles for European and American markets. These objects retained the craftsmanship and visual vocabulary of Chinese embroidery while responding to the aesthetic preferences of an emerging international clientele.

Drawing upon material culture studies, the author's long-term collecting experience, first-hand object examination, and museum collections in China and abroad, this article examines how Hebao underwent a cross-cultural transformation from a personal accessory worn on the body to a fashionable luxury handbag circulating across the world. Rather than treating export handbags simply as commercial commodities, the study argues that they represent a new stage in the cultural journey of Chinese embroidered textiles. As these objects moved across different social, commercial, and cultural settings, they acquired new meanings while preserving traces of their earlier identities.

By tracing this transformation, the article proposes a broader perspective on the continuing cultural life of traditional objects after they leave their original social and ritual contexts. The journey from Hebao to export handbags demonstrates that the significance of material culture lies not only in its origin, but also in its continuing capacity to be reinterpreted through movement, exchange, and cross-cultural encounter.

荷包（Hebao）是中國傳統服飾體系中極具代表性的隨身織物。雖然體量細小，卻兼具實用、禮儀、裝飾與情感等多重功能，在明清社會長期伴隨著人們的日常生活。隨著清末社會制度的

Panel 7: Visual Consumption & Object Adaption - part 2

專題論壇 7：視覺消費與對象適配（第二部分）

變遷、西方消費文化的輸入以及全球貿易網絡的發展，傳統荷包逐漸退出原有的生活場景。而，這並不意味著它的文化生命就此終止。

本文以物質文化研究為基礎，結合作者多年收藏、實物觀察及國內外博物館館藏資料，探討傳統荷包如何在晚清至民國時期完成由身體飾物向現代時尚配件的跨文化轉譯。文章首先回顧荷包在中國傳統社會中的多元功能及文化意義，繼而分析舊絲綢流通、廣州作坊的再設計實踐，以及外銷手袋在國際市場中的傳播與流行。文章進一步指出，這些作品並非傳統織繡的簡單延續，而是在新的社會環境、消費模式與觀看方式中重新獲得文化意義。透過這個案例，本文嘗試重新思考傳統器物在離開原有社會脈絡之後，如何持續延展其文化生命，並在跨文化交流過程中不斷被重新理解。

Speaker Biography 講者簡介

Sally Yu Leung is an author, independent scholar, curator, and collector specialising in Chinese material culture and decorative arts. She founded the James Cahill Asian Art Study Center at the Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley. She previously served as a Commissioner of the Asian Art Museum of San Francisco, appointed by the Mayor of San Francisco, and was a founding trustee of the Chinese American International School. From 2000 to 2020, she taught at Pixar University, where she encouraged creative observation through art and material culture. She currently serves as an International Advisor to the Tracing Patterns Foundation and as a Cultural Ambassador for the Asian Art Museum of San Francisco.

Her research explores the cultural afterlives of Chinese textiles and embroidered objects in global circulation, with particular interests in dress, embroidery, collecting, museum interpretation, and cross-cultural exchange. Through objects, she examines how traditional Chinese textiles continue to acquire new meanings across time, place, and cultures.

余翠雁（Sally Yu Leung）：作家、獨立學者、策展人與收藏家，長期從事中國物質文化與裝飾藝術研究。她創立美國加州大學柏克萊分校藝術博物館高居翰亞洲藝術研究中心，曾任舊金山亞洲藝術博物館委員（由市長任命）、舊金山中美國際學校創始董事，並於 2000 至 2020 年任教於美國皮克斯動漫大學。現任美國 Tracing Patterns Foundation 國際顧問及舊金山亞洲藝術博物館文化大使。

她的研究聚焦於中國紡織品與刺繡器物在全球流動中的文化生命，特別關注服飾、織繡、收藏、博物館詮釋及跨文化交流，探討傳統器物如何在不同歷史與文化脈絡中持續轉譯並衍生新的文化意義。

Organising Committee 籌備委員會

Jeremy Michell	Deputy Director (Curatorial & Education) (HKMM)
Zefeng You	Deputy Director (Commercial & Development) (HKMM)
Lianming Wang	Associate Professor (Art and Architecture of Imperial China), Department of Chinese and History (CityUHK)
Candy Wong	Head of Administration (HKMM)
Cora Lee	Head of Education (HKMM)
Yetta Yuen	Head of Events Sales (HKMM)
Liz Leung	Head of Marketing (HKMM)
Chloe Poon	Head of Development (HKMM)

麥杰睿	副館長（策展及教育）（香港海事博物館）
尤澤峰	副館長（商務及業務發展）（香港海事博物館）
王廉明	副教授（香港城市大學）
王苑儀	行政主管（香港海事博物館）
李小燕	教育主管（香港海事博物館）
袁彥晴	活動及會議營業主管
梁翠玲	市場部主管（香港海事博物館）
潘嘉儀	發展部主管（香港海事博物館）

Working Group 工作小組

Cherry Hung	Assistant Marketing Manager (HKMM)
Chilong Chan	Education Officer (HKMM)
Mengyuan Chai	PhD, Short Course Administrator (HKMM)
Jacqueline Wong	Assistant Events Manager (HKMM)
Yvonne Chu	Administrative Assistant (HKMM)
Jinyi Liang	Curatorial Assistant (HKMM)
Shirley Ha	Clerical Officer (CityUHK)
孔翠瑩	市場部助理經理（香港海事博物館）
陳志朗	教育主任（香港海事博物館）
柴夢原博士	短期課程行政主任（香港海事博物館）
黃映琳	活動及會議營業助理經理（香港海事博物館）
朱惠美	行政助理（香港海事博物館）
梁瑾怡	策展助理（香港海事博物館）
夏麗珍	行政文書（香港城市大學）

Programme Committee 議程委員會

May Bo CHING	Associate Head of College of Liberal Arts and Social Sciences; Professor of History, Department of Chinese and History, City University of Hong Kong
ZHAO Feng	Qiusi Distinguished Professor, Zhejiang University; Professor at the School of Art and Archaeology
Lianming WANG	Associate Professor (Art and Architecture of Imperial China), Department of Chinese and History, City University of Hong Kong
Karina CORRIGAN	Deputy Chief Curator and The H.A. Crosby Forbes Curator of Asian Export Art, Peabody Essex Museum, USA
SHI Liu	Research Assistant Professor, The Hong Kong Polytechnic University
Jeremy MICHELL	Deputy Director (Curatorial & Education), Hong Kong Maritime Museum
程美寶	香港城市大學人文社會科學院副院長、中文及歷史系教授
趙丰	浙江大學求是特聘教授、藝術與考古學院教授
王廉明	香港城市大學中文及歷史系副教授（中國帝制晚期的藝術與建 築）
卡琳娜·科里根	皮博迪·埃塞克斯博物館副首席策展人及 H.A.克羅斯比·福布斯 亞洲外銷藝術策展人
石榴	香港理工大學研究助理教授
麥杰睿	香港海事博物館副館長（策展及教育）

Chinese Export Art Short Course 2026 「中國外銷藝術」短期課程

14–17 October 2026

Hong Kong · Macao · Guangzhou

2026 年 10 月 14 日至 17 日

香港 · 澳門 · 廣州

About the Course 課程簡介

This four-day intensive short course explores Chinese Export Art through expert-led lectures, object-based study, and field visits in Hong Kong, Macao, and Guangzhou. Interpreting Chinese Export Art as an artistic creation, a commercial commodity, a product of global trade networks, and a medium of cross-cultural exchange, the course provides participants with access to curatorial expertise and current academic research through the guidance of seven distinguished scholars and museum specialists. Through close interaction with collections and object-based learning, participants will gain first-hand insights into collection management, curatorial practice, museum education, and research methodologies. Bringing together participants from diverse academic and professional backgrounds, the programme encourages interdisciplinary dialogue between Chinese Export Art and related fields. By fostering meaningful exchange among students, academics, and museum professionals, it broadens perspectives and promotes a deeper understanding of the cultural, historical, and global significance of Chinese Export Art.

為期四天的短期課程透過專家講座、文物研習、以及香港、澳門和廣州博物館的實地考察，深入探討中國外銷藝術。課程從藝術創作、商業商品、全球貿易網絡產物及跨文化交流媒介等多元角度詮釋中國外銷藝術，並由七位傑出學者及博物館專家帶領，讓學員接觸中國外銷藝術策展專業知識及最新學術研究成果。透過與館藏及專家的近距離互動，以及以文物為本的學習模式，學員將獲得有關館藏管理、策展實務、博物館教育及研究方法的第一手見解。課程匯聚來自不同學術及專業背景的參加者，鼓勵中國外銷藝術與相關領域之間的跨學科對話。透過促進學生、學者及博物館專業人士之間的交流，課程有助拓闊視野，深化對中國外銷藝術文化、歷史及全球意義的理解。

Course Information 課程資料

Organiser 主辦機構

Hong Kong Maritime Museum 香港海事博物館

Languages 授課語言

English and Mandarin 英語及普通話

Course Fee 課程費用

HKD 港幣 3,600 元

The fee includes lectures, transportation and selected meals. Accommodation is not included.

費用包括講座、交通及部分膳食，不包括住宿。

Programme Outline 課程大綱

Day / Location 日期／地方	Academic Focus 學術主題	Venue 地點
14 October Hong Kong 十月十四日 香港	Introduction to Chinese Export Art; maritime trade networks 中國外銷藝術導論及海上貿易網絡	Hong Kong Maritime Museum 香港海事博物館
	Export painting and visual culture 外銷繪畫與視覺文化	Hong Kong Museum of Art 香港藝術館
15 October Macao 十月十五日 澳門	Port city, religion, architecture and heritage 港口城市、宗教、建築與文化遺產	Ruins of St. Paul's and related heritage sites (Museum of Sacred Art and Crypt Ruins of St. Paul's Complex) 大三巴遺址區及天主教藝術博物館與墓室
	Export porcelain and cross-cultural circulation 外銷瓷器與跨文化流通	City University of Macau 澳門城市大學
16 October Guangzhou 十月十六日 廣州	Curatorial approaches to Qing export art; collection interpretation and exhibition practice 清代外銷藝術的策展視角；館藏詮釋與展覽實踐	Guangdong Museum 廣東省博物館
17 October Guangzhou 十月十七日 廣州	Guangcai porcelain, craftsmanship, decorative art and Canton's global connections 廣彩瓷器、工藝技術、裝飾藝術與廣州的全球聯繫	Guangzhou Museum 廣州博物館

Course Tutors 課程導師

BAI Fang 白芳	Curator and the Director of the Exhibition Department, Guangdong Museum 廣東省博物館陳列展示中心主任
Patrick CONNER 帕特里克·康納	Independent Scholar, Research Fellow at Victoria & Albert Museum 獨立學者、維多利亞與阿爾伯特博物館研究員
Karina CORRIGAN 卡琳娜·科里根	Deputy Chief Curator and The H.A. Crosby Forbes Curator of Asian Export Art, Peabody Essex Museum 皮博迪·艾塞克斯博物館副首席策展人及 H.A.克羅斯 比·福布斯亞洲外銷藝術策展人
Alexandra LOSKE 亞歷山德拉·洛斯克	Curator, Royal Pavilion, Brighton & Hove Museums 布萊頓皇家穹頂宮策展人
Jeremy MICHELL 麥杰睿	Deputy Director, Hong Kong Maritime Museum 香港海事博物館副館長（策展及教育）
WANG Lianming 王廉明	Associate Professor, City University of Hong Kong 香港城市大學副教授
ZENG Lingling 曾玲玲	Deputy Director, Guangzhou Museum 廣州博物館副館長

Partners & Sponsors 合作夥伴與贊助人

Co-organisers 聯合主辦



Principal Sponsor 首席贊助



Sponsor 贊助



