

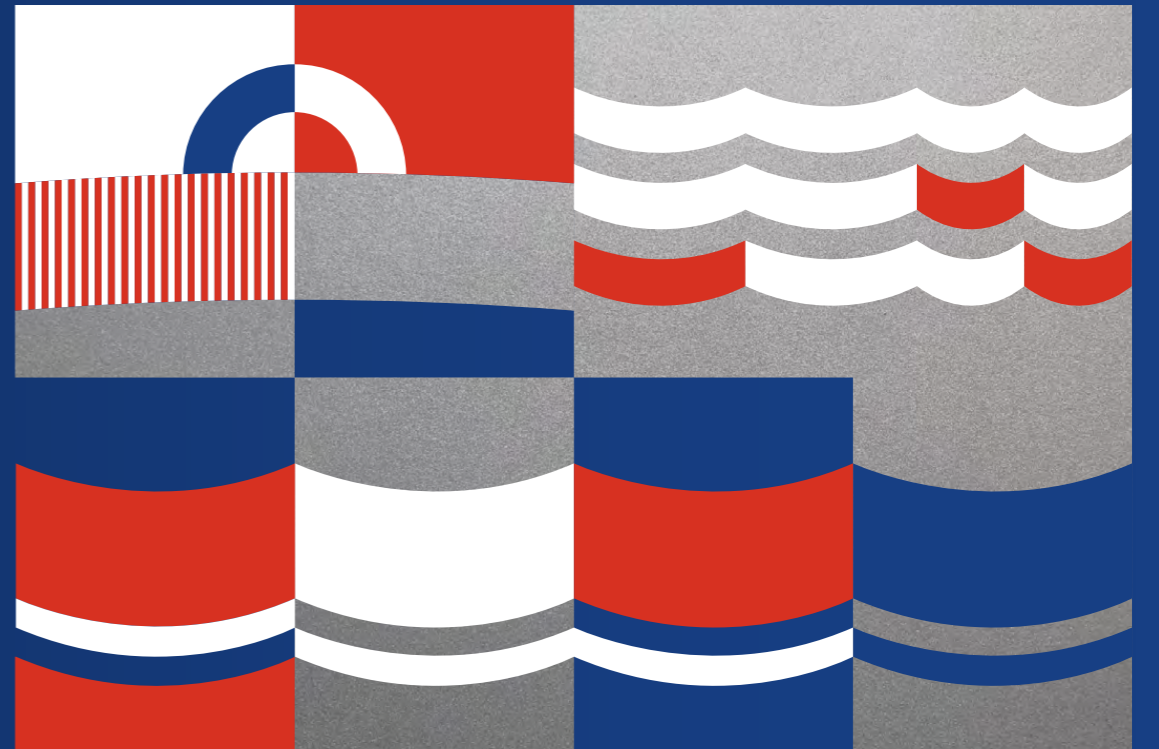


上海博物馆
Shanghai Museum

YEAR BOOK 2023

SHANGHAI
MUSEUM

SHANGHAI MUSEUM YEAR BOOK 2023



上海博物馆
Shanghai Museum

YEAR
BOOK
2023

III

YEAR BOOK 2023

SHANGHAI
MUSEUM



上海博物館
Shanghai Museum

A Message from Director



Dear friends of the Shanghai Museum,

The past year of 2023 has been a testament to the enduring power of art and culture to connect, inspire, and educate.

2023 saw our galleries come alive with a diverse range of exhibitions that continued to tell the appealing stories of Chinese civilization and world cultures. We embarked on a captivating exploration of *The Proof of Early China: The Civilizations of Songze and Liangzhu*, which offered a unique perspective on the cradle of civilization in the lower Yangtze River region 5,000 years ago. The spring hit *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*, as our first ever ticketed exhibition, drew record-breaking crowds and sparked lively discussions among visitors. We juxtaposed Leonardo da Vinci with Tang Yin in *Who Is Leonardo Da Vinci? Dialogue between Renaissance and Chinese Painting*, opening a cross-cultural dialogue between China and Italy.

Beyond our own walls, we launched *CHINA 100* exhibition series to share our collection of ancient Chinese art with a global audience. The exhibition *Jade Armour of Immortality: Treasures of China's Han Dynasty*, touring in Hungary, provided glimpses into one of the golden eras in China's history and fostered a deeper appreciation for the cultural heritage we all share.

We are dedicated to fostering a love of art in the next generation. Our innovative educational programs provide students of all ages with interactive experiences that bring the Museum's collection to life. We also actively reach out to communities through engaging public events, encouraging our audience to explore and connect with intangible cultural heritage. By collaborating with diverse partners across industries, we unlock the infinite possibilities within and beyond our collection, inspiring new discoveries and connections.

The start of 2024 has unveiled the long-anticipated Shanghai Museum East, an exciting new venue that houses our dreams and missions for the next era. With even more ambitious programs coming up, we invite you to join us in this fascinating journey.

A handwritten signature in black ink, appearing to be 'Chu Xiaobo' in a stylized cursive script.

CHU Xiaobo
Director
Shanghai Museum



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SHANGHAI MUSEUM

2023 in Numbers



By the end of 2023, the Shanghai Museum collection contains **1,024,128** objects, among which **145,293** pieces are national treasures.

- In 2023, the Museum received **1.76 million** visits, held **8** temporary exhibitions, and organized/participated in **30** touring/loan exhibitions.
- Total visits to the Shanghai Museum website exceeded **15 million**, with social media followers hitting **3.7 million**.
- **63,000** visitors were engaged in **1,976** offline public activities. Over **1,000** online lectures and tours gained more than **700 million** views.
- More than **1,000** museum products and digital assets were launched.

I.

Exhibitions and Displays

- **Special Exhibitions**
- Touring Exhibitions and Loans
- Gallery Rotations



从波提切利到梵高——英国国家美术馆珍藏展

Botticelli to Van Gogh: Masterpieces from the National Gallery, London

January 17–May 7, 2023

No.1 Exhibition Hall

圣泽诺比乌斯的三个奇迹

Three Miracles of Saint Zenobius

Sandro Botticelli (1445–1510)

About 1500

© The National Gallery, London

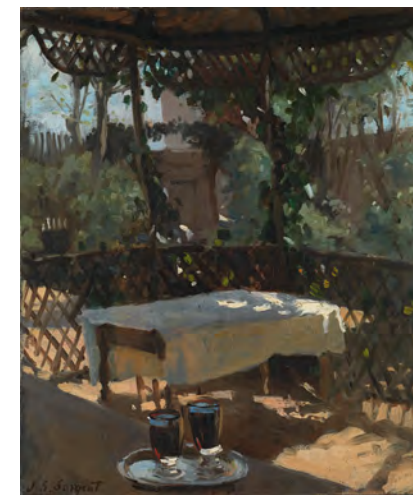


被蜥蜴咬伤的男孩

Boy Bitten by a Lizard
Caravaggio (1571–1610)
About 1594–5
© The National Gallery, London

At the beginning of 2023, the Shanghai Museum partnered with the National Gallery, London, to hit the city of Shanghai with the Asian debut of the phenomenal exhibition tour. It was the second installment from *A Dialogue with the World* exhibition series of the Shanghai Museum. Featuring 52 masterpieces by 50 of the biggest names in art history, including Sandro Botticelli, Raphael, Titian, Rembrandt, Caravaggio, Turner, Cézanne, Paul Gauguin, Claude Monet, and Vincent van Gogh, this extraordinary art journey spanned over four centuries, bringing together the cream of the National Gallery collection.

Painting occupies a pivotal position in the European art world. The exhibition has eight sections, each meticulously curated to present a holistic view of how European painting had evolved from the Renaissance of the 15th century to the Impressionists of the late 19th century. The masterpieces covered luminous artistic movements spanning from the Italian Renaissance, Northern Renaissance, and Venetian School to Mannerism, Baroque, Dutch Golden Age, Rococo,



Neoclassicism, Romanticism, Impressionism, and Post-Impressionism. Key loan pieces include Sandro Botticelli, *Three Miracles of Saint Zenobius* (about 1500); Raphael, *The Garvagh Madonna* (about 1510–1511); Jan Gossaert, *A Young Princess* (about 1530–1532); Caravaggio, *Boy bitten by a Lizard* (about 1594–1595); Rembrandt, *Self Portrait at the Age of 63* (1669); Canaletto, *Venice: Entrance to the Cannaregio* (probably 1734–42); Van Gogh, *Long Grass with Butterflies* (1890); Claude Monet, *Iris* (about 1914–1917); and Turner, *The Parting of Hero and Leander* (before 1837).

Within a 98-day duration, including 50 evening offerings, the exhibition received over 420,000 visitors, witnessed the sale of over 20,000 catalogs, and garnered over 500 million media views. These numbers established the exhibition as a groundbreaking cultural event, surpassing previous records for ticketed temporary exhibitions in China and making it the most successful and popular one in 2023.



圣母子像与施洗者圣约翰

The Virgin and Child with the Infant Saint John the Baptist ('The Garvagh Madonna')
Raphael (1483–1520)
About 1510–11
© The National Gallery, London

威尼斯：卡纳雷吉欧区入口

Venice: Entrance to the Cannaregio
Canaletto (1697–1768)
Probably 1734–42
© The National Gallery, London

酒杯

Wineglasses
John Singer Sargent (1856–1925)
Probably 1875
© The National Gallery, London



To celebrate the exhibition, the Museum offered a diverse array of enhanced experiences. In No.3 Exhibition Hall, *NG TREASURES Masters-Reborn: An Immersive Digital Experience* took audiences on an immersive journey with digital projections of masterpieces from the National Gallery collection. At the same time, a dozen of 4K documentaries on European art history and titans were screened in the Museum's auditorium throughout the exhibition period. The Museum restaurant and teahouse also introduced new menu offerings inspired by artworks from the exhibition.

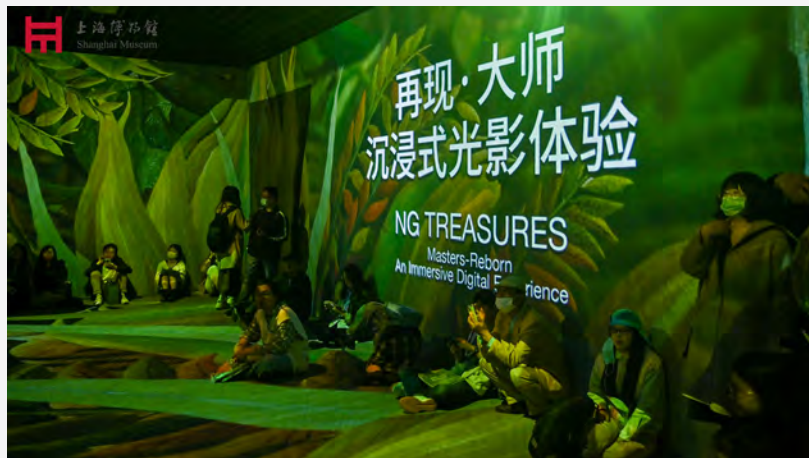


长草地与蝴蝶
Long Grass with Butterflies
 Vincent van Gogh (1853-1890)
 1890
 © The National Gallery, London

The Museum's evening educational programs were launched together with the exhibition as a part of Shanghai's aesthetic education initiative. This program offered a variety of learning opportunities and resources tailored to different groups of students, ranging from primary schools to universities. Themed guided tours and lectures attracted thousands of young participants. The Museum also presented an original eight-episode series, where experts introduced selected exhibits from the exhibition and painters familiar to Chinese audiences through an academic perspective.

Within a steadfast commitment to fostering public education, the Museum continued to serve as a hub for promoting cultural understanding and lifelong learning both within and beyond the community.

海洛和利安德的离别
The Parting of Hero and Leander—from the Greek of Musaeus
 Joseph Mallord William Turner (1775-1851)
 Before 1837
 © The National Gallery, London





The Museum hosted a 24-hour carnival, first-ever in the Museum's history, on the final day of the exhibition, from 12 AM May 7 through 12 AM May 8. Beyond the exhibition and galleries, the carnival offered a diverse range of interactive activities, musical performances, bazaars, lectures, and tours. Staff volunteers, dressed as iconic figures from the paintings, seamlessly blended the art and real worlds. The "sleepless" carnival attracted 13,000 eager attendees, with over 600 early birds queuing up within the first hour and 1,500 rushing in before 9 AM. Hundreds of night owls stayed up until the final moments, as the countdown timer in the Museum Hall struck zero, marking the end of the exhibition on a spectacular note.



玉兔精灵——上海博物馆兔年迎春展

Ode to Spring: Special Exhibition Celebrating the Year of the Rabbit

January 18–February 26, 2023

Museum Hall & Chinese Painting Gallery



侍女三兔图轴画芯
清 禹之鼎

A Lady with Three Rabbits
Yu Zhiding (1647–1716)
Hanging scroll
Qing (1644–1911)





水晶兔

Hare
Yuan (1271–1368)
Crystal
Unearthed in 1994 from the underground relic-chamber of the Yuanying Pagoda in Songjiang, Shanghai

Rabbit is regarded as a treasured emblem of fertility, longevity, and prosperity. Chinese people's long-lasting observations and fondness of rabbits were well reflected in this small exhibition, which showcased seven pieces of hare-related artworks spanning from Western Zhou dynasty (11th century–771 BCE) to Qing dynasty (1644–1911). Five of them were from the Shanghai Museum collection, one from the Shanxi Museum, and the other from the Quzhou Museum.

In ancient China, there existed only one genus of the *Leporidae* family – *Lepus*, often referred to as hare. Given its large number and wide distribution, the hare was used as a food source. Several classic texts discussed the concepts of hare net traps and hare recipes, such as the *Book of Songs (Shijing)* and the *Book of Rites (Liji)*. The hare was also served as an animal sacrifice for ancestral temples.

兔尊

Zun in the shape of a hare
Western Zhou (11th century–771 BCE)
Bronze
Unearthed in 1992 from tomb M8 in the cemetery of Jin Marquises, Quwo county

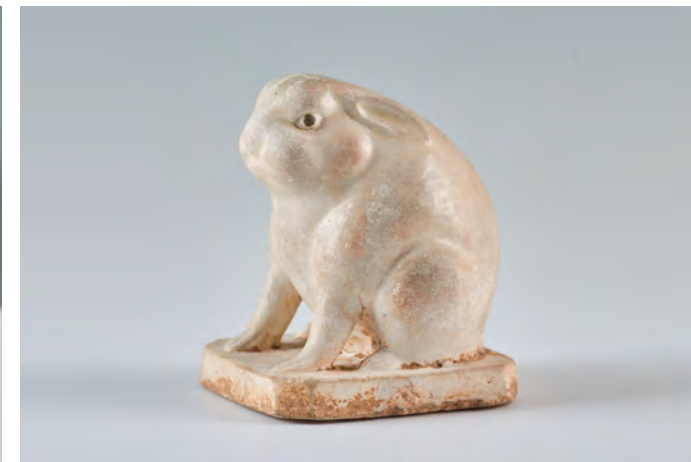


玉兔支神

Hare deity
Qing (1644–1911)
Jade

白釉兔

Hare in white glaze
Tang (618–907)
Ceramics



Hares have exceptionally rich symbolic meanings in China. It is a born runner and enjoys unfettered freedom. Its great athleticism, therefore, is often captured in the silk paintings, pictorial stones and murals. Even the legendary steeds were named "Flying Hare" and "Red Hare". Incorporated into the tenets of Taoism and Buddhism and legends of Queen Mother of the West and Chang'e the Goddess of the Moon, the hare has also been recognized as the messenger of the heavenly palace and the maker of the immortality elixir. The term "precious hare" (*Yutu*) has subsequently become an alternative name for the moon.

双兔车衡饰
Twin-hare decoration for horizontal drawbar (*Heng*)
Western Zhou (11th century-771 BCE)
Bronze





玉楮流芳——上海博物館藏宋元古籍展

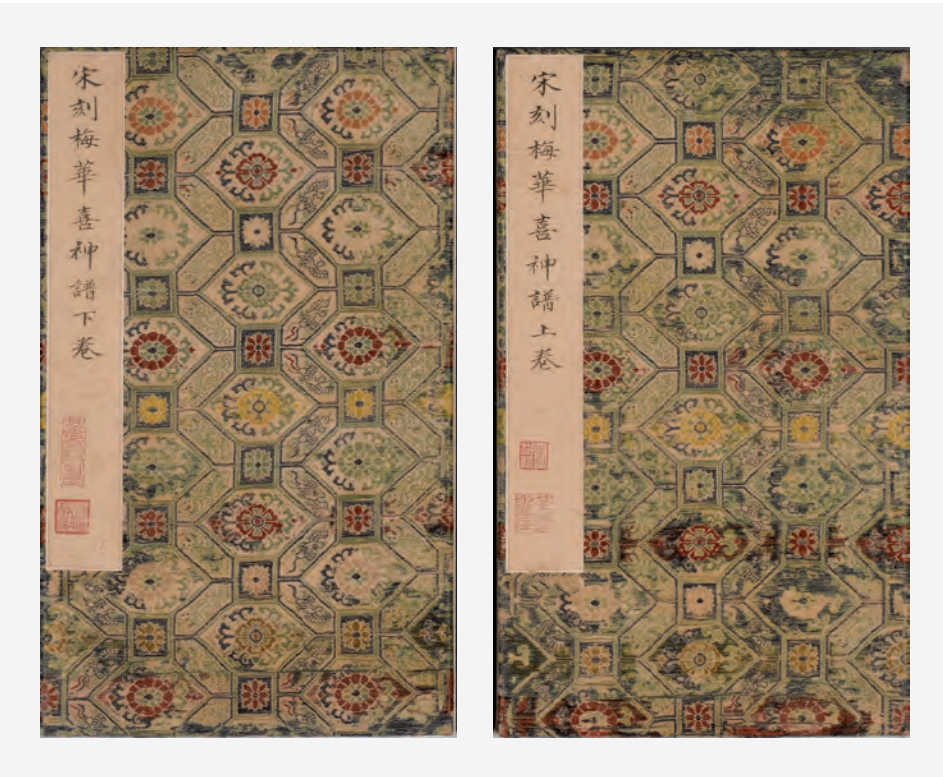
Pages through the Ages: A Selection of the Song and Yuan Rare Books of the Shanghai Museum

May 16–August 13, 2023
No.2 Exhibition Hall

妙法蓮花經

The Lotus Sutra

Translated by Kumarajiva (Later Qin)
Handwritten copy by Du Yu in the sixth
year of the Kaibao era (973), Northern
Song



The Shanghai Museum is listed in the first batch of both the Nationally Key Institutions and the Municipally Key Institutions for Safeguarding Ancient Books and always attaches great importance to the interpretation, research, preservation, and display of ancient books. The ancient books serve as invaluable historical documents, providing a deep understanding of the past. They have been essential in preserving and developing Chinese culture, offering insights into the nation's philosophy, history, and societal values.

The Song and Yuan dynasties saw a peak in the growth of Chinese culture, which entails a golden age of ancient books. In this period, papermaking technology matured, ink manufacturing entered a stage of transformation, and printing technology reached perfection. Books of the time were mainly made of paper, with various binding formats, including scroll binding, concertina binding, butterfly binding, and wrapped-back binding, and were handwritten, block-printed, or rubbed from steles. They show beauty in fonts, typography, and binding, and therefore are objects of desire for collectors of all time.

南宋 景定二年刊 梅花喜神譜

A Catalogue of Plum Blossoms

Compiled by Song Boren

Block-printed copy produced by the Hall of Shuanggui in Jinhua in the second year of the Jingding era (1261), Southern Song

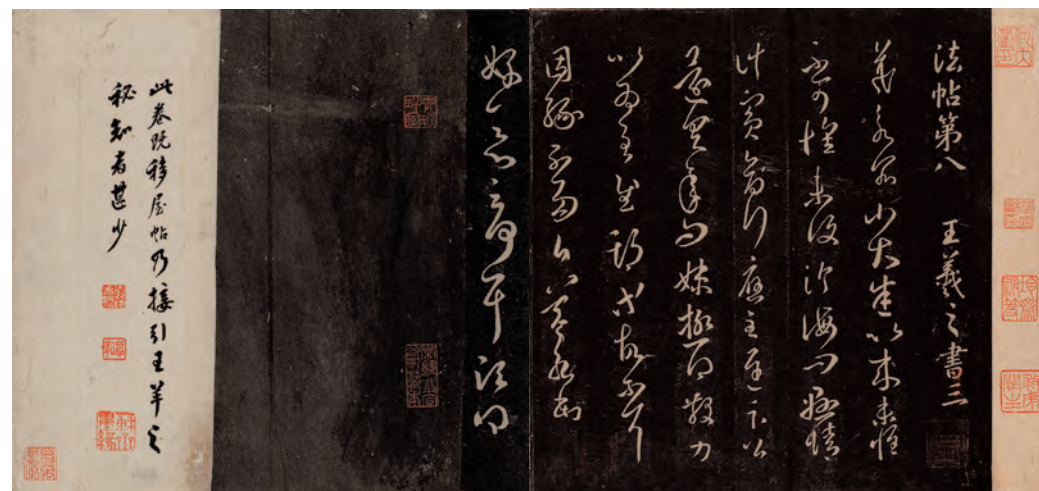




The exhibition displayed 66 handwritten copies, block-printed copies, and rubbings of the Song and Yuan dynasties from the Shanghai Museum's cherished collection. During the Song and Yuan dynasties, tens of thousands of classics were printed and published, yet only a few have survived to this day. The Museum houses dozens of ancient books from those eras, many of which are exceptionally rare and exquisite editions, some even only extant copies. Among them, 24 books could be found in the National Catalog of Rare Ancient Books, with another eight in the municipal catalog of Shanghai.

淳化閣帖

A Calligraphic Model-book from the Imperial Archives in the Chunhua Era
Imitated by Wang Zhu
Block engraved in the third year of the Chunhua era (992), Northern Song
Rubbing produced in the Song dynasty



王文公文集

Collected Works of Wang Anshi
Authored by Wang Anshi (Song)
Block-printed copy produced by the Longshu County government and printed on official document paper in the Shaoxing era, Southern Song
Gift of Wang Nanping and Fang Shuyan, 1985



实证中国——崧泽·良渚文明考古大展

The Proof of Early China: The Civilizations of Songze and Liangzhu

June 20–October 8, 2023

No.1 Exhibition Hall

玉琮

Jade Cong (tube)
Liangzhu culture (ca. 5300–4300 BP)
Unearthed from the Sidun site,
Changzhou, Jiangsu province, 1978

玉琮

良渚文化(距今约5300—4300年)
1978年江苏常州寺墩遗址出土

Jade Cong (tube)

Liangzhu culture (ca. 5300–4300 BP)
Unearthed from the Sidun site, Changzhou, Jiangsu province, 1978

(-041)

常州博物馆
Changzhou Museum



象牙权杖
Ivory scepter
Liangzhu culture (ca. 5300–4300 BP)
Unearthed from tomb M207, Wujiachang cemetery,
Fuquanshan site, Qingpu, Shanghai, 2010
L. 97 cm

What defines a civilization? When and where did Chinese civilization originate? How has the path of civilization developed over time? What are the unique characteristics of a civilized society? These fundamental questions are intricately linked to the essence of China. In 2002, the Project to Trace the Origins of Chinese Civilization was launched. Through numerous discoveries, archaeologists have illuminated China's millions of years of human history, approximately 10,000 years of cultural history, and a splendid civilization spanning over 5,000 years. These findings confirm Chinese civilization as "a great continuum with strong unity and rich diversity".

Following the 2022 summer hit *The Making of China: The Civilizations of the Xia, Shang, and Zhou Dynasties*, the 2023 exhibition was the second installment of *The Essence of China* series of cultural relics and archaeological achievements. This major exhibition featured 358 pieces of historical artifacts sourced from 19 museums and archaeological institutes in China. Among them, a third were newly unearthed and revealed for the first time.

人首陶瓶
Bottle with human head design
Songze culture (ca. 5800–5300 BP)
Pottery
Unearthed from the Dafen site, Jiaxing,
Zhejiang province, 1989
Jiaxing Museum





带盖竹编纹陶罐
Lidded jar with bamboo weaving pattern
Songze culture (ca. 5800-5300 BP)
Pottery
Unearthed from tomb M59, Songze site, Qingpu, Shanghai, 1974

The exhibition focused on the lower Yangtze River region roughly 5,000 years ago, which, with the Songze and Liangzhu cultures as its core, played a crucial role in the formation and early development of Chinese civilization. It contributed significantly to such areas as rice cultivation, plowing technology, handicraft production, and the use of jade in ritual vessels. Comparatively, the Liangzhu culture emerged during a similar time and at a similar latitude as the cultures of Ancient Egypt and Sumer, following a parallel trajectory of civilization. Liangzhu may even be considered the earliest form of statehood in East Asia that showcases the richness of Chinese civilization spanning over 5,000 years.

玉鹰
Hawk
Lingjiatan culture (ca. 5800-5300 BP)
Jade
Unearthed from tomb M29, Lingjiatan site, Hanshan, Anhui province, 1998
Anhui Provincial Institute of Cultural Relics and Archaeology



三足鸟形陶盂
Bird-shaped *He* (ewer) with three legs
Songze culture (ca. 5800-5300 BP)
Pottery
Collected from Xitangqiao, Haiyan, Zhejiang province, 1996
Jiaxing Museum



玉人
Figurine
Lingjiatan culture (ca. 5800-5300 BP)
Jade
Unearthed from tomb M29, Lingjiatan site, Hanshan, Anhui province, 1998
Anhui Provincial Institute of Cultural Relics and Archaeology





The exhibition was accompanied by educational programs and extensive experiences designed for different audiences, including forums, public lectures, workshops, multimedia guides, and evening tours. The exhibition attracted more than 720,000 visitors and 70 million views on social media. On September 25-26, the immersive art show “The Night of Liangzhu” was staged at the Museum Hall, featuring intriguing numbers mixing modern dance, fashion, music, and digital light show, all inspired by colors and elements extracted from Liangzhu artifacts.



与时偕行——金石传拓工艺

Advancing with the Times: The Technique of Rubbing

July 7–October 8, 2023

No. 3 Exhibition Hall



杞菊延年图轴
清 赵之谦、程守谦
*Life-prolonging Matrimony Vines and
Chrysanthemums*
Zhao Zhiqian and Cheng Shouqian
Hanging scroll
Qing (1644–1911)



紫珮觀察大人鑒正
程守謙撰拓舞器趙之謙補畫杞菊延年





Ever since the pre-Qin era, bronze and stone artifacts, a vital documentary medium in China, have recorded a massive volume of precious historical information. In order to preserve, study, and spread the information on these artifacts, people in ancient China developed a simple yet productive technique for duplicating the information – rubbing. To make a rubbing, a craftsman first overlays a bronze or stone artifact with paper and then employs the skill of ink-rubbing to precisely copy onto paper the features of the artifact, including the shape, patterns, and inscription.

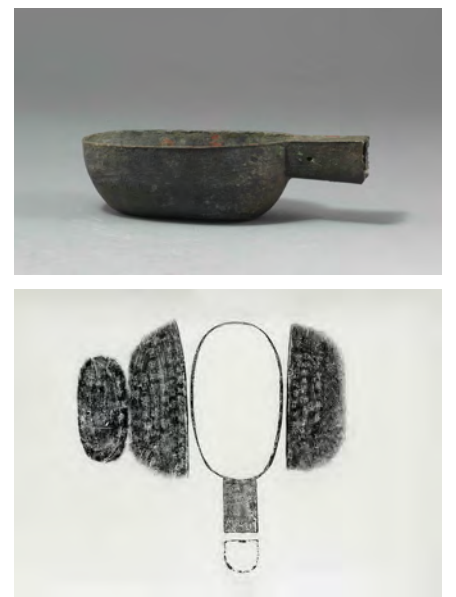
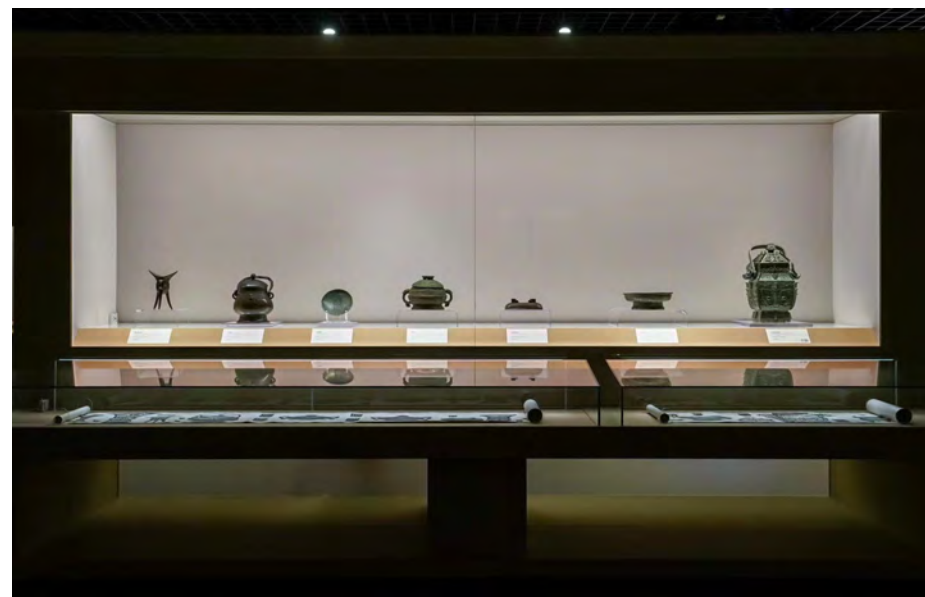
The objects suitable for rubbing range from cliff-carved statues to oracle bones and seals. Throughout its long history, the technique has evolved from a practical skill for duplicating the information into a genre of art in its own right, integrating epigraphy with painting. Nowadays, included in the list of Intangible Cultural Heritage,

rubbing is still in wide use in such fields as archaeology and museology. It continues to assume a vital role in the preservation and promotion of Chinese civilization.

The exhibition was the first of its kind held at the Museum. It delved into the significance of rubbing for preserving and interpreting cultural heritage, the artistry of rubbings as visual art, and the technique's inheritance and development. Most of the 37 exhibits were from the Shanghai Museum collection, with six loans from the Shanghai Library. Some rubbings were displayed with their corresponding artifacts.



椭升
Oval *Sheng* (measuring vessel)
Qin (221–207 BCE)
Bronze





对话达·芬奇——文艺复兴与东方美学艺术特展

Who Is Leonardo Da Vinci? Dialogue between Renaissance and Chinese Painting

December 10, 2023–April 14, 2024

No.2 & No.3 Exhibition Hall

发射炸弹的大炮

Two Mortars Shooting Explosive Balls
Codex Atlanticus
Leonardo da Vinci (1452–1519)
1485
©Veneranda Biblioteca Ambrosiana, Milan



头发飘逸的女子

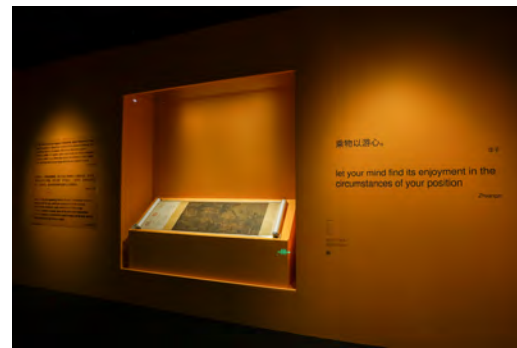
Head of a Young Woman, called "Scapiliata"
Leonardo da Vinci (1452-1519)
c. 1492-1501
Complesso Monumentale della Pilotta,
National Gallery, Parma
©moreni

Undoubtedly, Leonardo da Vinci is the legendary Italian Renaissance artist known for creating masterpieces such as the *Mona Lisa* and *The Last Supper*, captivating countless people who yearn for a glimpse of his works. Beyond his artistic prowess, Leonardo is also a polymath, leaving behind numerous valuable manuscripts as a scientist and inventor. Truly, he stands as a genius unparalleled in history.

However, the authentic paintings by Leonardo that have survived are scarce, with many of them either immovable or restricted from leaving their designated locations, making them rarely accessible in China. In an effort to foster cultural exchanges and promote mutual learning between China and Italy, the Shanghai Museum presented the third installment from the exhibition series *A Dialogue with the World*, entitled *Who Is Leonardo Da Vinci? Dialogue between Renaissance and Chinese Painting*. Curated by experts from China and Italy, this exhibition brought together 18 authentic Renaissance rarities from Italian institutions, paralleled by a same number of ancient Chinese paintings from the Shanghai Museum collection.

闸口盘车图卷

Watergate Gristmill
Five Dynasties (907-960)
Anonymous
Handscroll





Among these remarkable works are Leonardo's oil painting *Head of a Young Woman*, called "*Scapiliata*" and eleven folios from his *Codex Atlanticus* manuscript, as well as two precious sketches by Michelangelo and important paintings by some of Leonardo's disciples. The Italian treasures were resonated by Chinese contemporaneous masterpieces, such as *Watergate Gristmill* from the Five Dynasties, Liang Kai's *Daoist Lord* from the Southern Song, and *Lady with Fan in the Autumn Breeze* by Ming-dynasty master Tang Yin.

This exhibition marked the Shanghai Museum's first-ever endeavor to undertake a comparative study of Eastern and Western painting. Employing a unique approach of dialogue, the exhibition aimed to transport the visitors on a transcendent journey across time and space to appreciate two artistic landscapes. Visitors would have the opportunity to appreciate and explore different expressions of art unique to each country during the same era, while establishing connections between Eastern and Western style of art that span a millennium.

Leonardo's remarkable pursuit of knowledge, understanding, and innovation serves as a model for the distinct characteristics of esteemed civilizations like Italy and China. This exhibition contributes to the ongoing development of a rich cultural exchange between these civilizations, connecting ancient roots to the growth of modern identities.

The exhibition was realized thanks to the collaboration with Istituto della Enciclopedia Italiana-Treccani (Rome), Veneranda Biblioteca Ambrosiana (Milan), Complesso Monumentale della Pilotta (Parma), Casa Buonarroti (Florence), with the support of the Embassy of the Republic of Italy to the People's Republic of China, the General Consulate of Italy in Shanghai.

秋风纨扇图轴
明 唐寅

Lady with Fan in the Autumn Breeze
Tang Yin (1470-1523)
Hanging scroll
Ming (1368-1644)

腿

Study of Legs
Michelangelo Buonarroti (1475-1564)
c. 1524-1525
© Casa Buonarroti, Florence





Following the exhibition opening, a Museum Night took place on December 10, featuring captivating musical performances by Chinese and Italian artists. Zi De Guqin Studio, a popular Chinese traditional music ensemble, performed two melodious folk pieces, including the world-renowned Chinese Jiangnan folk song *Mo Li Hua* ("Jasmine Flower"), famously incorporated by Italian composer Giacomo Puccini into his opera *Turandot*. Echoing that, Italian singer Riccardo Gatto delivered emotive renditions of *E lucevan le stelle* ("And the stars shone") from Puccini's *Tosca* and *La donna è mobile* ("Woman is fickle") from Giuseppe Verdi's *Rigoletto*. The evening's highlights also featured *Shan Tao Hong* ("Red Peach in the Mountain") from the Kunqu opera *The Peony Pavilion* and the duet *Libiamo ne' lieti calici* from Giuseppe Verdi's *La traviata*. Combining art and music, the evening concluded with a mesmerizing demonstration of cultural dialogue between China and Italy, underscoring the profound resonance and connections of their artistic traditions.



**The Shape of Air:
From Leonardo Davinci to Pagani Utopia**
March 4–April 14, 2024

Echoing the Leonardo da Vinci exhibition, the Shanghai Museum held a special collaboration with Pagani Automobili S.p.A, the world-renowned Italian automotive company, exploring Leonardo's influence on the creation of the Utopia, the hypercar that marked the third act in Pagani's history. The exhibition showcased the iconic Zonda Cinque, released in 2009, alongside design sketches and components that traced the remarkable journey of hypercars from concept to creation.

Yan Xiaojun, associate curator from the Painting and Calligraphy Department of the Shanghai Museum, painted a stunning golden Chinese dragon on a Utopia hypercar's front hood, paying homage to traditional Chinese art. This

artwork, unveiled at the exhibition's opening by Horacio Pagani, the founder and chief designer of Pagani, celebrated the Year of the Dragon and sparked a dialogue between ancient and modern, East and West.



I.

Exhibitions and Displays

- Special Exhibitions
- **Touring Exhibitions and Loans**
- Gallery Rotations

不朽的玉甲——中国汉代文物精品展

Jade Armour of Immortality: Treasures of China's Han Dynasty

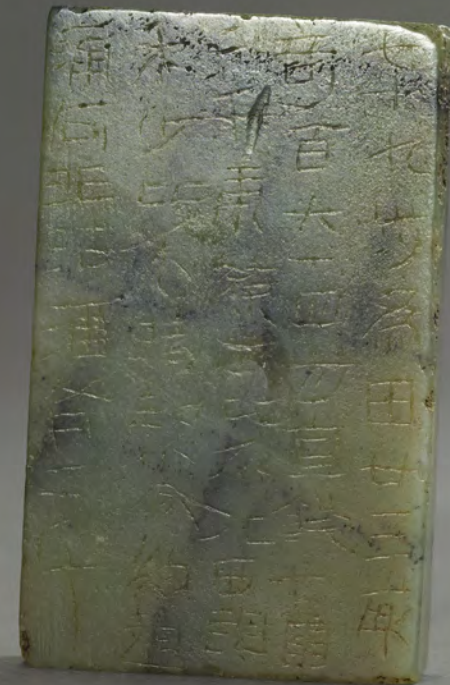
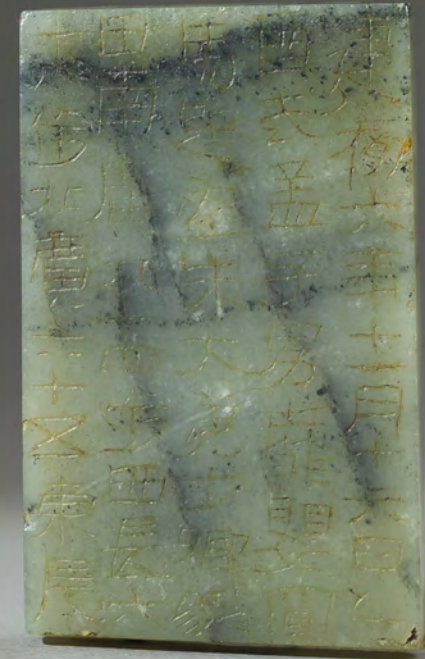
June 24–December 31, 2023

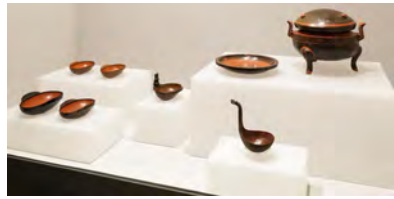
Móra Ferenc Múzeum, Szeged, Hungary

建初六年十一月十六日
 西去盖子男靡嬰固
 馬廷迎朱大弟少卿象
 田南廣九十五步西長六
 十六步北廣六十八步東辰
 七十九步為田廿三畝
 奇百六十四步直錢七畝
 三千兩陳四比不北西明
 禾少比不時却分約趙
 蒲何非沽酒各二十

玉买地券

Land-sale contract
Eastern Han (25–220)
Jade





Marking the 10th anniversary of the Belt and Road Initiative, the Shanghai Museum, together with the Xuzhou Museum and the Chengdu Institute of Archaeology, jointly organized a major exhibition *Jade Armour of Immortality: Treasures of China's Han Dynasty* at the Móra Ferenc Múzeum in Hungary.

The Han dynasty (202 BCE–220 CE) represents a pinnacle in Chinese history as a powerful empire characterized by robust national strength, thriving economics, a stable society, and a vibrant culture. The Silk Road, pioneered by Han-dynasty diplomat Zhang Qian (c. 164–114 BCE), facilitated connections and exchanges between China and neighboring countries that have thrived ever since. Arts of literature, music, dance, sculpture, calligraphy, and painting made headway. Remarkable achievements unfolded in agriculture, medicine, shipbuilding, and papermaking. These strides built strong groundwork for later eras in technological, economic, and artistic progress. As one of the most significant civilizations in the world at that time, the Han dynasty's profound legacies survived and substantially contributed to the continuity of China's history.

“渭陵园令”铜印

Seal with inscription “Wei Ling Yuan Ling”
Western Han (206 BCE–8 CE)
Bronze



The exhibits totaled 111 pieces/sets of artifacts from the Han dynasty, covering a wide range of categories including jade, lacquerware, pottery, bronzeware, seals, stone carvings, and coins. Among them, 86 pieces were from the Shanghai Museum collection, distributed across all three sections that explored the empire's ruling system, social and daily life, arts and culture, as well as rituals and beliefs. Notable highlights included a rare jade burial suit threaded with gold wire from the Xuzhou Museum collection, which narrates Han people's pursuit for immortality. Through these Han treasures, Hungarian audiences were granted a glimpse into the rich heritage and enduring allure of Chinese culture spanning millennia. Following the traces along the Silk Road, the exhibition itself served as a medium to further promote cultural connectivity and mutual understanding among civilizations.



彩绘陶女俑

Figurine
Han (206 BCE–220 CE)
Painted earthenware

The Móra Ferenc Múzeum.





四灵纹玉胜

Ornament with the Four Holy Beasts
Eastern Han (25–220)
Jade

This exhibition opening gained significant public attention, with queues of visitors lining up. Celebrating Museum Day in Hungary, the Móra Ferenc Múzeum extended its hours until midnight that day, presenting various performances and events that attracted nearly 10,000 visitors. Throughout its duration, the exhibition received over 50,000 visitors, a significant success considering Szeged's local population of about 150,000. Total media coverage in Hungary and China exceeded 40 million views. During the exhibition, the hosts also conducted extensive promotion on social media platforms and collaborated with the local Confucius Institute to organize Han dynasty-themed Chinese cultural activities, such as calligraphy lessons and Hanfu dressing.





“平陵”铜印
Seal with inscription “Ping Ling”
Western Han (206 BCE–8 CE)
Bronze

This exhibition was the inaugural touring show of the Shanghai Museum’s *CHINA 100* outbound exhibition series. Its second stop is scheduled to be held also in Hungary, at Szent István Király Múzeum in Székesfehérvár, in 2024. Hungary is the first European country to join the Belt and Road initiative and maintains a traditional friendship with China. Cultural exchanges between the two countries are close. In 2017, the Shanghai Museum hosted an exhibition titled *Sissy and Hungary: The Magnificent Life of Hungarian Aristocracy in the 17-19th Century* organized by the National Museum of Hungary. In 2019, marking the 70th year of China-Hungary diplomatic relations and the 6th anniversary of the sister-city relationship between Budapest and Shanghai, the Shanghai Museum collaborated with the Central Bank of Hungary (MNB) to host the exhibition *The Journey of Coins: Hungary and China on the Silk Road*.



兽面云纹玉璧
Bi (disc) with animal mask and cloud pattern
Han (206 BCE–220 CE)
Jade



吴向里车马画像镜
Mirror with chariots and horses
Eastern Han (25–220)
Bronze

造化在手——故宫、上博珍藏恽寿平书画特展

Yun Shouping: Paintings and Calligraphy from the Palace Museum and the Shanghai Museum

September 2–November 12, 2023

Macao Museum of Art (MAM)



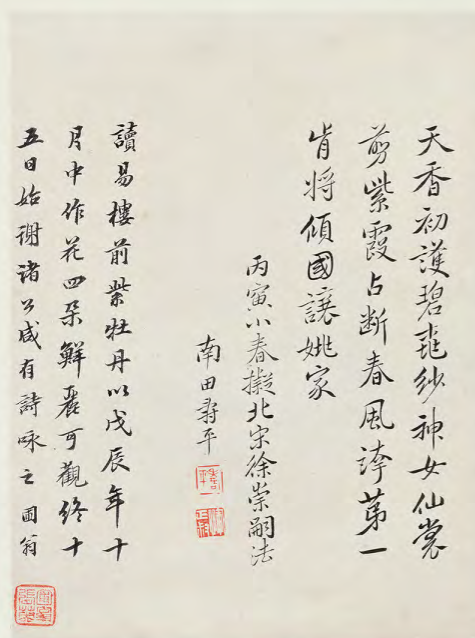
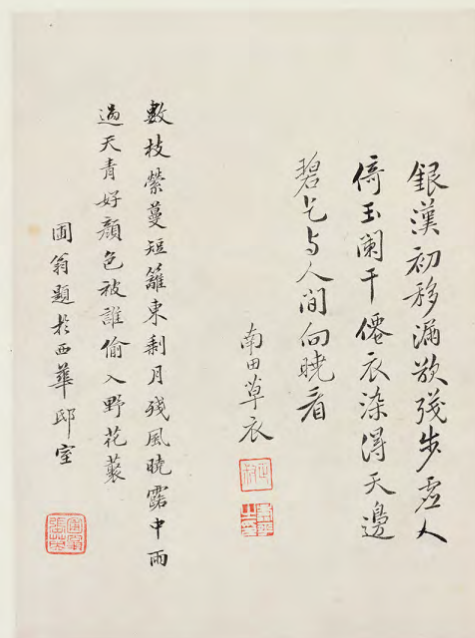
设色花卉册

Flowers

Yun Shouping (1633–1690)

Album

Qing (1644–1911)



The Shanghai Museum, the Palace Museum, and the Macao Museum of Art share a longstanding and deep-rooted friendship. Since 2004, the institutions have collaborated on a series of exhibitions and academic events aimed at promoting traditional Chinese painting and calligraphy, yielding significant social impact and fruitful academic outcomes. This exhibition, focusing on Yun Shouping (1633–1690), a Qing dynasty master, marked the culmination of the exhibition series on the Six Masters of the early Qing period launched by the trio in 2011.

Yun Shouping (1633–1690), initially known as Yun Ge and later styled Shouping, was a native of Changzhou, Jiangsu Province. He hailed from a prominent family with ancestral ties to Ming dynasty officials. During the Qing invasion, his

father, Yun Richu, actively resisted the Qing forces. The turmoil of that period prompted Yun Shouping to forgo a bureaucratic career, dedicating himself instead to the pursuit of painting and calligraphy. He excelled particularly in flower painting and developed a distinctive style in poetry and calligraphy.

To showcase Yun Shouping's graceful brushwork, nuanced rendering, and the essence of Qing dynasty literati paintings, the Shanghai Museum selected 92 outstanding works by Yun Shouping, his disciples, and associates. Through a captivating display of more than 180 works, the exhibition offered a comprehensive view of Yun Shouping's multifaceted artistic achievements in poetry, calligraphy, and painting.



设色花卉册

Flowers
Yun Shouping (1633–1690)
Album
Qing (1644–1911)

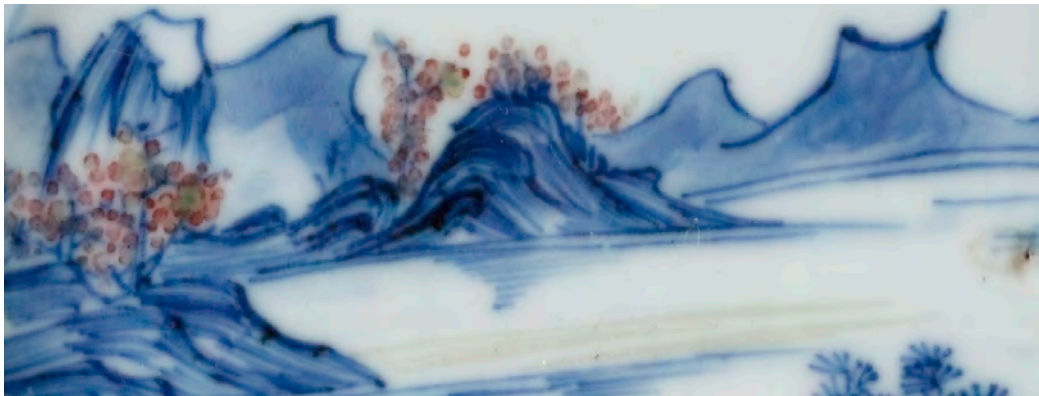


中国的南方天堂:来自江南的宝藏展

China's Southern Paradise: Treasures from the Lower Yangzi Delta

September 10, 2023–January 7, 2024

The Cleveland Museum of Art



景德镇窑青花釉里红楼阁图盘
(辛亥)(中和堂款)

Zhonghetang dish with landscape
1671

Jingdezhen ware
Qing (1644–1911)

Porcelain with underglaze cobalt blue and
copper red decoration





©Cleveland Museum of Art

Jiangnan refers to a geographical and cultural region in China located to the southern lower reach of the Yangtze River, renowned for its picturesque landscapes, fertile farmlands, historic cities, and rich cultural heritage. The region has been a center of Chinese civilization for centuries, with significant contributions to literature, art, cuisine, and traditional craftsmanship. Jiangnan is often associated with a mild climate, abundant water resources, and a relaxed lifestyle, earning it the reputation as a “land of plenty” or “paradise on earth” in Chinese culture.

This exhibition marked the first comprehensive showcase of Jiangnan history and culture in the West, featuring 240 exhibits spanning from Neolithic times to the 18th century. The diverse array of highlights covered various categories such as painting, calligraphy, rubbings, weaving, embroidery, jades, ceramics, and gold and silverware. They not only showcased the pinnacle of Jiangnan artistry but also conveyed an inspiring understanding of Jiangnan history and culture from a unique perspective.

西湖蓮社
明 董其昌

The Lotus Society at West Lake
Dong Qichang (1555–1636)
Fan mounted as an album leaf
Ming (1368–1644)



Of particular note was the assembly of treasured artifacts from China, Japan, Europe, and North America for this exhibition. Through the Art Exhibition China, over 30 exquisite artworks were borrowed from seven prestigious domestic institutions in China, including the Shanghai Museum, Palace Museum, Nanjing Museum, Zhejiang Provincial Museum, China Silk Museum, Zhejiang Provincial Institute of Cultural Relics and Archaeology, and Anhui Museum. The Shanghai Museum loaned 14 pieces/sets of objects.

花鸟草虫图册
明 孙龙

Flowers, Birds, Plants, and Insects
Sun Long (active 1403–1449)
Album leaves, ink and color on silk
Ming (1368–1644)



本源之画——超现实主义与东方

Painting the Essential: Surrealism and the East

April 29–September 24, 2023

West Bund Museum



《燕吴八景图》册(选一)

明 董其昌

Eight Scenes of Beijing and Songjiang

Dong Qichang (1555–1636)

Album leaf, ink and color on silk

Ming (1368–1644)



西山雪霁
張僧繇





After a successful collaboration with the Centre Pompidou and the West Bund Museum in *Kandinsky: The Pioneer of Abstract Art* in 2021, the Shanghai Museum was invited to join in another major exhibition held at the West Bund Museum. Devoted to an unexplored theme – a dialogue between surrealism and the East, the exhibition meticulously selected masterpieces from the esteemed collections of the Centre Pompidou and the Shanghai Museum to unravel the intricate connections between surrealism and ancient Chinese painting and calligraphy. It opened a new perspective on surrealism, shedding light on the fundamental essence that bridges Eastern and Western artistic traditions.

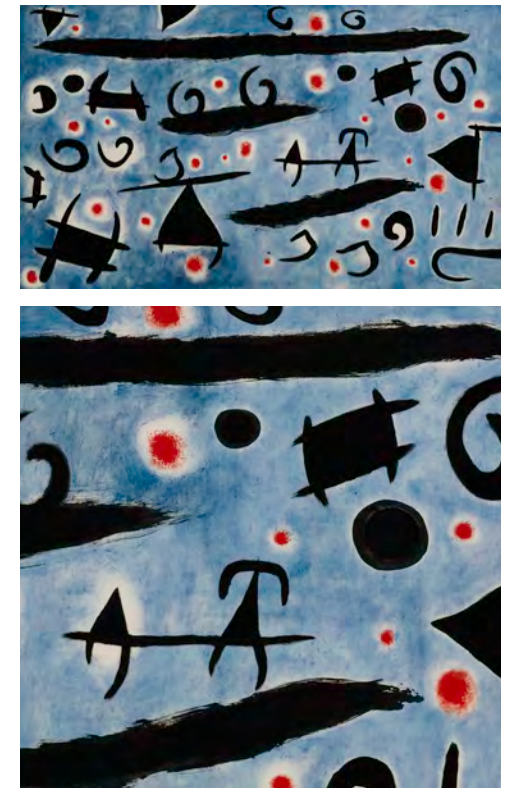
This exhibition delved into the previously under-discussed relationship between surrealism and Eastern culture. 16 artworks from the Shanghai Museum collection were displayed, including Liang Kai's (attributed) *Buddhist Monk with Bag*, Dong Qichang's *Eight Scenes of Beijing and Songjiang*, Zhu Da's *Fruits and Birds in Ripening*, and Yun Shouping's *Landscape with Flowers and Plants*. These pieces were carefully juxtaposed with creations by surrealism and abstract art luminaries such as Joan Miró, André Masson, and Zao Wou-Ki from the Centre Pompidou.

《果熟来禽图》页
清 八大山人

Bird Attracted to Ripe Fruit
Selected from the Album Painting and Calligraphy by Zhu Da and Yuan Ji
Bada Shanren (1626–1705)
Album leaf, ink on paper
Qing (1644–1911)

蓝天上的人与鸟之舞

Dance of characters and birds on a blue sky; sparks
25 May 1968
Joan Miró
Oil on canvas
Acceptance in lieu, 1982
Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle
Photo credit: © Centre Pompidou, MNAM-CCI/Service de la documentation photographique du MNAM/Dist. RMN-GP
Copyright Artwork : © Successió Miró / Adagp, ParisQing (1644–1911)





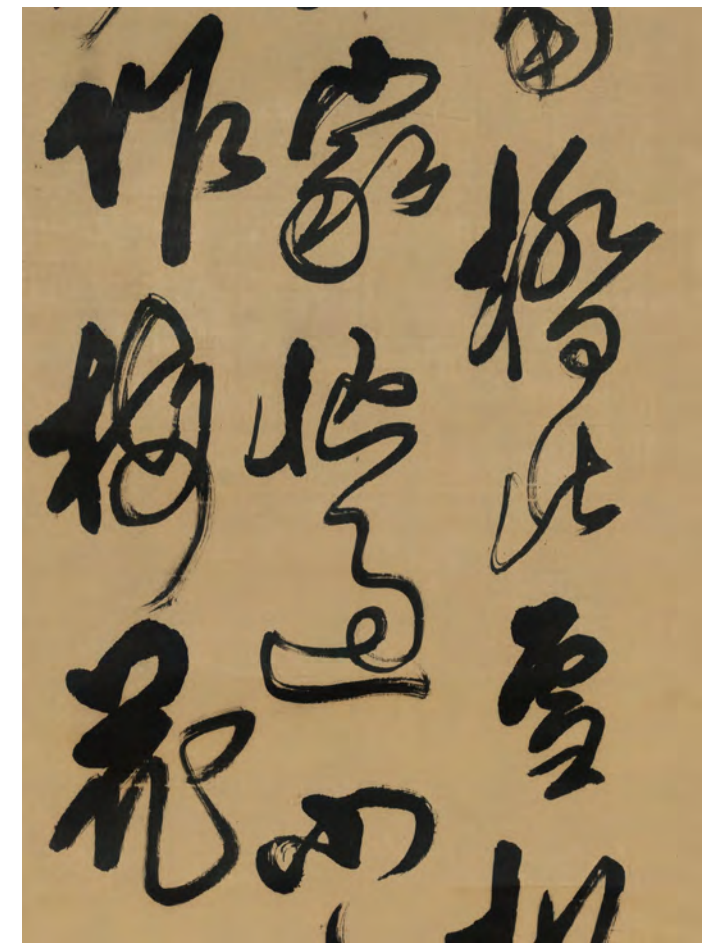
《山水图》册(选二)
清 龚贤

Landscapes
Gong Xian (1618–1689)
Album leaves, ink on paper
Qing (1644–1911)



《草书七绝诗》屏(选一)
清 傅山

A seven-character poem
Fu Shan (1607–1684)
Cursive script
Selected from a set of four hanging
scrolls
Qing (1644–1911)



流光溢彩——上海博物馆藏欧洲玻璃陶瓷器展

European Glassware and Ceramics from the Shanghai Museum Collection

September 15–November 30, 2023

Huzhou Museum



法国拉利克翠绿色叶纹玻璃瓶

Lalique vase
France
20th century
Glass
Gift of Mr. Shen Shouzhen, 1980





The Shanghai Museum boasts a rich collection of European glass and ceramic artifacts renowned for their exquisite craftsmanship. The exhibition hosted at the Huzhou Museum in Zhejiang province featured over a hundred pieces of European glassware and ceramics, highlighting the works of many international brands that reflect a perfect fusion of art and technology and offer a glimpse into the artistic trends of 19th to early 20th century Europe.

The exhibition was divided into two sections: glassware and ceramics. The glassware section displayed works from France, Czech, Belgium, and Italy. Notably, pieces from three major French brands – Gallé, Daum, and Lalique – vividly illustrated the development of the Art Nouveau style and its transition to the Art Deco style. Czech glassware exhibited crystal-like texture and brilliant patterns, while Belgian ones featured vibrant colors and simple patterns.

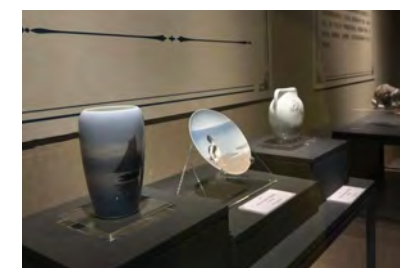
法国道姆蓝白色酒金荷叶形缸

Daum bowl
France
1920s
Glass



The ceramics section featured an array of works from Germany, France, the United Kingdom, Austria, and Nordic countries. European ceramics have undergone continuous refinement and enhancement, thanks to notable achievements in painting and sculpture. Painters and sculptors have played a pivotal role in elevating European ceramic art to unprecedented levels of excellence.

Notable highlights included late 19th-century French Gallé scenic vases, early 20th-century French Daum blue and white gold-splashed lotus-shaped jars, early 20th-century French Lalique green leaf-patterned vases, late 19th-century Czech Moser purple-black figure-patterned glass bottles, 19th-century German Dresden gold-painted plates with colored portrait.



捷克莫泽紫黑色人物纹车刻瓶

Moser vase
Czech
Late 19th century
Glass





草书扇页
明 莫如忠

Poem
Mo Ruzhong (1508-1588)
Cursive script
Folding fan mounted as album leaf
Ming (1368-1644)

文脉千年——云间书派特展

Millennial Heritage: Yunjian School Calligraphy

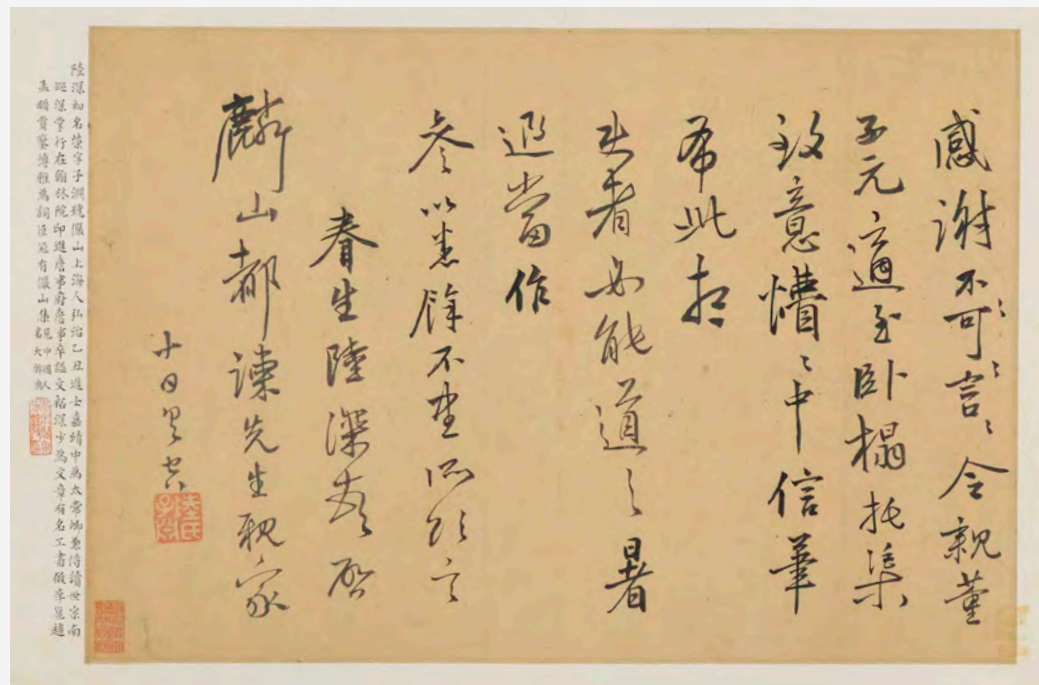
September 19–December 19, 2023

Dong Qichang Museum of Calligraphy and Painting

Songjiang, currently a suburban district of Shanghai, is widely recognized as the cradle of Shanghai and the genesis of the city's vibrant cultural legacy. Lu Ji (261–303), a distinguished scholar native to Songjiang during the Western Jin Dynasty, bestowed upon his hometown the appellation “Yunjian” (lit. “amid the clouds”), a designation that has been long favored and adopted by numerous schools originating from this region.

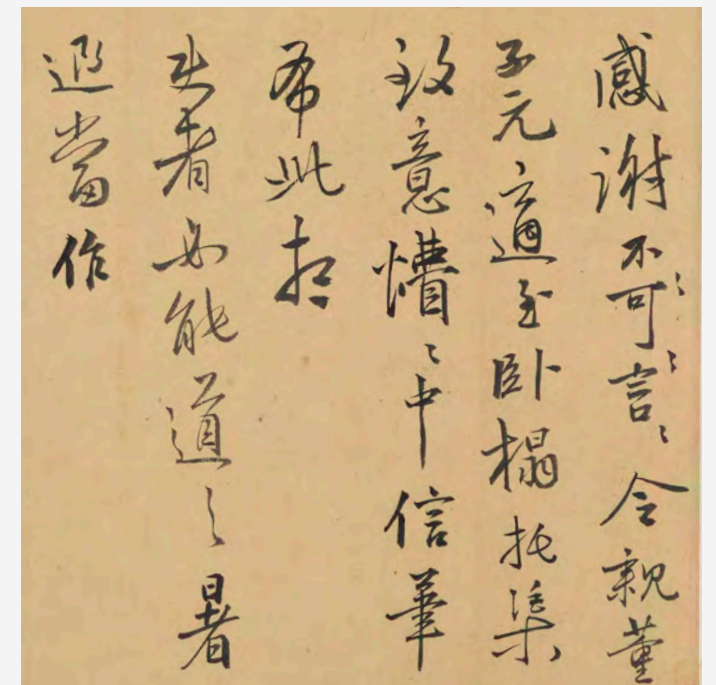
Over centuries, calligraphy in the Songjiang region underwent profound transformations. By the Ming dynasty, under the guidance of master Dong Qichang (1555–1636), the Yunjian School of Calligraphy emerged, creating a new chapter in the history of calligraphy that has left a lasting impact both domestically and internationally. Since the Qing dynasty, Yunjian calligraphers have embraced modern trends and contributed to the Shanghai School of Calligraphy, shaping the dynamics of Songjiang calligraphy style.

The exhibition marked the fourth collaboration between the Shanghai Museum and the Dong Qichang Museum of Calligraphy and Painting in the last five years. It showcased 37 original pieces and 15 sets from the collections of the Shanghai Museum, Cheng Shifa Art Museum, and Songjiang Museum by 12 prominent artists of the Yunjian School. The exhibition reconsidered the region's calligraphy history, highlighting the rich tradition and origins of Songjiang calligraphy.



行书手札页
明 陆深

Letter
Lu Shen (1477–1544)
Running script
Album leaf
Ming (1368–1644)



中国古代青铜文明(深圳、鄂尔多斯)

Ancient Chinese Bronze Civilization

April 28–August 27, 2023

Shenzhen Museum

September 28, 2023–January 3, 2024

Ordos Museum



戈卣

Ge You (wine vessel)
Late Shang (13th century–1046 BCE)
Bronze



Ancient Chinese Bronze Civilization at the Shenzhen Museum.

鸟兽龙纹壶

Hu (wine vessel) with bird, dragon and animal patterns
Late Spring and Autumn (first half of 6th century-476 BCE)
Bronze

Thousands of years ago, the ancient Chinese created a splendid bronze civilization. Bronze casting techniques emerged around 2000 BCE in the Yellow River Basin, serving as a concentrated reflection of the political, economic, ideological, and highest technological achievements of the Xia, Shang, and Zhou dynasties. The bronze civilization profoundly influenced China's political and social development for thousands of years and exerted a profound impact on East Asia.

The Shanghai Museum is a pivotal repository of ancient Chinese bronzes, boasting a collection of over 6,000 bronze items renowned worldwide. Based on its inventory and research, the Museum consistently curates original touring exhibitions on ancient Chinese bronze culture, one of which journeyed to the National Museum of Korea in 2021. In 2023, the bronzes embarked on a tour across China, from the southern city of Shenzhen in Guangdong province to the northern city of Ordos in Inner Mongolia.



The Shanghai Museum and the Shenzhen Museum share a long-standing history of exchange and deep friendship. At the inception of the Shenzhen Museum, the Shanghai Museum generously gifted 549 ancient Chinese coins, which remain on display in the permanent galleries. In recent years, the Shanghai Museum has further strengthened this bond by supporting several exhibition and academic research projects. The exhibition on ancient Chinese bronzes was the latest manifestation of this collaboration, presenting 172 pieces/sets of exquisite bronze artifacts from the Shanghai Museum collection. Nearly half of them on display were exhibited for the first time, with 77 pieces bearing inscriptions.

The Ordos Museum stop of the touring exhibition, while featuring a curated selection of 100 bronzes, offered a surprisingly rich exploration of cultural exchange. Despite its more compact size, the exhibition included a dedicated section showcasing artifacts from Dian culture, Ba-Shu culture, and grassland cultures. This unique selection allowed visitors to delve into the fascinating connections and influences that shaped ancient Chinese civilization, highlighting the inclusivity and diversity at its core.

豕卣

Pig-shaped You (wine vessel)
Late Shang (13th century-1046 BCE)
Bronze



Ancient Chinese Bronze Civilization
at the Ordos Museum.





丝路泉语——上海博物馆藏丝路古国钱币展

Silk Road Ancient Coins from the Shanghai Museum

蒙古帝国成吉思汗金币

Gold coin of Genghis Khan of
the Mongol Empire

伊利汗国海合都金币

Gold coin of Gaikhatu of the Ilkhanate

伊利汗国阿不赛音汗银币

Silver coin of Abu Said of
the Ilkhanate

大月氏银币

Silver coin of Da Yuezhi

September 30–November 15, 2023

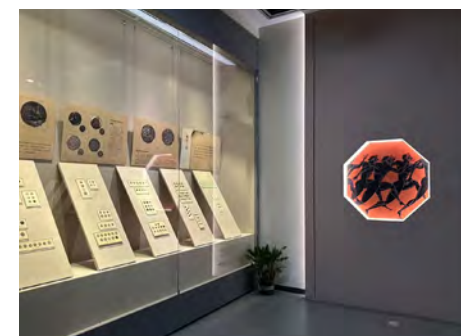
Qingpu Museum



Celebrating the 10th anniversary of the Belt and Road Initiative, the exhibition, jointly organized by the Shanghai Museum and the Qingpu Museum of Shanghai, brought together over 800 carefully selected ancient coins donated to the Shanghai Museum by the famous collector Roger Doo (1933–2020) and his wife Linda Doo. Spanning over two millennia, these coins offered a glimpse into the diverse civilizations along the Silk Road, showcasing their trade, religions, and cultural exchanges.

In contrast to the standardized coins of ancient China, the coins of the Silk Road exhibit a remarkable diversity in material composition, with gold, silver, and copper being commonly used. Notably, these coins often underwent striking techniques, resulting in exquisite designs that reflect the aesthetics of their respective periods. Furthermore, the evolving patterns adorning these coins serve as visual chronicles, documenting the shifting political landscapes and cultural exchanges that characterized the Silk Road's history.

The exhibition featured key exhibits such as the Seleucid Empire's coin of Seleucus I, the Parthian Empire's coins of Phraates V and Mousa, the Sasanian Empire's coin of Ardashir I, the Ertugrul period's coin of Akhun, the Kushan Empire's gold coin of Vasudeva, and the coin of Genghis Khan. These exhibits highlighted the rich cultural and historical significance of the Silk Road, illustrating the development of coinage and the interactions between civilizations.



马其顿帝国亚历山大三世银币

Silver coin of Alexander III of Macedon

希腊-巴克特里亚王朝欧克拉提德斯银币

Greco-Bactria silver coin of King Eucratides

古代中国文明展——礼制·信仰·多元性

Ancient Chinese Civilization

December 5, 2023–March 3, 2024

Ningbo Museum



四神纹染炉

Ran Lu (burner) with
the Four Holy Beasts
Western Han (206 BCE–8 CE)
Bronze

Marking the 15th anniversary of the Ningbo Museum, the exhibition, jointly organized by the Ningbo Museum and the Shanghai Museum, elaborated on the diverse and integrated characteristics of Chinese culture from prehistoric times to the Han dynasty through abundant exhibits and concrete material evidence. Through artifacts created and used by ancient ancestors, the exhibition offered a close and intuitive experience of the diverse cultural landscapes developed in different regions of China, as well as the interaction and exchange among various cultures.

The exhibition showcased a total of 198 pieces/sets of cultural relics spanning ten categories, including bronzeware, oracle bones, jade, and pottery. Nearly half of these artifacts were unveiled to the public for the first time. It vividly elucidated the social hierarchy system, discussing the relationship between divine power, military power, and kingship, alongside the specialization of crafts as symbolic indicators of civilization. Large-scale sacrificial ceremonies and everyday customs were revealed, including wedding traditions and ceremonial banquets. The exhibition also traced the inception and early evolution of Chinese characters as a writing system. The final section progressed from primitive nature worship to nuanced perspectives on life and death, as well as the intricate funeral customs prevalent in ancient times.



Special Exhibitions at the Shanghai Museum in 2023

SPECIAL EXHIBITIONS

January 17–May 7,
2023

**Botticelli to Van Gogh:
Masterpieces from the National Gallery, London**
从波提切利到梵高——英国国家美术馆珍藏展

January 18–
February 26, 2023

**Ode to Spring:
Special Exhibition Celebrating the Year of the Rabbit**
玉兔精灵——上海博物馆兔年迎春展

May 16–August 13,
2023

**Pages through the Ages:
A Selection of the Song and Yuan Rare Books of
the Shanghai Museum**
玉楮流芳——上海博物馆藏宋元古籍展

June 20–October 8,
2023

**The Proof of Early China: The Civilizations of Songze
and Liangzhu**
实证中国——崧泽·良渚文明考古大展

July 7–October 8,
2023

Advancing with the Times: The Technique of Rubbing
与时偕行——金石传拓工艺

December 10, 2023–
April 14, 2024

**Who Is Leonardo Da Vinci?
Dialogue between Renaissance and Chinese Painting**
对话达·芬奇——文艺复兴与东方美学艺术特展

TOURING EXHIBITIONS AND LOANS

June 24–December 31,
2023

**Jade Armour of Immortality: Treasures of China's
Han Dynasty**
不朽的玉甲——中国汉代文物精品展

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November 12, 2023

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April 29–September 24,
2023

Painting the Essential: Surrealism and the East
本源之画——超现实主义与东方

September 15–
November 30, 2023

**European Glassware and Ceramics from the Shanghai
Museum Collection**
流光溢彩——上海博物馆藏欧洲玻璃陶瓷器展

September 19–
December 19, 2023

Millennial Heritage: Yunjian School Calligraphy
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April 28–August 27,
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(Shenzhen Museum)

Ancient Chinese Bronze Civilization
中国古代青铜文明

September 28, 2023–
January 3, 2024
(Ordos Museum)

Ancient Chinese Bronze Civilization
中国古代青铜文明

September 30–
November 15, 2023

Silk Road Ancient Coins from the Shanghai Museum
丝路泉语——上海博物馆藏丝路古国钱币展

December 5, 2023–
March 3, 2024

Ancient Chinese Civilization
古代中国文明展——礼制·信仰·多元性

I.

Exhibitions and Displays

- Special Exhibitions
- Touring Exhibitions and Loans
- **Gallery Rotations**

Chinese Calligraphy Gallery

More than 40 works of calligraphy and paintings were rotated in our permanent galleries in April 2023.



楷书石門銘册
北魏 王远

Rubbings of Inscriptions on Shimen
Wang Yuan
Standard script
Album
Northern Wei (386-535)

Chinese Painting Gallery



兰竹石图卷
元 赵孟頫

Orchids, Bamboos, Rocks
Zhao Mengfu (1254–1322)
Handscroll, ink on paper
Yuan (1271–1368)



夏山欲雨图轴
清 张崧

Landscapes before Rain
Zhang Yin (1761-1829)
Hanging scroll, ink and color on paper
Qing (1644-1911)

金陵山水图册
明文伯仁

Landscapes in Jinling
Wen Boren (1502-1575)
Album leaves, ink and color on paper
Ming (1368-1644)



“Art and Civilization: *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*” Academic Seminar Series

March 25–April 15, 2023

The series of academic seminars titled “Art and Civilization: *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*,” organized by the Shanghai Museum and the China Academy of Art, and hosted by the School of Arts and Humanities of the China Academy of Art, took place from March 25th to April 15th, employing a combination of online and offline sessions. The seminars were divided into three themes: “Museums and Urban Civilization,” “Art Exhibitions and Art History,” and “Art from the Renaissance to the Modern Era.” The event featured the participation of influential experts and scholars from both domestic and international backgrounds. In conjunction with

the ongoing exhibition *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* held at the Shanghai Museum, the discussions revolved around various topics, including urban civilization in contemporary contexts, cultural exchanges and dialogues between different civilizations, the relationship between art history research and civilization, and the development of art from the Renaissance to the modern era. The seminars aimed to broaden participants’ academic perspectives, facilitate the exchange of ideas, and offer an opportunity to both appreciate the exhibition and gain valuable insights.



The Symposium on Archaeology and Chinese Civilization

August 25–26, 2023

In conjunction with *The Proof of Early China: The Civilizations of Songze and Liangzhu* exhibition curated by the Shanghai Museum, the Symposium on Archaeology and Chinese Civilization was jointly organized by the Institute of Archaeology of the Chinese Academy of Social Sciences (CASS) and the Shanghai Museum. The seminar was held at the Shanghai Museum from August 25 to 26, 2023. The two-day seminar saw the attendance of over 70 experts and scholars from more than 20 national archaeological research institutions and universities, including Peking University and the Institute of Archaeology of CASS. Throughout the conference, 38 experts and scholars delivered

academic presentations on topics including new archaeological discoveries and understandings, regional patterns of civilization and the process of civilization, and research on handicraft industry, fostering scholarly exchanges.



Excellent Urban Construction and Public Art Forum

Shanghai University

October 14, 2023

Under the backdrop of the ongoing Shanghai Museum East Public Art Competition, which commenced in June 2023, the Shanghai Museum, jointly with Shanghai University and Shanghai Public Art Coordination Centre (PACC), hosted the “Excellent Urban Construction and Public Art Forum” on October 14, 2023, followed by the Academic Committee meeting of the Competition.

Over 30 local and international experts, artists, and scholars convened at the Forum to explore the intersection of public art, museum engagement, and city development. Discussions centered on how public art can enrich urban

landscapes and foster engagement within communities. Case studies were presented, sparking lively dialogue among participants regarding the interplay between artworks and the public spaces museums represent within cities. The global call for public art embodies the Museum’s commitment to encouraging broader public participation in urban cultural activities. During the following meeting, the Competition’s Academic Committee, comprised of eminent practitioners and academics of public art, finalized the Competition’s rules and evaluation criteria, which marked the beginning of the shortlisting stage.





Shanghai Museum Welcomes New Gifts from Mr. Robert Chang

September 26, 2023

On September 26, 2023, the Shanghai Museum held a grand donation ceremony for Mr. Robert Chang. Mr. Chang generously donated a total of 46 pieces comprising 32 sets of copper-bodied cloisonné enamelware to the Shanghai Museum. The technique of cloisonné enamelware was introduced to China from the Arab region around the mid-13th century and subsequently developed into a typical representative of imperial craftsmanship during the Ming and Qing dynasties. It reached its pinnacle during the reign of Qianlong Emperor of the Qing dynasty (1736–1796).

掐丝珐琅象尊（一对）

Zun (wine vessel) in the form of elephants and mahouts (in pair)
Qing (1644–1911)
Cloisonné enamel

Mr. Robert Chang is a prominent private collector who holds a significant position in the world of art as an avid connoisseur of Ming and Qing imperial cloisonné enamelware. His recent donation to the Shanghai Museum comprises a remarkable collection of cloisonné enamelware, featuring exquisite pieces that offer substantial research and exhibition potential from various perspectives. Within Mr. Chang's donation, a multitude of exceptional works can be found, including notable enamelware artifacts crafted during the reigns of Kangxi Emperor (1662–1722) and Qianlong Emperor.



Mr. Robert Chang



The Shanghai Museum is committed to ensuring the utmost care and preservation of these precious cloisonné enamelware artifacts, while also dedicating extensive research efforts to delve deeper into their historical and artistic significance. These invaluable pieces will be prominently showcased in future exhibitions, allowing visitors to marvel at their exceptional craftsmanship and gain a profound understanding of the rich heritage and evolution of cloisonné enamelware.

掐丝珐琅兽面纹四足炉
Incense burner with animal mask
Kangxi reign (1662-1722) of Qing
Cloisonné enamel

掐丝珐琅花鸟纹象足熏炉 (一对)
Incense burners with flower-and-bird
design and elephant-head-shaped feet (in pair)
Qianlong reign (1736-1795) of Qing
Cloisonné enamel



Fuquanshan Site Archaeological Studio Opened

April 18, 2023



The studio was officially opened on April 18, the World Heritage Day this year. It is the second archaeological studio established in Shanghai, after the Qinglongzhen Archaeological Studio.

The Fuquanshan site preserves objects from the Liangzhu culture, a culture thriving around the Taihu Lake area about 5000 years ago. Encompassing a total area of 1255 square meters, with a building space of 450 square meters, the studio is designed to facilitate the display and research of archaeological discoveries, their preservation and restoration, and themed workshops.

Publications

Sciences of Conservation and Archaeology

Vol.35 No.1-6
Editorial Board of *Sciences of Conservation and Archaeology*,
Shanghai Museum

A total of six issues were published in 2023. Founded in 1989 and presided by the Shanghai Museum, the publication is the only domestically- and overseas-published formal academic journal in the field of cultural relic science of China. It includes research reports of the Shanghai Museum Conservation Center.



The Essence of Jiangnan (Volume II)

Shanghai Federation of Social Science Associations and Shanghai Museum (ed.).
Shanghai People's Press, 2023

The second volume from the proceeding series of the popular Jiangnan Culture Lecture continues to delve into the culture and people of the region. The compilation covers a broad array of aspects, including the Jiangnan region and Chinese revolutionary culture, the Grand Canal and Jiangnan culture, the "Jiangnan talents" and Jiangnan humanities, literary gatherings and Jiangnan folk arts, coffee culture and Shanghai impressions, folk customs and social life in Jiangnan, Jiangnan dialects, Jiangnan water



towns, Jiangnan cinema, and Jiangnan culture and the Shanghai-style qipao. The Jiangnan Culture Lecture series continues to offer new perspectives and achievements in the study of Jiangnan culture this year.



- 1 *The Proof of Early China: The Civilizations of Songze and Liangzhu*
Shanghai Literature & Art Publishing House
June 2023
- 2 *Advancing with the Times: The Technique of Rubbing*
Shanghai Literature & Art Publishing House
July 2023
- 3 *Pages through the Ages: A Selection of the Song and Yuan Rare Books of the Shanghai Museum*
Shanghai Literature & Art Publishing House
May 2023
- 4 *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*
Shanghai Literature & Art Publishing House
January 2023
- 5 *The Jade Armour of Immortality: Treasures of Han Period China*
Shanghai Literature & Art Publishing House
December 2023

III.

Communities and Networks

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 - Shanghai Museum East Public Art Competition
 - A More Inclusive Museum
- **Inspired by Art**
 - Community Impact
 - Ode to the Silk Road
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 - The 4th Yangtze River Delta International Cultural Industries Expo
 - New Digital Art Arrivals
- **Global Networks**

Public Engagement

New Docuseries Released



Treasures in Shanghai Museum Season 2

In 2021, the inaugural season of the original short video series *Treasures in Shanghai Museum* was launched through a collaborative effort between the Shanghai Museum and Shanghai Media Group (SMG). The award-winning series has garnered over 50 million views online and was selected as one of the premier media projects for cultural heritage promotion by the National Cultural Heritage Administration and the Cyberspace Administration of China in 2022.

On May 18, 2023, the Shanghai Museum and SMG released the highly anticipated second season. This season aims to provide an enhanced audiovisual experience while highlighting the links between the objects and people, featuring 25 national-level artifacts spanning four key categories: jades, ceramics, calligraphy and painting, and crafts. The significance of these objects transcends their mere beauty and functionality. The second season explores not only the craftsmanship and practicality of objects but also delves into the ethical and emotional resonance they hold.

In terms of visual presentation, the short videos depart from the traditional documentary films about cultural relics. Instead, they adopt a light and dynamic approach to storytelling, incorporating a diverse array of new technologies such as 3D digital scanning, CT scanning, and digital rubbing, enriched with animations, illustrations and other captivating visual effects. This allows the treasures to take on a lively persona – they dance, speak, and even

crack jokes. Engaging in conversation with ancient artifacts thus becomes a delightful and entertaining experience, particularly for the younger generation. By the end of 2023, the second season has gained more than 50 million views on TV and online. It won the “Best Short Form Video Series - Scripted” award in 28th Asian Television Awards. Both seasons are now available on the official Shanghai Museum YouTube channel.



Conserving Art at Shanghai Museum

The Shanghai Museum Conservation Center, one of the largest of its type in China, houses labs equipped with advanced facilities and dedicated teams of conservators devoted to preserving and investigating cultural heritage, not only those in the Museum's collection but also requests from other domestic and overseas institutions.

Dedicated to the conservation experts and their meticulous work, a new documentary series, *Conserving Art of Shanghai Museum*, is now available on the Shanghai Museum YouTube channel. The six-episode series delves into the six intangible cultural heritage elements mastered by the Center's teams, including national-level elements of bronze and ceramics restoration techniques, as well as municipal-level restoration techniques for ancient calligraphy and painting works, books, furniture, and Kelorotype replication.

In planning and creating the short films, the Shanghai Museum and the production team intertwined the timelines of the past and present. They emphasized the historical context of artifacts alongside contemporary conservation techniques. Through the portrayal of tangible objects and intangible craftsmanship, the films underscore the significance of art conservation and replication in preserving the memories of civilizations. Art conservation represents a fusion of tradition and innovation, employing both modern technology and traditional methods passed down through apprenticeship. Conservators' work also emphasizes individual proficiency and the importance of close collaboration within a team. This documentary series unveils the time-honored transmission of skills from master to apprentice and showcases seamless collaboration within the team across various techniques.

Shanghai Museum East Public Art Competition

The Shanghai Museum launched a global competition in June 2023 to find captivating public art for its new building – the Shanghai Museum East. Artists worldwide are invited to submit designs that spark a dialogue with the Museum's spaces and reflect Shanghai's spirit.

A distinguished panel of public art professionals and academics will lead the selection process, ensuring fairness and transparency while upholding the values of the museum and the city. Public participation will also play a role through online voting. The Competition's theme, "Dialogue with the Museum," encourages artists to explore how art can connect communities, leverage technology, and shape engaging museum experiences.

The Competition embodies the Shanghai Museum's forward-thinking approach to museum spaces, community outreach, and the role of art in the city. The chosen artworks aim to create a vibrant hub where people and museum spaces interact seamlessly. The goal is to establish the Shanghai Museum East as a cultural landmark, enriching the city's cultural landscape. The Competition has already garnered significant interest, attracting submissions from over 500 artists, art institutions, and design firms worldwide. The selection process is now underway.





A More Inclusive Museum



On September 18, the Shanghai Museum hosted an inclusive event for students from Shanghai No.4 School for Hearing Impaired Children. The activity involved a total of 35 hearing-impaired students and 32 teachers, presenting a guided tour through the exhibition *The Proof of Early China: The Civilizations of Songze and Liangzhu* with the help of sign language interpreters. To enhance the learning experience, the tour was designed to focus on visual and tactile interpretation of objects, incorporating additional written and multimedia materials to supplement verbal explanations. Touchable exhibits also allowed the students to engage with and explore the exhibition through touch.

The event included bookbinding and woodblock printing workshops conducted by conservators from the Shanghai Museum. The ancient book restoration techniques mastered by the Museum's conservators have been listed as an Intangible Cultural Heritage item of Shanghai. Fun and inspiring, the hands-on experiences encouraged the students to feel and explore art and traditional culture in an engaging way. At the end of the event, the children gifted the Museum with a collaborative drawing, depicting them surrounding *Da Ke Ding*, one of the most important objects collected by the Shanghai Museum.

The Shanghai Museum is dedicated to fostering inclusiveness and diversity, with a commitment to ensuring accessibility for all visitors. From collaborations with special education schools to books and videos tailored for visitors with special needs, we strive to create experiences where everyone feels valued and represented through various inclusive programs and learning opportunities.



Community Impact

June 10, 2023, celebrated the 7th National Cultural and Natural Heritage Day in China, as well as the 20th anniversary of the adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage. From June 7 to 11, the Shanghai Museum reached out to the Kangjian subdistrict in Xuhui district, kicking off the second season of the “Intangible Cultural Heritage in Neighborhood” program.

For this 5-day event, the Shanghai Museum curated a series of exhibitions, themed lectures, and hands-on activities, featuring specialists from 10 representative intangible cultural heritage (ICH) elements. These included national-level ICH elements such as bronze and ceramics restoration techniques, as well as municipal-level restoration techniques for ancient calligraphy and painting works, books, furniture, and Kelorotype replication. Additionally, four municipal ICH candidates were showcased, including techniques for lacquerware restoration, rubbing, silk archival box making, and calligraphy and painting reproduction.

The exhibition held at the local citizen center showcased 45 sets of exhibits, highlighting the achievements and processes of the ICH elements through replicas, crafts, tools, and materials. During the lectures and workshops, attendees had the opportunity to learn about and experience the techniques, including rubbing, archival box making, *zisha* pottery restoration, and painting mounting.

Bringing the museum to local communities, the Shanghai Museum keeps fostering a deeper connection with the city and its people. In December 2023, conducting the city’s “15-minute community life circle” plan, the Museum launched the “Meeting the Museum, Loving the City” program, which aims to deliver museum learning into neighborhoods and contribute to a more engaging cultural climate for citizens.



The program features panel exhibitions based on the Museum’s *The Essence of China* archaeological exhibition series, public lectures given by curators and experts, and interactive classrooms. Spanning one month, the inaugural event of the program took place in Gubei of the Hongqiao subdistrict, presenting content from the popular summer hit *The Proof of Early China*, along with a lecture on Shanghai archaeology. Additionally, a wool felting workshop invited locals to create artworks inspired by the Museum’s Southern Song dynasty *kesi* silk tapestry *Ducklings on a Lotus Pond*. The program is planned to tour communities in Changning and Huangpu districts throughout the spring of 2024.

Inspired by Art



Ode to the Silk Road

October 19, 2023

Jaguar Shanghai Symphony Hall

In celebration of the 10th anniversary of the Belt and Road Initiative, the Shanghai Museum collaborated with Shanghai Symphony Orchestra (SSO) to present the multimedia concert Ode to the Silk Road as the opening performance of the 22nd China Shanghai International Arts Festival (CSIAF 22).

The troupe selected three musical compositions inspired by the Silk Road, composed by three Chinese artists: Zhao Lin's concerto *Duo* (2012), drawing inspiration from Xuan Zang's *Datang Xiyu Ji* (*Records of the Western Regions of the Great Tang Dynasty*); *Silk Road Reverie* by Zhu Jian'er (2000); and *Ode to the Silk Road* (2022) by Yu Ji.

Unlike traditional concerts, this performance embraced digital multimedia technology to transcend conventional auditory boundaries. It seamlessly merged music, light, and architecture, offering an immersive musical experience. Inspired by artifacts from the Shanghai Museum, such as the Tang-dynasty colored glazed pottery phoenix-headed pot and painted pottery figurines, the multimedia projections vividly depicted the spiritual essence embedded within the musical compositions. In conjunction with the concert, a mini exhibition was hosted at the Symphony Hall, showcasing ten ceramic pieces from the Shanghai Museum that encapsulated the tales of the Silk Road.

景德镇窑青花开光帆船图盘
Blue-and-white lobed dish with sailing boat
Jingdezhen ware
18th century
Gift of Mr. Henk B. Nieuwenhuys



Yuyuan Garden Lantern Show



A highlight of Shanghai's festive calendar, the annual Yuyuan Garden Lantern Show kicked off in January 2023, celebrating Chinese New Year in the heart of the city. This year, a unique collaboration with the Shanghai Museum brought fish-inspired lanterns and installations to life, illuminating the historic streets.

Blending tradition with modern flair, the lanterns drew inspiration from the Museum's collection, including the Ming dynasty painting *Qin Gao Riding a Carp*, a red lacquer box adorned with flying fish, a fish-shaped inkstick, and a *fencai* porcelain Buddhist offering featuring two golden fish. These works embodied the rich symbolism of fish, particularly carp, in Chinese art. Designed and crafted by local Shanghai artists, the lanterns revitalized these aquatic symbols, infusing them with the show's vibrant energy. The fish's traditional associations with success, prosperity, longevity, and good luck resonated throughout the bustling lantern festival, extending well wishes for the year ahead.





The 4th Yangtze River Delta International Cultural Industries Expo

November 16–19, 2023



The 4th Yangtze River Delta International Cultural Industries Expo commenced in Shanghai on November 16, 2023. It provided a platform for global cultural businesses to connect and deliver the public extended experience of the timeless charm of art and culture.



Hosted at the National Exhibition and Convention Center (Shanghai) in Qingpu district, the Expo encompassed four pavilions spanning 100,000 square meters. These pavilions showcase various sectors such as comprehensive development,

digital creativity, cultural technology, cultural tourism integration, and urban quality of life. As one of the largest cultural industries expos in China, this four-day event brought together prominent companies and outstanding programs, showcasing the vibrancy of the cultural industries in the region. This year, the Expo featured over 1500 cultural enterprises from 32 countries and regions, as well as 65 domestic cities.

The Shanghai Museum impressed the visitors at the Expo with a diverse array of new merchandise

lines inspired by its exhibitions. Throughout 2023, the Museum developed over 4,300 unique cultural and creative products for four temporary exhibitions. These products span a wide range of categories, including food and beverage, homeware, stationery, and toys. Among the highlights are tea gift sets, aromatherapy diffusers, and archaeological blind boxes. The Museum's booth at the Expo also displayed a rich collection of art-inspired merchandise from other museums across China.

New Digital Art Arrivals

In 2023, the Shanghai Museum's digital art platform, Haishang Bowu, has unveiled a captivating array of new NFTs featuring treasures from the Museum's collection. From intricate bronzes and delicate ceramics to historical seals and captivating paintings, these digital representations offer a whole new way to experience artistic masterpieces.

Partnering with prestigious Chinese institutions, new NFTs of iconic pieces have arrived, including the crown jewel of the Turpan Museum – *The Painting of Fuxi and Nüwa*. Furthermore, the platform now offers commemorative virtual tickets, allowing visitors to own a piece of memory associated with temporary exhibitions and heritage sites.

The “Haishang Bowu” app is a gateway to a unique art marketplace. Here, everyone can collect and trade digital art pieces authenticated by the Shanghai Museum Blockchain. This innovative platform, co-developed by the Museum and the Shanghai Data Exchange, utilizes blockchain technology to ensure the authenticity and ownership of these digital assets. Inspired by the Museum's extensive collection and captivating exhibitions, these NFTs (Non-Fungible Tokens) offer a fresh perspective on art appreciation. By embracing the digital realm, the Shanghai Museum fosters new ways to engage and inspire a broader audience.



Global Networks

Director Chu Xiaobo Addresses Museum Summit Forum 2023

March 24, 2023

Hong Kong

Held at the Hong Kong Convention and Exhibition Center March 24–25, the forum was hosted by the Leisure and Cultural Affairs Department of the Hong Kong SAR Government, and supported by the Uffizi Gallery of Italy. 35 museum representatives from around the world shared their professional insights. Chu Xiaobo, Director of the Shanghai Museum, delivered a keynote speech titled “Fusion of Old & New: Reshaping the Shanghai Museum” on how the Museum innovates by honoring its legacies under its ambitious new vision.

In resonance with the forum’s overarching theme of “Between”, Director Chu voiced the Museum’s interconnection with its surroundings, bonds with communities, and the exchanges between institutions across the globe. “Building up the Shanghai Museum East,” he remarked, “we are pivoting to a new era of development that seamlessly bridges our past and future, embracing openness, inclusiveness, and accessibility for a broader audience.”

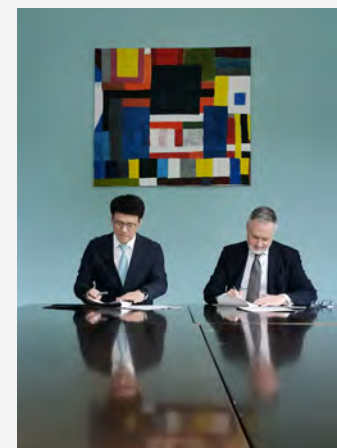


Director Chu Xiaobo addresses Museum Summit Forum 2023.

Global Partnership

To enhance the basis for long-term exchange mechanisms and promote exchanges and mutual understanding among cultures, the Shanghai Museum has renewed the cooperation agreement/MOU with our global partners in

2023, such as the British Museum, the Tokyo National Museum, and the Asian Civilisations Museum in Singapore. New connections continued to grow, including the MOU signed with the State Museum of History of Uzbekistan.



IV. We'll Be in Pudong

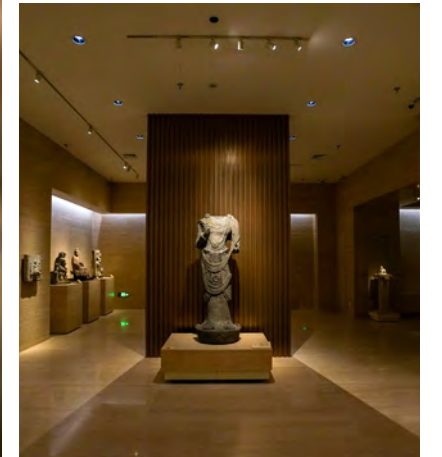
- Opening Shanghai Museum East: A Trilogy



Opening Shanghai Museum East: A Trilogy

The long-anticipated Shanghai Museum East is poised to open its door to the public in three stages throughout the year of 2024.





STAGE 1
Soft Opening

From February

20% of the galleries unveiled, including the Ancient Chinese Bronze Gallery, the Ancient Chinese Sculpture Gallery, temporary exhibition *Stars over China: The Ancient Shu Civilization of Sanxingdui and Jinsha*, and digital show *Sanxingdui Encounter*.

STAGE 2
Expansion

From late June

80% of the galleries available, with new temporary exhibitions.

STAGE 3
Full Opening

November

Fully operational with complete experience, welcoming its full capacity of 30,000 visitors daily.

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