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ORIENTATIONS OCTOBER 2004 ISSUE

Three articles in this issue relate to the exhibition 'China: Dawn of a Golden Age 200-750 CE' opening at the Metropolitan Museum of Art, New York on 12 October 2004:

THE MAKING OF TANG CIVILIZATION: AN OVERVIEW OF 'CHINA DAWN OF A GOLDEN AGE, 200-750 CE' by Jason Sun, Associate Curator, The Metropolitan Museum of Art. The author has selected for his overview of the exhibition a few of the some 300 objects on view - artefacts of nomad peoples of Mongolia, glass and precious metals from Western and Central Asia, works of art associated with the spread of Buddhism and works in every medium from the Tang period that reflect the East West cross-cultural interchange from the 2nd to mid 8th century.

FROM HAN TO TANG: THE ACCULTURATION OF BUDDHIST IMAGES IN CHINA by Angela F. Howard, Professor of Asian Art, Rutgers, The State University of New Jersey and Special Consultant of Buddhist Art, The Metropolitan Museum of Art, New York. The author has selected gilt bronzes and stone sculptures from the Met's exhibition to examine the process of transformation of Buddhism and the emergence of Chinese Buddhist art through the styles of the Northern, Eastern and Western Wei, Northern Qi, Northern Zhou and Sui periods.

THE SARCOPHAGUS OF SABAO YUHONG, A HEAD OF THE FOREIGN MERCHANTS (592-598) by Boris I. Marshak. The author concludes from his detailed examination of the painted and gilded reliefs and murals of one of the most unusual exhibits in the Met's exhibition that this sarcophagus, produced by Chinese artists for a Sogdian client, demonstrates more creative freedom than the traditional art of China and a high level of exoticism and dynamism.

A SEATED BODHISATTVA IN THE COLLECTION OF THE MARY AND JACKSON BURKE FOUNDATION by Soyoung Lee, Assistant Curator, Department of Art, The Metropolitan Museum of Art. In an attempt to give a greater appreciation and understanding of Choson period Buddhist sculpture, the author has selected for her discussion a gilt-wood seated bodhisattva of the late

17th or early 18th century from the exhibition 'Hidden Jewels: Korean Art from the Mary Griggs Burke Collection' at the Met until 9 January 2005.

TINY BOTTLES: WHAT A WELL-DRESSED QIDAN LADY WEARS ON HER BELT by Jenny F. So, Professor of Fine Arts, Chinese University of Hong Kong. To mark the opening of an exhibition 'Noble Riders from Pines and Deserts - The Artistic Legacy of the Qidan' at the Chinese University of Hong Kong on 25 October, the curator looks at a group of small containers suspended from a belt worn by the Qidan Princess Chen to provide a better understanding of the Qidan ruling elite and what artefacts were important to them.

UNEARTHING LIAO ELITE ART AND CULTURE: AN EMPIRE IN NORTHERN CHINA DURING THE TENTH AND TWELFTH CENTURIES CE by Xiaoneng Yang, Curator of Chinese Art, Nelson-Atkins Museum of Art. The author's examination of the archaeological finds from well-preserved tombs and Buddhist pagodas in Liao controlled territory not only provide a detailed study of Liao elite burial practices but also shed light on the daily life of the Qidan and others who resided in the territory.

ETERNAL PRESENCE: HANDPRINTS AND FOOTPRINTS IN BUDDHIST ART by Kathryn Selig Brown, Associate Curator, Rubin Museum of Art. As curator of the exhibition 'Eternal Presence: Handprints and Footprints in Buddhist Art' at Katonah Museum of Art from 17 October 2004 to 9 January 2005, the author has selected a thangka that depicts the Eighth Karmapa to argue that some paintings display handprints and footprints other than the lama depicted.

CONFERENCE REPORT by Dora Wong: 'THE FAMILY MODEL IN CHINESE ART AND ARCHITECTURE' at Princeton University. BOOK REVIEW by Robert Harrist: 'First Masterpiece of Chinese Painting: The Admonitions Scroll' by Shane McCausland and 'Gu Kaizhi and the Admonitions Scroll' edited by Shane McCausland.

PREVIEW OF 'CONNOISSEUR'S ANTIQUES FAIR, NEW YORK', 'TAIWAN ANTIQUE DEALERS' ASSOCIATION EXHIBITION 2004' and 'ASIAN ART IN LONDON'

COMMENTARY: CULTURAL UPDATE FROM AFGHANISTAN by Nancy Hatch Dupree, Society for the Preservation of Afghanistan's Cultural Heritage.

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