

<<中国雕塑>>

图书基本信息

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## 前言

Emerging from one of the oldest civilizations, Chinese sculpture has thrived for thousand of years. As time I moves and culture evolves, Chinese sculpture has also taken different paths in different regions and cannot be easily categorized into a few types. Chinese sculpting did not evolve in a single path and style does not stay the same. It grows as time schange and culture evolves. More impressionable than painting, the development of sculpture is often closely allied to the historical context. The life of sculptural arts is typically bound with the prosperity of the country. Take Chinese sculpture as an example. Sculptures characterizedby stateliness and ritualism emerged during the Shang and Zhoudynasties ( 1600-221 BC ) ; pieces full of majesty and cohesionsur faced during the Han ( 206 BC-AD 220 ) and Tang ( 618-907 ) dynasties; the Wei, Jin and Northern and Southern dynasties ( 265-589 ) produced Buddhist images full of religious influence and spirituality; pieces from the Song Dynasty ( 960-1279 ) are exquisite and moderate; while the Ming and Qing dynasties ( 1368-1911 ) produced colorful and secular sculptures. Chinese sculptural art first emerges in the Neolithic Age ( 10000-4000 BC ) . The simplest sculptures correlate closely with early witchcraft, such as the stones arrangement and clay and pottery sculptures representing women found in graves of primitive man. They show a relationship between the sculptures and the beliefs of primitive man.

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内容概要

Chinese sculptural arts have gradually developed their own style over time and managed to display aesthetic features and cultural concepts unique to ancient China. The development of Chinese sculpture parallels the history of the ancient Chinese culture and aesthetics. It is a visible witness to the cultural fusion and exchanges between the Hans and other ethnic groups as well as between the Chinese and foreign cultures.

## 作者简介

Zhao Wenbing, born in 1975 in Changchun, Jilin Province, is doctoral candidate of the Academy of Arts and Design, Tsinghua University tutored by Prof. Zhang Fuye. She graduated from the Central Academy of Arts and Design in 1999 and worked as a teacher in the Art Theory Department of Luxun Academy of Fine Arts in the same year. She obtained the MA from the Academy of Arts and Design, Tsinghua University in 2006. Since July 2006, Zhao has worked as the part-time editor and column director of the magazine Arts and Design. She has many dissertations published in the core periodicals of arts and design.

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插图：Another two bronze heads unearthed from the No.2 pit are also very distinctive but without the goldmasks. One hatchet-faced bronze head is 13.6cm in height with knife-shaped eyebrows, big eyes, typical snub nose, wide mouth and big ears. In fact, the facial features are very common with today's Qiang and Tibetan people in Sichuan Province. The Shu people highlight such facial features with exaggeration and show a kind of stylized features. On top, the head has a plait-and-band-shaped decoration, which maybe plaited hair or a decoration to secure a crown, which is also similar to the dressing style of some areas in today's Sichuan. The bronze head has a clear shape and an honest and sincere face full of local characteristics. The other 51.6-cm-high bronze head wears a hair stick without a gold mask. It is an integral piece made by the whole casting technique. It has round vertex and looks like it is wearing a helmet. There are butterfly shaped hair ornaments at the back of head. Its hair is put up with a broad hair band in the middle.

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