

<<中国当代国画 英>>

图书基本信息

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前言

During the Northern and Southern Song dynasties (960-1279), poet and painter Su Shi (1037-1101) and others began to convey personal feelings by portraying landscape, flowers, birds, trees and rocks, thus planting the seeds of literati painting. In the following Yuan Dynasty (1279-1368), mostly owing to the artistic experiments of painter Zhao Mengfu (1254-1322), this new art genre had rapidly reached its maturity. However, after its further development in the Ming Dynasty (1368-1644), the creation of literati paintings gradually revealed a certain trend toward formulism under the brushes of the four Wangs, namely Wang Shimin (1592-1680), Wang Jian (1598-1677), Wang Shigu (1632-1717), and Wang Yuanqi (1646-1715), all court painters of the Qing Dynasty (1644-1911), —— which had invited widespread criticisms. During the New Culture Movement (1915-1919) hosts of Chinese painters went to Japan and Europe to learn painting, and used the Western experiences in modeling and coloring for reference in an effort to reform Chinas traditional painting techniques.

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内容概要

Gratifyingly, contemporary Chinese painters are becoming more and more interested in learning the national culture. By and large, comparing with their predecessors, they have a more sober view on assimilating the essence of traditional Chinese painting whilst drawing upon Western techniques. Therefore we have enough reason to predict that a new upsurge in the creation of Chinese paintings will come soon.

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章节摘录

Traditionally, ancient Chinese figure painters often depicted somewhat stereotyped images of court ladies, hermits, or scholar officials. This situation did not change until the early 20th century when the Western realistic way of painting was introduced into China. The large-sized "Foolish Old Man Removing the Mountains" made by Xu Beihong (1895-1953) in 1940 with a Western composition stands out as a milestone in the creation of figure paintings in modern China. And the "Portrait of Refugees" by Jiang Zhaohe (1904-1986) following Xus artistic style has been rated as another masterpiece describing real-life circumstances and reflecting the weal and woe of the people. After 1949, Fang Zengxian and others from Zhejiang Academy of Fine Arts (the predecessor of todays China Academy of Art) took peoples life and the newly-established republics industrial and agricultural production as material for their works, thus forming the so-called "Zhejiang school of figure painting" that had a widespread influence at that time. Equipped with good sketching techniques, contemporary Chinese figure painters are able to create themed works of huge size that are full of zeitgeist. Under their brushes, the figures are painted in more accurate proportions. Nevertheless, having long neglected the training of calligraphy and possessing very little knowledge of the national culture, a majority of them show poor skill in drawing pictures with ink and brush. In many cases, their works look more like oil paintings made on Xuan paper that has been traditionally used for Chinese painting and calligraphy.

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