

<<中国绘画>>

图书基本信息

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前言

Yellow River is the cradle of Chinese Civilizations. On the fertile lands along this mother River, tribes settled, clans formed, civilization developed and art emerged. Chinese painting can be dated back to prehistoric times and the earliest paintings of art were found on pottery pieces unearthed from several early civilizations in the Yellow River Valley. For example, Yangshao Civilization around 5000-3000 BC was a great and influential society with its geographic area reaching today's Hubei Province to the south and Mongolia to the north and was a civilization in a transition period from matriarchal to patriarchal society. Cultivation and agriculture were already extensively used by this civilization. Fine pottery pieces unearthed demonstrated a unique characteristic of their own. The colorful pottery of Majiayao Civilization of early Neolithic time in the upper region of the River around 3000-2000 BC was considered to be the finest in that period and had achieved an unprecedented level of sophistication.

内容概要

Traditional Chinese painting was fundamentally an abstract art form. Although there were no absolute abstract Chinese paintings in its original meaning, objects in a painting were not a direct copy of the nature world following the principle of perspective. It was rather a combination or harmony between the nature world and human emotion, a product of "heaven (nature) and human". The effect Chinese painters would like to illustrate in their paintings was not a visual effect of colors and patterns as their Western counterparts would like to achieve. The description of objects in their paintings was no means accurate and few concerned about such factors as colors, principle of perspective, anatomy, surface feel, and relative size. What they would like to achieve was a world in their mind of non materials. The nature world was not an object for them to make a true copy and it was rather elements for them to build their own world.

作者简介

Lin Ci (1958——2009) , original name ZhangQian , graduated from the Zhejiang Academyof Art and China Art Research Institute , wherehe earned an M.A. degree. He was a researchfellow with China Art Research Institute , specializing in art history and visual arts.His major books include Accordion PleatedSkirts , Gospel Valley , and Mango Trees. Hismonograph Photography will soon be publishedby SDX Joint Publishing Company.

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章节摘录

The Northern Song Dynasty unified the country , ending the turmoil caused by feudal states that tore the nation apart and ushering in a period of social stability. As commerce and the handicraft industry underwent rapid development , urban civilization flourished. Zhao Ji , the eighth emperor of the Northern Song Dynasty otherwise known as Huizong , went down in history for his political incompetence and obsession with art. When the Northern Song was overthrown by the Jin Dynasty of the northern nomads in 1127 , emperor Huizong and his son Zhao Heng , emperor Qinzong , were captured and jailed by the invaders and died miserably years later. After the fall of the Northern Song Dynasty , the imperial court retreated to the south where they established the Southern Song Dynasty (1127-1279) with Linan as the capital city. Immigrants from the north exploited the resourceful south and together with the locals created a period of sustained economic and cultural developments. Bianliang (Kaifeng , Henan province) and Linan (Hangzhou , Zhejiang province) , respective capitals of the Northern Song Dynasty and the Southern Song Dynasty , were both prosperous commercial cities.

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