



建陽何橋人氏溪閣亭狀如武設後通
人年長丁宜良其目行一志數載焉
文度山高宜景秀為公學人必不
也

120. Mountain style (Shan Shui) Landscapes of various types
emerged from the landscape. Introduced in 1912-13, the
landscape style (Shan Shui) (1912-13, p. 100).



121. Photograph of Lianying Peak at Mount Wuyang.

122. Anonymous, Two-Wing Peak. Woodblock print from
Wuyang Shan, early 19th century.

looks like this, I have spent more time than I am entitled to
pursue it, giving too much to my ideas."

With these clues and Huang'an's inscription on the
painting, we are better able to understand the focus
of abstract and representational concerns that pre-
sided it. It is both a formal exercise and an attempt
that corresponds in some respects to Huang'an's usual
range of Mount Wuyang. The poem in his quarters is too
overstated to try to reveal the appearance of the
mountain, Huang'an the painter can convey the mean-
ing effect it had on his consciousness—negative
with, no doubt, some recall of his essential personal
state at that time—only by creating a structure that
makes an analogous visual experience in the viewer.
For that purpose the outcome of an experiment will
pass here, the working effect of spatial construction
proved exactly right.

Returning to *The Coming of Autumn* (Plate 9),
our recognition is a another work in which a new
line direction, inspired by Northern Song landscape
painting, proved itself applicable to the setting of
a modern kind of interior landscape, that of the
poet's personal reflection in the mountains of Anhui.
The establishment, after a period of searching,
with a spatial and volumetric order, partly those
techniques learned from the early Song masters,
only communicates the whole threat of Anhui as
painting up to this time, but can be seen as reflecting
Huang'an's personal statement of mobility. The
realities of the fall of the Ming dynasty and his
exile in Fukien have been absorbed into a new
cultural imagination. He does not seem to have been
of those who remained emotionally scarred and
stagnant. Moreover, when we observe similar dis-
tances in the works of other artists of about 1650
we may be surprised to see them, despite the lack
of drawing such a correspondence, as expressing
the new social and political mobility of the late
and finally, for which time more Chinese had



The Compelling Image The Charles Eliot Norton Lectures 1978 1979

Robert R. Redfield



The Compelling Image The Charles Eliot Norton Lectures 1978 1979:

The Compelling Image James Cahill, 1982 James Cahill explores the radiant painting of that tumultuous era when the collapse of the Ming Dynasty and the Manchu conquest of China dramatically changed the lives and thinking of artists and intellectuals Over 250 illustrations including 12 color plates are drawn from collections in the United States Europe Japan and China *Landscapes Clear and Radiant* Wen Fong, 2008 Chin-Sung Chang, Maxwell K. Hearn, 2008 Wang Hui the most celebrated painter of late seventeenth century China played a key role both in reinvigorating past traditions of landscape painting and in establishing the stylistic foundations for the imperially sponsored art of the Qing court Drawing upon his protean talent and immense ambition Wang developed an all embracing synthesis of historical landscape styles that constituted one of the greatest artistic innovations of late imperial China This comprehensive study of the painter the first published in English features three essays that together consider his life and career his artistic achievements and his masterwork the series of twelve monumental scrolls depicting the Kangxi emperor's Southern Inspection Tour of 1689 The first essay by Wen C Fong closely examines Wang Hui's genius for repossessing the past his ability to engage in an inventive dialogue with previous masters and to absorb their stylistic personae while making works that were distinctly his own Chin Sung Chang next traces the entire trajectory of Wang's development as an artist from his precocious youth in the village of Yushan through growing local and national fame first as a copyist then as the creator of groundbreaking panoramic landscapes to the ultimate confirmation of his stature with the commission to direct the Southern Inspection Tour project Focusing on this extraordinary eight year long effort Maxwell K Hearn's essay discusses the contemporary sources for the scrolls the working methods of Wang and his assistants comparing drafts with finished versions and the artistic innovations reflected in these imposing works the extant examples of which measure more than two feet high and from forty six to eighty six feet long This publication accompanies the exhibition *Landscapes Clear and Radiant The Art of Wang Hui 1632 1717* held at The Metropolitan Museum of Art New York from September 9 2008 through January 4 2009 **BOOK JACKET** *Networks of Touch* Michael J. Hatch, 2024-01-02 In early nineteenth century China a remarkable transformation took place in the art world artists among China's educated elites began to use touch to forge a more authentic relationship to the past to challenge stagnant artistic canons and to foster deeper human connections *Networks of Touch* is an engaging exploration of this sensory turn In this book Michael J Hatch examines the artistic network of Ruan Yuan 1764 1849 a scholar official whose patronage supported a generation of artists and learned people who prioritized epigraphic research as a means of truing the warped contours of Confucian heritage Their work instigated an epigraphic aesthetic an appropriation of the stylistic material and tactile features of ancient inscribed objects and their reproductive technologies in late eighteenth and early nineteenth century artwork Rubbings a reduplicative technology challenged the dominance of brushwork as the bearer of artistic authority While brushwork represented the artist's physical presence through ink and paper rubbings were direct

facsimiles of tactile experiences with objects This shift empowered artists and scholars to transcend traditional conventions and explore new mediums uniting previously separate image making practices while engaging audiences through the senses Centering on touch and presenting a fresh perspective on early nineteenth century literati art in China this volume sheds light on a period often dismissed as lacking innovation and calls into question optical realism s perceived supremacy in reshaping the sensory experience of the modern Chinese viewer

Monographic Series Library of Congress, Guide to the Literature of Art History 2 Max Marmor,Alex Ross,2005 This bibliography supplements the greatest of modern art bibliographies Etta Arntzen and Robert Rainwater s Guide to the literature of art history ALA 1980 Preface

1616 Thomas Christensen,2012-03-01 A PIVOTAL MOMENT IN TIME Discover surprising stories of the pioneering men and women who ushered the world toward modernity in this continent spanning slice of world history Features 140 full color reproductions of period artwork engravings maps and drawings with fascinating sidebars throughout The early 17th century was a time of enormous change in most regions of the world The advent of maritime globalism accelerated the exchange of both goods and ideas and the first international mega corporations started to emerge as economic powers In Europe the deaths of Shakespeare and Cervantes marked the end of an era in literature The discoveries of Kepler and Galileo inspired new attitudes that would lead to an age of revolutions Great changes were also taking place in East Asia where the last native Chinese dynasty was entering its final years and Japan was beginning its long period of warrior rule Artists there were rethinking their connections to ancient traditions and experimenting with new directions Women everywhere were redefining their roles in family and society Slave trading was relocating large numbers of people while others were migrating in search of new opportunities The first tourists traveling not for trade or exploration but for personal fulfillment were exploring this new globalized world

Chinese Painting and Its Audiences Craig Clunas,2023-10-17 A history of the reception of Chinese painting from the sixteenth century to the present What is Chinese painting When did it begin And what are the different associations of this term in China and the West In *Chinese Painting and Its Audiences* which is based on the A W Mellon Lectures in the Fine Arts given at the National Gallery of Art leading art historian Craig Clunas draws from a wealth of artistic masterpieces and lesser known pictures some of them discussed here in English for the first time to show how Chinese painting has been understood by a range of audiences over five centuries from the Ming Dynasty to today *Chinese Painting and Its Audiences* demonstrates that viewers in China and beyond have irrevocably shaped this great artistic tradition Arguing that audiences within China were crucially important to the evolution of Chinese painting Clunas considers how Chinese artists have imagined the reception of their own work By examining paintings that depict people looking at paintings he introduces readers to ideal types of viewers the scholar the gentleman the merchant the nation and the people In discussing the changing audiences for Chinese art Clunas emphasizes that the diversity and quantity of images in Chinese culture make it impossible to generalize definitively about what constitutes Chinese painting Exploring the complex

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