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全国民族地区学报名栏



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Main Contents

Abstracts and Key Words

- 006 On the Observation of the Whereabouts of Shi Tao in Guangxi Province CHEN Guoping
[Abstract] When Shi Tao was five years old, his father Zhu Hengjia, king of Jingjiang said in Guilin that the supervise of state had been killed and whole family of Shi Tao had been exterminated as well, Shi Tao was rescued by an eunuch, after that, he became Buddhist in Bao En Guang Xiao temple(Xiangshan temple) in Quanzhou, Guangxi province. Later then, he hid and became the guest in Bingjing temple (Shuijing temple) to avoid the war. He started to study orchids painting at the age of 14 in Xiangshan Temple. He drew "stone Orchid" on the stone of Feilai in Xiangshan Temple when he was 16-year-old. He wandered along the Xiangjiang River with his senior fellow He tao and had not returned at all.
[Key words] Shi Tao; Guangxi; whereabouts
- 014 The Brief Discussion about the Title "Daizhao" of Painters in Ancient China XUE Yanli
[Abstract] In Tang-Song period, the painters of palace or the painter of imperial art academy were called "Daizhao" generally. Painters who were called "Daizhao" are mainly folk painter in the Yuan dynasty. The title "Daizhao" is the remains of the title "Daizhao" of the painter of palace and imperial art academy in the Song dynasty and did not stand for all, though the painter of palace or the painter of imperial art academy can be called "Daizhao" in the Mid-Ming dynasty. The title "Daizhao" of painter gradually wither away after the Mid-Ming dynasty.
[Key words] painter; Daizhao; title
- 016 Version and Painting Style of the paintings of Huangshan Mountain in the reign of emperor Kangxi, Qianlong in Qing Dynasty ZHOU Liang
[Abstract] In Ming and Qing dynasties, painting of landscape inscribed in print and carving in Huizhou was a category that can not be ignored. Most of them are the illustrations of the chorographies, among which, the number of the woodcut about the Huangshan Mountain was always the largest. The majority of them were inscribed in Kangxi and Qianlong periods in Qing dynasty with sophisticated of painting and engraved skill. To research it can not only to comb the process of the changes of the paintings about the Huangshan Mountain, but also to recognize the style and the characteristic of these pictures and even the woodcut of landscape of the whole Qing dynasty from a new perspective, whatsmore, to establish the status and the value of the pictures about the Huangshan Mountain in the woodcut of landscape.
[Key words] Periods of the emperors of Kangxi and Qianlong; pictures about the Huangshan Mountain; chorography; version; style
- 020 On First-stage Spreading of Western Pre-modern Arts into China from the perspective of Style and Visual Mode XU Zhenjie
[Abstract] The developments of multiple regional style and art school in both China and Europe play significant role in different context in the first-stage spreading of western art into china. From the 17th century, the innovation of the concepts, the perspective science, the copper etching and the transmission technology of printed image based on rigorous mathematical has close relationship with basic language of western pre-modern art, represented the new progress of modernity in visual culture. And they were systemized and internalized into basic visual mode and communication mode. But they had little influence on Chinese native arts.
[Key words] western pre-modern art; first-stage spreading; Chinese art; style and School; visual mode
- 030 Calligraphy Group in Guilin during the Anti-Japanese Period MOU Pengpeng
[Abstract] Artists from every city in China gathered in Guilin during the period of Anti-Japanese period. Artists as calligraphers, painters, and experts as scholars, professional and social celebrities promoted the development of the calligraphy art during the

period. Their calligraphies represented the main features of the period; painters' calligraphy followed their passion, expressed the holistic and feelings, and often consistent with the painting style itself with a strong sense of form; calligraphies of cultural and social celebrities benefited mostly from the knowledge and training, from which different styles and personality had expressed.

[Key words] Anti-Japanese period; Guilin; calligraphy group

038 Woodcut Movement in Meizhou Area in China—and on the Relationship Between Lu Xun and Meizhou woodcut

..... LAI Rongxing

[Abstract] Meizhou had a groups with dozens of woodcut engraver in the decade of 1930 and 1940, who have received instruction and support from Lu Xun. Through community establishing, publication publishing, exhibitions holding, personnel training, they took part in the national movement of woodcut in the relatively closed environment, in which they made regional artistic features of the new woodcut and start the movement vividly.

[Key words] woodcut movement; Meizhou; Lu Xun; Luo Qingzhen

051 On the Beauty of the morphology of three musical parts of Zhuang folk song CHU Zhuo LIAO Kunming

[Abstract] Three musical parts of Zhuang folk songs is representative and typical in the same kind of folk songs of China. Based on the tuning tone pentatonic (or four tones) and Chinese Yu key, morphology of three musical parts of Zhuang folk songs is smooth with flowing melody lines, rigorous and straight in musical structure, heterophony-oriented with supplemented foil, the sound has the features of true and false sound mix, padding syllable and sentence diversification.

[Key words] Mashan county; three musical parts of Zhuang folk song; morphology of music

056 The Thought of Huang Tingjian's calligraphy Aesthetic and Zen MENG Xianwei

[Abstract] Huang Tingjian had a profound cultivation of Zen, in which he put insights into calligraphy creation, and wrote a lot of books containing Zen's profound philosophy. Huang Tingjian advocated calligraphy creation with an ordinary mind while pursued free expression of temperament.

[Key Words] Huang Tingjian; Zen; work without utilitarian; the artistic taste of calligraphy; the method of mind training

066 The Comparative Study of Art Disciplines and Specialty Catalogue Design between China and Oversea LI Piyu

[Abstract] There is a united logic in the design of art disciplines and specialty catalogue in USA, United Kingdom, Germany and Russia, and they are consistent with contents and ideas, on which reflect the equal stress on modern art educating ideas of "academic research" and "skills". Art disciplines and specialty catalogue in China have occurred the problems such as disunity of the theory and logic, uncertain specialty range, and have uncertain specialty range, neglected theoretical specialty of art, ignored the specialties that meet the needs of society when compare with oversea countries in the field of art educating.

[Key words] Artistics; discipline catalogue; specialty catalogue; comparative study

100 Reconstruction of the Order of Rights: Reflections on Contemporary City Sculpture SHEN Jun

[Abstract] At present, there exist several problems in the city sculpture design in China: isolation of the space, monopoly of the technology, artificial and abused design of them. Contemporary urban sculpture should be design for public, open, affectionate to the people, responding to the public and social relations, and return to humanity based design.

[Key words] rights; reconstruction; city sculpture

103 From "Violent Landscape" to "Comfortable Landscape"—Thoughts on the Designing of Landscape WU Shuling

[Abstract] People begin to get away and revolt instead of seeking comfortable landscape when there are much violent landscape pressuring their vision and mind in the city. The comfortable landscape emphasizes on the spirit of certain place, common landscape and green landscape. The comfortable landscape is not only a way but an ethics for designing.

[Key words] violent landscape; comfortable; place; common landscape; green landscape