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ARTS EXPLORATION

李 青 罗布泊雅丹壁画墓考察
陈国平 石涛离京南归途中交游和艺术活动考
李永强 黄宾虹在广西的艺术活动与创作
赖荣幸 新中国第一次海外艺术展的模式与意义——1950年苏联“中国艺术展”
元文平 艺术史的新视野——从《赞助人与画家》看哈斯克尔的艺术史研究特色

陈 方 论广西青白瓷的产生、传播与发展
凡建秋 龙桥排兵：贵州侗仪桥案研究
刘 志 论视像叙事形式演变中的电影艺术
广艺名师名家 黄海澄
黄海澄 黄海澄自订学术活动年谱

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目次

004 Main Contents

艺术史与民族民间艺术 Arts History and Ethnic Arts

- 006 李 青 罗布泊雅丹壁画墓考察
011 姚东一 董其昌与苏州
016 吴 蒙 身份与趣味:陈洪绶的人物画
019 陈国平 石涛离京南归途中交游和艺术活动考
024 李永强 黄宾虹在广西的艺术活动与创作
028 赖荣幸 新中国第一次海外艺术展的模式与意义——1950年苏联“中国艺术展”
036 仝文平 艺术史的新视野——从《赞助人与画家》看哈斯克尔的艺术史研究特色
041 陈 方 论广西青白瓷的产生、传播与发展
046 凡建秋 龙桥排兵:贵州侗仪桥案研究
050 张政武 秦贺 壮族舞求动作特点与美学特征
054 韦海燕 毛南族“肥套”的文化意蕴

艺术理论与批评 Arts Theory and Criticism

- 057 刘 志 论视像叙事形式演变中的电影艺术
062 杨 彪 中国前卫艺术的“弱”生存策略
065 查 赛 图文关系:插画的现代转变
067 吴昊宇 论中国当代陶瓷艺术文化身份的特征与建构

音乐与舞蹈学·戏剧与影视学 Music and Dance / Drama and Film

- 069 胡 晓 声情并茂:传统声乐表演理论对声、情关系的阐述
072 王伽娜 从黑格尔美学观看赣南采茶戏杂调

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歌剧思维与东方美学传统:金湘歌剧《原野》美学观与创作观	曾婀娜	077
剧场感表现在舞台人物造型设计教学中的运用	滕玉梅	081

Fine Arts 美术学

八大山人与潘天寿花鸟画构图的差异性	王瑞强	083
析阿梅迪奥·莫迪里阿尼作品风格	汪可	084
海南三亚“鹿回头”石雕文化解读	张丹丹	087

Design 设计学

清代通俗小说中裙子的颜色、图案、形制与演变	莫艳	088
新中国风——剪花的时尚化设计	王怡	091
基于生态观的家用纺织品品牌形象培育	成娟	095
霞浦畲族东、西路式服饰比较	张娟	099
海洋文化影响下的潮汕抽纱艺术	杜奕	102
大理白族家具设计艺术探究	卜俊 夏玲	104
贵州仡佬族传统民居建筑文化探析	张欢 唐向红	107

Famous Artists of GAU 广艺名师名家

名家:黄独峰

地域特色与写生艺术的典范:黄独峰山水画的艺术特色及成就	刘启谋	109
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名家:黄海澄

黄海澄自订学术活动年谱	黄海澄	112
黄海澄艺术美学思想及其启示	王朝元	116
评黄海澄的“文艺价值论”	李建平	120
对艺术认识论的超越——黄海澄《艺术价值论》美学思想简论	李启军 林梦	124

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Main Contents

Abstracts and Key Words

- 006 Study on the Yadan Tomb Murals in Lop Nor LI Qing
[Abstract] Yadan tomb murals in Lop Nor of Xinjiang autonomous region, which were found stolen in 2003, were tombs of minority in Southern and Northern Dynasties. The specific age is between 3–4 century, and it might be belonging to Lite people according to its minority feature. Remnants of the tomb murals has a rich cultural identity and religion (Buddhism) content of both East and West, and its modeling and rendering techniques mural has distinctive characteristic of art in Central Asia. The finding of the mural tombs fills a gap in the Loulan history of art that provides valuable empirical material in studying the history of art of ancient Silk Road.
[Key Words] Lop Nor; tomb murals; ages; minority; The Silk Road
- 011 Dong Qichang and Suzhou YAO Dongyi
[Abstract] Dong Qichang's journey to Suzhou begun at his middle age and ended in old age was according to historical records. During the period of his journey to Suzhou, he did not only contact with many collectors but also mutually exchanged views with his fellow friends. In finding paintings, he also appreciated and collected paintings. He was not only greatly excited in famous paintings, but also enlightened much right after appreciating authentic paintings. He did not only indulge in studying calligraphy and painting, but also interest in appreciating antiques. He did not only frequently produce calligraphy in his boat of Wumen, but also drew some landscape paintings after his journey to nature.
[Key Words] Dong Qichang; Suzhou; collection; creation
- 019 Study on Relations Establishment and Art Activities Participation of Shi Tao on his Southward Returning Trip from Peking CHEN Guoping
[Abstract] On early August of 31st (1692s) in emperor Kangxi period of Qing Dynasty, Shi Tao wrote poetry to farewell his gentlemen friends in Beijing Jintai Academy poetry that begun his southward returning trip at the end of autumn the same year. On the way, he took the boat to Botou Town, Guchen River, Lingqing floodgates and Xia town, and he dropped by Yanzhou on the way back to Nanjing to pay a visit to his senior fellow apprentice He Tao, who has not met him for nearly three years, during the visit, he celebrated TianLin's fiftieth birthday. He revisited and painted in Lishui and Lian River in Xin'an afterwards.
[Key Word] Shi Tao; southward; relations establishment; art activities
- 024 Huang Binhong's Art activities and Creation in Guangxi Province LI Yong qiang
[Abstract] Huang Binhong has visited Guangxi for two times for his sketching tour when he forged a profound friendship with Chen Zhu, who was a classical Scholar, historian, born in Beiliu, Guangxi province. His paintings about Guangxi can be divided into two categories, that is, the sketch paintings in Guangxi, and the paintings about Guangxi after he left there. The first category of paintings was painted in his middle age, while the other in his late age. The two types represent his artistic pursuit and artistic style in different periods.
[Key Words] Huang Binhong; Guangxi; artistic creation
- 028 Of the Pattern and Significance of China's First Overseas Art Exhibition——'Chinese Art Exhibition' held in Soviet Union in 1950 LAI Rongxing
[Abstract] The 'Art Exhibition of the People's Republic of China' exhibited in Soviet Union and Eastern European countries in 1950 was the first important activity of promoting Chinese culture to the world at the beginning of the founding of China. As the first large-scale external art exhibition in new China, it undertook the mission of displaying the image of new China, transmitting friendship and learning the advanced culture of socialism. Furthermore, the exhibition pattern and experience had a profound significance for the development of new China's art.
[Key Words] Chinese art exhibition; Sino-soviet culture communication; exhibition pattern
- 036 New Vision of Art History——Stud yon Haskell's features of Art History Research from Patron and painter QI Wenping
[Abstract] Francis Haskell, whose researches including art patronage and the history of recreation eprresented the new direction of the

history research, was the most eminent historian of western art in Britain and possibly in the world in 20th century. His monograph, *Patron and Painter*, was regard as classical works of art patronage, which has a great influence on the later generations of Chinese and western art history research. We can see the features of Haskell's art history research from this monograph, such as originality, opposing dogmatism, attention to detail.

[Key Words] Francis Haskell; *Patron and Painter*; originality

041 On the First Production of Bluish White Porcelain and Its Prevalence and Development in Guangxi Province

..... CHEN Fang

[Abstract] Bluish white porcelain is an important aspect of art history research in Guangxi. The regional geographical environment of Guangxi in Song dynasty is superior, and rich in the raw materials of producing porcelain when northerners transmitted northern porcelain making technology during their immigration to the south. The regional Bluish White porcelain imitated and learnt from Jingdezhen ones, and also showed a strong local characteristics. Guangxi regional Bluish White porcelain began making in the middle of the northern song dynasty, and reached its peak in the middle of the late northern song dynasty to the southern song dynasty.

[Key Words] bluish white porcelain; Guangxi province; produce; prevalence; development

046 Appreciation on the Painting on Dragon Bridge in Guizhou Nuo Ceremony FAN Jianqiu

[Abstract] The dragon bridge paintings belong to the category of the folk religious paintings, with about 30cm in width, and 3–25 m in length, with hundreds of various characters include all the gods in the heaven and the man's world. The paintings are the connections between heaven and earth, which are used in Nuo ceremony, Anhun, Blessing, Coming-of-age ceremony and other complex folk religious ceremonies. It contained both religious and artistic features, rich in content, covering the folk religious beliefs, customs, production and living ways, etc. In the use of different ceremony, the paintings have different symbolic meanings, here we take the Guizhou Nuo ceremony dragon bridge painting for example, discusses the dragon bridge in contents, forms and functions, etc., and hope more people to inherit the Chinese traditional culture.

[Key Words] Nuo ceremony; dragon bridge paintings; contents; forms; functions.

088 On the Skirts Evolution of Its Colors, Patterns, Shapes in Popular Novels of Qing Dynasty MO Yan

[Abstract] There are many descriptions on skirts depicted in popular novels in Qing Dynasty. The skirts depicted in popular novels are realistic in describing its colors, patterns and shapes, which reflect the characteristics of the times when contrasted to historical documents and materials handed down from ancient times.

[Key words] skirts; patterns; evolution; Qing Dynasty

099 A Comparison of Costume between the Types of East and West parts in She Minority in Xiapu County

..... ZHANG Juan

[Abstract] There are distinctive regional and culture characteristics in the costume of She minority in Xiapu County. As the gap of history and geography, the costume of She minority is divided into the types of East and West parts. There is a hidden relations inherently between the east and west costume of She minority, on the whole, the generality is greater than individuality, even though lots of differences in the aspects of costume structure, style, size and color exist among them.

[Key Words] costume of She Minority in Xiapu county; The type of east part; The type of west part

124 Innovation on Art Epistemology——Brief Introduction to Huang Haicheng's *Theory of Art Value* LI Qijun

[Abstract] As a distinguished Chinese esthetician and an expert in theory of literature and art, Professor Huang Haicheng who massively influenced the development of contemporary aesthetics in China from the aspects of renovating methodology and reforming academic paradigm. In the 1980s, professor Huang was the first to introduce system theory, control theory and information theory into aesthetic research, and heated debates over new outlooks towards aesthetics was therefore aroused. In the 1990s, he shifted his focus to axiological aesthetics, transferred the philosophical foundation of theory of literature and art from epistemology to axiology, which, meanwhile, brought about a series of revolutions on aesthetic ideas. *Theory of Art Value* combines the scientific approach on system theory, control theory and information theory with the philosophy of axiology, which also profoundly discusses several aesthetic aspects such as literature, music and the root of beauty, forms the theory of art value that is rigidly logical and well-structured that beyond the height of the art of traditional epistemology in the scientific method, the philosophical foundation and art criticism.

[Key Words] system theory; control theory; information theory; axiology; art criticism

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