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Main Contents

Abstracts and Key Words

- 006 On Shitao's first Journey to the west after his Settlement in Yangzhou CHEN Guoping
[Abstract] In May, 1695s (34th year of the emperor Kangxi), Shi Tao left Yangzhou for his journey to the west by way of Yizheng, Wuhu, then he arrived Daoxiangyuan in Hefei in June, after that he went eastward down to Chaohu Lake and moored on Park Gold River for one night, then he finally went back Yizheng by way of Wuhu where he paid a visit to Cui zhujiang Village in Baisha with his friends. Shortly after his returning, he has staged in Jing Hui Temple and Yizheng Xuyuan for reading and learning for months. In June, 1696s (June, 35th year of the emperor Kangxi), he was invited to the Hall of Songfeng of Chengs' where was a summer resort in Anhui province. During the visit, he had made friends with Li Tianfu, Chao Minshi, Zhang Jianyang, Zheng Zhaoxin, Gu Xing, Xian Zhu, Qi Xian, Xu Songling, Huang You and Cheng Jun. He might visit Hefei in July again.
[Key Words] Shi Tao; Journey to the west; Jing Hui Temple; place for people reading and learning in; Hall of Songfeng of Chengs'
- 019 Research on Style Transformations of Huizhou Woodblock Print and its Influences on nearby Areas in Late Ming Dynasty JIANG Wei
[Abstract] Huizhou woodblock print, which has its typical style, came into being in Huizhou area and became mature in 1597s (25th year of the emperor Wan Li). It influenced even on the prints in Jinling, Jian'an and Wulin areas. With southward moving of the printing center, a new woodblock print style appeared after 1612s that lead the decline of Huizhou woodblock print in Wulin area.
[Key Words] Huizhou woodblock print; Huizhou style woodblock print; style; transformation; influence
- 025 Analysis of Bada Shanren's artistic Painting Forms XU Wenjun
[Abstract] The artistic painting forms have their unique aesthetic characteristics. Bada Shanren's painting art has aesthetic feeling in form, whose painting form factors can be analyzed, is an important means for grasping its artistic charm. Bada Shanren's painting works have strong personality in the aspects of form composition such as painting point and line, surface and shape, division of the plane and spatial illusion that corresponds to the expression of his self-emotion. Bada Shanren's painting form still has a wide range of reference for contemporary art workers.
[Key Words] Bada Shanren; painting art; form; aesthetic feeling
- 030 Of the Field Investigation on the Manufacture Craft of Mongolia traditional Clothing in Northern Gansu Province XU Xi
[Abstract] Mongolia nationality clothing in northern Gansu has its features such as sophisticated materials, complex process, and strange types and bright in color, it is different from the ones in Inner Mongolia Autonomous Region. Due to the merging and supplementation of multi-cultural elements, the Mongolia nationality clothing in northern Gansu was formed its most remarkable characteristics. As a master craftsman in northern Gansu, Se Naren Chichig inherits and develops the traditional process on the producing of Mongolia nationality clothing in northern Gansu.
[Key Words] Northern Gansu; Mongolia; traditional clothing; Se Naren Chichig; inheritance; development
- 034 On the Value of dramatic Art of Dong Minority's Nuo Opera "Dong Dong Tui" NIU Xiaojing
[Abstract] Dong minority's Nuo Opera "Dong Dong Tui" has a long history in Xinhuang, which has various contents. It has primitive, simple and extensive art form which integrated Dong and Han people's culture plots, and its content of the subject closely linked to civilian life, moreover, it has aesthetic value of self-act and self-entertainment.
[Key Words] Dong minority's Nuo Opera; "Dong Dong Tui"; dramatic art; Tianjing Village of Xinhuang Dong Autonomous County

- 037 **On the Modern Construction Art in Jiangsu traditional Folk Paper-cut** ZHANG Lei
[Abstract] To interpret the form features such as figure and ground relations, construction form, space, and perspective proportion from the modern perspective, it is better to taste the charm of oriental traditional culture. It is inspiring to the design and rich in technique of expressions when we make use of them in the contemporary graphic design.
[Key Words] Jiangsu paper-cut; construction; space and graphic design
- 050 **On the Eternity across the boundary of Life and Death——Interpretation of Ye Xiaogang's *the Last Paradise***
 YANG Liucheng
[Abstract] Ye Xiaogang's *the Last Paradise* was composed in 1992s while he studied in America, which reflects the composer's personalization features on the musical language, the expression is free more when compared with his previous domestic works. Semitone motive becomes the most important structural force; moreover, it is an important factor to the musical development. The work reflects the composer's spiritual dilemma being a Chinese who lives away from home. This dilemma caused by personal life experiences and the special historical background of China's fifth generation of composers.
[Key Words] Ye Xiaogang; *the Last Paradise*; semitone motive; spiritual dilemma
- 084 **The Discussion about basic Strategy to the Audience Development of Gallery in public cultural Service System**
 ZHAO Qian
[Abstract] In the development of public cultural service system, gallery is the important character acting in all of the cultural organizations. As the service objects of gallery, the audiences are getting promoted to an important position. Service consciousness promoting and audience developing become the first important things for gallery in China creating public cultural service system. This paper analyses beginning with the specialized characteristic of gallery, and puts forward the basic strategy to the audience development, in order to promote its service quality, the influence and competitive of gallery in the new culture environment.
[Key Words] Public cultural service; gallery; service consciousness; audience
- 095 **On the Chinese Element Form in Chinese experimental Video Art** JIANG Xun
[Abstract] In the process of China's internationalization, the early video artists of China were more or less adopted various Chinese elements in their works in which they hope to be identified by this strategy. In the form of expression, the use of Chinese experimental video art of Chinese elements can be roughly divided into two aspects: first one is the use of Chinese realistic elements; second one is the implantation of traditional cultural elements.
[Key Words] Chinese elements; experimental video art; internationalization
- 117 **On the Evolution of Ma Wanli's Painting Style in time of the Republic of China** MA Yuan
[Abstract] Having been influenced by Liang Gongyue, Chen Shizeng and Tao Lengyue when Ma Wanli was in Nanjing Fine Arts Academy, he gradually formed a basic style which focused on realistic painting, colors and the picture composition, since then he embarked on the road of true artistic creation. Moreover, various trends of new thoughts from Shanghai improved his personal style deeply. In the 1940s, he had formed a highly original painting style that cannot be copied. By using stroke as the seal character and official script, his masterpieces are loaded with implied meaning, and they had a distinctive time feature.
[Key Words] Ma Wanli; the Republic of China period; style; evolution
- 122 **Mr. Ma Wanli in Time of the Cultural Revolution** MA Tengjiao
[Abstract] Mr. Ma Wanli was suffering in time of the Cultural Revolution. He moved from Guangxi people's political consultative conference's (PPCC) compound to socialist college and then back to PPCC's compound. He could only get free while the government was in deregulation. His great pleasures in the time was communicating and creating with his friends. Having been physically and emotionally abused he suffered from a serious disease. He died from illness right after he had his "reborn".
[Key Words] Ma Wanli; the Cultural Revolution; communication; creation

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