

# 艺术探索

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广西艺术学院学报

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# Main Contents

## Abstracts and Key Words

- 006 On the Origins and Stages of Shanghai Painting School ..... WANG Hanwei, PU Yan  
[Abstract] The forming of Shanghai painting school is heavily influenced by the development of times, which has a profound social and economic root, while as a special kind of culture phenomenon, its rising was the inevitable outcome of the development of immigrant culture under the background of commercial rising. Overall, most of Shanghai style of painting has bold, innovation, ingenuity and eclectic characteristics, and was strongly influenced by commercial culture, it was criticized by the literati temperament oriented art critic, but its progressive significance shall not be ignored. Stages for the school has not yet concluded by academia at present, this essay argues that the years of death of Ren yi and Wu changshuo in 1896 and 1896 can be seen as node, and its development can be divided into three periods.  
[Key Words] Shanghai school of painting; origins; stages
- 021 On *The Grotto of Zhang Dao-ling's Motive* and Its visual Characteristics ..... JIANG Yongshuai  
[Abstract] The main object of *The Grotto of Zhang Dao-ling* is cave motive, although this motive has iconography pedigree, it has its own pedigree in Shi Tao's painting. The motive of *The Grotto of Zhang Dao-ling* is put in the context of cave motive of Shi Tao's paintings so as to understand the iconography meaning of cave motive in Shi Tao's painting. Since this work is based on Shen zhou's version, however, the work of Shi Tao was regarded as an original one. Therefore, the visual characteristics difference between Sheng zhou's work and the original one is also one of the main discussions of this essay.  
[Key Words] Shi Tao ;*The Grotto of Zhang Dao-ling*; cave motive; meaning; visual characteristics
- 045 On the Meaning of the Contemporary Art Criticism Theory ..... FENG Minsheng  
[Abstract] At the economic globalization, it has entered the era of pluralistic diversity of art, a variety of expression forms and artistic style have bloomed, traditional and modern art forms coexist with each other, and different artistic concepts have intersected and developed. The multiple diverse era makes the present situation of art much complex, standards have also became much fuzzy, and the works of art and judgment to artists' category tend to be vague. In the complex situation of art, literary criticism needed more to actively participate in the artistic creation and theoretical thinking on the problems of contemporary art, with its involvement, it should have its characteristics of discipline and responsibility to correct, to guide the audience to appreciate works of art and to understand art.  
[Key Words] globalization era; art criticism; art appreciation; art and non-art
- 049 On the Relationship Discussion on the Transformation of Chinese Painting and Art Education Changes ..... DONG Feng  
[Abstract] Era topic of Chinese painting transformation contained in the logic of the fine arts education changes. Art colleges and universities are the center of the art activities, and the birthplace of various art genres and styles, it is also the base of traditional Chinese painting transformation. The modern transformation of Chinese painting must be completed within the framework of the fine arts education. The classroom teaching in the university is not unrelated with the tendency of society such as training for skills and ideas formation, which are often directly involved in the current art creation. Entrance examination plays the role as the baton will inevitably determine primary and secondary schools of art teaching. To discuss the core issues of the development of Chinese painting with its causes and mechanism, ways and means, content and performance of modern transformation of Chinese painting should start with the factors of education.  
[Key Words] Chinese painting; transformation; art education

- 053 On the Explanation of visual Sign ..... Written by Rudolf Wittkower, Translated by MEI Nafang  
**[Abstract]** The meanings of visual symbols can be understood by the aspects of rationality and sensibility. For the aspect of rationality, it distinguishes between four levels of meaning inherent in most visual symbols, namely the literal representational, the literal thematic, multiple and expressive meaning. For the aspect of sensibility, it stresses that the moral taboos, conventions, taste, fashion, and a thousand other factors which give direction to emotional response, especially directs to the works appraisal by the area of art history, art critics and aesthetic theory. About the functions of visual symbols, it throws light on the incessant process of generation, degeneration and regeneration of visual symbols. It also reminds readers to distinguish the involvements and varieties of functions of visual symbols.  
**[Key Words]** visual sign; explanation; meaning; function
- 060 Galileo Galilei's *Sidereus Nuncius* and Image Science ..... QU Yi  
**[Abstract]** Galileo's *Sidereus Nuncius* appeared in a second-hand book market in New York in 2005, although it was identified as a contemporary forgery, it helped Bredekamp to develop the study of Galileo's astronomical observation and its relationship with images. By analyzing manuscripts of the British political philosopher – Thomas Hobbes, the German rational philosopher – Leibniz, and the British naturalist and biologist – Charles Darwin, he also found out the relationship among images, political philosophy, rational philosophy and the origin of species. Through Bredekamp's research, it is clear that the "Revolution of Art", starting from the 15th century, and the "Revolution of Science", starting from the Enlightenment in the 17th century have a close relevance to observation, description, understanding and communication of cognition. As a young method, "Image Science" opens a new perspective for studying Art History, which can also be borrowed in the study of Chinese Art History.  
**[Key Words]** Galileo Galilei; *Sidereus Nuncius*; Bredekamp; Image Science (Bildwissenschaft)
- 071 On the Sub-patterns of Realism oil-painting and their Characteristics in the 1990s ..... DONG Xianjuan  
**[Abstract]** In the 1990s, China realism oil-painting had got rid of the unified feature shown the new features of "multivariate co-existence and flourishing". The existence of many realistic sub-patterns lead the traditional theme of realistic creation to continue expanding, in the basis of learning the content of modernism, the way of Realism oil-painting's creation has expanded.  
**[Key Words]** realistics; sub-patterns; characteristics
- 074 Comparative Research on Image Narration of the Picture-Story Book *Chinese Orphan* ..... YAN Yan  
**[Abstract]** In the image narrating, picture-story books follows "climax law" to "tell" the story, namely, pictures that show the climax plot of a story accounts for the major proportion among all pictures of it. Characters in picture-story books can be shaped by two aspects. For one thing, characters' social status can be distinguished by their different clothes, hair ornaments, and accessories. For another, positive and negative characters can be displayed by characters' facial expressions and body features. The picture-story books demonstrate that different painting styles of artists show precisely different characteristics of image narration. Three editions of *Chinese Orphan* have verified it, which are respectively published by Tianjin People's Fine Arts Publishing House and drawn by Liu hanzong in 2006, by New Buds Publishing House and drawn by Yang zaixi and Kong zi, and by People's Fine Arts Publishing House and drawn by Ye yuzhong.  
**[Key Words]** *Chinese Orphan*; picture-story book; image narration
- 081 On the Status Research on the Narratology of Contemporary Movie Space ..... CHEN Yan  
**[Abstract]** Time and space are the two basic dimensions of the narration. But researchers have begun to pay more attention to the time rather than to the space in the early studies. By the later of 20th century, a "spatial turn" taken place in Western humanities and social sciences, this shift has led to emergence of the issues on literature, narratology, film studies in space issues. The object of study in the contemporary film theory gradually began to focus on the spatial expression of the film and the narrative function space. Space is an important feature to differentiate narrative film from writing, it is an important entry point for contemporary film narrative research, it is a great significance on updating movie structure, expressing themes, expanding the narrative method, as well as enhancing the film's aesthetic, ornamental and other aspects.  
**[Key Words]** space; narration; space narration; research status



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