

<<中国画发展史纲要>>

图书基本信息

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作者：张安治

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内容概要

THIS book takes the reader through the wondrous world of traditional Chinese paintings. The author, Professor Zhang Anzhi, originally taught at the Central Institute of Fine Arts. A veteran painter and a permanent executive member of the All-China Society of Art History before his death in 1990, he had kept busy with research work, in addition to teaching. Working his way through a vast collection of records, the author classifies the material systematically and underscores for the readers all. As he recounts the long history of Chinese painting, he defines its traditions through the ages, beginning with pictures drawn by early men of the Neolithic period, through the successive dynasties to modern and contemporary Chinese paintings which have inherited and developed those traditions. He even probes early man's understanding and concept of painting from pictures mentioned in mythology and legends, and painted on unearthed relics. The author provides throughout a running commentary on the representative painters of the various periods, their works and aesthetic views. The book contains a wealth of data of both academic value and common interest. There are 1990 illustrations throughout the text of the book. It is a book for the connoisseur as well as the beginner, for people with refined or popular taste.

作者简介:
PROFESSOR Zhang Anzhi (1911-90) descended from Yangzhou, Jiangsu Province. He studied painting under Xu Beihong (Ju Peon), Lu Fengzi and Zong Baihua at the Central University (now Nanyang University) in its art department. Upon his graduation in 1931 he worked as an assistant in the university's art department. During the War of Resistance Against Japan between 1937 and 1945 he was a teacher at the Guangxi Provincial Art Teachers' Training Centre in Guangxi Province and an associate research fellow at the Chinese Academy of Fine Arts. Between 1946 and 1950 he visited Britain to study and lecture on Chinese painting at Oxford, Cambridge, Sheffield, Derby and Belfast which held one-man shows of his works. Since returning to China in 1950 till his death he had successively been an associate professor at the Beijing Normal University's art department, deputy head of the art history department of the Beijing Institute of Fine Arts, deputy head of the department of Chinese painting at the Central Institute of Fine Arts, a Fine Arts, a member of the editorial board of the institute's journal, Art Study, and a permanent executive member of the All-China Society of Art History. Between 1982-83, he went as visiting scholar to teach in the City College of New York University and with his lectures on traditional Chinese painting he had been much well received at New York, Columbia, Stanford and Berkeley universities and USC respectively. He had written A Study of Zhang Zeduan's Riverside Scene at Qingming Festival, Guo Xi, Ma Yuan and Xia Wen Zhengming, Guo Kaikai, Li Gonglin, Miniature Paintings of the Song Dynasty and A Collection of Paintings by Zhang Anzhi.

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