

Chinese art

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The beginnings of Chinese art. back to the Third Millennium. BC and relate to cultures of 2 Ceram.: Yangshao (culture painted pottery decorated with comb impressions, mats and geom. ornament ribbon) and Longshan culture (black pottery culture). Dynasties of Shang, Zhou and Han. From the earliest period of Chinese. dyn. Shang votes come landmarks. from excavations in Anyang, Zhengzhou and Huixian (stol Shangów from about 1300 BC). The most valuable finds are bronze (ritual utensils and utility), whose production reached the highest level in the history of Chinese art.

Both techn. As an artist., Decorated with a schematic motifs and patterns geom., Survived a few articles of jade, sculpture kam . and fragments of early Chinese. paintings found in the tombs of the king. in Anyang. For dyn. Zhou, after an initial stagnation in the arts, is the so-called recovery period. Warring States era. Bronze, inlaid with gold, silver, precious stones, became increasingly decor.; Nefrycie sculpture flourished, and production of lacquer. From the third century BC come, first-known monuments of painting on silk, found in a tomb in Changsha. For dyn. Han followed the development of ceramics, from this period found in the tombs of many dishes with baked at high temperature and glazed clay depicting scenes from everyday life, human figures, horses, model homes, which early structures have not survived because of instability of the material (wood) . Produced a bronze (a collection of horses, horsemen and chariots found in 1969 in Wuwei, RDP. Gansu), silk fabrics, which first reached the Silk Road to Europe, and lacquer objects of nephrite (the dress with gold plates strands found in 1968 tomb in Mancheng, RDP. Hebei). Developed painting, preserved in fragments on the walls of the tombs, it is characterized by linearism and shortcuts and trying to compose an informed perspective and scenes. During the breakdown of China (III-VI century) developed calligraphy, the art field treated as a painter: her votes. representative was Wang Xizhi. Painting was represented by Gu Kaizhi. In view of the influence of Buddhism followed the development of Buddhist art: statues of stone, wood and bronze, including in Yunkang and Longmen caves, the emergence in the fifth century pagodas. Durable construction of the Great started probably in the sixth century BC, and ended the reign of Dynasty. Qin. Peak bloom coincided with the beginning of the sculpture. Sixth century, the Dynasty. Northern Wei. Sui and Tang dynasties. Painting and sculpture is characterized by a further shift toward realism in style and try to put movement, witness the well-preserved relics of the Dunhuang caves. In addition to secular painting landscapes and genre subjects developed a portrait of the hieratic form of recognition; votes. Dynasty painters of the period. Tang Yan Liben, Han Gan, Zhang Xuan, and Zhou Fang Wu Daozi. Founded Akad. Han lin, comprising the most prominent scholars and artists. There has been the development of urban design, which assumptions were aware of already known periods of Dynasty. Han, and even Shang, was stol tango - Chang, whose concept of urb. (pn.-pd. highway from the palace complex to the south. gate of the city, with a systematic grid of streets and bazaar 2) contributed to the plan m Edo (today Tokyo). As an artist crafts. Except goldsmithing and weaving, there has been a flourishing of ceramics (tableware and figurines covered Prevost, green-yellow-brown glaze, ceramic burial). There was white porcelain. Song Dynasty. Created in Nanjing, Chengdu and Kaifeng and formed a 2-school landscape painting: Mon. (vivid color, strong linear contours - Guo Xi, Mi Fei, Su Dongpo, Wen Tong, Li and Longmian ces. Emperor Huizong of Song), and pd. (monochrome painting, soft line black ink - Ma Yuan, Xia Gui Muqi Fachang, Di Li, Kai Liang and Su Hanchen). In the final period of the reign of painting influenced Song Japanese sect of Zen (Chan). The sculpture was distinguished by excellence Techn. and the trend of decoration. There has been a flowering of architecture (Iron Pagoda in Danyang). As an artist crafts. development of ceramics reached a peak (especially - szarozielon covered dish or glaze). Yuan and Ming dynasties. Mong the reign. dyn. Yuan many artists withdrew from life auctions, although it evolved from the painting, which was represented by Zhao Mengfu and so. four great: King Gong of Zhou Huang, Wu Zhen, Ni Zan, Wang Meng. Tradition of painting landscapes of the period takes Song Dai Jin and his followers. Has been significant school in Suzhou (Shen Zhou, Wen Zhengming, Tang Yin, and Dong Qichang). Developed monumental sepulchral sculpture (including "ghost road" necropolis Mingów into Beijing) and small sculpture decor. in wood, lace, ivory and clay. In the field of architecture is stuck, started earlier and continued during the next dynasty, the type of milling. Building sacred and secular, with a distinctive system of supports heaving entablature and roof upright corners, covering the interior hall, a typical assumption arch was rectangular courtyard with 4 buildings connected arcade, buildings were erected along the pn.-pd., an artist in the craft. dominated by the production of blue-white (painted cobalt) porcelain from Jingdezhen (exported from the first half. sixteenth century to Europe in the seventeenth century had a major impact, esp. the factory in Delft). Qing Dynasty. In the painting, despite growing trend eklekt., There were many individuals (including Dao Zhi, Hua Yan). The continued trend of monumental sculpture, sculptures and small sepulchral sculpture decor. a variety of materials (eg ivory, semi-precious stones). China, in addition to blue and white, and painted with colorful enamels plain or covered with glaze (called sang-de-boeuf, ceramics from Jingdezhen) reached perfection Tech., Produced and exported to Europe, has contributed to education in the period of Rococo fashion of sinology. In the final period of the reign of Dynasty. Qing already acted artists who agreed to a Chinese art. Twentieth century (including Qi Baishi). From the beginning. Twentieth century Chinese art. has been a gradual influence eur.; interesting achievements (Xu Beihong, Fu Baoshi) confined within the realm of traditional, to promote the use of other techniques, esp. woodcut (such as Gu Yuan).

After creating the PRC continued to traditional Chinese arts. This development has been hampered by the "cultural revolution". Currently, artists refer to his work on the designs of traditional (including Li Keran) and designs eur. (Lin Fengmian, Wu Zuoren).

WU ZUOREN (b. 1908), Chinese painter.; Studies in Akad. Fine Arts in Shanghai, spent 1930-35 in Europe, where he studied mural painting and easel; 1943-46 traveled the west. China and there he discovered monochrome ink painting,

practiced traditional painting and watercolor, painted by Chinese steppes., Pastors Tibet. and their pets: what, camels and giant panda, 1958-79, he served as. Msg. Akad. Fine Arts in Beijing, Grazing yak (1963), Panda (early 70).

KAKIEMON (XVII-XX century), Japanese ceramists working in a family of Arita (Saga Prefecture), and derived their name from the name of the type of porcelain, they are characterized by a subtle decoration - mostly flowers and birds - different colors painted on enamel paint background, from the late seventeenth century emulated in other O[r. in Japan, then China, and in many European countries (starting with the Meissen factory in 1728).

HANG [Japanese] Japanese colored woodcut done by a painter, engraver and printer, characterized by high levels of Tech. and an artist., moved from China to Japan along with Buddhism, is currently eighth century, flourished in the seventeenth-1 half. Nineteenth century, came to Europe in the 2nd half. Nineteenth century, had an impact on painting and graphics on transl. Nineteenth and twentieth centuries

FU BAOSHI, Fu Ruilin (1904-65), Chinese. painter, calligrapher and art historian, was educated in China and Japan, the traditional methods of painting combined with the west. techniques and concepts, known for his landscapes (including the Mountain Landscape 1958), which introduced a new method of painting the mountains, as well as to provide a form, he is also copying old masters' paintings, such as Daoji, regarded as one of the last great literati painters.

BONSAI [Japanese], miniature shrubs and trees growing in a flat dish, shape and color harmonized with the plant, bonsai (Chinese penjing) comes from China, where from Korea, arrived in Japan, then to America, Mon. and Europe; miniaturization of products obtained by the use of different techniques and skarlania forming plants (eg pruning of shoots and roots, wire bonding, the use of growth regulators), in accordance with accepted principles of composition and proportion; plant material are stunted, slow growing specimen trees conifers and deciduous trees such as mountain pine, juniper, maple, apple and ornamental cherries. Ashikaga Yoshimitsu (1358-1408), Japanese art patron, the third shogun of the Ashikaga clan, skillful politician, he led his family to power, his love of aesthetic person. gave impetus to the development of numerous arts and crafts an artist., established relations with China, ensuring the flow of new ideas, culture and art, which to collect, for their assessment and classification of employing specialist staff who have evolved into a layer incl aesthetes; period of activity called the Japanese art history Kitayama epoch (from the name of his residence in Kyoto), at that time flourished painting, poetry and prose in Chinese., craft an artist., Japanese poetry, theater and created the seeds of the tea ceremony, the distinctive feature of a patronage . was the release of his court men of the people, when shown its outstanding capabilities in any field of art and they have acquired the status of the classless joining a Buddhist monastery.