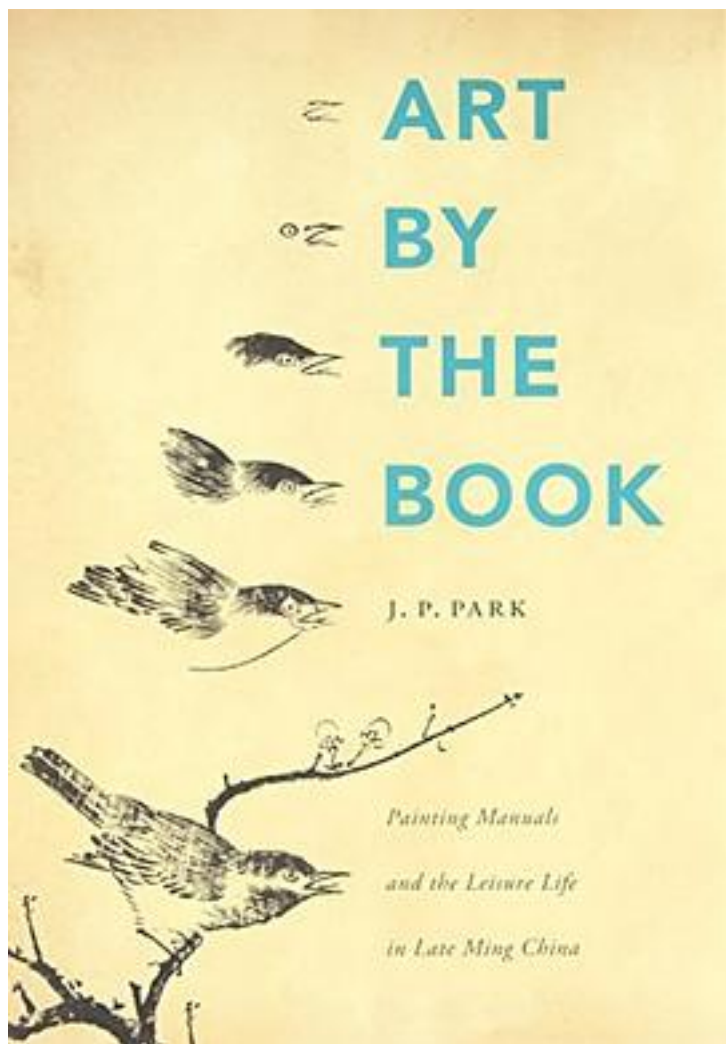


Art by the Book



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著者:J.P. Park

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Sometime before 1579, Zhou Lujing, a professional writer living in a bustling commercial town in southeastern China, published a series of lavishly illustrated books, which constituted the first multigenre painting manuals in Chinese history. Their popularity was immediate and their contents and format were widely reprinted and disseminated in a number of contemporary publications. Focusing on Zhou's work, *Art by the Book* describes how such publications accommodated the cultural taste and demands of the general public, and shows how painting manuals functioned as a form in which everything from icons of popular culture to graphic or literary cliché was presented to both gratify and shape the sensibilities of a growing reading public. As a special commodity of early modern China, when cultural standing was measured by a person's command of literati taste and lore, painting manuals provided nonelite readers with a device for enhancing social capital.

J. P. Park builds on important recent research on social status, economic development, and print publishing in late imperial China to show how a world of social meaning is evident in the literary subgenre of painting manuals, and provides insight into the links between art history, print culture, and social history.

作者介绍:

J.P. Park is an assistant professor in Department of the History of Art, University of California, Riverside.

J.P. Park's research interests touch upon a wide spectrum of art historical materials ranging from ancient tombs in North Korea to contemporary art in China. His first book, *Art by the Book: Painting Manuals and the Leisure Life in Late Ming China* (University of Washington Press, 2012) discusses how the genre of "how-to-paint" books can be productively examined as a key element in the larger cultural matrix of the early modern China, not only in terms of the knowledge and practice of art, but also as a register of social changes, gender issues, fashion, leisure, and conflicts of taste. He has also authored an exhibition catalogue, *Keeping It Real: Korean Artists in the Age of Multi-Media Representation*, wherein he tries to expose the limitations of current modes of globalization in contemporary art and illuminates the concept of "post-globalism" as an alternative channel of historical analysis. He has also published multiple articles on contemporary East Asian art, Chinese print culture, and Chinese literary criticism. He is currently finishing up another manuscript project titled, *A New Middle Kingdom: Chinese Art and Cultural Politics in Late Chosŏn Korea (1650–1850)*.

Education

2000 B.A., Seoul National University

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目录:

标签

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评论

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晚明画谱，周履靖；艺术社会学；与柯律格的作品关系很大，但是两人的分析都不够酣畅。涉及到各种角度，但都没有跳出普遍流行的大框架。最后一章从画谱到originality和authenticity的角度理解晚明画论较有启发。| 8.4重读减一星，论证模式简直气死人。

周履靖

史料涉及明代非常重要的幾部畫譜：周履靖“夷門廣牘”、《三才圖會》等。前面探討“畫譜”如何改變圖像（教學）的傳播方式，以及如何建立文人identities的問題。後面更進一步談到“畫譜”繁盛下藝術的authenticity和originality等問題。

讨论画谱这一文类在晚明的流行，认为画谱自诩可以售卖精英阶层的品味，以此满足那些试图模仿士绅阶层的人的需要；士绅阶层则进一步以authenticity和originality来区隔自我。感觉一般……

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书评

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