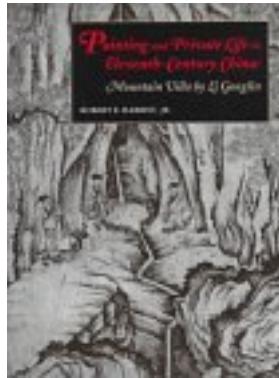


# Painting and Private Life in Eleventh-Century China



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著者:Robert E. Harrist, Jr.

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In the eleventh century, the focus of Chinese painting shifted dramatically. The subject matter of most earlier works of art was drawn from a broadly shared heritage of political, religious, and literary themes. Late in the century, however, a group of scholar-artists began to make paintings that reflected the private experiences of their own lives. Robert Harrist argues here that no work illuminates this development more vividly than *Mountain Villa*, a handscroll by the renowned artist Li Gonglin (ca. 1041-1106). Through a detailed reading of the painting and an analysis of its place in the visual culture of Li's time, the author offers a new explanation for the emergence of autobiographic content in Chinese art.

Harrist proposes that the subject of Li's painting--his garden in the Longmian Mountains--was itself a form of self-representation, since a garden was then considered a reflection of its owner's character and values. He demonstrates also that Li's turn toward the imagery of private life was inspired by the conventions of Chinese lyric poetry, in which poets recorded and responded to the experiences of their lives.

The book draws the reader into the artistic, scholarly, and political world of Li Gonglin and shows the profound influence of Buddhism on Chinese painting and poetry. It offers important insights not just into Chinese art, but also into Chinese literature and intellectual history.

## 作者介绍:

Robert E. Harrist Jr. has published books and articles on Chinese painting, calligraphy, and gardens, as well as on topics such as replicas in Chinese art, clothing in 20th-century China, and contemporary artists such as Xu Bing. His most recent book, "The Landscape of Words," studies the role of language in shaping perceptions of the natural world.

During 2006-2007 he was the Slade Professor of Fine Art at Cambridge University.

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## 标签

艺术史

艺术

绘画

Harrist

11世纪

Robert

海外中国艺术研究

李公麟

评论

以李公麟的《龍眠山莊圖》為例，談畫家如何將日常個人生活挪上畫布。「有人說，每個畫家都是在畫自己。」王維《輞川圖》，趙孟頫《水村圖》。

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韩文彬注意到一种脱离于主流上层声音的对私人生活图像化表现的出现，和他对开封的都市化生活研究的论文放一块读会很有趣。美中不足的是，韩解释了一种题材（山庄图）的出现，但没有解释一种体裁（图）的出现

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方聞弟子、北美藝術史學者韓文彬，聚焦兼具繪畫與地圖特質的山莊圖卷，在比較全球各現存版本的基礎上，重構北宋文人李公麟豐富的生活面向。關於佛教淨土宗信仰的部分很有意思。

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书评

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