

The Night Banquet



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著者:De-nin D. Lee

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The tenth-century Chinese handscroll The Night Banquet of Han Xizai (attributed to

tenth-century artist Gu Hongzheng), long famous for its depiction of a decadent party hosted by a government official, is used by De-nin Lee to explore how art objects are created and the many sociopolitical eras and individual hands through which they pass. By the tenth or eleventh century, and in earnest by the thirteenth, viewers of Chinese paintings lodged their responses to a work of art directly on the object itself, in the form of seals, inscriptions, and colophons. The scrawls and markings may amount to distractions for the seasoned admirer of European easel painting, but Lee explains that a handscroll painting without its complement of textual accretions loses its very history.

Through her deft detective work, we watch the *Night Banquet* handscroll—much like the enigmatic seventeenth-century Cremonese instrument in Francois Girard's film *The Red Violin*—travel through the centuries from owner to owner and viewer to viewer, influencing and being influenced by the people who contemplate it and add their thoughts, signatures, and seals to its borders. Treating the scroll as a co-creation of painter and viewers, Lee tells a fascinating story of cultural practices surrounding Chinese paintings. In effect, her book addresses a question central to art history: What is the role of art in a society?

作者介绍:

De-nin Lee is assistant professor of art and Asian studies at Bowdoin College in Maine.

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标签

艺术史

藝術史

古代

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中国

VisualRepresentation

Painting:Song

MedievalChina

评论

好像是斯坦福艺术史Phd的doctor thesis,
算是比较浅显易懂的。相比之下那堂课读的巫鸿简直受罪……

作者强调要写一部故宫藏的《韩熙载夜宴图》的生命史，所以着重在收藏与流传，以及后人的理解。

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书评

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