

<<艺术批评中的艺术家>>

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内容概要

《艺术批评中的艺术家》and others I learned about a number of artists and schools : Chirico , Picasso , Matisse , Giacometti , De Kooning , Rousseau , Henry Moore , and Leger. Some of my first "modern" poems used artists for their subject matter : Picasso , Moreau , Ingres , and Van Gogh. Though my dream of becoming a painter was over , I never lost my interest in art. In the 1980s the awakening ushered in by modern Western literature was accompanied by an influx of modern Western art. In those days the magazine Foreign Literature had a feature entitled "Artists and Works , " with a short intro and pictures on the inside and back covers , featuring a foreign artist in each issue.

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作者简介

朱朱，诗人，艺术策展人，艺术评论家，出生于1969年9月，现居中国南京，出版有诗集《驶向另一颗星球》（1994年），《枯草上的盐》（2000年），散文集《晕眩》（2000年），艺术随笔集《空城记》（2005年）。

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书籍目录

壹 老去的童年 徽宗，或莎士比亚的记忆 旋梯：从反叛到颓废 空城记 纯形 在魔咒的内部
点到为止 男孩与镜像 格子与褶子 时空的切片 人世的风景 梦华录 志摩与小曼貳 老栗游泳
图后记

章节摘录

插图：The garden to which Emperor Huizong led him was a realm of ancient fantasy, a place filled with wonderful, tranquil scenery, as alluring as one would expect the matrix of a civilization to be. However, doubt and uneasiness went along with it. In "Picture of Auspicious Cranes," a free-form prose piece by Hong Lei himself, he expresses a tangled emotional process. This prose piece hypothesizes a present-day excursion through a garden, after all these years, by Emperor Huizong himself. "He remembered that this walkway would lead him to Egret Garden—a garden he had designed himself. The walkway made a gradual ascent as it played out like an unwinding thread. He seemed to glide as his steps carried him along, letting him hear the purling sounds of a flowing spring..." But as the shifting scenes unfold along his path, Huizong mistakes the direction. Here the prose uses imaginative detail to relate this pivotal moment in the excursion; as Huizong gazes at the stone wall beside the walkway, he has a hallucination. It appears as if reflected sunrays "were cast on the stones like a golden mask, in a dancing play of light and shadow, woven from rippling beams off the lake's surface. He felt a disorientation that he could not shake off. Soon he could not remember where the stone wall had been." This was when he knew himself to be lost. Before long he found himself on the surface of a lake, but whatever direction his little boat turned in, it did not seem to get very far. "His drifting course around the lake turned out to be a repetitive circling in a decorative pond. He said to himself that all of this was like a dream, but it was not a dream he would have. It was like a dream being dreamt by someone yet unborn."

后记

As a child my interest in painting surpassed my interest in literature. Each term my newly issued textbooks were soon filled with sketches of armor-wearing, spear-wielding horsemen. My father must have noticed my predisposition. He believed that pursuing a career as painter would bring less political risk than literature, so he encouraged me and one summer hired an art teacher to tutor me in drawing. However, that summer of ever-present plaster busts proved disastrous: it caused me to lost interest in painting per se. Though my dream of becoming a painter was over, I never lost my interest in art. In the 1980s the awakening ushered in by modern Western literature was accompanied by an influx of modern Western art. In those days the magazine Foreign Literature had a feature entitled "Artists and Works," with a short intro and pictures on the inside and back covers, featuring a foreign artist in each issue. From that magazine and others I learned about a number of artists and schools: Chirico, Picasso, Matisse, Giacometti, De Kooning, Rousseau, Henry Moore, and Leger. Some of my first "modern" poems used artists for their subject matter: Picasso, Moreau, Ingres, and Van Gogh. Today, reading over those juvenile verses carries me back to those passionate years full of curiosity and thirst for knowledge.

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