

# Performing the visual - the practice of Buddhist wall painting in China and Central Asia, 618-960

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## 楽天ブックス: Performing the Visual: The Practice of Buddhist Wall Painting in China and Central Asia, 618

Ideally, one wants to know precisely where something came from originally, who has owned it and where it has been ever since. This interplay of scientific, formalistic, theological, liturgical and archeological evidence provides more than just a more accurate date; it gives us a richer understanding of the paintings' significance and original context. Yet even if we accept the notion of a relationship between the sketches and the murals, what proves that the sketches are preliminary drawings? Chapter 2 discusses the practices of the wall painter as they may be reconstructed from the extant sketches and murals, in particular, those of The Magic Competition.

## Performing the Visual: The Practice of Buddhist Wall Painting in China and Central Asia, 618

The Venice Charter condemns the removal of integral painting and sculpture, but it is a guideline, not a binding international treaty. Chinese laws respecting antiquities were first put in place in the 1930's, meant to halt precisely the sort of dispersal that had been taking place. She also examines the financial accounting of Buddhist temples, providing practical information that ninth- and tenth-century critics ignored: how artists were paid and when, the temple's role as mediator between patrons and artists, and the way painters functioned outside the monastic system, working in guilds and secular academies affiliated with local government.

## Silk Road Buddhist cave art in American collections: recovering the context.

Such fragments need to be removed from their frames for examination and restoration, have their inner layers refilled, and edges consolidated. Based on the careful study of hundreds of inaccessible wall paintings at Dunhuang, arguably Asia's largest and most important Buddhist site, the author shows that although critics celebrated spontaneous feats with brush and ink, artists at Dunhuang were heavily dependent on concrete tools such as sketches in the preparation of wall painting.

## Performing the Visual : The Practice of Buddhist Wall Painting in China and Central Asia, 618

At Kizil, major consolidation work was undertaken in 1986, and the Chinese government has continued to pour major resources into its maintenance and management since then. The scars from the saw marks were toned in but not hidden.

## **Performing the Visual: The Practice of Buddhist Wall Painting in China and Central Asia, 618**

What prompted Ashoka's conversion to Buddhism? It was the intention of Freer and apparently of Gellatly as well to promote East Asian aesthetic values to American artists and patrons; and further, to promote American artists like Whistler, Thayer and Twachtman, who appeared to apply these aesthetic principles in their own paintings. Performing the Visual explores the practice of wall painting in China from a new perspective.

CHOTSCHO: FACSIMILE-WIEDERGABEN DER WICHTIGEREN FUNDE DER ERSTEN KONIGLICH PREUSSISCHEN EXPEDITION NACH TURFAN IN OST-TURKISTAN.

## **tech.radiozamaneh.com: Performing the Visual: The Practice of Buddhist Wall Painting in China and Central Asia, 618**

In chapter 1, Fraser describes the economic structures for artisan painters at Dunhuang. The disintegrating sandstone has been held together with steel cables, while the surface has been treated to slow water absorption, while overhead watercourses have been diverted. Table of Contents List of Illustrations ix Preface xiii Introduction.

## **Performing the Visual: The Practice of Buddhist Wall Painting in China and Central Asia, 618**

IVAN KARP AND STEVEN D. But then from 1913 on, the American Langdon Warner began his rapacious collecting campaigns at Dunhuang and the Xinjiang sites.

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ESSAYS ON THE BUDDHIST CAVE TEMPLES OF CHINA.

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