

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

**Stanford University Press - Performing the Visual : The Practice of Buddhist Wall Painting in China and Central Asia, 618**

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One also recalls the bitterness of the Chinese guides indicating the glaring losses in the painted Buddhist grottoes at Bezeklik. In this paper I would like to explore some issues these pieces raise in my mind: museological issues involving the collecting, preservation, and display of such material in light of recent advances in Silk Road scholarship, American museum practices, and international cultural property law.

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If the fragments were not scraped thin before mounting to linen or panel for museum display, then internal layers will typically degrade, threatening the integrity of the whole object. BEIJING: CULTURAL RELICS PUBLISHING HOUSE, 2000. LOS ANGELES: THE GETTY CONSERVATION INSTITUTE.

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What is the relationship between the ubiquity of temple mural production in the late Tang Dynasty and the later change in taste that favored figure painting done in monochrome ink drawing? At the very least I would expect to find photographs of grotto sites on the wall, reconstruction drawings of the pieces in their original architectural context, and an honest discussion of provenance.

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

The Sketch: Historical, Thematic, 1 14 and Stylistic Issues 1. Is there a connection between the practices of anonymous workshop artisans and the work of celebrated mural-sketchers such as Wu Daozi? Assuming that this provenance is correct, this cautions us not to assume that all Bezeklik pieces were harvested by the Germans. Museums struggle to bring their archeological exhibitions to life using multimedia, reconstructions, performances, walk-through emplacements, and the like.

## GACE History: Ancient India

The Germans were the most active in the area from 1906 until World War I, resulting in the Berlin Ethnographic Museum collection's famous holdings. What biases and agendas influenced the critics of the ninth century? Legalities: Chinese and International Cultural Heritage Law 11 What is the legal status of these fragments, especially the ones clearly removed from specific known locations? This is harder to pin down, for several reasons. It is interesting to compare the text of gallery labels with the curatorial records of individual pieces.

### (PDF) “Overland Shortcuts for the Transmission of Buddhism” in Highways, Byways and Road Systems in the Pre

The discussion of the use of pounces, also found in the sealed cave, is more credible 102—8. LOS ANGELES: THE GETTY CONSERVATION INSTITUTE. Interestingly, this was also the aesthetic philosophy of art display promoted by James Freer at his Freer Gallery of Asian Art, the Smithsonian's very first museum devoted solely to art.

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