

Ho Huai-shuos Four seasons handscroll

Umbrella - CLP 181 1992



Description: -

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Ho, Huai-shuo, 1941- -- Criticism and interpretation. Ho Huai-shuos
Four seasons handscroll

-
vol. 3

The Experience of art ;Ho Huai-shuos Four seasons handscroll

Notes: Title on scroll: Ho Huai-shuo ssu chi shan shui t'u ch'uan.

This edition was published in 1990



Filesize: 27.57 MB

Tags: #The #experience #of #art #: #twentieth #century #Chinese #paintings #from #the #Shuisongshi #Shanfang #collection #(Book, #1983) #
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Asian Works Of Art Auction Brings 48 Million At Skinner

Inscriptions Inscription Artist's inscription, signature, and 15 seals. Most of Sesson's haboku ptgs are smaller, simpler; these two are good examples.

Wang Guxiang / Flowers of Four Seasons / 1531

By the 1550s Sesson was living in Odawara, where there was considerable trade w. A huge pile of snow? Something like this might be seen as happening in Ming imitations of Sung in China; but not so radically, and in different way. Status: Available An original painting showing a white mouse and a spiny lobster on a tray.

Ho

Sumi and full colour on paper, each 39 x 13.

Japanese Prints

It's no surprise, then, that this style or type of landscape is among the ones Sesshu learned in China, since those were the circles in which he principally moved, along with Buddhist temples. Another question: why has this album, once considered the artist's second most important work and published in good plates in a well-known old book, disappeared from modern scholarship? Seyfört: - Schipper, Kristofer: - Shih, Vincent Y. Figures of fishermen and travelers look alive, interesting, not just conventional signs.

Dwarf Potted Trees in Paintings, Scrolls and Woodblock Prints

Mount with some minor damage; painted area in very good condition.

Japanese Prints

Status: Sold The pre-eminent painter in the Kyoto area during the first half of the eighteenth century. Status: Available An original painting showing the old lighthouse at Tempoan, Osaka. The Artist: Unattributed, but the calligraphy at the top of the painting is Qian Long's own.

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What Sesshu does is subject the imagery of Chinese landscape ptg to a radical formalization, a reduction of once-potent pictorial themes and motifs to more or less abstract conventions.

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